It appears Frank Gehry’s 76-story Spruce Street tower in Lower Manhattan is just his opening act for large-scale urban projects. Canadian
continued on page 5

Neil M. Denari Architects has won the challenge everyone is talking about: the international competition to design the $210 million Keelung Harbor Service Project in Taiwan. The project, planned for an area just northwest of Taipei, continued on page 8

At a mid-September meeting inside the packed Puente Learning Center, a school in Los Angeles’ Boyle Heights neighborhood, three design and engineering teams attempted to predict the city’s future. The three groups—headed by HNTB, AECOM, and Parsons Brinckerhoff, respectively—have all been shortlisted as contenders to create the city’s new 6th Street Viaduct. Their continued on page 6

In architecture circles Pedro E. Guerrero was known as Frank Lloyd Wright’s photographer, and in many ways this is true. Wright gave Pedro his first job, and Pedro was the last photographer to shoot Wright’s portrait. It all started when Pedro completed photography courses at what is now Art Center College of Design in Pasadena, California, and returned home to Mesa, Arizona, a town that offered few prospects for a young Mexican American in 1939. Since Pedro was unsure about what to do next, his father continued on page 12

The High Life Again

Downtown Los Angeles is beginning to boom again. Development teams are resurrecting ambitious projects that have been on hold since the bust, kicking off a flurry of new continued on page 4

CONSTRUCTION CRANES DESCEND ON DOWNTOWN LA

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU $3.95
Experience precision as never before, with Fino, our new, stunningly thin indirect LED lighting solution. Designed to promote a crisp, comfortable work environment, Fino runs seamlessly across the walls without interfering with wall studs, leaving your ceilings pristine clean.

Add our 10 year limited warranty, and Fino is the LED fixture you've been waiting for.

The Fino LED was introduced at Lightfair 2012. For more information contact info@amerlux.com. Or, call Amerlux at 973-882-5010 to learn more.

So thin. So precise. So Fino.
How Guardian SunGuard helps improve patient care and recovery.

With light.

Well-daylighted hospitals with outdoor views enhance patient care and recovery. That's why HKS specified Guardian SunGuard glass for the C.S. Mott Children’s Hospital, in Ann Arbor, Michigan. The combination of Neutral 40 and SuperNeutral 68 in an insulated glass unit delivers plenty of visible light and a low, 0.25 solar heat gain coefficient, all with lower reflectivity than previously possible, so patients can easily see outside. HKS’s selection of SunGuard products also improved the building’s energy efficiency and created a comfortable setting for children and families. The building is LEED Certified Silver. For complete performance data, project photos and other ways to Build With Light, visit SunGuardGlass.com. Or call 1-866-GuardSG (482-7374).
CULTURAL CALAMITY

Since its inception, Los Angeles has struggled to build a cultural presence to put it on par with the country’s other great cities. While it has largely succeeded from an institutional point of view, ushering in some of the city’s most revered art museums, it has not always done so on a building level, with architecture and urbanism that often falls flat.

The city’s three largest art institutions—LACMA, MOCA, and the Getty—have a checkered relationship with architecture and with the city. LACMA, which was built by compromise (architect William Pereira was chosen over Mies van der Rohe and Edward Durrell Stone), was largely torn apart by a 1986 addition by Hardy Holzman Pfeiffer. The museum is still trying to put the pieces together and recently commissioned Renzo Piano to design one of his less successful cultural projects, the Broad Contemporary Art Museum, on the west side of its campus. (His Resnick Pavilion and adjacent restaurant and bar have been much more successful.)

Michael Maltzan has won the commission to design a new residential annex for the United States embassy to that history, Maltzan said his building—"as a setting for diplomatic functions. In a nod to the U.S. Embassy and near the U.S. embassy staff. A mixed-use component is also planned."

Maltzan has won the commission to design a new residential annex for the United States embassy in Paris. His firm, Michael Maltzan Architecture, beat out Allied Works and Mack Scogin Merrill Elam Architects, who also placed on the shortlist.

Located on the posh Avenue Gabriel, near the intersection of the Champs-Élysées and the Place de la Concorde, the ten- to 12-unit annex will primarily serve as a home for embassy staff. A mixed-use component is also planned.

The building will be constructed next to the U.S. Embassy and near the U.S. ambassador’s residence, a Renaissance-style building whose lush gardens are legendary as a setting for diplomatic functions. In a nod to that history, Maltzan said his building—which he has not yet begun designing—will reflect its surroundings. The design will be contemporary, not classical, he said.

The grounds will be designed by famed French landscape architect Michel Desvigne, who worked in a similar capacity for Jean Nouvel’s Walker Art Center expansion in Minneapolis, and OMA and Foster + Partners’ Dallas Center for the Performing Arts.

Maltzan was selected through the Design Excellence program of the Department of State’s Bureau of Overseas Buildings Operations. This program, modeled after a General Service Administration initiative, was resulted in Skidmore, Owings & Merrill’s recent commission to design an embassy in Beijing as well as Kieran Timberlake’s assignment for one in London. SL
NOW THAT'S A PARTY
When Coop Himelb(l)au told us they were holding a “casual cocktail” party at their offices in the American Cement Building in LA’s MacArthur Park, also our home, we thought it would be the usual shindig with a few friends and some nice banter. Well, we were wrong. It turned out to be a mega starchitect cluster$&*#@. In addition to host Wolf Prix, starchitects at the event included Frank Gehry, Thom Mayne, Eric Owen Moss, Greg Lynn, Zaha Hadid, Patrick Schumacher, Hitoshi Abe, and others. The moral of the story: Next time Coop Himelb(l)au throws a party, get there.

METRO SHUFFLE
For decades the go-to guy for planning in Metro was Robin Blair, but not anymore. According to the grapevine, Blair has been quietly ejected from the upper floors of Metro and buried deep below in operations. Word on the street is that Metro has replaced Blair and several other no-nonsense planners, including Irv Taylor, with more obedient replacements.

RELOCATION CITY
Everybody seems to be opening up new offices these days. One of our favorite firms, Barton Myers Associates, is moving from Westwood all the way to Santa Barbara, which doesn’t sound promising. Cunningham Group has opened new digs in Culver City’s Hayden Tract, the collection of arts offices made famous by the wild constructs of Eric Owen Moss. And UCLA Architecture will remain in Westwood. But it’s ready to open a new robotics lab inside the old Playa Vista research facilities of Howard Hughes.

INTERVIEW WITH PETER KOFSMAN
When Coop Himelb(l)au was in LA recently, we got an interview with Peter Kofman, Project Manager at Projectcore, who is charged with translating Gehry’s creative design into concrete. Gehry and Mirvish unveiled the design for the stacked towers at a press conference on October 1. The project would include the overhaul of an entire city block from King Street west to Pearl Street and would replace the renowned Princess of Wales Theatre. Two of the three towers would rise from a six-story, stepped podium and house a new 60,000-square-foot museum to accommodate Mirvish’s extensive abstract art collection as well as galleries, seminar rooms, a lecture hall, and study facilities of the OCA University Public Learning Centre for Visual Art, Curatorial Studies and Art History, including galleries, studios, a lecture hall, and seminar rooms. A schematic model presented at the meeting shows Gehry’s signature abstract cladding style forming ribbons across the facade.

NOW THAT'S A PARTY
When Coop Himelb(l)au told us they were holding a “casual cocktail” party at their offices in the American Cement Building in LA’s MacArthur Park, also our home, we thought it would be the usual shindig with a few friends and some nice banter. Well, we were wrong. It turned out to be a mega starchitect cluster$&*#@. In addition to host Wolf Prix, starchitects at the event included Frank Gehry, Thom Mayne, Eric Owen Moss, Greg Lynn, Zaha Hadid, Patrick Schumacher, Hitoshi Abe, and others. The moral of the story: Next time Coop Himelb(l)au throws a party, get there.

RELOCATION CITY
Everybody seems to be opening up new offices these days. One of our favorite firms, Barton Myers Associates, is moving from Westwood all the way to Santa Barbara, which doesn’t sound promising. Cunningham Group has opened new digs in Culver City’s Hayden Tract, the collection of arts offices made famous by the wild constructs of Eric Owen Moss. And UCLA Architecture will remain in Westwood. But it’s ready to open a new robotics lab inside the old Playa Vista research facilities of Howard Hughes.

METRO SHUFFLE
For decades the go-to guy for planning in Metro was Robin Blair, but not anymore. According to the grapevine, Blair has been quietly ejected from the upper floors of Metro and buried deep below in operations. Word on the street is that Metro has replaced Blair and several other no-nonsense planners, including Irv Taylor, with more obedient replacements.

METRO SHUFFLE
For decades the go-to guy for planning in Metro was Robin Blair, but not anymore. According to the grapevine, Blair has been quietly ejected from the upper floors of Metro and buried deep below in operations. Word on the street is that Metro has replaced Blair and several other no-nonsense planners, including Irv Taylor, with more obedient replacements.

RELOCATION CITY
Everybody seems to be opening up new offices these days. One of our favorite firms, Barton Myers Associates, is moving from Westwood all the way to Santa Barbara, which doesn’t sound promising. Cunningham Group has opened new digs in Culver City’s Hayden Tract, the collection of arts offices made famous by the wild constructs of Eric Owen Moss. And UCLA Architecture will remain in Westwood. But it’s ready to open a new robotics lab inside the old Playa Vista research facilities of Howard Hughes.

INTRODUCING THE GEHRY TRIO
When Coop Himelb(l)au told us they were holding a “casual cocktail” party at their offices in the American Cement Building in LA’s MacArthur Park, also our home, we thought it would be the usual shindig with a few friends and some nice banter. Well, we were wrong. It turned out to be a mega starchitect cluster$&*#@. In addition to host Wolf Prix, starchitects at the event included Frank Gehry, Thom Mayne, Eric Owen Moss, Greg Lynn, Zaha Hadid, Patrick Schumacher, Hitoshi Abe, and others. The moral of the story: Next time Coop Himelb(l)au throws a party, get there.

RELOCATION CITY
Everybody seems to be opening up new offices these days. One of our favorite firms, Barton Myers Associates, is moving from Westwood all the way to Santa Barbara, which doesn’t sound promising. Cunningham Group has opened new digs in Culver City’s Hayden Tract, the collection of arts offices made famous by the wild constructs of Eric Owen Moss. And UCLA Architecture will remain in Westwood. But it’s ready to open a new robotics lab inside the old Playa Vista research facilities of Howard Hughes.

METRO SHUFFLE
For decades the go-to guy for planning in Metro was Robin Blair, but not anymore. According to the grapevine, Blair has been quietly ejected from the upper floors of Metro and buried deep below in operations. Word on the street is that Metro has replaced Blair and several other no-nonsense planners, including Irv Taylor, with more obedient replacements.
The river below. Their efforts not only showcase memorable forms but also embrace what was once deemed unsalvageable. In April, the city’s Bureau of Engineering called for a competition to solicit designs from front page acknowledges a huge and popular resource. These include proposals for the foot of the bridge to the west, with restaurants, paths, and graphic representations of the bridge’s boisterous arches. Also part of the plan: a Viaduct Park, containing a promenade, amphitheater, and skate park; and a landscaped Boyle Heights Gateway Park, at the entrance to the bridge in Boyle Heights neighborhood. The AECOM plan is composed of three sculptural steel and inverted cable masts (loosely resembling angels), with a ribbed concrete structure exposed on its underside. The central mast would be the largest and therefore the focal point. A pedestrian path would be suspended underneath; at bridge level, lookouts would bulge outward. The plan calls for several public spaces, including Mateo Street Gateway Park, a ramping space bordering the arts district to the west; Viaduct Plaza, a hardcape under the bridge; Open Space Paseo under the bridge to the east, and East Gateway Park, at the entrance to the bridge in Boyle Heights neighborhood.

Far left: The Ribbed underside of AECOM’s span; left: The riverbanks would step down underneath Parson Brinckerhoff’s bridge.

The project now has a nickname, Rufus, a nod to a corgi who kept Amazon employees company in the early days. In response to recommendations, the design plans have evolved to include changed elevations, details along the lower stories, weather protection, and open spaces. Facades are asymmetrical, stepped, and use diverse materials. In a study for the facade, the office tower on the southeast, Block 14 sports operable windows and prefabricated metal panels with gold accents; it would connect to the neighboring meeting center via a sky bridge. Other perspectives show glass curtain walls on the six-story proposed building materials, as part of an ongoing effort to make the river a recreational resource. These include an arts park to the west with areas for art installations; stepping and landscaping of the riverbank below; and a plaza with a series of clean tech research modules under the bridge to the east. Some parts would be designed by Mia Lehrer, who headed the Los Angeles River Revitalization Master Plan. “It’s important that the bridge engage the river in multiple ways,” Lehrer said. “You understood what we were looking for,” said Mayor Antonio Villaraigosa, who described the city as “people rich and park poor.” He added, “This begins a new era. We’re going to reimagine the city as a place where people can work, play, and recreate.”

State and federal funds will pay for the bridge in large part, with just one percent of the money coming from the city, City Councilman Jose Huizar said. The winning team, which city engineers and the state’s highway building division will select, will be announced by the end of the year. The design is expected to be ready by 2014, with construction completed by 2018.

In response to recommendations, the design plans have evolved to include changed elevations, details along the lower stories, weather protection, and open spaces. Facades are asymmetrical, stepped, and use diverse materials. In a study for the facade, the office tower on the southeast, Block 14 sports operable windows and prefabricated metal panels with gold accents; it would connect to the neighboring meeting center via a sky bridge. Other perspectives show glass curtain walls on the six-story proposed building materials, as part of an ongoing effort to make the river a recreational resource. These include an arts park to the west with areas for art installations; stepping and landscaping of the riverbank below; and a plaza with a series of clean tech research modules under the bridge to the east. Some parts would be designed by Mia Lehrer, who headed the Los Angeles River Revitalization Master Plan. “It’s important that the bridge engage the river in multiple ways,” Lehrer said. “You understood what we were looking for,” said Mayor Antonio Villaraigosa, who described the city as “people rich and park poor.” He added, “This begins a new era. We’re going to reimagine the city as a place where people can work, play, and recreate.”

State and federal funds will pay for the bridge in large part, with just one percent of the money coming from the city, City Councilman Jose Huizar said. The winning team, which city engineers and the state’s highway building division will select, will be announced by the end of the year. The design is expected to be ready by 2014, with construction completed by 2018.

The riverbanks would step down underneath Parson Brinckerhoff’s bridge.

The Parsons Brinckerhoff plan calls for a smaller mast (the size of the original 6th Street Viaduct’s collection of piers over the river) that firm principal Ricardo Rabines described as the “wings of LA.” Indeed the proposed steel structure looks like a bird’s wings stretched out to fly. Under the bridge a suspended lower walkway would lead to a circular lookout point called the “nest.” Above a colorful covered walkway, the bridge’s two roadways would split. At times, they could become a congregation zone, with one roadway shut down for major events. Stairs and elevators would maintain a steady connection to the areas below the bridge.

This proposal included several landscape and design schemes for the foot of the bridge’s V-shaped columns, as part of an ongoing effort to make the river a recreational resource. These include an arts park to the west with areas for art installations; stepping and landscaping of the riverbank below; and a plaza with a series of clean tech research modules under the bridge to the east. Some parts would be designed by Mia Lehrer, who headed the Los Angeles River Revitalization Master Plan. “It’s important that the bridge engage the river in multiple ways,” Lehrer said. “You understood what we were looking for,” said Mayor Antonio Villaraigosa, who described the city as “people rich and park poor.” He added, “This begins a new era. We’re going to reimagine the city as a place where people can work, play, and recreate.”

State and federal funds will pay for the bridge in large part, with just one percent of the money coming from the city, City Councilman Jose Huizar said. The winning team, which city engineers and the state’s highway building division will select, will be announced by the end of the year. The design is expected to be ready by 2014, with construction completed by 2018.
GAIN LEED POINTS BY THE YARD

\textit{xorel}. HIGH PERFORMANCE WALLCOVERING

Carnegie
carnegiefabrics.com/buildwithxorel
On October 14, after a grand parade through the streets of Los Angeles, the space shuttle Endeavour arrived at its temporary new home: a bulky metal building just west of the California Science Center. The massive Butler steel structure, designed by Portland, Oregon-based Zimmer Gunsul Frasca Architects (ZGF) and constructed by Morley Builders and T. Voie Construction, will house the shuttle and other educational exhibitions until ZGF finishes a permanent structure for the spacecraft. According to Tony Budrovich, deputy director of operations at the Science Center, the temporary building will also contain a NASA command module as well as the galley and even the toilet of Endeavour, the fifth and final space-worthy shuttle that NASA built.

The hall measures about 70 feet tall and 17,460 square feet. Built on a concrete slab with seismic steel bracing and steel panels, it runs six bays long and five bays wide. The bracing is extra robust, which allowed for the removal of the entire west wall to accommodate the shuttle. Endeavour, a veteran of 25 missions into orbit and back, rolled into the building on a ramp made of a giant plastic mat supported by compacted earth.

The shuttle’s permanent home will lie east of the Science Center. The design is still being worked out, but according to the Science Center’s president, Jeffrey Rudolph, it will be more than 200 feet tall so that the shuttle and its rocket boosters can stand vertically in launch position.

“There will be nothing like it,” said a beaming Rudolph, who hopes the building will be ready in about five years. The display will also contain re-creations of the shuttle’s flight deck and other space vehicles, possibly the Mercury, Gemini, and Apollo spacecraft, he said. Meanwhile, the fate of Frank Gehry’s angular, steel-clad Air and Space Gallery (the former California Aerospace Hall), closed in the summer of 2011, remains unclear. “We don’t know what the future holds for that building,” Rudolph said.

TAIWAN TRIUMPH

continued from front page

is intended to serve as a “Gateway to the Nation,” as the organizers put it, with under-used waterfront land turned into a passenger and cargo terminal, corporate offices, an arts plaza, and an industrial wharf. Denari’s plan for what is Taiwan’s largest port of entry consists of carved-out masses floating over raised plazas. Surfaces will be textured with graphic components, including repeating angular window patterns and swaths of lime green and powder blue. The curved buildings will interconnect to form an internal courtyard and, at one point, a framed view of the waterfront. The project’s major components are an 820-foot-long, three-level cruise-ship port terminal and a 570,000-square-foot Harbor Authority office complex. The terminal’s long, open mass will be organized in a linear fashion, lit by ETFE skylights, and edged with mezzanines; it will tilt up at the edges to support a cantilevered scenic-view restaurant, which at one end will turn into a bridge to the office complex. The offices, circling around a large public courtyard, will rise 230 feet and house the Harbor Authority, a police station, postal service facilities, a weather station, and harbor support activities. The area’s lush green mountains, waterfront, and breezes inspired the project’s twisting, perforated form and pronounced cantilevers, according to Denari.

The seven-member jury included Aaron Betsky and Michael Speaks. Other teams shortlisted for the project included New York-based Asymptote Architecture, Los Angeles–based Platform for Architecture + Research, Dutch firm Mecanoo Architecten, and Canadian firm ACDF* Architecture. SL

Below: The port terminal’s interior with ringed mezzanines and large skylights.
At a late September meeting, the Los Angeles planning commission deemed NBC Universal’s $1.6 billion plan for Universal City ready to be reviewed by the next round of city and county authorities. The project’s Evolution Plan for its 391-acre property in California’s San Fernando Valley has already lived up to its name, having undergone radical changes since the company first announced it in 2006, including a loss of 2,937 residential units and a last-minute addition of public access points along the Los Angeles River.

With its Evolution Plan, the entertainment conglomerate is aiming to improve the site’s economic viability for the next 20 years. The property already contains Universal Studios and City Walk, as well as studio and office facilities supporting NBCU’s media empire. Los Angeles-based architecture and planning firm Rios Clementi Hale is providing master planning services.

Despite NBCU’s prominent role in the local economy, it took years of convincing for the company to win public support because of concerns about a potential increase in traffic. Following suggestions by Councilmember Tom LaBonge and County Supervisor Zev Yaroslavsky, NBCU introduced a new “No Residential Alternative” component. City officials called this an “environmentally superior alternative” in their environmental impact review, saying it would “reduce the vast majority of significant or potentially significant impacts occurring under the project.”

“We took all the comments in and decided to do the right thing to finally move the project forward,” said NBCU’s chief real estate development and planning officer, Corrine Verdery. The company is ready to start work as soon as it receives final approval, she added.

Removing the residential component enabled NBCU to shift the project’s focus to the core business: entertainment and tourism, studio production, and postproduction facilities, Verdery explained. Media executives boosted the proposed allotment for new studio space, from 134,000 square feet to 327,000 square feet, and now call for two 500-room hotels instead of one with 500 rooms.

NBCU agreed to spend $100 million on mitigation measures aimed at improving the notoriously old and narrow 101 and 134 freeways adjacent to the project. This includes $500,000 for a “neighborhood protection fund” (to pay for traffic calming measures); $375,000 for a bike fund to study creation of a bike path around the property; and $180,000 for a city study of a potential community development overlay zone, which would insert new development guidelines for Lankershim, Cahuenga, and Toluca Lake.

Just before the planning commission hearing, a coalition of Los Angeles River and bicycle advocates declared opposition to the Evolution Plan, but acquiesced when NBCU announced plans to donate $3 million to a river fund to create a bike path along the mile-long river’s edge.

Bob Hale, a principal at Rios Clementi Hale, described his firm’s desire for the project to “create an iconic experience on the property.” His firm’s master plan calls the property “a hilltop peninsula” that allows for a natural separation between the entertainment area on the hill and the studios below. He expects ideas for how to blur the boundaries between private and public realms to emerge as designers work with the city’s Urban Design Studio to finalize the property’s frontages on Lankershim Boulevard. Said Hale: “It will invite people into the cinematic experience.”

The City Council’s Planning and Land Use Management Committee as well as its full body will hold hearings, as will the county’s Regional Planning Commission and Board of Supervisors. Determining who has jurisdiction over the property is a tricky matter, since one-third lies inside city limits and the remainder inside the larger county. The current proposal includes annexation measures that would shuffle borders where they currently bisect buildings. Despite those hurdles, the project could be approved as early as next year.

JAMES BRASUELL
Los Angeles architect Marcelo Spina and Georgina Huljich’s hyphen-obsessed firm P-A-T-T-E-R-N-S represents one of the most innovative practices in the city. Its experiments with digital fabrication and composite materials are especially advanced because the company, unlike most, builds not only in LA, but also in China and in Spina’s native country, Argentina.

The most recent example is the firm’s Jujuy Redux condo project on a corner lot in Spina’s hometown of Rosario, Argentina. P-A-T-T-E-R-N-S developed the building with MSA, the firm of Spina’s brother Maxi, in the city’s rapidly developing Pichincha neighborhood.

They created an eight-story, 13,500-square-foot structure without a huge budget, and it’s not a luxury project. The two-bedroom units inside are small and simple, but beautiful. They are open and airy, with views enhanced by a system of large balconies that cantilever far away from the building, supported by swooping, paraboloid-shaped, poured-in-place concrete walls. These were formed on-site in digitally fabricated fiberglass molds at the same time as the building’s concrete framing so they are completely

Clockwise from top left: A view of the condos from the street; the balconies provide semi-private outdoor rooms; the peek-a-boo lobby; units’ views are shaped by the exterior walls.
Robert W. Ferris, AIA, REFP, LEED AP
CEO and Co-Founder of SFL+a Architects, Co-Founder Firstfloor, Inc., providing turnkey development solutions to educational institutions.

When I’m designing a building I begin at the nexus of design assumptions and real-world building performance: the envelope.

I specify InsulBloc® high performance spray foam insulation because I know and trust it. InsulBloc® gives me great flexibility in my designs, and can be used with poured concrete, primed steel, wood, CMU, and most other construction materials.

InsulBloc® adds solid LEED points, is safe, and can save up to 40% in energy costs.

If you want energy efficient, comfortable, sustainable, and healthy buildings you have to design and build them with great materials. InsulBloc® by NCFI is the ideal way to start.

“Truly effective design drives energy performance.”

When I’m designing a building I begin at the nexus of design assumptions and real-world building performance: the envelope.

I specify InsulBloc® high performance spray foam insulation because I know and trust it. InsulBloc® gives me great flexibility in my designs, and can be used with poured concrete, primed steel, wood, CMU, and most other construction materials.

InsulBloc® adds solid LEED points, is safe, and can save up to 40% in energy costs.

If you want energy efficient, comfortable, sustainable, and healthy buildings you have to design and build them with great materials. InsulBloc® by NCFI is the ideal way to start.

Robert W. Ferris, AIA, REFP, LEED AP

CEO and Co-Founder of SFL+a Architects, Co-Founder Firstfloor, Inc., providing turnkey development solutions to educational institutions.

www.insulbloc.com
While I stayed in Los Angeles with my new photography beyond portraits of Wright's buildings, an important body of architectural photography had been accumulating at the Julius Shulman Institute at Woodbury University last spring. But I knew there was a story to tell, and I had the opportunity to present it. I persuaded Pedro to work exclusively for me. He bravely tackled the light at high noon, placing the cruel desert sun in the foreground. He produced silver gelatin prints for the exhibition, packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright.

These photographs had not been exhibited before, but Pedro was game. With Dixie's help, he went into his darkroom and produced silver gelatin prints for the exhibition, packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew Wright.
SieMatic BeauxArts.02
the latest interpretation

Designed with Mick De Giulio, BeauxArts.02 is everything you want in a kitchen and everything you’d expect from a SieMatic original. See more online and at your nearest SieMatic showroom.
Cornell University

Assistant Professor Search

The Department of Architecture in the College of Architecture, Art, and Planning at Cornell University invites applications for a tenure-track faculty position in architectural design.

Candidate qualifications must include evidence of exceptional strength in architectural design – in studio teaching as well as architectural practice or/and design-related research work. Candidates are encouraged to submit evidence of any focused areas of interest and expertise but also of an ability to engage the full breadth of the architecture curriculum. A professional degree in architecture is considered a necessity for this position.

Required Application Materials:

1. letter of application including a brief statement outlining teaching and practice research objectives
2. a full curriculum vitae
3. one portfolio
4. a list of five references with telephone and fax numbers, mailing addresses, and email addresses

All applicants should submit these materials in hard-copy format to the following address. We encourage digital submissions that supplement application materials. Application materials will not be returned.

Assistant Professor Search Committee
Cornell University, Department of Architecture
139 East Sibley Hall
Ithaca, NY 14853
Phone: (607) 255-7612
Email: arch_chair@cornell.edu

Review of applications will begin on November 1, 2012 and continue until the position is filled. The appointment is expected to begin July 1, 2013.

Architecture at Cornell dates back to the founding of the institution; it is one of the oldest programs of its kind and has a long and distinguished tradition of design, scholarship, and teaching. Degree programs in the Department include a professional B.Arch., a professional M.Arch., a post-professional M.Arch., an M.A./Ph.D. in the history of architecture and urban development, and an M.S. in architectural building technology and computer graphics. New facilities (including the recently-opened new home of architectural education at Cornell).

For more information about the Department, the College of AAP, and Cornell University, please visit:
http://www.aap.cornell.edu/arch/
http://www.aap.cornell.edu/
http://www.cornell.edu/

Cornell University is an Equal Opportunity/Affirmative Action Employer and actively seeks applications from women and under-represented minorities.

GEORGE LUCAS ZAPS MASTERPIECE OF 1980S RESIDENTIAL ARCHITECTURE

RIP: 3389 Padaro

A few years ago Padaro Lane, a tony stretch of houses on the beach in Carpinteria, just east of Santa Barbara, California, buzzed with rumors that director George Lucas had purchased the most spectacular home on a street lined with other sterners. Originally listed for about $35 million, the house, designed by sculptor turned entrepreneur Sherrill Broudy, had languished for years on the market despite its 1.7 acre lot and 150 feet of shoreline. Then came news reports stating Mr. Lucas had acquired the property for slightly less than $20 million and was moving forward with plans for a new home. By this July, the demolition of the existing house had begun.

Built in 1981, 3389 Padaro Lane was one of just a few buildings designed by Broudy, who had initially worked as a sculptor. He created simple yet sophisticated environments in wood or copper that served as ornaments for the modernist buildings he designed. In 1996, Broudy partnered with Jerome and Evelyn Ackerman to form ERA Industries, which became one of the foremost manufacturers of midcentury furnishings in Los Angeles. In 1963, Broudy left the firm to found Panelcarve, which later became Forms-Surfaces, a source for high-end architectural materials still in operation today.

Broudy’s business savvy may have pulled the rug from under conventional expectations of “home” and “gravity.” It is open for viewing on Tuesdays and Thursdays between 11a.m. and 2 p.m.

Broudy’s 3389 Padaro, before demolition.

“Cornell University is an Equal Opportunity/Affirmative Action Employer and actively seeks applications from women and under-represented minorities.”

THERE’S NO PLACE LIKE “HOME”

Fallen Star, a sculpture by artist Do Ho Suh commissioned by the UC San Diego Stuart Collection, challenges conventional notions of “home.” Cantilevering off the edge of the seventh floor of Jacobs Hall at the UCSD School of Engineering, the perfect one-room, traditional Cape Cod bungalow replica is sure to turn your stomach, in a good way. Visitors approach the sculpture’s front door through a winding brick path flanked by luscious gardens. Inside, things don’t seem as normal unless one considers living on a 17-degree slope normal. Fallen Star pulls the rug from under conventional expectations of “home” and “gravity.” It is open for viewing on Tuesdays and Thursdays between 11a.m. and 2 p.m.

SEATTLE GOES “DEEP GREEN”

Seattle has approved Skanska USA’s controversial five-story “deep green” Brooks Sports headquarters building at Stone Way North and North 34th Street under a new code provision that allows the developer to build 20 feet higher than zoning normally allows. While community leaders and activists opposed the project, claiming that it is out of scale with the neighborhood, Skanska says the extra height is necessary to make the project work economically.
iBox® Universal Plus
One For All

Discover iBox® at www.hansgrohe-usa.com/iBox

One rough to stock. One rough to order. One rough to install. One rough to service. A truly universal rough, iBox accommodates any trim — Hansgrohe or Axor, Thermostatic or Pressure Balance — providing the foundation to any shower installation. One rough for all shower solutions: iBox Universal Plus.
"Today, Los Angeles is to New York what New York was to Paris in the 1950s," said Perry Rubenstein, the latest Manhattan art dealer to recognize LA’s concentration of creativity and open a satellite there.

Like Matthew Marks Gallery and L&M Arts when they opened LA outposts, Rubenstein invited a local architect, Kulapat Yantrasast, to fashion inventive variations on the white cube, giving it a strong sense of place within a gritty location. Los Angeles-only galleries like Blum & Poe, Regen Projects, and Samuel Freeman Gallery have taken a similar design approach.

Meanwhile, in recent years the LA art scene has branched out from affluent Santa Monica and West Hollywood, with clusters of galleries filtering into Chinatown, Culver City, and now the studio district of Hollywood. Their migration in search of affordable space has mimicked the march of galleries in New York City, from Madison Avenue to Soho and then to Chelsea and the Lower East Side.

What makes this urban experimentation so exciting for architects as well as the art world is clients’ passion for collaboration and excellence—rare qualities in a city where much new construction opts for expediency. Regen Projects owner Shaun Regen spent years searching for the ideal space in which to consolidate her activities. "When I first met Michael Maltzan about this project, the criteria were very simple: great proportions, beautiful light, and flexible space," Regan recalled. She settled on Hollywood for its urbanity, history, and the opportunity to have a roof terrace overlooking the hills and city. Maltzan shared her enthusiasm. He designed an irregularly massed, white stucco block that plays off the form of a soaring Bekins storage facility a block away. The layered interior features a sweeping top-lit gallery flanked by a narrow street in front, with intimate rooms to the rear. Yantrasast pursued a similar course in remodeling a film storage facility for Perry Rubenstein a few blocks away. Rubenstein wanted something different from the generic big boxes of New York’s Chelsea district—a space that was “grand, but gracious and human in scale; visually dynamic and quietly poetic.”

Matthew Marks found a former upholstery shop on a residential street a mile to the west of Perry Rubenstein’s gallery and hired Venice architect Peter Zellner to remodel it. He then invited Ellsworth Kelly to add a wall sculpture. The artist superimposed a black bar atop the blank white facade. This powerful artwork complements Zellner’s gallery, a serene white volume lit from a grid of six deep-set skylights.

Young LA gallerist Samuel Freeman recently relocated from Santa Monica’s Bergamot Station Arts Center to Culver City, two blocks from Blum & Poe. (After first moving to the neighborhood in 2003, Blum & Poe assumed new quarters in 2009, designed by California-based Escher GuneWardena Architecture.) Warren Wagner of W3 Architects exploited the trapezoidal corner site to create exhibition spaces of varied sizes, each with glass sliders that open to an inner courtyard. He clad the exterior in white stucco and cold-rolled steel. Each gallery is ideally proportioned, and clerestories and skylights pull in natural light from different directions, giving the rooms a residential quality.

Meanwhile, the world’s most successful gallerist has returned to his roots. Larry Gagosian, who went from selling posters in Los Angeles’ Westwood neighborhood to running a global empire, recently commissioned Michael Palladino, a Los Angeles design partner of Richard Meier + Partners, to extend the Beverly Hills gallery his firm designed in 1995. With the addition seamlessly joined on the street facade, the building bears a new interior incorporating a trapezoidal corner site. These forms, in turn, play off the upturned curve of the original structure, complementing its ethereal precision with simpler, earthier forms. MICHAEL WEBB
Baring It All
Instead of shading them from sight, new lighting embraces the naked bulb as a design feature. By Perrin Drumm

1 WHITE 3
ARTEK
This overhead option comes from an innovative new range of high-luminosity work and domestic lighting that integrates medically certified light therapy lamps with more permanent fixtures. Two deep-set narrow fluorescent tubes create a seamless and invigorating blend of white tones with the thin veneered plywood, which also prevents overheating.

2 SPARK MODERN
CHANDELIER NICHIE MODERN
Available in a range of finishes and lamping, the 24-, 36-, 48- and 80-bulb fixtures are a contemporary interpretation of the chandelier. Up- or down-facing orientations can be customized for small round or long tubular bulbs.

3 490 DESK LAMP
GROUP PROJECT
The sleek and stripped down desk lamp gets its name from the four 90 degree folds made in the single powder coated piece of steel that forms the base, stand, and arm for the warm white LED strip. A bright cloth-wrapped cord is threaded through the stand providing a pop of color and turning the much dreaded lamp cord into a design asset.

4 LAMPADINA
FLOS
Achille Castiglioni partially sandblasted the large globe bulb to allow for either direct or diffused light in his efficient, practical lamp. The anodized aluminum base, available in orange or black, features a storage wheel to wrap excess cord around.

5 CORD LAMP
DESIGN HOUSE STOCKHOLM
Stockholm-based design studio Form Us With Love turned the unruly electrical cord into a focal point of its lamp by securing it in a cloth-wrapped steel tube that doubles as the base and stand, a witty minimalist statement made clearer by the oversized globe bulb, which can be controlled by a dimmer.

6 SHY LIGHT
MATTER
Named after designer Bec Brittain’s grandmother, the SHY Light relies on thin LED tubes to define the edges of its shape, which can be configured in a variety of hanging crystalline polyhedrons or as seven foot tall SHY Beams that lean against the wall.
The landmark book for the landmark century

757 Buildings . 97 Countries . 699 Architects . 3,800 Photographs . 1,300 Line drawings

"Beautifully detailed and well organised" Richard Rogers

20th Century World Architecture: The Phaidon Atlas ON SALE NOW

www.phaidon.com ISBN 978 0 7148 5706 0
GET THE SURVIVAL SKILLS YOU NEED AT BIM CAMP

Transitioning to BIM has a reputation for being daunting, frustrating, time-consuming, and expensive. So when clients pressure you to adopt BIM workflows, jumping in probably isn’t your first reaction. But it could be...

Attend our BIM Camp and learn how easy adopting a BIM workflow can be.

Our BIM Camp teaches the skills you need to thrive in this new world of BIM, better understand how IFC-based standards benefit design teams, create sustainable and high-performing designs, and collaborate through Open BIM.

THURSDAY, NOVEMBER 9 | SAN FRANCISCO, CA
AIA San Francisco
Register at www.vectorworks.net/westBIMcamp. Enter discount code Archnewspaper to save $5.

SESSIONS INCLUDE:
- Equip Yourself – What is BIM?
- Where am I on the BIM Path?
- Big BIM: Description and Case Study
- Small Green BIM
- Legal Issues in BIM
- Site Planning Workflows with BIM
- Plugging Structural Analysis and Design into the BIM Workflow

ATTEND AND EARN 4 AIA/CEUs
$25 per person for AIA members, Vectorworks Service Select members, and students ($40 per person for non-members)

QUESTIONS?
Send an email to BIMcamp@vectorworks.net or call 888-646-4223.
Students pulling all-nighters at the University of Illinois at Chicago might find the experience considerably less dreary thanks to an inspired lighting redesign of the Richard J. Daley Library. “Nobody was really pleased with the lighting,” said Emily Klingensmith, Schuler Shook principal and project leader on the Daley Library. Recessed ceiling elements previously swallowed up light. The existing fixtures were marred by overly prominent HVAC diffusers, which blocked the light, leaving only the building’s concrete coffers illuminated. Other areas of the space were offensively bright, in excess of 100 foot-candles. Though well represented by institutional buildings of government, housing, and higher learning, Brutalism is now popularly reviled. But even scornful observers have to give UIC’s Daley Library another pass after its lighting redesign. “Brutalist can be beautiful,” Klingensmith said. “We wanted to really respect the rhythm of the architecture and the pattern it creates.” All of the light was previously directed downward. Instead of running from the structure, Klingensmith’s team decided to embrace it. They illuminated the building itself, coaxing balance from formerly harsh contrasts. They rerouted ductwork from the coffers and tucked HVAC diffusers beyond the end of the ceiling bays, opening up those spaces for parallel lighting elements within and between iterations of the building’s patterns. “Although the architecture has a very rigid pattern and rhythm,” Klingensmith said, “the spaces below flow through them. There are work stations and collaborative zones that flow throughout the entire space.” Large drum-shaped pendants hang closer to the ground to more intimately light group work areas, which are sometimes demarcated by hanging metal mesh screens. “Through lighting, we wanted to help people better understand how there are different zones within this large space.” The library’s high ceilings make its many walls prominent planes. Seizing that opportunity, David Woodhouse Architects designed a pattern of custom ideograms. Depending on the strength of the ceramic metal halide lighting that illuminates the circular images, which symbolize different degrees offered at the university, the small icons give way to larger images of campus life like students walking through the library. Though the lighting redesign’s impact was drastic, its physical presence is not. Schuler Shook took steps to hide fixtures, tucking the ideograms’ lighting tracks above a beam, for example, or cantilevering asymmetric wall fixtures off the walls in the group study areas. The designers were equally concerned with the impact their redesign would have on the maintenance team and the building’s energy budget. The new scheme uses just six lamp types and reduces the energy usage from 2.5 watts per square foot to under one. “We were always trying to make the space feel more inviting and comfortable,” Klingensmith said. Now students will have one less excuse to not study. 

The designers rationalized the placement of lighting and mechanicals to respect the rhythm of the Brutalist architecture while delivering optimal levels of illumination.
Cannon Design was looking for a fitting symbol for the Banner MD Anderson Cancer Center in Phoenix, Arizona—one that they could integrate into the healthcare facility’s architecture. It had to be meaningful, of local relevance, and abstract enough to mesh with the building’s desert-contemporary aesthetic. The firm found its answer in the palo verde tree, a common fixture of the Arizona desert that is known for its healing abilities. (It’s often called the “nurse plant,” as it provides habitat for other flora and fauna in the desert.) Cannon used the patterning of the tree’s wispy leaves and branches to fashion a four-story, backlit feature corner above the center’s open-air entrance known as the “Lantern of Hope.”

“We thought there should be some marker in the landscape for this building, and this was it,” said Cannon Design Associate Principal David Polzin, designer for the project. Constructed out of 32 half-inch-thick water-jet-cut aluminum panels, the lantern’s intricate pattern of more than 10,000 openings were cut by a company that cuts armor plating for military vehicles. A structural steel framework holds the panels in place. A translucent tensile fabric scrim with 40 percent light transmittance backs the panels, allowing ethereal daylight to trickle into the building’s interior during the day like the dappled shadows created beneath a forest canopy.

At night, color-changing LEDs illuminate the lantern. Cannon Design’s in-house lighting team designed the scheme in AGI, a light modeling program. The designers concealed the LED fixtures on a ledge at the bottom of the lantern from which they uplight the panels. The hues can be coordinated with specific cancer awareness colors, ranging from pink to blue to orange.

The lantern is capped by a clear glass skylight held in place with a pin-supported structure that allows ample daylight into the interior. Cannon also bead blasted the aluminum panels, creating a satiny matte finish that softens glare—a real concern in perpetually sunny Phoenix—and helps the panels to blend with the building’s other materials: zinc, terra cotta, and concrete. “We were concerned about the desert sun, and we didn’t want to use a metal that would be blinding,” explained Polzin.

To complete the palo verde reference, Cannon placed a fountain at the base of the lantern. The burbling water cools the shaded air, much as the tree does for the critters that call it home, acting as a “mediator between the desert and the interior,” as Polzin put it. SAM LUBELL
It may be a lofty goal to design a children’s hospital so well that kids actually look forward to receiving treatment. If anything can be done to further that objective by a lighting designer, The Lighting Practice has tried it in the University of Michigan’s C.S. Mott Children’s Hospital.

Mott’s lobby is playfully bathed in LED lighting. Visitors first experience a programmable light wall—usually set to project an undulating rainbow pattern. It can turn green and red at Christmas, say, or a sleek white for cocktail receptions. It sets the tone for an interior not lacking in clean white lighting, but defined by its vibrant dollops of saturated color.

The elevator lobby is a palate-cleansing white, tucked around the corner from the main lobby’s curving front desk. Jered Widmer, lead designer for The Lighting Practice on the project, said creating “positive distractions” for the hospital’s young patients was important, but so was restraining those same design elements so as not to appear garish or overbearing.

“Architects, interior designers, and lighting designers have much the same thought process in terms of creating destinations,” Widmer said. “You want to have points of interest and create some differences, but if you lit every wall with color-changing panels it could get pretty flat.”

“Each of the disciplines could almost operate in a vacuum in the old days,” he added. “In some cases toning things down left room for creativity from the architect or client side. Widmer’s team blanched the light at the back of the elevator bay, illuminating a wall that became an elevated exhibition space for art.

Elsewhere, architectural restrictions were blessings in disguise for the designers. Second-floor waiting room walls visible from the main lobby were going to bear the same “strong graze of colorful light” as the first floor, but code-required sprinklers and other fixtures would have cast deep shadows. Instead, the team bounced light off the ceiling. “It created a more interesting, intense glow of light along the wall,” Widmer said.

Other rooms use colored lighting and complementary interior design palettes to aid wayfinding. Repeating ellipses and oval shapes—an architectural element the design team took to calling “innies” and “outies” depending on their protrusion—provided ceiling bays and coffers for a splash of color. Elsewhere the lighting was more directly therapeutic. In the dialysis room, for example, the programmed rainbow pattern returns. Widmer said he hopes whether they’re drinking in a shifting spectrum or enjoying the clarity of white light, children at the hospital will be at ease.

“It’s about pulling back a bit and creating a love for the space, so people don’t mind coming to the doctor’s office or the hospital anymore,” Widmer said. “They’re there because they have to take care of something, but at least they’re comfortable.”

The designers used LED color-changing fixtures to create dollops of color in an attempt to divert children from concerns about receiving medical treatment.
Early in the process of designing its new facility, Barnes Foundation director Derek Gillman toured the museum’s original 1925 Paul Cret–designed building with architects Tod Williams and Billie Tsien of Fisher Marantz Stone. In one of the institution's famed galleries—the design of which, by a quirk of law, was to be replicated exactly in the new structure down to the placement of the paintings—Gillman walked to a window and pulled back the heavy fabric of the blackout blind that hung there. Daylight flooded the room momentarily, bringing out colors in the impressionist and modernist pictures and a certain luster in the furniture and African sculptures that the electric lighting simply could not render.

Another thing also became apparent with the blind drawn. The wooded landscape of the Marion, Pennsylvania, site became part of the display, creating an interplay between art and nature. This is how the Barnes was meant to be experienced—an intention that had taken a serious blow when conservators discovered the deleterious effects of sunlight on artworks. Gillman wanted to bring this to the museum’s new home on Philadelphia’s Benjamin Franklin Parkway. “To me one of the great challenges of the Barnes, in terms of the galleries, is that so little could be changed that light became a leading player,” said Marantz. “It's a leading player in any museum, but especially in one that is known for everything except for the light.”

The 12,000 square feet of the Marion galleries was expanded to 93,000 square feet to add traveling exhibition spaces, art education facilities, and visitor amenities. In order to arrange the new facilities in a way that would not choke out the re-created original galleries, the architects divided the plan into two distinct sections: a bar containing the Marion replica, and an L-shaped element with the new program. Separating the two is an area known as the Light Court, an informal space that can be used for a variety of functions. Capping the court is the Light Canopy, a large clerestory outfitted with acid-etched monolithic glass that filters and diffuses daylight.

Each gallery is tuned to deliver an optimal amount of light—natural and artificial—based upon what is on display, whether drawings, paintings, or sculpture. Sixteen different types of glass were selected for the windows, employing a mixture of tinted and reflective coatings to reduce daylight transmission to 14 percent. Photo sensors in each room measure the foot-candles of daylight hitting the wall adjacent to the windows, automatically adjusting the intensity of the artificial lighting. All artificial light is provided by T5 fluorescent fixtures concealed within the picture rails at the tops of the galleries’ walls on the first floor and within clerestories on the second floor. The building’s ventilation ducts were also concealed in these locations, freeing the ceilings to be shaped differently to reflect light in the manner most suited to the room in question. The windows are also equipped with shades, a solar veil shade that reduces light transmission by five percent, and a blackout shade to be deployed when the museum is closed to the public. While the photo sensors in the rooms can trigger these shades, additional sensors on the roof act as regulators, keeping the shades from raising and lowering repeatedly during partly-cloudy days.

AARON SEWARD
**OCTOBER**

**WEDNESDAY 24**

**LECTURE**
Lydia Muniz & Casey Jones: Building Diplomacy
7:00 p.m.
SCI-Arc W. M. Keck Lecture Hall
960 East 3rd St.
Los Angeles
sciac.edu

**THURSDAY 25**

**FILMS**
The Hall of Giants: The Story of Fremont and Its Troll
6:00 p.m.
University of Washington, Department of Architecture Hall
3949 15th Ave., Seattle, WA
arch.be.washington.edu

**AIAA Presents...**
Grand Paris: The President and The Architect
7:00 p.m.
LAPD Administration Building
Ronald F. Deaton Civic Auditorium
100 West First St.
Los Angeles
aialosangeles.org

**FRIDAY 26**

**EVENT**
Portland DesignMX/
AIA Design Awards
7:30 p.m.
The Plant
395 SE Alder
Portland, OR
aiaor.org/designmx.com

---

**SATURDAY 27**

**EXHIBITION OPENING**
Greta Magnusson Grossman:
A Car and Some Shorts
7:00 p.m.
Pasadena Museum of California Art
490 East Union St.
Pasadena, CA
pmcasonline.org

**SUNDAY 28**

**EVENT**
Urban Hole: Natural History
Museum Gardens with Mia Lehrer
11:00 a.m.
Architect and Design Museum
6032 Wilshire Blvd.
Los Angeles
apud.org

**EVENT**
AIAA Fall 2012
Home Tour
11:00 a.m.
Hollywood Hills
Los Angeles
aialosangeles.org

---

**NOVEMBER**

**THURSDAY 1**

**LECTURE**
Rudolf Frölner on Rafael Lozamo-Hemme’s Frequency and Volume: Relational Architecture
6:30 p.m.
San Francisco Museum of Modern Art
151 Third St.
San Francisco, CA
sfmoma.org

**FRIDAY 2**

**LECTURE**
Anit Wolf:
Superarchitectures: Between Political and Architectural Experimentalism
1:00 p.m.
SCI-Arc W. M. Keck Lecture Hall
960 East 3rd St.
Los Angeles
sciac.edu

---

**FOR MORE LISTINGS GO TO**
DIARY.ARCHPAPER.COM

---

**SEMINAR**
ADA Seminar: Compliance for Title II Public Entities & Common ADA Design Errors on Public Buildings
9:30 a.m.
AIA Los Angeles
Chapter Office
3780 Wilshire Blvd.
Los Angeles
aialosangeles.org

**THURSDAY 8**

**SYMPOSIUM**
2012 AIA and MW Fall Masonry Design Symposium
7:30 a.m.
Pan Pacific Hotel
2125 Terry Ave.
Seattle, WA
aiawa.org

---

**GREAT MAGNUSSON GROSSMAN:**
A CAR AND SOME SHORTS
Pasadena Museum of California Art
490 East Union St., Pasadena, Calif.
October 28–February 24

Before IKEA introduced cheaply made Swedish-designed furnishings to dorm rooms across the globe, there was Swedish architect and designer Greta Magnusson Grossman, an often overlooked founding figure of Swedish modernism. For the first retrospective of her work, Pasadena Museum of California Art presents Greta Magnusson Grossman: A Car and Some Shorts, which showcases designs that chronicle Grossman’s remarkable career. Her work fuses Scandinavian minimalism with California modernism, as illustrated by her well-known and widely replicated Grasshopper and Cobra lamp designs. Born in 1906, Grossman was one of the first women to graduate Stockholm’s School for Industrial Design. In 1933 she became the first woman to win an award for furniture design from the Stockholm Craft Association. By 1940 when she moved to California, she already ranked as an accomplished designer. Grossman set up shop in 1941 in Beverly Hills, where she catered to a long list of celebrity clients, including Joan Fontaine and fellow Swede, Greta Garbo. A set of homes designed by Grossman throughout California display spacious floor plans and built-in shelving and overlook spectacular views. Her thoughtful designs are characterized by graceful asymmetric lines, which let functionality take precedence over all else.
REEVALUATING SAARINEN

Eero Saarinen: A Reputation for Innovation
Architecture and Design Museum > Los Angeles
Through January 3

Eero and Eliel Saarinen's unrealized Smithsonian Gallery of Art design.

The traveling exhibition Eero Saarinen: A Reputation for Innovation, at the A+D Architecture and Design Museum through January 3, provides a persuasive case for reevaluating the work of this Finnish American master. Key Saarinen projects are displayed on hanging panels that combine drawings, photographs, and succinct texts. It’s a relief to encounter such an enlightening, unpretentious show. The exhibition could have used more models to go with the videos and sampling of the furniture Saarinen created for Knoll, including the Grasshopper and Womb chairs, and the Tulip chairs and tables that banished what he called “the slum of legs.”

Saarinen was an inventive genius, but World War II delayed his career as an architect and then he died relatively young at age 51, in 1961. During his decade of running an independent practice following his father’s death in 1950, Saarinen was incredibly productive, creating landmarks in several categories, including memorials, airports, embassies, colleges, sports halls, and corporate buildings. Plus he designed furniture. Business and government took full advantage of his talent, but his critics were often dismissive. He was a round peg in an era of square holes, veering from sharp angularity to sensuous curves, and shifting style with every job.

Today, that originality would be applauded, but modernist orthodoxy prevailed through the 1950s, and Saarinen was deemed frivolous, even irrelevant. Critics pounced on his few missteps (the ponderous U.S. Embassy in London, the clumsy medievalism of Morse and Ezra Stiles Colleges at Yale University!). His finest achievements—the Gateway Arch in St. Louis, the TWA Terminal at New York’s John F. Kennedy Airport, and Washington Dulles Airport’s main terminal in Virginia—were all completed after his death.

A revelation of the A+D show is the 1939 competition-winning design for the Smithsonian Gallery of Art, intended to complement, in its architecture and contemporary focus, John Russell Pope’s National Gallery of Art, then under construction on the north side of the Washington Mall. The 29-year-old architect, who had collaborated with his father, Eliel, on a series of smaller and unrealized projects, served as a lead designer for the first time.

But like his father’s second-place entry in the Chicago Tribune Tower competition, this work proved too radical for the...continued on page 27

DEFERRED HARMONY

Walter de Maria: The 2000 Sculpture
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Through April 1, 2013

The return of Walter de Maria’s The 2000 Sculpture to the Lynda and Stewart Resnick Pavilion at Los Angeles County Museum of Art (LACMA) is the second time the huge sculpture has made the vast, warehouse-sized gallery shine. In the months leading up to the opening of the Resnick two years ago and before any interior walls were installed in the 45,000-square-foot, one-story building, The 2000 Sculpture...continued on page 27
Deferred Harmony
continued from page 26
Eero Saarinen: A Reputation for Innovation promotes the rediscovery of one man, his deep connections to Finland, his American idealism, his passion for design, and the still-valid principles which he promoted throughout his life and career.

Exhibition Curator: Mina Marefat, PhD, AIA
Special Thanks

EEROSAARIENN
A REPUTATION FOR INNOVATION
OCTOBER 5, 2012 - JANUARY 3, 2013

Eero Saarinen: A Reputation for Innovation provides the backdrop for the show; yet, the show never felt right in the space. You felt simply that the room and its contents were like partners who divorce, not talking to each other. And so it went. Until now, with the reinstallation of a work that the director, Michael Govan, would like to bring permanently to LACMA. (It was another de Maria piece, 360° I Ching, that began the conversation between Govan and Peter Zumthor that led to LACMA’s commissioning of the Pritzker Prize winner to redesign its campus.) De Maria, an American artist born in Albany, California, in 1938, is one of the pioneers of land art. Unlike the works of his better-known contemporary Robert Smithson, de Maria’s pieces readily suit interior spaces. The plaster rods, laid out in a precise prosenion of 800 five-sided, 800 seven-sided, and 400 nines-sided castings, act together like a moiré pattern. Stare at them for even a brief time, then start moving around them, and new, unforeseen patterns begin to emerge. Oddly, the tension between Piano’s unintrusive, permissive space and the seemingly shifting formations creates a pool of calm. Both the piece and the building provide an ideal backdrop for friendly chitchat; you drink both in, unaware. And then when you exit the Resnick, you realize the power of both the art and the architecture. At last—or for the first time for many LACMA patrons—the building has found a muse.

GREG GOLDIN IS AN LA-BASED CRITIC.
Because Sometimes More is Really Way Too Much

Imagine having just what you need when you need it — no more, no less. ArchiOffice is a powerful, indispensable time tracking, billing and project management software designed by architects for architects.

Let us show you a software that you'll love to look at. Visit www.bqe.com/justright or call (855) 687-1032.
MARKETPLACE

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.

CONTACT: Adriana Echandi 21 Murray Street, 5th Floor, New York, NY 10007 TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com

project: Giant Yellow Teddy Bear
artist: Urs Fischer

stone: High Ridge Granite

s伐t          m抗        r抗          l抗          m抗          g抗          s抗          b抗

vermontstructuralslate.com
800 343 1900 • 802 265 4933

Queens Theatre in the Park
Capes and Jefferson Architects

Original structure: NY State Pavilion, 1964
Philip Johnson Architect
© Albert Vecerka/Esto

www.estomgmt.com

HB 690 SLIDING DOOR PRIVACY LOCK w/ INTEGRATED EDGE PULL
for a US dealer call: +1-800-362-1484
hallidaybaillie.com

RENLITA DOORS
S-1000: Floataway Doors
Custom Folding Door Systems Fabricated to Your Design Objective
www.renlitadoors.com • 903-583-7588

Queens Theatre in the Park
Capes and Jefferson Architects

Original structure: NY State Pavilion, 1964
Philip Johnson Architect
© Albert Vecerka/Esto

www.estomgmt.com

HB 690 SLIDING DOOR PRIVACY LOCK w/ INTEGRATED EDGE PULL
for a US dealer call: +1-800-362-1484
hallidaybaillie.com

RENLITA DOORS
S-1000: Floataway Doors
Custom Folding Door Systems Fabricated to Your Design Objective
www.renlitadoors.com • 903-583-7588

Queens Theatre in the Park
Capes and Jefferson Architects

Original structure: NY State Pavilion, 1964
Philip Johnson Architect
© Albert Vecerka/Esto

www.estomgmt.com

HB 690 SLIDING DOOR PRIVACY LOCK w/ INTEGRATED EDGE PULL
for a US dealer call: +1-800-362-1484
hallidaybaillie.com

RENLITA DOORS
S-1000: Floataway Doors
Custom Folding Door Systems Fabricated to Your Design Objective
www.renlitadoors.com • 903-583-7588

Queens Theatre in the Park
Capes and Jefferson Architects

Original structure: NY State Pavilion, 1964
Philip Johnson Architect
© Albert Vecerka/Esto

www.estomgmt.com

HB 690 SLIDING DOOR PRIVACY LOCK w/ INTEGRATED EDGE PULL
for a US dealer call: +1-800-362-1484
hallidaybaillie.com

RENLITA DOORS
S-1000: Floataway Doors
Custom Folding Door Systems Fabricated to Your Design Objective
www.renlitadoors.com • 903-583-7588

Queens Theatre in the Park
Capes and Jefferson Architects

Original structure: NY State Pavilion, 1964
Philip Johnson Architect
© Albert Vecerka/Esto

www.estomgmt.com
In parallel to his professional activities, Alejandro Zaera-Polo has developed a substantial role within academia. Recently named dean at Princeton University School of Architecture, Zaera-Polo spent some time with AV contributor Jonathan Louie to discuss opportunities amid the current economic environment.

Zaera-Polo is cofounder of Alejandro Zaera-Polo Architecture (AZPA) with offices in London and Barcelona. Prior to being named dean at Princeton he was a visiting professor there, dean of the Berlage Institute in Rotterdam, Berlage chair at Delft University of Technology, and the first recipient of the Norman R. Foster visiting professorship at Yale.

You’ve led a career that has intertwined architecture education, theory, and practice. In this stage of your career, what made you decide to go back into education?

I don’t think that I’ve ever left education. Except for a period of about three years between my retirement at the Berlage Institute and when I started to teach here [at Princeton]. The rest of my career has been linked to education or academic practice. It wasn’t that big of a change.

What was more of a change was deciding to leave Europe and settle in the United States. The reasons for that are various, some of them are more related to personal life—my office, Foreign Office Architects, split up last year—and also the market collapsed. So it looked like a good opportunity to do something else, live somewhere else, and devote a little more time to academia.

The divide between architectural education and architecture—the academic agenda versus the culture of project management—has never been more magnified than at present. With such massive global unrest and uncertainty, what opportunities does architectural education have to bridge the two in the current economic environment? I think that architectural education now more than ever has to be linked to research. We always say that this is the most incredible crisis ever, but there have been other crises and other moments where practice and education models have had to be reinvented. I think that the most important thing you can teach an architectural student is to investigate, to be inquisitive, to research. This is not something new, but I think now it has become more acute because of the specificity of the moment and the opportunities that are appearing before us in this economy.

In terms of opportunities for investigation and developing new forms of practice, I have concerns with the environmental performance of building. The building industry is possibly the biggest agent in carbon emissions and energy consumption. What would happen if we were able to reduce its emissions by 10 percent? The other area where I see opportunities is in computation and digital fabrication. The incorporation of sensors into buildings and objects is dramatically changing the way buildings work or could work. These developments have drastically affected other industries, but have not yet been effectively incorporated into the discipline of architecture. There are obviously important opportunities that are based in an entirely new geopolitical system, where certain regions of the world are starting to gain importance while others are troubled with enormous political and religious problems. Now that we have the possibility of sitting back and contemplating the situation from a distance, we can start addressing these issues more deliberately.

Can you talk more about architectural research? It seems there are two primary types of research, one relates to technique and application, and the other to theory and experimentation.

I don’t think that you should distinguish between architectural theory and practical application. I don’t want to point fingers and name names, but you can imagine the schools in the world where there is no architectural theory, and everything is technology and delivery or training for the market. On the flip side there are those schools where people don’t get to actually think about how a building comes together. I think the idea that theory only applies to the history of architecture or philosophical relationships of the discipline is a mistake. And I think that if you were to talk to people who are important theorists, they will probably tell you that technologies are tinged with political and theoretical content. Maybe you can’t create an efficient theory or history of architecture without having the knowledge of technical processes.

The model of education or model of research that I’m interested in is where there is a certain engagement and investment with the technologies of building—not only with current construction standards, but also opportunities that are not yet part of the building industry, for example the exponential growth of digital fabrication. This is a phenomenon that transcends the question of production. This is a cultural phenomenon. This is the definition of the condition of the status of people as consumers versus producers. There are issues within the technology of digital production. To give you an example, it will have an ontological, sociological, and political effect—a dramatic political effect, just as social media is having a dramatic effect in the way we inhabit architecture and inhabit cities. That is the kind inquiry that is relevant today.

Earlier in your career you started to write for El Croquis, but since then have shifted your academic interests toward theorizing opportunities in design practice. Can you talk about how your interests changed over time?

This is a difficult thing to answer in a short format because my theoretical and practical interests have grown and expanded since I was a student writing for El Croquis. As a European student, I was interested in technology and the technological capacity for the development of buildings. So, for example, I used to know how to calculate the structure of an 11-story-high building and size it for rebar. But if you read the text that I was writing back then, you’ll see I was trying to relate architecture to philosophical discourse. I was almost forcing philosophy onto architecture.

But when my practice took off and it became the most important thing, my thinking started shifting back toward the areas of knowledge that I grew up with. So I became interested again in technology and in the problems of the practice of architecture. Then I started to derive questions from that, questions about globalization, about contemporary culture, environmental problems, and also opportunities that may arise from the engagement with the world of social media. So it kind of goes back and forth, between technical performance or considerations and more theoretical or philosophical considerations. I’ve always been an advocate for a seamless application between theory and practice. I’ve had the opportunity to operate on both sides simultaneously, and in my mind it is very important to have a process that can go back and forth between the more abstract and theoretical distance, and the deep engagement of the built environment.

We now find ourselves in a world where both practitioners and students alike have access to a global information network. How do you see the architectural institutions adapting and responding to this nonspatial cultural phenomenon? Or will it?

That was the last experiment that I did here at Princeton [in fall 2011] and am now continuing: how can technologies that are commonly used in everyday life—like social media for example—produce major architectural changes both in terms of the nature of the things that we need to build and the institutions that we need to host? What will be the architectural expression of the culture of the web 2.0? These are the issues I’m interested in developing at Princeton.

Architecture has traditionally been one of the main depositories of publicness. But now publicness occurs on different levels and requires different physical infrastructure in order to occur. Or if it doesn’t require different physical infrastructure, it creates the possibility for new infrastructures to be generated. I believe that these issues are really the beauty of institutions like Princeton, with a global reach and a very well-consolidated intellectual infrastructure that we can hope to develop with neighboring disciplines within the university. That commitment to the next form of architectural knowledge is what an institution like Princeton should be doing now.

Jonathan Louie
We like to blend in.

Concealed and Customizable Fire Alarms & Emergency Lighting

Now fire alarm and emergency lighting can blend in, and remain completely hidden until activated. The door rotates 180 degrees upon activation, and returns to closed when deactivated. Comes in standard white powder coat finish, and can be customized to match your interiors. New frameless design now available! Call (605) 542-4444, or visit our website for more information.

Concealed View

Active Views
Lutron systems help the Empire State Building achieve sustainability goals.

Lutron lighting controls and sensors save up to 65% of lighting energy.*

- Wireless – simplifies installation and minimizes disruption
- Flexible – for easy retrofits or new construction
- Expandable – add to a system or reconfigure at any time

“Lutron products are state-of-the-art, cost effective, and architecturally beautiful. We worked with Lutron to develop wireless solutions for the Empire State Building — now you can buy our choice for energy-saving light control.”

Anthony Malkin
Empire State Building Company

### Empire State Building sustainability goals

| Building energy reduction | 38% |
| Building carbon emission reduction (over the next 15 years) | 105,000 metric tons |
| Annual building energy bill reduction | $4.4 mil |

### Lutron contributions toward overall goals

| Projected lighting energy reduction | 65% |
| Projected lighting controls installed payback | 2.75 years** |

For more information please visit [www.lutron.com/esb](http://www.lutron.com/esb) or call 1.800.523.9466 for 24/7 support.

* Compared with manual (non-automated) controls, up to 65% lighting energy savings is possible on projects that utilize all of the lighting control strategies used by Lutron in the ESB project (occupancy sensing, high-end trim, and daylight harvesting). Actual energy savings may vary, depending on prior occupant usage, among other factors.

** Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kWh. Actual payback terms may vary. The Empire State Building design is a registered trademark and used with permission by ESBC. Empire State Building sustainability goals are provided by ESBC and contain energy-saving strategies in addition to lighting control.