On October 6 the San Francisco Bay Conservation and Development Commission (BCDC) unanimously approved an amendment to the San Francisco Bay Plan to address sea level rise. The plan, originally completed by BCDC in January 1969, includes policies to protect the Bay and guide development of the shoreline. It now more explicitly addresses the need to adapt local infrastructures, ecosystems, and communities to confront climate change.

### WINGING IT

Despite strident appeals from some neighbors, it looks like Zaha Hadid is coming to San Diego. On October 20, the city’s planning commission approved a request to have Hadid and San Diego firm Public demolish an existing ranchburger on Whale Watch Way in La Jolla in order to replace it with a 12,700 square-foot residence including four bedrooms, six bathrooms, and an indoor pool. The project, which has been described by Hadid’s office as an “introverted sculptural structure,” displays the firm’s trademark focus on elegant forms.

### PLANNING COMMISSION APPROVES HADID’S LA JOLLA HOUSE

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### PARING DOWN

The Los Angeles Metropolitan Transportation Authority (METRO) in early November revealed the shortlist for its Union Station Master Plan RFIQ (Request For Information & Qualifications). The agency is seeking a team to oversee the redevelopment of 42 acres of land and up to six million square feet of entitlements around the station. “In addition to creating a model for Transit Oriented Development in the region, it is now important that the property be planned with an eye to its role as the center of regional transportation,” read an official METRO document released by its executive continued on page 3

### LA UNION STATION FORGOES ALL-STAR SHORTLIST

Choppy Waters

In early November the once-humble Newport Harbor Nautical Museum, now officially known as ExplorOcean, solidified plans for revamping its facility, which will include not only a major new building and an entertainment pier, but the partial removal of the Balboa Fun Zone, a 76-year-old amusement park that’s become a low-tech institution in Newport Beach.

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### HEAD OF THE GLASS:
THE PROMISE AND PERILS OF LEADING EDGE GLASS TECHNOLOGY.
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Before attending the Urban Land Institute conference in Los Angeles in late October, I had high hopes for the organization’s agenda to get developers, architects, and planners out of their respective corners for some real dialog at the same table. After all ULI just hired one of LA’s smartest urban thinkers, ex-planning director Gail Goldberg, as their LA director. And they promised to parse what’s gone right recently in Downtown LA through adaptive reuse, smart planning, and the creation of new mixed-use destinations, among other things.

I respect ULI and what it has achieved, including its consistent advocacy of sustainability, transit-oriented development, and affordable housing. But by the end of the conference, I was depressed to face the fact that ULI and big-time real estate developers don’t care enough about architecture. While a few sessions addressed the importance of design to solve real urban problems, it’s still more often considered the icing on the cake, a marketing tool, and not a significant factor.

At a Q&A panel featuring ULI directors and assorted real-estate power brokers, I asked the question, how are you promoting design as a tool for bringing value to developments? They looked at me like I was from another planet. Later, an architect from San Francisco told me he had volunteered for a ULI subcommittee for over a year but dropped it when he picked up a vibe that the developers there really didn’t want to finagle with the hired hands.

What better proof of the exacerbating reality that architects need developers but developers, it seems, don’t think they need architects. Our job is to convince them otherwise. Our membership institutions, whether the AIA or someone else, need to develop data showing how good design can lower long-term costs, raise value, and enhance the developer’s image. They also need to reach out to groups like ULI and develop policies to force developers to take another look at their options.

Good design can solve problems, enhance the public realm, and create a lasting legacy of value. Somehow architects have cut themselves off from the money people, as if developer types were bad company. Get over it! Take time to learn the developer lingo; mingle with the suits; figure out how to finagle the formula projects to make them better.

I saw only a handful of architects at ULI. This should change next time around. Not too long ago in Los Angeles powerful and talented firms like Perera and Luckman, Wurdenman and Beckert, A.C. Martin, and Gruen Associates and even smaller shops like Jones and Emmons and Palmer & Krisel were intimately tied in with developers and politicians. Of course firms still do work closely with power brokers, but not always the most talented. Design firms need to continue this legacy, not operate on the margins.

To borrow the language of Occupy Wall Street, architects are in service to the 1 percent, designing primarily for the richest institutions and clients. Why cede the rest of the jobs? It only leaves the profession vulnerable in bad times, as in right now. In the U.S., most structures don’t even require a registered architect to be completed. No wonder architects abroad are not only more respected but more solvent.

New efforts such as Gehry Technologies’ push to put architects at the lead of digital building management are helping architects seize control of the building process. But that is just part of it, especially until the cost of BIM and digital building management are helping architects seize control of the building process. But that is just part of it, especially until the cost of BIM

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vulnerable to sea level rise around the Bay area may be
square miles of low-lying land the California Climate Action
Level Rise Interim Guidance”

The amendments, which
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waterfront areas along the
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plan for the waterfronts. Increasing the
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as buffers for tides.
The 2,400-square-foot Superb-A House is a radical in disguise. From the street, it seems like just another cubic addition to the growing roster of crisp, modestly-scaled residences that make Venice the most rewarding showcase of contemporary residential architecture in LA. However, the home’s cedar siding and cement board cladding conceal an innovative structure that could transform the building industry. The walls, upper floor, and ceiling are composed of modular, self-reinforced panels of styrofoam, slotted into a steel frame. The foam is lightweight and offers high levels of acoustic and thermal insulation as well as fire resistance. Best of all, the cost of construction was held down to $250 per square foot. Panels were shipped to the site in two truckloads and swiftly installed. Inset metal flanges provide the required resilience, even for a diagonally braced shear wall. Drywall was glued or screwed to the inner surface of the panels, and their outer surface was wrapped with a waterproof membrane. Of course, in a city whose building bureaucracy is firmly committed to the status quo, it took two years to win approval to use this system of construction. But the clients’ patience has been richly rewarded by the end result. Each of their soundproof work studios had to be connected to the master suite in order to satisfy regulators who were fearful that detached rooms might be rented out without adding more parking spaces. Minarc has turned this irrational prohibition to their advantage by opening all three rooms to decks that pull in ocean breezes and provide sweeping views over neighboring bungalows. The corner site is fenced off with rusted steel plates and wood slats that provide privacy while giving the owners a visual link to passing traffic. A shallow pool filled with fragments of blue glass flanks the entry and casts rippling reflections onto the living room ceiling. The concrete floor has radiant heating, while solar panels above provide hot water. An open kitchen is defined by a red Corian island with custom-designed stools. Glass-topped tables with stacked wood bases complement classic Eames seating. A steel stair is cantilevered from the far wall, and a spiral stair with glass treads leads down from the studios. Aluminum-framed windows open two ways, and sliders open each room to covered terraces. Cross ventilation keeps the open-planned house cool on the hottest days.

Minarc is currently designing a second residence with this construction system, and the two architects have won a competition in conjunction with Habitat for Humanity and the Global Green consultancy to build five low-cost houses for Restore Neighborhood Los Angeles, a city agency. There, Minarc is using foam to build at $125 per square foot and achieve net zero energy consumption. The firm’s kit of parts deserves to become a standard for residential construction, in LA and beyond.

MICHAEL WEBB

Above: The facade’s cube-like shapes and interlocking planes recall classic modernism, but its lightweight foam construction is futuristic. Below: Indoor/outdoor patio (left) and open-plan living space (right).
Chapter III

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plasticity. Sitting on a tight half-acre site, its rooftop will curve up like the prow of a ship, making it readily identifiable and marking the boundary between inside and outside. Hadid's office posted renderings of the project on its website, while London-based Rove Gallery has also published one of Hadid's mixed media paintings named “La Jolla Residence” online. Information revealing anything about the clients has been much harder to come by.

The La Jolla Community Planning Association, which advises the city on local land matters, appealed the owners’ application for a Coastal Development Permit. Public principal James Brown has called the association the “anti-Zaha coalition.” Its members claim that the project violates the local planned district ordinance. He noted that the house did not violate FAR or setback rules and was “respectful” of its surroundings. “There are certainly other houses of that size and scale in that neighborhood,” he added.

The La Jolla Community Planning Association would not comment on whether it planned to make another appeal, but if that happens, the project would have to seek approval by the city council, a hurdle that Brown admits is much more challenging. “There’s nothing about city counciling. ‘Whenever you change a known entity, no matter how good or bad it is, there will be push back,’” said Brown. “It’s 100 percent politics.”

Another member, Dale Naegle, went further: “If we approve this we might as well abandon our La Jolla Shores Planned District Ordinance. It is a beautiful house, but it doesn’t fit.”

But the planning commission unanimously denied the appeal and upheld the project. “I was quite taken with the design,” said Planning Commissioner Eric Naslund, who is also a principal at San Diego firm Studio E Architects. He noted that the house was not so much the design that proposed changes. Early November saw a rally with the proposed changes. Early November saw a rally with the proposed changes. Early November saw a rally with the proposed changes.

The Nautical Museum began 25 years ago inside a small wooden building filled with maritime artifacts. It’s now located inside a renovated office space. The redesign, led by Irvine-based architecture firm LPA was reported by the L.A. Times to cost an estimated $40 million, although the museum would not confirm that figure. The plans include a 54,000 square foot, three-story, glass and steel structure that would include a new theater, a submarine simulator, and a “navigation lab.” The scheme also includes a themed “adventure pier,” containing a new Ferris Wheel, as well as a roof plaza, an outdoor dining terrace, and a ground level public plaza. The building will be sheltered with an angled roof—fitted with a 12,000-square-foot photovoltaic array—that will protect the outdoor environments and shape a new entry space. Twenty-five-foot-tall growing walls will surround the structure on three sides. Completion is scheduled for 2015. But some are not happy with the proposed changes. Early November saw a rally of over 50 people against the Adventure Pier led by the group, Project: Save The Fun Zone. The Fun Zone already lost attractions such as bumper cars, a tea cup ride, and its “spooky night ride,” when NHNM took over the lease in 2006. “Without the Fun Zone our history is a mystery” is one of the group’s catch phrases.

Much of the project’s support comes from the city itself. “Whenever you change a known entity, no matter how good or bad it is, there will be push back,” said LPA’s Rick D’Amato, lead project designer for ExplorOcean. “What you are not hearing is the overwhelming support for the project within the community, which includes city staff and council. While we lost the merry-go-round, the Ferris Wheel will become an integral part of the new waterfront Adventure Pier.” (The carousel had been at the Fun Zone since the 1985 and will be moved to nearby Westminster.) Funds for the project will come from private and corporate sponsorship, according to D’Amato. The museum currently houses an on-site preview center with a computer fly-through intended to win over those who may not have made up their minds about the project.
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GROWING PANES

Highly customized glass fabrication technologies have never been so in demand, but as architects push for never-before-seen designs at ever lower prices, they are learning that some risks don’t pay off.

When they do, however, the results achieve a brilliant crystallization of glazing art and science.

By Jennifer K. Gorsche

Last spring, the Port Authority of New York and New Jersey shattered a dream when it dropped SOM’s plan to clad the base of One World Trade Center in prismatic glass. The design element was meant to emanate “splays of color” from the building’s podium, but after several years and nearly $10 million spent on design development, the team found itself without a viable sample. It had paid to build specialized equipment to cut 1-inch-thick, 48-by-159-inch glass panels with a grooved, pointed pattern, then temper the prismatic sheets and laminate them to strong barrier glass.

The project was going to be an exemplar of architecture’s best hopes for the future of glass: huge panels with a highly customized, carefully fabricated visual quality that could meet strict safety requirements. But during impact testing, the panels broke into large shards rather than holding together as laminated glass should. The team finally announced the design was too technically difficult to realize.

Or was it? Nathan Munz, managing director of Australia-based glass fabricator Glassform, said that he manufactured a sample of viable prismatic facade glass after being contacted in May 2010 by a project manager with Solera/DCM, the contractor charged with installation of the podium facade. According to Munz, Glassform made the list of approved fabricators for the project, along with Ontario-based Barber Glass Industries, before Solera’s fabrication subcontractor, Las Vegas-based Zetian Systems, gave the fabrication work to Sanxin Glass in Shenzen, China. Barber, too, was contacted in March 2011 about getting back on board with the project; the company had developed a full-scale mockup for the project in 2009, before going into receivership last year.

When it seemed as if option A had failed, the team “started getting worried because they had a project to deliver and the Chinese friends were not supplying even small samples,” said Munz. “They started calling people to see if there was an option B.” Glassform developed a sample without accepting fees and sent it to New York the following month. “I had meetings with Solera and their engineers and they were impressed,” Munz said. But he left confused after Tishman, the project’s construction manager, declined to meet or to sign a confidentiality agreement about his fabrication techniques.

Munz returned to New York in October 2010 with a larger 4-by-2-foot sample, this one protected by an application for a U.S. patent and manufactured with equipment “modified in a very unconventional way.” He brought the sample to a meeting with project manager Ken Lewis and several other SOM team members.

“The sun was streaming through the window and it hit the glass and these people freaked, absolutely freaked,” remembered Munz. “They said it was amazing.” But after Tishman again declined to meet with him, Munz was left to conclude that the construction manager had already decided to abandon the project unless it could be realized with Zetian. When contacted by AN a spokesperson for Tishman declined to comment about the project’s glass.

Somewhere in a Pennsylvania warehouse, hundreds of PPG Starphire glass panels that the Port Authority purchased for the project will never see the light of day, but other buildings may soon realize what One World Trade did not. Glassform expects to release a new mass-produced prismatic architectural glass product to the market by the first quarter of 2012. (In early November a new scheme was announced for the building’s base featuring back-lit glass louvers set at angles.)

In spite of the trial and error involved in testing new designs, architects are determined to push the limits of glass technology. In most cases, innovation is more easily achieved in Europe where building teams are likely to negotiate a way to use the best product rather than incorporate more of a lower-priced option. The proximity of several glass-producing nations also fosters an adapt-or-die mentality: Italy depends on exporting its products to France and Germany, forcing them to advance their industry quickly in order to compete with domestic fabricators in those countries.

Reykjavik’s new Harpa Concert Hall and Conference Center is a prismatic addition to the city’s waterfront and a glamorous example of collaboration rather than compromise. Designed by artist Olafur Eliasson with Henning Larsen Architects, the 301,000-square-foot building’s south face is composed of 823 “quasi bricks” mimicking crystalline basalt columns commonly found in Iceland. Each brick is a stackable, twelve-sided module of steel and glass that Eliasson and his structural engineers designed using several digital and physical modeling techniques. The north, east, and west facades are flat variations of the south face, as if the bricks have been sliced at an angle. Ten types of glass were used for the skin: yellow, green, and orange dichroic panes reflect their complementary colors, blue, red, and purple; clear, antireflective, and five kinds of reflective glass are also layered carefully to almost emphasize depth, solidity, or transparency at different vantage points and light levels. At night, the facade glows with more than 700 LED strips with optics developed with lighting manufacturer Zumtobel. “It has been a process pretty much like doing a painting,” said Eliasson in a project presentation video. “When you have the colored glass that has a tendency to stand...
concerts inside. by highway from disturbing preventing noise from a near-balconies, and ceiling are out, I have put a low-reflection metal coating. Built in interlayer, a new fabric with and a DuPont SentryGlas SEFAR Architecture Vision panes of unframed laminated processes. Chipperfield cultivated an ignorance-is-design team, and whether heat soaked glass, which have a process that would reveal any inherent flaws, was specified/produced. A few weeks later, Seattle’s NBBJ-designed Four Seasons Hotel and Private Residences experienced its third balcony failure and opted to replace its tempered glass balustrades with laminated lites as well. The W Austin Hotel, designed by Andersons-Wise Architects, also closed for several days in June when two falling glass sheets injured four people on the pool deck; three more lites fell in subsequent weeks. Again, the property owner replaced the tempered balcony glass with laminated panels. A report conducted by Curtinwall Design Consulting (CDC) concluded that debris from the building’s slab edges had damaged the edges of the tempered glass balconies, which were unprotected by a top railing, causing them to shatter. Project developers and design teams have not released the sources of the failed glass, but glass fabrication experts speculated that all of the buildings used tempered balcony glass from Chinese manufacturers as a cost-cutting measure. This glass is more likely to contain nickel sulfide inclusions, impurities that can cause breakage unless heat soaking detects imperfections, which have largely been removed from domestic glass manufacturer’s product. According to DuPont, SentryGlass has better adhesion with the fabric mesh than Polysterene butyl interlayers allowing them to print and tempered 110-by-236 inches, but the logistics of cutting, polishing, drilling, and storing a piece of glass that size are still being worked out in the company’s plant. Architects are pushing us a lot,” said Don McCann, director of international sales for glass fabricator Viracon. “They want larger glass and to span larger openings. It’s requiring us as a company to get larger fabrication equipment.” As a lower-cost alternative to digital printing, the company recently launched Viraspan Design HD, a high-definition silkscreen process that creates half-tone pixels and gradation within an image or pattern. While the designs they can achieve are beautiful, they are not just decorative: Being able to engineer a larger piece of glass into a building could mean a reduction in other materials and in interior finish-out costs, and incorporating the right frit, low-e coating, or interlayer into facade glass can reduce strain on mechanical systems. “It’s a first-cost savings,” said McCann. Architects—and their clients—are on board, they say, making sure the glass works for itself. JENNIFER K. GORSCHEK IS A’S SPECIAL PROJECTS EDITOR.
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ARCHITECTS KNOW THAT BUILDING INFORMATION MODELING IS CHANGING THE WAY THAT BUILDINGS ARE DESIGNED, CONSTRUCTED, AND MANAGED POST-OCCUPANCY—BUT ARE THEY REALLY TAKING ADVANTAGE OF HOW MUCH IT CAN DO? AARON SEWARD CONSIDERS THREE PROJECTS AT THE FOREFRONT OF WHAT’S POSSIBLE.

A designer stares at a 3-D model on a computer screen that depicts what looks like a negative of an exposed root system. In reality, it’s the interior of a new museum, and it needs a structure to support its organic form, which will be rendered entirely in cast stone. With a single mouse click, the designer sets the software to work, rationalizing and analyzing a steel framework. Elsewhere, an architect is biding his time in an airport lounge and is curious about the status of a batch of cladding panels for a project currently under construction half a world away. Taking out his smart phone, he punches up an app that streams real-time updates and even provides a 3-D representation of the project showing all of the panels that have been installed to date. These are not science fiction scenarios but real life tales of how the architectural profession is changing as Building Information Modeling, better known by its acronym, BIM, grows ever more sophisticated across an expanding array of applications. The first thing that anyone familiar with the subject will tell you about BIM is that it’s not a software, or a technology, but a process—a way of conceiving and executing architecture at the heart of which is a three dimensional, information-rich digital model. That much is well known, but over the past decade, this process has accelerated exponentially as everyone from design professionals, to contractors, to facilities managers are exploring even newer ways to put the tools of BIM to work, forcing software companies to come out with ever more specialized products to further enable their user’s needs.

“If you look at the historical arch of how this thing has unfolded, it’s pretty legible,” said Phil Bernstein, vice president of industry strategy and relations at Autodesk. “Nicholas Negroponte once said that the adoption of technology follows distinct phases. The first use of a new technology is to repeat a process you were doing before. In this case, BIM was originally in service of productivity and more accurate drawings. In the last
stage, technology transforms the underlying processes into something new. Now we’re in that last, transformative stage.”

Today a project can be designed, engineered, coordinated, sequenced, detailed, constructed, and managed post-occupancy through one integrated approach. Information from BIM models can be entered directly into sophisticated CNC milling machines for flawless fabrication. They can control earth-moving machines to landscape a site from uploaded GPS information. BIM has generated greater efficiency in project delivery by preventing clashes that previously had to be worked out on site, often stressfully with lots of room for human error.

It has also put more control in the hands of architects by giving them an easy-to-understand model that increases the ease and level of communication with clients and subcontractors wary about difficult conditions.

This latter was certainly the case with Trahan Architect’s Louisiana Sports Hall of Fame and Regional History Museum in Natchitoches. The 28,000-square-foot project’s interior responds to the swampy geography surrounding the Red River Valley with a fluidly flowing form rendered in cast stone panels.

“We felt like if we were going to do something that unique and different that we had better fully understand the integration of systems and components,” said Brad McWhirter of Trahan. “A BIM model was an absolute necessity from the owner’s perspective to eliminate the concerns someone might have if they are used to looking at 2-D sets of drawings. It also helped during bidding, so subs couldn’t say that what we wanted to do was impossible.”

Trahan and its design team worked with two outside BIM consulting firms, Case Building + Technology, which handled overall project coordination as well as the fabrication of the stone panels, and Method Design, which worked with the structural engineer to detail the highly complex system that supports the panels.

Both consultants explained that without BIM, the project would not have been possible, at least not within its current time frame (the design schedule was 20 months) and budget of $12.6 million. “In this project, the sheer complexity of geometry requires 3-D,” said Case partner, Federico Negro. “There are more than 1,000 panels, all of them different, and there are four to 15 connections per panel, shooting out in all different angles. If you don’t have a good way to find objects, get to them quickly, and understand how relationships work, then you don’t have a way to manage the design. You can’t draw an elevation of this skin. It’s never orthogonal.”

The geometrical form-finding capabilities of certain BIM software make it easy to develop and rationalize complex shapes. It also makes it easier to guide those forms through fabrication and construction. Case took Trahan’s Maya and Rhino design files and used Digital Project to panelize the geometry. Once the panelization was complete, the structural engineers got their turn at the model, using Rhino and Grasshopper to do structural form finding and analysis, and to design the connections. The software’s parametric modeling capabilities allowed Method Design to find 80 percent of the project’s load paths and connection points with the click of a button, leaving the remainder to be puzzled out manually. Doing that work by hand in 2-D drawings would have taken enough man-hours to make the project unfeasible.
“The technology allows you to minimize the thinking you have to do,” said Reese Campbell of Method. “All of the steel goes through a series of algorithms that read the connections, rationalize intersections, and conduct structural analysis.” After the structural work was done, the model went back to Case, which took the panels—now outfitted with fully detailed connections—and sent them out for automated fabrication. The BIM model also helped during installation. Method printed out a 72-page connection catalogue that construction workers used on site to understand how each panel connects to the steel structure.

In addition to providing tools for designers who want to create projects of great geometrical complexity, BIM is helping the profession keep track of a project’s budget. SHoP Architects, who have been working with BIM since its very first project, an environment for P.S.1 Contemporary Art Center in New York, used the process to address both form and finance at the Barclay’s Center in Brooklyn. “When we were developing the facade design for the arena, we used BIM processes to understand the geometry and the material, how much material fed into the cost matrix, and to share information with the client and the facade manufacturers,” said Jonathan Mallie of SHoP. “During the design phase the real key for us was to manage the form and link it to a definable budget.”

SHoP worked with Rhino and CATIA during initial form finding, then with CATIA to link the design of the facade’s panels to seamlessly flow into fabrication. Once the form was found, the model was brought back into Revit for the coordination of the base building structure, the HVAC, and MEP. SHoP chose weathered steel panels for the exterior, and developed an iPhone application that allowed the architects and the client to track the weathering process of the panels, as well as their installation. “Having the technology enables us to push design further,” said Mallie. “It takes a lot of ambiguity and gets it out of the way, and because it’s a model, it’s something people can see, and we can get everyone on the same page.”

It would be a mistake, however, to think of BIM as merely enabling unconventional form-making. While advanced geometric modeling tools like Rhino and CATIA get a lot of attention for the designs that they are used to produce, 3-D modeling software within the BIM process is more often used and valued for the sheer level of information (and thus the high degree of detail) that can be programmed into models. At the University of Southern California’s new School of Cinematic Arts Complex, the potentialities of these models have not only been used for the design and construction of the three-phase project, but also being used for post-completion management of the building.

The university’s approach is unusual for academia according to Ray Kahl of Urban Design Group (UDG), the architect on the project: “Their facilities and capital development people work together. You rarely see that. When that happens you get a situation where you can justify what may not be the lowest upfront cost for a project but will be lower over the lifecycle of the building.”

UDG delivered a model for the arts school embedded with all of the data points necessary for the university’s facilities group to maintain the structure, including data relating to materials, machine names, and model numbers. While the model is replete with information for building management, it allows the facilities team to develop personas that filter the data to only show information that applies to certain functions, such as cleaning, or repairs. The architects also worked with Honeywell to integrate the BIM model with a building monitor system that gives facilities managers a visual representation of the building showing every room, whether the lights are on or off, and what the temperature is at different times of day. The feature has led to 20 percent greater efficiency in the building’s energy usage than originally expected. While BIM has yet to become the industry standard for project delivery—in part because it’s still too expensive for smaller firms to use—its influence is growing with each success story. The process is still evolving as players compete with Darwinian energy to see what works best and fastest. Software companies in particular are trying to figure out what complementary systems will prove most advantageous. “People are saying, I can use BIM to look at different business models of how I deliver my project, I can use it to drive digital fabrication, I can use it to help me take on a much stronger sustainability agenda,” said Bernstein. “It’s in the process of changing roles and relationships.” Architects are still discovering the implications of these different uses and the transformative effect it may have on the profession. Bernstein continued, “I believe in ten years people will be working in fundamentally different ways than they are now.” And clearly those who best anticipate the range of transformations possible will be in the best position to control the new shape of building.
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The way we work is changing: A team that is relevant to a company one day is obsolete the next, but time and money to redesign office space is scarce; collaboration is essential, except when privacy is even more essential. Sliding doors, modular walls, and dividing systems are offering an answer to the ever-changing needs of office environments. New hardware, bigger doors, and more customizable options allow teams to collaborate, cluster, or create individual work areas with a few simple moves. New movable wall systems aren’t just for looks, either. Large pieces of glass let in more sunlight, increasing natural lighting and decreasing energy consumption in open-plan layouts. In residential and retail, environments, sliding doors are stretching the length of a room, creating more functional space in smaller environments and seamless transitions between indoors and out. JENNIFER K. GORSCH finds some clear winners among the newest wall-to-wall innovations.
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1 EXTENDO
KLEIN
(SEE PAGE 14)
Klein’s new Extendo telescopic sliding door system can create clear openings more than 16 feet wide for office, residential, and hospitality applications. Its synchronized mechanism fits ADA opening force requirements and eliminates floor tracks. It supports exposed and recessed installations and pocket and standard wall designs.
www.klein-usa.com

2 INVISIBLE SLIDING WALL
VITROCSA
(SEE PAGE 14 AND COVER)
Using slender ¾-inch vertical jambs in all units, including very tall double-glazed sliding units, Vitrocsa can create almost invisible movable walls. Manufactured in Switzerland and assembled in the U.S. by Goldbrecht USA Inc., the system has been tested to U.S. AAMA and WDMA standards.
www.vitrocsaUSA.com

3 GENIUS WALL SOFT STOP
KI
KI has designed a soft-stop sliding door option for its Genius movable wall line. The mechanism is activated when a user opens or closes a door, automatically catching the door and gently bringing it to its final position softly and quietly. Designed by Eberhard von Huene & Associates the Genius series incorporates acoustical control and functionality in a range of styles.
www.ki.com

4 FILO MODERNUS
The new Filo office system from Modernus features a floor-to-ceiling design with no visible metal frame. Modules are delivered pre-hung and are available in custom sizes and finishes. Door panels are rabbeted and coplanar on both sides. Modules incorporate innovative door technology including flush panels, tension bars, concealed hinges, magnetic latch sets, and gaskets.
www.modernus.com

5 GLIDE SLIDING PARTITION
LOFTWALL
Glide is a modular sliding room partition system that is ceiling- or overhead-mounted to a track, available in standard 4-, 6-, and 8-foot widths as well as custom sizes. Glazing options include a range of designs and materials, allowing the system to work for closets, rooms, offices, conference areas, or open spaces in need of flexible partitions.
www.loftwall.com

6 CLAD-WOOD SERIES
LACANTINA
LaCantina’s Clad-Wood series is designed for applications with extreme temperatures and weather in which a wood door or window interior design is desired. Built with a heavy-gauge extruded aluminum-clad exterior and two wood species options, the system can accommodate up to eight folding panels in each direction.
www.lacantinadoors.com
PK30 designs glazing framework systems for residential and office applications. Components are extruded from recyclable aluminum alloy with up to 30 percent recycled content. Snap-in glazing stops compatible with any material enable complete installation before glazing and simplify repairs or replacement.

Operable glass wall manufacturer NanaWall has designed the first folding glass wall system that meets Passive House Standards for zero-energy buildings. Able to span openings from 3 to 39 feet, the system is designed with high-performance triple-glazed windows that meet Energy Star requirements in the United States and Canada.

Bartels Doors USA has designed the Culinaria door for residential and commercial dining rooms and kitchens. Inscribed with multilingual culinary terms, the door is available in customizable frame, size, hardware, and hinge options (pictured), and with frosted glass and sliding barn door hardware.

Inscape's new Acme 50 seamless glass wall system is a slim-profiled space divider designed to enhance the transparency of private offices and conference rooms. Specialty glass, hardware, and door options are available for the 98 percent recyclable system.

Burkhardt Leitner’s modular room-in-room Ottobox system can reduce office space conversion costs and create easily movable spaces for meetings, play areas, temporary ad campaigns, or concessions. The aluminum, steel, and glass system is available with casters, custom colors, graphics, and axial dimensions.

PURinform has introduced a new structural frame element consisting of a countertop module and a decorative module, which create a flush, uninterrupted frame unit. The profile is available in satin, brushed stainless steel, or polished chrome finish, in addition to a broad range of colors, surfaces, fittings, and glass panels.
Hardware designs make easy work of doors

1 MIN COLLECTION
FTF DESIGN STUDIO
Launched this summer by husband-and-wife design team West Chin and Roseann Repetti, the “min” collection includes four flush-mounted designs: the S min door pull, the L min cabinet pull, the D min sliding double-door pull, and the D2 min (pictured) sliding door pull. Finishes include dark statuary bronze, satin nickel, and powder coated white.

2 DAVID CHIPPERFIELD DESIGNS
FSB
Designed for domestic and public spaces alike, David Chipperfield’s new door levers for FSB are supplied with AGL heavy-duty bearings, with standard bearings, or with a fire-safety version depending on the project’s needs. The collection includes a framed door handle with a straight-edged rose. Available in aluminum, stainless steel, or bronze.

3 SOFTMOVE 80
HAWA
Hawa’s latest product introduction is the SoftMove 80, a self-closing system designed for integration with the company’s Junior 80 sliding hardware system. It gently decelerates and closes doors based on their size and ideal sliding speed. The hardware is suitable for wood and glass sliding doors and for use on the opening and closing side of the door.

4 ULTIMA PULLS
OMNIA
Omnia recently introduced the Ultima line of hardware, a collection designed for a wide range of residential drawer and cabinet applications. The pieces are available in six sizes, ranging from 4 to 18 inches. Made of solid brass, the hardware is available in three finishes: oil-rubbed bronze, satin nickel, and polished chrome.

5 MANFRED FRANK MICROMASTER HINGES
INDEX-D
Manfred Frank’s Micromaster hinges are rated for door panels between 440 and 660 pounds with installation of just two hinges. They are suitable for most swinging panel-mounting applications including tall and wide panels. A patented 3-D, self-locking technology allows the hinge to be adjusted by one person with a small tool.

6 SERIES BESS
VALLI & VALLI
Designed by Yoshimi Kono for Valli & Valli, the Bess series is designed to give each piece a sense of lightness while offering ergonomic shapes in a full range of coordinated accessories for use throughout the home. The Nikrall Zamak alloy base is available in brass plate, satin, and polished chrome finishes.
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1 STRATUS
POLIFORM

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www.poliformusa.com

2 OPENSPACE SHOWER
DURAVIT

Duravit collaborated with design group EOOS to create a new shower with doors that fold in to conceal fixtures and toiletries when not in use. The system can accommodate the unevenness of older building walls and is compatible with tile floors and DuraPlan shower trays.

www.duravit.us

3 FLOATING SPACES
SIEMATIC

SieMatic’s new FloatingSpaces design concept offers a range of panel options designed to match the company’s kitchen systems and integrate the kitchen into a home’s other living spaces. Panel shelves and functional elements offer flexible organization in a range of sizes, colors, and materials.

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The new Serenity Series frameless shower door system from C.R. Laurence features a low-profile stainless steel header support bar with smooth-gliding rollers above and anti-lift fittings below. The minimal hardware creates a floating look for 3/16- or 1/2-inch glass doors up to 30 inches wide or 88 pounds.

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5 **TURN SWING DOOR**  
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Kleine Turen’s Turn Swing door is constructed with a new easily mountable pivoting mechanism and thick door panel designed to lie flush with a wall. Automatic-closing hardware allows the door to open 90 degrees in each direction and can be installed with most floors.

www.kleinebocholt.de/en

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THURSDAY 5 EXHIBITION OPENING
Hiroshi Sugimoto: Photogenic Drawings
Frankel Gallery
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San Francisco
www.frankelgallery.com

SATURDAY 14 LECTURE
John Herzog
Talking Art: The Thing Quarterly
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Phenomenal: California Light, Space, Surface
Museum of Contemporary Art San Diego
Through January 20, 2012

Contemporary Art San Diego, part of the Getty Foundation’s Pacific Standard Time: Art in LA 1945–1980 series, presents a unique opportunity to examine this movement with clearer scrutiny. The exhibition, installed at the museum’s downtown San Diego and La Jolla locations, consists of works by Peter Alexander, Larry Bell, Ron Cooper, Mary Corse, Robert Irwin, and James Turrell, to name a few. Together with a series of related events and symposia it marks a significant and scholarly attempt to recover the importance of the Light and Space movement. Historically accorded secondary status to more object-driven minimalist works by Donald Judd, Robert Morris, Dan Flavin, and other artists on the New York art scene, Light and Space artists favored environment over object and looking over thinking. This perceptual approach maximized aesthetic ability through a stripping away of all but the most essential elements of experience. The minimal effects of their work led to the contested label “West Coast Minimalism.” Yet the experience of their pieces, often at the scale of entire rooms such as Turrell’s Wedgework V or Doug Wheeler’s DW 68 VEN MCA SD, is immersive, saturating vision with light and color so vibrant that it leaks into and obscures the other senses.

The art is minimal but on different terms than the Abstract Expressionist counterparts, creating experiential depth through a narrow band of the sensory spectrum. Light and Space artists sought inspiration for their work through deprivation training, spending extended periods in sound and light proof rooms to gain increased attention to subtle differences in reverberation or illumination. The lengths to which the artists went to produce these effects are compelling. In the exhibition catalogue, Stephanie Hanor, director of the Mills College Art Museum, describes Robert Irwin’s initial process of making his heterogeneous installation Untitled, 1969 out of aluminum before its final fabrication in plastic: “The convex aluminum discs, 80 inches in diameter, were sprayed with 50 to 100 thin, transparent layers of Ditzler brand auto paint over a silver white metal ground. Spraying out from the center of the disc, Irwin worked from opaque white through a translucency until the disc became transparent around the edge, thus achieving immediate integration of painting and environment.” Irwin led an architectural critique of the gallery as a distracting background for such works, moving away from the object to operate on walls, ceilings, and floors. While the Land Art movement abandoned the gallery to reconsider the frame, Irwin and Turrell erased the frame, simultaneously creating seamless continuities and subtle differences between architecture and art. Such fluid gradients between art and gallery remain relevant to contemporary architecture, where digital technologies and CNC fabrication are frequently tested through small-scale installations. Relegated to the gallery, sometimes by choice but often due to technological and material constraints, emerging architect-artist firms like StudioMode, Radical Craft, and Sports have engaged a language of atmosphere that uses light, material, and color. Calibrated through a new set of digital tools, these installations explore the nature of walls, floors, and ceilings as emissive boundary conditions that project atmosphere rather than the reductive treatment given these surfaces by the Light and Space artists.

Technology used by Light and Space artists featured in Phenomenal—De Wain Valentine’s and Peter Alexander’s casting resins; Craig Kauffman’s vacuum formed plastics; Ron Cooper’s layered polyester resins; Larry Bell’s room-sized dichroic vacuum coating apparatus; and Irwin’s flawless acrylic polishing—was newly appropriated from industrial manufacturing. The interest in these processes remained a means to an effect, rather than an exploration of process itself. Regardless, craft became an important driver for their work as they developed new fabrication techniques. Architecture may be poised for a similar transformation, moving beyond the novelties of technology toward the production of a new set of material effects and immersive atmospheric conditions outside the gallery, from restaurant interiors to World Expo pavilions.

In his book Nothing Less Than Literal: Architecture after Minimalism, author Mark Linder examines the role of architecture in both supporting and attacking minimalism, a discourse from which the Light and Space movement was largely absent. The book points to Donald Judd’s seminal essay “Specific Objects,” in which Judd, who originally aimed to be an architect, maintained the importance of the specific material object independent of context. While similarly interested in the literal as direct perceptual experience, the Light and Space artists pursued dynamic spatial fields and complex material processes honed to immaterial effect. Phenomenal reexamines the significance of this work as it relates to the dominant historical narratives of art criticism and at its best may deliver a renewed opportunity for architecture to engage the art of perception.

PHOTOGRAPH BY PETER B. SCHMIDT FOR THE ARCHITECT’S NEWSPAPER; PHOTOGRAPH BY STEPHANIE HANOR, MILLS COLLEGE ART MUSEUM; DRAWING BY ANGELICA B. MOLINELLI FOR THE ARCHITECT’S NEWSPAPER; PHOTOGRAPH BY ANDREW WHITENACK FOR CALIFORNIA LIGHT, SPACE, SURFACE

THINK SMALL

Modernism in Miniature: Points of View
Curated by Davide Deriu, a senior lecturer in architecture at the University of Westminster, in London, Modernism in Miniature: Points of View explores the encounter between photography and model-making between the 1920s and the 1960s.

Models, or paradigms in ancient Greek, have long been a prominent tool used by architects to clarify their ideas and help them communicate with clients and builders. However, from the beginning of the 20th century, this tool acquired a new status. Within architectural avant-gardes, it gained autonomy and became an exploratory object in the design process. Consequently, many architects began to feel that a model’s three dimensions offered a more objective approach to design, in comparison to the architectural drawings subjected to the rigid codes of representation popularized by the Beaux Arts school.

Considered as a “thinking machine” or a “laboratory space,” the model was allowed, thanks to its photographic expansion, to overcome architecture’s unbounding representational conventions and turned into a reproducible, ubiquitous object circulating among a larger audience.

As Davide Deriu points out, what model photography may have lost in three-dimensionality, it gained in reach and visual possibilities. The resulting photographs seem to hover between the realm of documentary and fantasies of the future. They are thus situated between representation and abstraction, sign and narration.

The five sections of Modernism in Miniature display dynamic evidence the different ways in which architects approached the genre and redefined the architectural process and its results, from models and imagery used as communication tools to their role in promoting icons. As David Freeland is principal of LA-based Freeland Bbu, in other places than immediately meet the eye. The four decades presented in the show seem to give ample and concrete form to what Deleuze in The Fold (1988) has designated “the new status of the object.”

Below: Photomontage model for Sanremo condominium by Carlo Mollino and Mario Rogers, 1946. The Fold (1988) has designated “the new status of the object.”

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Westwood Village resembles the US Congress; everyone agrees it’s broken, but nobody knows how to fix it. Traffic gridlock, scarce parking, vacant storefronts, the homeless, and a pervasive air of decay all contrast with the vibrancy of downtown Santa Monica and Beverly Hills, and even Century City. Those who still believe in Westwood might be revitalized. For starters, UCLA's Hammer Museum recently hosted a symposium at which two architectural teams presented bold visions and CityLAB director Dana Cuff moderated the comments of an expert panel. In their presentations, architects Roger Sherman and Edwin Chan urged that cultural institutions had redeveloped; their popularity spurred commercial development on neighboring blocks. UCLA, in contrast, has developed its campus as a self-sufficient island on the land, where students can sleep, shop, eat and be entertained, leaving only in search of alcohol. The notion that the university would relocate its major museum and performing arts programs, let alone its profitable concessions, seems highly unlikely. Cuff insisted that this initiative was not intended as a master plan or redevelopment, even though both schemes were radical transformations that would require visionary leadership and major funding. Where might these come from? Nobody was saying, and (surprisingly) none of the seven architects contributing to the discussion mentioned, the importance of design in this transformation. This is one area in which the Village could compete effectively. Century City’s mall is made of bland boxes, and Santa Monica’s Third Street Promenade and Beverly Hills’ Golden Triangle have nothing to match the Fox Theater and other survivals of the legendary Janss Company’s enlightened 1920s development. Imagine UCLA commissioning the best architects, in LA and beyond, and giving them a free hand to design its property, as the University of Cincinnati did when it invited Morphosis, Bernard Tschumi, and Gwathmey Siegel to help create a stunning urban complex on its campus. What if they were to leverage their prestige and their physical dominance of the Village to set an exemplary standard that its 350 small property owners will never aspire to? Those who still believe in the tooth fairy might cling to such an illusion; others will look at what UCLA’s capital programs have done over the past two decades and despair. The monstrous bulk and mediocre design of the second phase of Weyburn Terrace—a retro apartment block for graduate students on the west side of the Village—is as damaging to the character of the community as Alan Casden’s Palazzo, a garish, clumsily detailed residential complex on the east side. Housing students near the campus to reduce commuting is a great idea, and it could infuse life into the Village, but why can’t UCLA take inspiration from other top schools and LA’s extraordinary roster of architectural talent, rather than from crass developers? The lack of enlightened patronage and impoverishment of the public realm afflicts all of southern California. We excel in the creation of art, music, and entertainment, but architecture is an orphan—except for private houses. Westwood is a symptom of that disease, but it has the potential to test a cure.
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