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SNØHETTA AND AECOM UNVEIL DESIGN FOR GOLDEN STATE WARRIORS ARENA BY THE BAY

California's Golden State Warriors basketball team are a step closer to a new home: In mid October, Snøhetta and AECOM presented a conceptual scheme for the project, to be located on Piers 30–32 at the foot of the

San Francisco Bay Bridge. Although still very general in nature, the scheme addresses several of the site's more prominent planning issues.

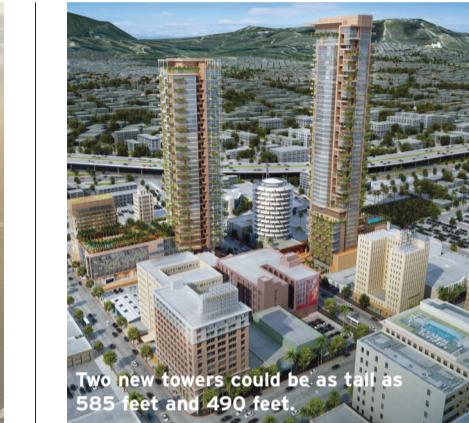
Previously, the

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LA'S EMERGING 'SILICON BEACH' BOOSTS ARCHITECTS



Gensler's Electronic Arts Offices in Playa Vista



Two new towers could be as tall as 585 feet and 490 feet.



SPECIAL ISSUE: FACADE

RECLADDING AGING BUILDINGS EXTENDS THEIR LIFE, IMPROVING INSULATION, OPTIMIZING DAYLIGHT, EVEN REINVENTING THE TYPOLOGY. SEE PAGES 18–20. PRODUCT: CLADDING SYSTEMS. SEE PAGE 14.

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A spherical glass structure projects from the northeast corner.

COURTESY RPBW

PIANO AND PALI UNVEIL DESIGN FOR MUSEUM OF MOTION PICTURES

Planet Hollywood

For more than half a century, Hollywood's film industry has tried and failed to build a museum dedicated to its substantial legacy. Now, the Academy of Motion Picture Arts and

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DIGITAL DREAMS

Tech companies from Silicon Valley are invading Los Angeles. Big ones. And because most are heading for the city's western coastline, the area has a new nickname: Silicon Beach.

Google recently purchased the Frank Gehry-designed "binoculars" building in Venice and installed a whimsical, 100,000-square-foot redesign by Google site director Thomas Williams. YouTube moved a new

division into the Howard Hughes complex in Playa Vista. And the Hayden Tract in Culver City is one of the hottest spots in the country for tech and media to lease creative office space.

Most of the prime space—funky, adaptively re-used older buildings in cool coastal neighborhoods—has already been leased, creating a demand for more and larger offices. This is good

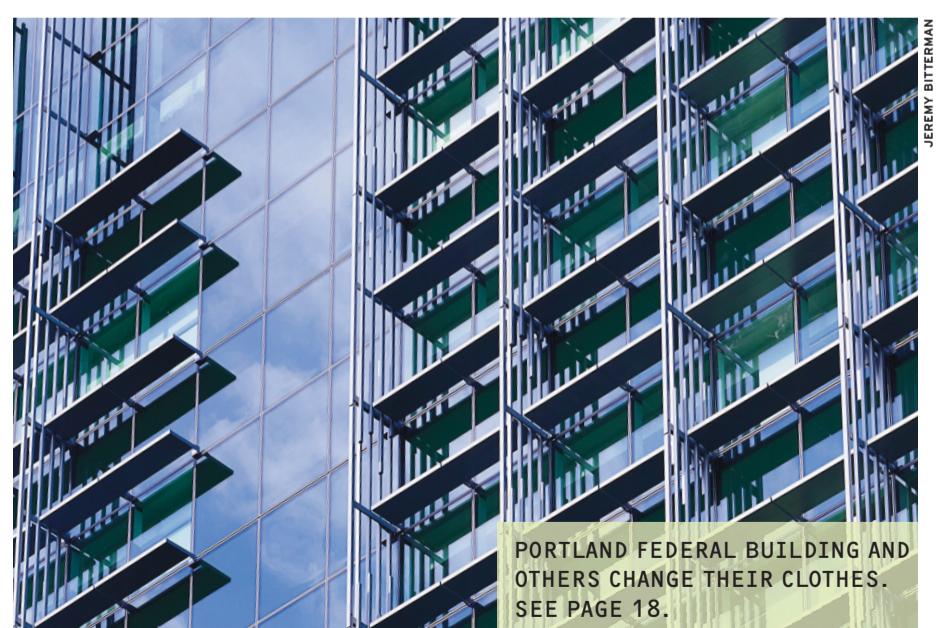
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SOM WINS COMMISSION FOR LA DOWNTOWN FEDERAL COURTHOUSE

APPROACH THE BENCH

SOM and Clark Construction have won the commission to design and build the Los Angeles Federal Courthouse. The building is set to rise

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PORLAND FEDERAL BUILDING AND OTHERS CHANGE THEIR CLOTHES. SEE PAGE 18.

JEREMY BITTERMAN



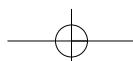
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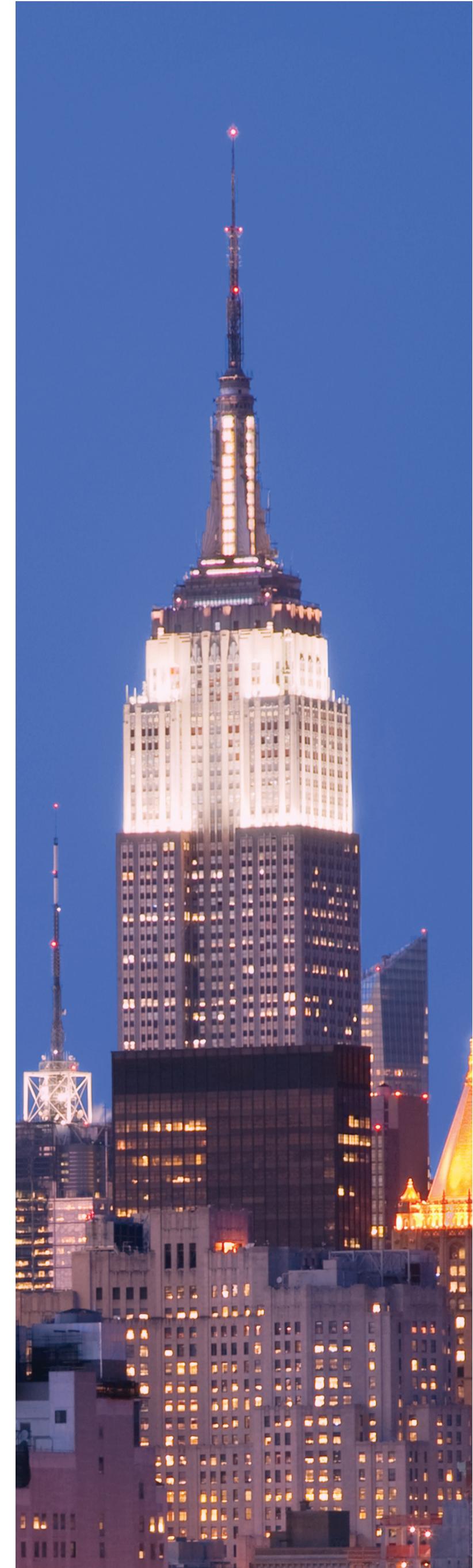
** Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kWh. Actual payback terms may vary.

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TRANSPARENCY ADDS CREDIBILITY TO BUILDING GREEN

I just got back from Greenbuild in San Francisco, and by many accounts it was a big success. There were great speakers, inspiring ideas, interesting new products, and a jolt of energy.

But I started to think about how green the event really was. After all, I probably consumed hundreds of gallons of jet and car fuel getting there. Those presenting must have used even more resources schlepping booths and products across the country. Not to mention, how much electricity is consumed and waste produced during the conference itself?

Greenbuild does have stringent sustainability guidelines for all exhibitors, including a required materials usage report and prohibition of unsustainable products like Styrofoam in exhibits. And the Moscone Center, where it was held, was recently awarded LEED Gold certification. But how much can they really keep waste at bay at a show like this?

So what else wasn't green about Greenbuild?

The answer came to me from a nonprofit called the Green Building Alliance (the Alliance is a USGBC affiliate, not the organizer of the Greenbuild trade show), which pointed out that many of the companies selling so-called sustainable products at Greenbuild weren't that green after all. While most companies' products have eco-positive attributes, many, the Alliance claims, do not disclose hazardous materials. Other manufacturers and organizations are fighting the proposed LEED Building Product Disclosure and Optimization credit, which would reward transparency of material contents and the avoidance of concerning chemicals.

Posted around the conference was the Alliance's "Transparency Treasure Map," which pointed out about 25 companies that they considered "transparency leaders," meaning they disclose all the materials they employ to the public on websites like the Healthy Building Network Directory, Pharos Project, and Health Product Declaration Collaborative. It also labeled about 20 firms—including Alcoa, BASF, and DuPont—as "toxic supporters," meaning they use dangerous materials or are members of groups like the American Chemistry Council and the Vinyl Institute that actively oppose the proposed LEED material credit or have lobbied against regulations on various hazardous materials.

I'm sure the companies on the "toxic supporters" list would argue that the label isn't fair, and that few products are completely free of toxicity. But to have so many convincing red flags—particularly the unwillingness to disclose materials—at a show called Greenbuild is more than a little concerning. Sure, it's great that products at the conference are greener than the industry standard, but that doesn't make them all that green, does it? Over the course of Greenbuild's ten years the green building movement has progressed from a group of well-minded environmentalists into a serious money making industry, and inevitably there are some who will put profit over ideology. The plethora of green product certifications and their various guidelines only make finding them more confusing.

I believe getting the message out about sustainability and sharing new green innovations outweighs the negative environmental impact of putting on the tradeshow. I also think it's good that so many companies are focusing on sustainability. But we do have to question how green the green architecture products at the show really are, and why so many companies are hesitant to disclose what materials they're employing. Yes, the USGBC should pass its LEED Building Product Disclosure and Optimization credit. But it's up to not just the USGBC but to the AIA and anyone else involved in the building industry to watch these products carefully. If there are this many problem materials at Greenbuild, just think how many there are in the rest of the world. **SAM LUBELL**



HNTB WINS LA'S SIXTH STREET VIADUCT COMPETITION

The New Wave

Downtown Los Angeles is about to get a lot curvier: The battle to re-design Los Angeles' Sixth Street Viaduct—one of the city's great landmarks—ended on October 19, with the

selection of a scheme by HNTB distinguished by ten sets of concrete arches spanning the Los Angeles River.

The Sixth Street Bridge, an instantly recognizable Art Deco span designed in 1932, was one of a series of nine overpasses built across the Los Angeles River between 1923 and 1933. Although embedded in the city's psyche and a mainstay of movies and television shows, it was recently proclaimed unsalvageable due to irreversible decay. Last spring the city's Bureau of Engineering called for a competition to design a new \$400 million, cable-stayed structure. AECOM and Parsons Brinckerhoff headed the other two teams, besides HNTB, that competed for the job.

HNTB's team includes Los Angeles-based design firms Michael Maltzan Architecture and AC Martin, and New York landscape

architecture firm Hargreaves Associates. Its design, inspired by the "cinematic" experience of crossing the Sixth Street Viaduct, echoes the existing bridge's arching spans.

The staccato rhythm of rough concrete arches will create a memorable experience via car or foot. Pedestrian pathways will top some of the arches, providing a platform for unique perspectives of the city. These walkways descend all the way to street level, maintaining an important connection to the ground and the river.

The scheme seeks to draw pedestrian activity and commercial viability down below the bridge to an area that borders the Downtown Arts District and Boyle Heights but is currently dominated by vehicular thoroughfares. The plan features a paved Arts Plaza under the bridge's western span, containing a café, outdoor seating, a lookout,



ARENA BY THE BAY continued from front page

Warriors had released renderings of an arena—not prepared by Snøhetta and AECOM—showing an imposing box that immediately raised public concern. The Snøhetta/AECOM scheme responds with what the architects call greater sensitivity to four major issues: the quality and quantity of public space; the perceived mass of the building; view corridors from both adjoining residential areas and areas along the Embarcadero; and traffic impacts.

The preliminary scheme does not define the arena in detail, other than to show an oval-shaped structure skinned in glass. Fritted glass walls provide uninterrupted views of the Bay Bridge and the San Francisco Bay, and an aperture along the side allows a ramp to make its way inside.

While still in its early stages, the plan begins to answer the larger public and planning questions that must be tackled before the project can proceed.

The 170,000-square-foot, 17,500-seat building is removed to the far eastern edge of the piers, several hundred feet from the street. The resulting open space is significant: over 300,000 square feet of publicly accessible outdoor space on a site of approximately 550,000 square feet. The plaza consists of a gently sloping series of inclines, steps, and flat areas that afford a predominantly southern exposure. The open space also sits atop a 630-car garage, a significant reduction from the 1,500 cars that can now be parked on the piers.

GEORGE CALYS

and a terraced riverbank.

Nearer to the bridge will be a slightly greener Viaduct Park, containing a promenade, amphitheater, and skate park. Under and around the bridge's eastern span, the plan includes the Boyle Heights Gateway, to consist of playgrounds, sports facilities, a pedestrian promenade, transit plaza, lookout point, and the adaptive re-use of existing industrial buildings. The latter feature is a vital extension of the city's Clean Tech Corridor on the other side of the river.

The bridge will be substantially paid for with state and federal funds, with only about 1 percent coming from the city. The design is set to be ready by 2014, with construction completed by 2018. **SL**



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ABRAMSON TEIGER

Pink Dolphin, an adventurous beachwear company, commissioned Abramson Teiger Architects to transform a 1,000-square-foot storefront in Hollywood. The goal was to stand out from its raffish neighbors on this hip Fairfax Avenue block, and to reinforce the firm's identity, all on a minimal budget. The company asked for "a little shining jewel." That prompted the architects to turn the ceiling and back wall into a sparkling, undulating wave of 95,000 household screws, derived from a 3D computer model. Fernando Escala of the E Creative Group fabricated the relief. Artist Steve Seleska painted the floor in layers of resin to simulate a watery surface, which reflects the ceiling and a row of laminated plywood stools. One sidewall is lined with vitrines, the other with driftwood to set off the merchandise. A vibrant turquoise facade lures customers in the door, while LED lighting in aluminum channel letters draws them to the back of the store. **MICHAEL WEBB**

LA STORY

LA Architect **Mark Mack** has decided to take on several careers instead of the traditional single-job model. In addition to practicing architecture, he is now a screenwriter, chef, and DJ. He's working on a screenplay about the early lives of **Neutra** and **Schindler**; he's opening up a takeout restaurant focusing on small bites; and he's spinning old and new songs on vinyl records. Surprised? Why? For all of us in LA it's just a matter of time...

SHUTTLE SHHHH

Amid the hubbub surrounding the Space Shuttle Endeavor landing inside its temporary digs at the California Science Center (our favorite part at the opening: **James Ingram** crooning I believe I can Fly, with **LA Mayor Villaraigosa** dancing in a trance behind him), the museum has done its best to keep the plans for the orbiter's future home under wraps. But we've managed to uncover some tantalizing details of the Samuel Oschin Air and Space Center: For one, the new building by ZGF will measure around 200-feet-tall, enough to accommodate the spacecraft and its booster rockets standing upright. It may also feature a slide to the base of the Space Shuttle. Now that's what we're talking about.

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DIGITAL DREAMS continued from front page

news for local architecture firms, which are redesigning the spaces for tech employees and landlords.

"It's a remarkable age we are in. While the real estate market across the country is otherwise fairly quiet, this market is highly dynamic," said Wayne Ratkovich, founder of The Ratkovich Company. Ratkovich purchased and rehabilitated 11 landmark buildings in Playa Vista once used by Howard Hughes. He markets them as creative space and has dubbed the complex The Hercules Campus. "We've hit a hot spot," he added.

Ratkovich hired LA firm Levin & Associates Architects to create the \$50 million campus renovation of 11 buildings totaling 537,130 square feet on 28 acres. Still under renovation, the project includes the "Mahogany Row" offices that once housed Hughes and his top executives. This component is being restored to its original 1950s wood-on-steel-structure. The campus also includes Hughes' legendary Spruce Goose hangar, which is being used for film production. Levin's campus plan combines new outdoor communal spaces with 100-year-old sycamore trees.

YouTube recently joined The Hercules Campus as an occupant of building 17, hiring HLW to design the interior of an extension for its YouTube Next Lab facility. The main floor is focused on production studios, and the second level is being designed for open, creative office space. For fun, YouTube placed a refurbished helicopter out front and installed a working fire pole that extends through all levels. Advertising firm 72andSunny also relocated its U.S. headquarters to the Hercules Campus (from Culver City) and hired local firm LeanArch for its build-out and renovation.

The 1940s Hughes buildings express the cachet that tech firms covet: buildings with "good bones" drenched in history and character. But such structures are hard to come by these days, especially with the large floor plates tech firms need. Consequently, one "traditional" office space owner is redesigning its property into creative space. Practically next door to The Hercules Campus at Playa Vista is Latitude 34, developed by Lincoln Property Company. These two buildings have remained empty since opening in 2009. So Lincoln Property Company has hired Gensler to reconfigure them and two adjacent buildings into more tech-attractive spaces.

"We are approaching the office building

of the future in a completely different way today," said Gensler principal Michael White. "We're renovating, repositioning, and frankly 'hacking' existing buildings that were designed under the old paradigm, in order for them to satisfy the demands of the new creative workplace."

White designed the Animation Campus for video gaming company Electronic Arts (also in Playa Vista), and worked recently with Activision Blizzard on its headquarters, as well as with IMAX and Red Bull, all in Santa Monica. The firm is also undertaking significant office improvements at Playa Jefferson, a conglomeration of creative offices in Mar Vista that includes a thorough revamping of public spaces. For the Latitude 34 makeover, White and his team created individual entryways and addresses for businesses, instead of the current design, which funnels all tenants through a single common public lobby.

"Tenants want the individualized, branded feeling, where they can hang their sign over the door," said White. They also want architects "to break down the size of the facade to make it feel like separate row houses."

Gensler will also punch through levels to create two connecting floors; a common practice in new tech offices. Connections between the tenant suite and the exterior landscaping will be added at all levels, and outdoor spaces will become more individualized.

"Instead of one long linear park, it should be six or seven pocket parks that are each unique," said White. "One area is for checking email outdoors. Another is a community spot with an amphitheater. Instead of concrete, the materials will be loose, organic, and natural, with woods and fabric canopies and trellises."

If Playa Vista and the rest of Silicon Beach take off, look for other markets to follow suit. Recently, the city of El Segundo launched its own "incubator district," Smoky Hollow, to attract tech and creative tenants to the old warehouses and bow-truss buildings near LAX. **JACK SKELLEY**



COURTESY GENSLER
'Latitude 34's new courtyard design.'

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DIGITAL DREAMS continued from front page

news for local architecture firms, which are redesigning the spaces for tech employees and landlords.

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"We are approaching the office building



COURTESY RVCA

NOT SO HIGH ROAD continued from front page designing the project, along with local firm Roschen Van Cleve Architects. James Corner, of Field Operations, who worked on New York City's High Line, is providing landscape design.

Though the final composition of uses is yet to be finalized (the project is awaiting approval of its just-released Draft Environmental Impact Report, or DEIR), the developer's preferred version is predominantly residential, with 585-foot and 490-foot towers soaring high above the neighborhood's historic 150-foot height limit. Aware of the project's storied setting, the architects say they have been sensitive to Capitol Records and other nearby architectural icons. Their plan includes about 70,000 square feet of publicly accessible pedestrian space at ground level on areas currently occupied by parking lots.

The team, Gary Handel of Handel Architects, emphasized, wants to "make sure that we can preserve views of the Capitol Records building from our site and create spaces that can really be used."

One proposal calls for framing the famed Hollywood Jazz Mural, located on the south side of the Capitol Records building, and turning it into a stage. In another proposal, a new plaza would feature pavers with LED lights, which passers-by could control using a smartphone app. "It can be used for interactive games and really bring people together in a physical space," said Handel.

The architects stress that they want the project to be an important node in a network of pedestrian linkages running from the site westward, through Carlos Avenue, ending in Hollywood Central Park. The latter is a project whose developers seek to turn a 44-acre area over the 101 freeway, from Bronson Avenue to Santa Monica Boulevard, into a community park.

Despite such efforts to protect and preserve existing cultural landmarks, conservationists and neighbors say they have mixed feelings about the proposal.

Though it had no formal position by press time, the Los Angeles Conservancy said it was encouraged by the team's concepts. "They've taken an interesting approach to creating public spaces, where you can experience and take in Capitol Records in a much more positive way than what you can do even today," said Adrian Scott Fine, the Conservancy's director. "Mostly [right now], you can just stand around a parking lot."

Bryan Cooper, president of Hollywood Heritage, said he shared Fine's sentiments on the imaginative re-use of public space,

but he sounded less optimistic. "We're concerned that once this project goes thorough, future projects might follow suit," he said.

No other project proposed for Hollywood has featured such extreme building heights, but Cooper says that could easily change. "We would be on board with the project if the towers weren't quite so tall, but they're really, really tall. It's a little scary," he said. "It's totally going to change the landscape of Hollywood forever. It's something we all need to be thinking about."

Neighbors in the Hollywood Hills just north of the development agree with Cooper. The project's DEIR seeks approval to build up to a 6-to-1 floor-area ratio (FAR)—six times the building's footprint. Current zoning only allows projects to build up to 4.5 times their footprints.

Neighbors fear developments like Millennium Hollywood would increase traffic congestion, decrease air quality, overstress already-outdated utility systems, and increase the response times of Hollywood Hills of police, firefighters, and other first responders.

"The project is ill-suited for the location. If anything goes over the floor-area ratio, then we don't want to see that built. Our goal is to downzone—to go below what is the zoning standard," said George Abrahams, speaking for the Argyle Civic Association, the Beachwood Canyon Neighborhood Association, and SaveHollywood.org. That coalition of neighborhood groups also opposed the recently-approved Hollywood Community Plan (HCP).

Millennium isn't the only project residents fear. Its DEIR identifies 58 other proposed or approved projects that may be coming to the neighborhood, including Blvd6200 across the street, a four-building project with 535 apartments and 74,000 square feet of retail space.

"When you put all of it together, and you look at the density and air quality, [the problem is] not just Millennium. It's the whole package," said Laurie Becklund of the Hollywood Dell Civic Association.

Longtime Los Angeles architect (and City Planning Commission president) Bill Roschen of Roschen Van Cleve Architects understands these concerns, but argues that Millennium's type of high-density project is exactly what Hollywood needs for revitalization.

"When you see the kind of density this would produce—when people can live and work right at the Hollywood train station—this would be the kind of Hollywood those neighbors want to see. It'll be a 24-hour place that's really safe, inviting, active, and alive."

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SEATTLE SR 520 FLOATING BRIDGE REUSE DESIGN IDEAS COMPETITION WINNERS



South Park Food Bridge by David Dahl and Nicole Lew.

cultural strategies, memorial spaces, and transportation alternatives. One group proposed lowering the bridge 5 centimeters below Lake Washington to create the world's longest submerged pedestrian walkway. Another argued for relocating the pontoons as water taxi stations throughout the greater Seattle area. One recommended a poetic island cemetery; yet another envisioned a public tidal power center housing turbines.

The winning proposal, "South Park Food Bridge," from Seattle-based team David Dahl and Nicole Lew, called for relocating the pontoons to the Duwamish River, which feeds into Elliott Bay. The team suggested transforming the pontoons into urban farms and floating wetlands to help mitigate river pollution and bring fresh produce to the South Park community food desert.

"What intrigued us," Lew said, "was the mystery of the Duwamish as a source of life for the people of Seattle, and we looked for ways to reintroduce habitat and celebrate its history."

ARIEL ROSENSTOCK

Creative Crossings

What should be done with the 33 concrete pontoons—each close to 350 feet long and weighing over 9 million pounds—that support the largest floating bridge in the world? That was the question posed by Sarah Strouse, a master of architecture degree candidate at Washington State University. Strouse recently organized an ideas competition to reuse the pontoons of Seattle's SR 520 Bridge.

Student and professional design teams from more than 18 countries submitted proposals for the bridge, which crosses Lake Washington and connects

the city to other municipalities, like Bellevue and Redmond.

The 1.4-mile-long, 50-year-old span, at risk from damage sustained during several earthquakes and windstorms, will be decommissioned in 2014. It will be replaced with a wider, \$4.65 billion floating bridge to better accommodate the more than 110,000 vehicles that cross the lake daily.

Freed from strict feasibility constraints, finalist entries were imaginative, going beyond the traditional adaptive strategies of piers or docks. Instead, entries included linear parks, agri-

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In October, the U.S. Air Force Academy broke ground on its Center for Character and Leadership Development (CCLD) in Colorado Springs. Skidmore, Owings and Merrill (SOM), the firm behind the academy's 1954 campus, provided the new academic center's design.

Situated on the campus' central square, the 46,000-square-foot steel and glass-

clad structure finds its focal point in a 105-foot-high skylight. This oculus points toward Polaris—the North Star—and serves symbolically as an instrument of cadet navigation. The soaring, slanted spire, consisting of 966 glass panels, shoots out of a sunken pavilion and will house a maple-clad, daylight-infused gathering space called the Forum. Classrooms, meeting rooms, offices, and a library will hug two adjacent courtyards, where they will benefit from the ample quantities of natural light.

The facility, which employs

natural ventilation, radiant heating and cooling, and photovoltaic panels, is seeking LEED Silver certification. Its architectural goal is to be not only energy efficient, but also a reflection of the Air Force's commitment to its cadets' integrity.

"Leadership and character development are paramount in all that we do," explained Duane Boyle, deputy director of the Academy's Directorate of Installations. **VERONICA ALIF**

Architect: Skidmore, Owings and Merrill
Location: Colorado Springs
Completion: 2014

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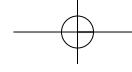
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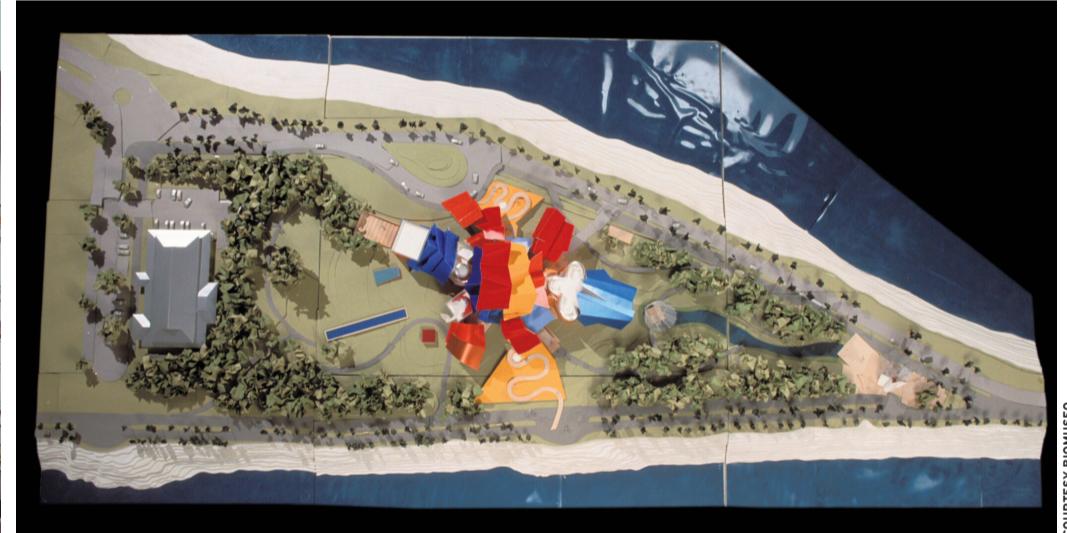
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VICTORIA MURILLO/STMPHOTO.COM/BIOMUSEO



COURTESY BIOMUSEO

Panama City's new biodiversity museum, the Biomuseo: Bridge of Life, seems destined to become a landmark worthy of Frank Gehry's outsized reputation. Certainly, it bears Gehry's brand in that it defies structural definition. The venture is Gehry's first in Latin America, and the work in progress—a rambling collage of color and form at the tip of the Causeway of Amador—focuses on Panama's rich natural history, specifically the formation of the Isthmus of Panama, a narrow strip of land connecting North and South America and separating the Atlantic and Pacific oceans.

"For every project, we delve deeply into the local culture in order to find inspiring and innovative ways to respond to the place," explained Anand Devarajan, a partner at Gehry Partners. He added that Gehry has a strong tie to Panama, as the birthplace of his wife Berta.

Gehry Partners' ensemble of consultants included structural engineering firms Magnusson Klemencic Associates and O.M. Ramirez Y Asociados, and mechanical engineers Don C.

Gilmore & Associates and J.E. Kiamco Y Asociados. Working with executive architect Patrick Dillon of Ensitu, local contractor Ingeneria R-M, and Permasteelisa Group, which designed the facade and metal roof systems, the team developed enclosure systems that evolved into a combination of painted plaster exterior walls and painted aluminum panels for the canopy roofs.

"Because Panamanian culture and the local landscape have a rich use of color, we wanted the museum to embody that character," said Devarajan. "Although the geometry is unique, the use of a plaster finish over a concrete substrate is a typical exterior finish one would expect in Panama," he noted. But the use of a rain screen system—painted aluminum panels attached to a stainless steel deck and mounted to the structural steel frame—is a relatively new technique here, he said. "We saw it as an evolution of the corrugated steel deck over a roof truss that one would see in many of the shed-like structures throughout Panama City."

The largest challenge, added Devarajan, was conveying the

essence of Panama and its biodiversity through the architectural expression and exhibit design. Toward this goal, Gehry Partners reconnected with longtime collaborator Bruce Mau Design. The Toronto-based firm helped determine the narrative and form for the eight galleries, each with its own architectural identity, responding to the internal exhibit contents as well as space program requirements. The central atrium, which the architects envisioned as a dramatic civic space, is open to the air and accessible. The shapes of the canopy roofs were designed to protect the atrium from wind-driven rain, while allowing the overlaps between the roofs to ventilate the space via cross breezes.

Devarajan says that although the geometry is irregular, the objective was to make the systems and assemblies as conventional and straightforward as possible. "We wanted to create a visual continuity between the interior roof surface and the underside of exterior overhangs using structural metal deck to blur the separation between the inside and outside of the museum," he said.

Museum director Margot López added that: "One of the things the architecture does is take its cues from nature, replicating in abstract form what already is around us. It fits into our reality—even though Gehry's mark is everywhere."

"As you walk through it, the play of light and shadow reminds me of the local vernacular, places where you feel the elements [wind, rain, sun] in a special way," she said. "You lose a lot of that in some of our more recent buildings downtown."

The structure is a few blocks from the main cruise port in Panama and minutes away from Sovereign National Park, a lush rainforest immediately adjacent to Panama City. It overlooks the Pacific entrance to the Panama Canal, offering, as a side attraction, a panoramic view of the ocean and the capital city.

"I think the most interesting thing about the Biomuseo is that conversation between the architecture and the story it tells through the main exhibit," said López. "The structure and the story become one. The interesting thing is how Gehry manages to

Clockwise from top: Almost-complete construction; model of campus; detail; rendering of interior exhibit space.

do this without trying to 'illustrate' the story. It is the building that helps you understand how grandiose that story is. You are learning about Panama's geological origins, and the building is taking you along for the ride."

The museum is slated to open in mid-2013. **NANCY MYERS**



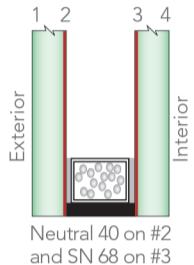
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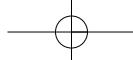
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Dallas has commissioned an impressive collection of architectural objects over the last few decades, like the Morphosis-designed Perot Museum of Nature and Science, which opens on December 1. The city, however,

often feels disconnected and disjointed, reflecting its car-centered culture. The recently opened Klyde Warren Park, however, attempts to merge sophisticated contemporary design with walkable urbanism, partially



Clockwise from top left: Aerial view of the new Klyde Warren Park; trenched highway before; the park includes a performance stage and allées of trees.

AERIAL PHOTOGRAPHY INC.
bordered on one side by the Downtown Dallas Arts District—which includes buildings by Edward Larabee Barnes, Renzo Piano, Foster + Partners, OMA, SOM, I.M. Pei, and Allied Works—and on the other by the tony Uptown neighborhood. Though the neighborhoods are adjacent to one another, and both include large central business districts, they have long been divided by the trenched Woodall Rogers highway.

Built on decking that spans the eight-lane highway, Klyde Warren Park packs numerous amenities into its three-block length, including a large performance stage, a children's play area, croquet and putting greens, a restaurant designed by New York architects Thomas Phifer and Partners (currently under construction), table tennis, and plenty of movable tables and chairs. Curved paths lead visitors through allées of trees, but keep most of the park open for civic gatherings. White metal arches—like miniature versions of Eero Saarinen's in St. Louis—bend over the crushed gravel paths of one allée, creating a visual rhythm and a bit of shadow. Most of the park is quite exposed and will likely be unbearably hot in the Dallas summer. Elsewhere, attractive multicolored pavers provide interest underfoot. Meticulously maintained and heavily programmed by a private conservancy, the park seems

intended to draw office workers, tourists, families, and nearby residents. The park has already spurred some residential development: Johnson Fain's controversial Museum Tower—blamed for scorching the Nasher Sculpture Center's Garden with reflected sunlight that glares off its facade—flanks the park's Downtown side, and a low-rise apartment building is nearing completion on the Uptown side.

The state's Department of Transportation made some fairly limited concessions for the park, including one street closure. Olive Street remains open, however, slicing off a third of the park into a small, somewhat orphaned section. An exit ramp along the northwest side, for cars coming out of the highway trench up to grade level, severs the park significantly from its surroundings.

Will Klyde Warren Park be the beginning of a better-planned, more pedestrian-friendly central Dallas? Or will it prove to be just the latest bubble in Dallas' collection, a Lone Star version of Chicago's Millennium Park without that city's density? The Renzo Piano-designed Nasher and the Larrabee Barnes-designed Dallas Museum of Art are both apparently considering altering their somewhat fortress-like buildings to better address the new public space. And additional infill on nearby surface parking lots—particularly on the Downtown side—could go a long way toward making Klyde Warren Park the centerpiece of a real neighborhood. Dallas deserves a dynamic and connected central city that can make its trophies shine. **ALAN G. BRAKE**



DILLON DIER'S PHOTOGRAPHY



BOARD APPROVES DESIGN FOR NEW COMPLEX ACROSS FROM STRATHMORE APARTMENTS

NEUTRA'S NEIGHBOR

The bitter battle over 11024 Strathmore Drive—the site across from Richard Neutra's famed Strathmore Apartments in Westwood—appears to have been finally resolved. On November 14,

the Westwood Design Review Board (DRB) approved a stepped and textured apartment by Lorcan O'Herlihy Architects (LOHA)—a feat that the previous proposal for the site never achieved.



COURTESY LOHA

LA-based Togawa Smith Martin designed the previous iteration of the project—Grandmarc Westwood. DRB rejected the large, box-shaped design six times on the grounds that its bulk, massing, and character were incompatible with Westwood's North Village Specific Plan. However, the LA planning commission approved that design last August.

Local opponents, led by a group called the Friends of Richard Neutra's Strathmore Apartments (FORNSA), fought the plan in Los Angeles Superior Court, which sided with them, forcing the developer, PPC Landventure, to reconsider its plans.

"They were trying to game the system to get approvals without

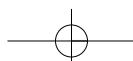
adequate public input," said Noel Weiss, attorney for FORNSA. "Council people figure they can give away land use entitlements to their friends. The judge said no."

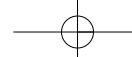
FORNSA and PPC then negotiated a settlement in which the developer would move forward with a design competition. Others shortlisted for the project included Michael Maltzan, Michael Folonis, Daly Genik, and Koenig Eizenberg.

O'Herlihy emerged victorious. His plan is composed of two buildings that each step down the street across from the Strathmore Apartments, reaching their minimum height across from the modernist landmark. Their shifting volumes reference the Neutra,

which also steps down its hillside. "We were trying to riff on history," said O'Herlihy. The buildings will be clad in colorful metal panels—some solid, some perforated, and some corrugated.

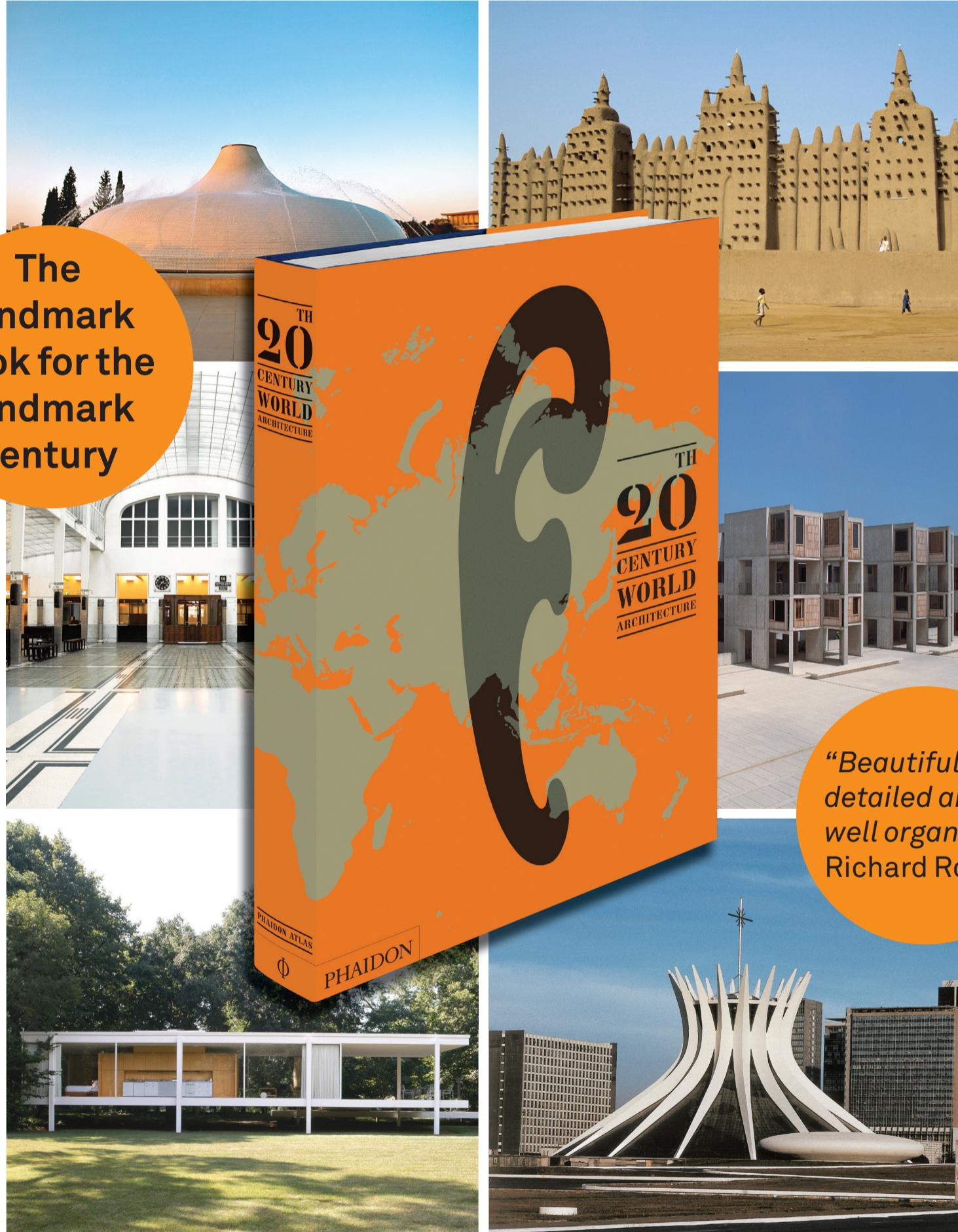
"This is the first quality building to be proposed in the North Village since John Lautner designed the Sheats apartments on Strathmore Drive in 1948," said Michael Webb, president of FORNSA and a frequent contributor to AN who is happy that the developer came around to good design. "The DRB was demonstrably pleased to approve a building they respected, rather than a piece of garbage that scraped by after endless revisions." **SL**





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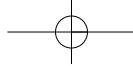
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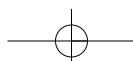
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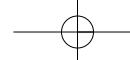
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PLANET HOLLYWOOD continued from front page Sciences is giving it another try. On October 18, the academy unveiled designs, by Renzo Piano and Zoltan Pali for a new Museum of Motion Pictures. The location will be inside the historic May Company building, at the corner of Wilshire and Fairfax avenues, adjacent to the Los Angeles County Museum of Art (LACMA).

Piano and Pali's scheme will restore the Wilshire and Fairfax facades of the 1939 Streamline Moderne building, with its iconic golden cylinder corner designed by Albert C. Martin and Samuel A. Marx. Rising from the northeast corner of the building will be a spherical glass structure, designed "to represent the marriage of art and technology," according to a museum statement.

The globe promises to be more adventurous than any of the three additions Piano designed for neighboring LACMA. According to renderings, it will dominate the back of the building, protruding from its top as if a meteor had landed on the May Company. It will merge with a rectilinear glass and steel structure located on the site of a 1940s add-on to the building, explained Pali.

"Hopefully it will transport you to another world, the way movies do," he added.

The structure, said Piano in a statement, will "finally enable this wonderful building to be animated and contribute to the city after sitting empty for so long." Indeed, the May Company building, once a swanky department store, has been largely vacant for almost 20 years.

The nearly 300,000-square-foot museum will contain exhibitions and galleries, screening rooms (including a theater inside part of the glass sphere), and an interactive education center with demonstration labs. Exhibitions will draw from the Academy's huge archive of more than 140,000 films, 10 million photos, 42,000 film posters, 10,000 production drawings, and costumes, props, and pieces of movie equipment, among its many objects.

As of now, the Academy—through a campaign chaired by actors Tom Hanks and Annette Bening—has raised \$100 million toward its goal of \$250 million for the museum. Last year the Academy scrapped a pricier \$400 million plan for a museum on Vine Street by Christian de Portzamparc. That lot now contains a lawn for film screenings.

SL



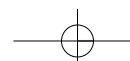
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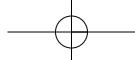


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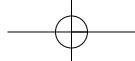
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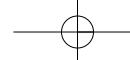
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APPROACH THE BENCH continued from front page on a site that is now a giant dirt pit between the LA Times Building and the Walt Disney Concert Hall.

At press time, the commission had not been formally announced, but a General Services Administration (GSA) staff member, who would not be named, confirmed the appointment.

The new courthouse, located at 107 South Broadway, will measure 600,000 square feet and is projected to cost \$399 million. It will contain 24 courtrooms and 32 judicial chambers, and its primary tenants will include the U.S. District Court, the U.S. Marshals Service, the GSA, the Federal Public Defender, and the U.S. Attorney's office.

The RFQ for the project was released back in February, and the other finalists for the job included Yazdani Studio and Gruen Associates with Hensel Phelps; Brooks + Scarpa and HMC Architects with McCarthy; and NBBJ with Mortensen.

Since the winner was not officially announced, neither the GSA nor SOM would comment on the win, but it's without doubt a huge coup for a firm that only recently re-established a presence in Los Angeles with a new design studio. The office is being started up by Michael Mann, Paul Danna, and Jose Luis Palacios, who all left AECOM to re-establish ties with their former firm.

The GSA hopes the courthouse will be completed by 2016, a tight deadline intended to avoid escalating construction costs. The agency has come under fire for lavish spending in general, and this project has been under particular scrutiny from Republican Congressman Jeff Denham, who represents California's 19th Congressional District, surrounding Fresno. "I get it, I know these judges would love to have a much bigger, palatial courtroom with lots of extra room and big conference rooms. The question is can we afford it?" Denham told the L.A. Times.

In addition to the courthouse, the GSA hopes to build an adjacent federal building, whose design team has not yet been chosen. To pay for that project, the agency plans to sell its landmark art deco courthouse at 312 North Spring Street.

"This plan would save millions in tax dollars and ensure the North Spring Street courthouse does not become another excess property on the government's books," Dan Tangherlini, acting administrator for the GSA, said about the courthouse swap.

Plans for a new downtown courthouse have in fact been in the works for close to a decade. In 2005 Perkins + Will was chosen to design a building with a curving facade and a giant atrium, but the plan was cancelled due to escalating costs. Now hopes are high that the giant hole in the heart of LA—which fills with water when it rains—will finally be filled. **SL**



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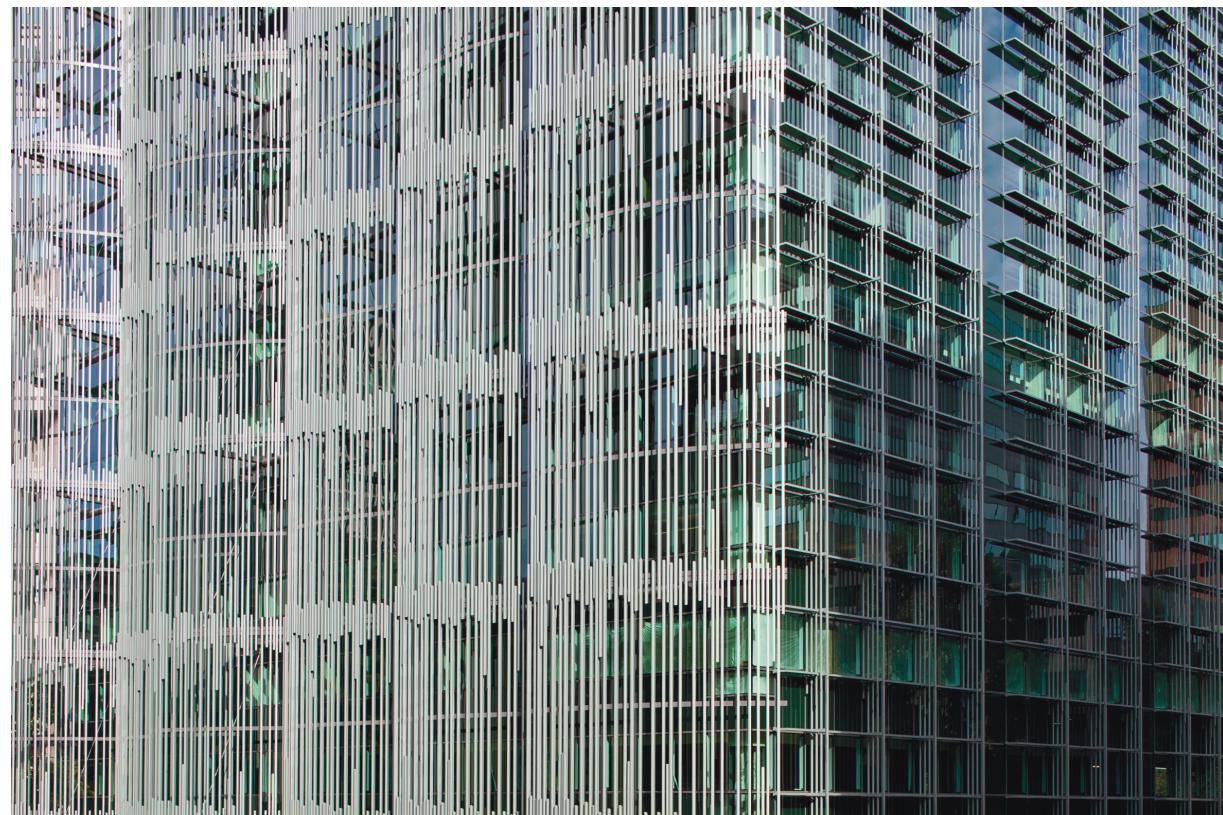


Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art

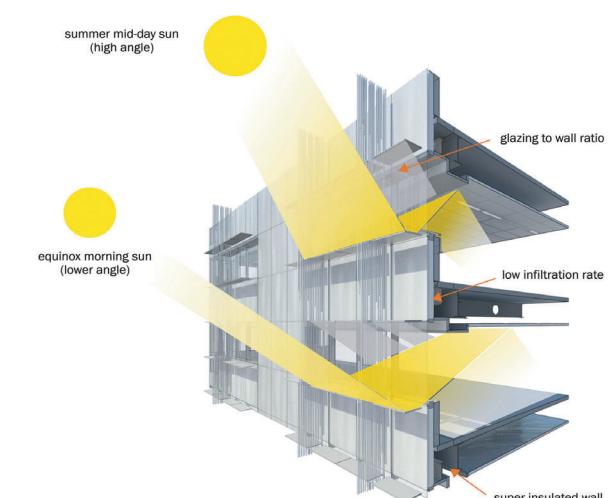
THE ARCHITECT'S NEWSPAPER NOVEMBER 28, 2012

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COURTESY SERA

Above and below left: The west facade, which receives the most sunlight, was shaded 50 percent with reed-like aluminum extrusions. **Above:** Horizontal light shades on the south and east faces bounce daylight up to 35 feet into the interior.



JEREMY BITTERMAN

Designed by SOM and completed in 1974, the Edith Green-Wendell Wyatt Federal Building in Portland, Oregon, was typical of office towers of its era. The 18-story structure featured a pre-cast concrete facade filled in with tinted single pane windows. By the beginning of the 21st century,

this envelope system had reached the end of its lifecycle. The sealant joints were failing and the wall, which was not very well insulated to begin with, was leaking like a sieve. In spite of Portland's mild climate, the building had become one of the worst energy hogs in the General

Services Administration's (GSA) portfolio. With funds from the American Recovery and Reinvestment Act of 2009, the GSA set out to improve this state of affairs. The agency hired Bainbridge Island, Washington-based Cutler Anderson Architects and local

firm SERA to renovate the building and bring it into compliance with the efficiency standards set by the Energy Independence and Security Act of 2007. The team's strategy involved a total overhaul of the facility, stripping it all the way down to its steel structure and building it back

up again with a new high performance glass curtain wall. When completed in 2013, the project, which is in the running for a LEED Platinum rating, will use 55 percent to 60 percent less energy than the typical office building.

The design of the new facade was driven by changes that the team made to the facility's mechanical system. The architects discarded the old variable air volume HVAC in favor of more efficient radiant heating and cooling. The slim profile of the new distribution system, which is made up of hydronic pipes behind metal ceiling panels, allowed the team to raise ceiling heights from 8 feet 6 inches to 9 feet 6 inches, allowing more daylight into the interior. It also meant that sun loading on the building envelope would have to be mitigated. "The wrinkle is that the radiant system has a limit on its capacity," said Jim Riley,

associate project architect at SERA. "We might get a fair amount of rain in Portland, but we get enough sun to make it uncomfortable if you don't have a strategy."

To cut down on sun loads, the team employed exterior aluminum shading systems

on the building's east, south, and west faces. On the east and south, the architects designed an egg-crate-style system of vertical shades with horizontal light shelves that bounce daylight as much as 30 to 35 feet into the interior. On the west, which receives the most low-angled sunlight, the architects applied 50 percent shading with a system of vertical aluminum "reeds." The envelope itself is a Benson-designed panelized system. Typical panels are 5 feet wide by 12 feet 6 inches high. Half of each panel is a vision window made up of a 1 1/4-inch-thick, argon-filled Viracor IGU with a low-e coating. The spandrel is the same, except it features a green ceramic frit flood coat on the #6 surface, 4 inches of insulation integral to the panel plus 4 inches of insulation on the interior, making for a highly insulated building envelope.

The green spandrel along with the natural green-cast of the vision panels gives the newly-reclad federal building an overall green appearance, a design nod to the structure's environmental friendliness.

AARON SEWARD



COURTESY FXFOWLE

JAVITS CENTER, NEW YORK, NY
ARCHITECTS: FXFOWLE, EPSTEIN GLOBAL
FACADE CONSULTANT: R.A. HEINTGES ASSOCIATES
MANUFACTURER AND INSTALLER: ENCLOS CORP.

When architect James Ingo Freed first dreamed up his design of New York City's Javits Convention Center, he imagined a pellucid glass box that would flood the soaring Crystal Palace lobby and expansive concourse with streaming natural light and, from the exterior, reveal the graceful trelliswork of a space

frame structure. Unfortunately, his vision was to remain a dream. The glass technology of the late 1970s and early 1980s, when the building was constructed, wasn't up to the task of providing both transparency and insulation. The heat loading that would have come with such a design threatened to overpower

the HVAC system. So Freed compromised. He kept the glass box, treating it with a dark gray tint and bronze reflective coating. The strategy kept things relatively cool inside, but stymied his ambitions for a translucent architectural expression and brilliantly sunlit interior.

In 2006, the New York City Economic Development Corporation decided it was time to give Javits a facelift. The agency hired architecture firms FX Fowle and Epstein Global to overhaul the aging

convention center and bring its systems into the 21st century while improving energy efficiency by 26 percent. The team's strategy included updating the HVAC and electric lighting systems, adding a green roof, and removing the structure's decaying envelope, replacing it with a modern, high-performance system capable of fulfilling Freed's dreams of a transparent facade.

The switch to more translucent glass did raise a particular concern, however.

"In the original design, glass covers the whole building uniformly, the black-box convention halls as well as the day-lit lobby and concourse," said Bruce Fowle, a senior partner at FXFowle. "That wasn't going to work. If we kept it all glass, it was going to read differently from opaque to transparent. We thought it needed something different. So where the opaque portions are we've introduced stainless steel panels."

The original facade was based on a 10-foot-square module that corresponds to the space frame structure. In the recladding, the architects played on the horizontal nature of the convention center's long, opaque facades by designing 10-foot-wide-by-5-foot-high stainless steel panels. Most of the panels were treated with a No. 4 brushed finish, though some were given additional patterning: 2-FL, which introduces horizontal ribs, and 6-ON, which adds golf ball-like dimples. The tricked-out panels were interwoven with the plain to help make the transition from glass to stainless and to create some visual interest across the facade.

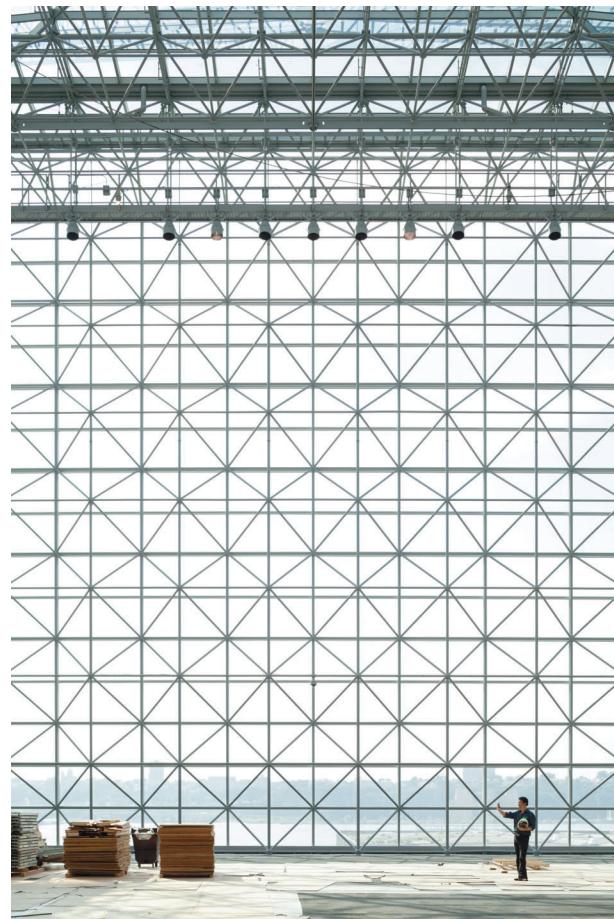
The team also made slight changes to the design of the glass panels, removing the vertical mullion that had divided the original into 5-foot-square panes. This allowed more daylight into the interior and matched the

Above: The transparency of the new high-performance cladding system realizes the original designer's ambitions. **Below left:** The new glazing allows natural light to flood the interior without excessive heat gain. **Below right:** This wall section shows the original glazing (right), the new glazing (middle), and the new aluminum panels (left).

dimensions of the stainless steel panels. The modules are outfitted with Viracon IGUs treated with a hybrid of traditional low-emissivity coatings and low-reflectivity coatings that mitigate solar heat gain, cut down on reflectance, and produce a neutral color. The IGUs are made up of a 3/8-inch outer lite, a 1/2-inch air space, and a 1/4-inch inner lite, and are structurally glazed into a partially thermally-broken frame of 4 1/4-inch deep aluminum mullions. The architects applied a range from 28 percent frit to 48 percent frit to the glass to control the amount of natural light entering particular portions of the building.

In the original design, Freed painted the space frame structure dark brown because it blended with the tinted glass. "We painted it light medium gray," said Fowle. "It really freshens up the interior environment and fits with the more transparent, lighter glass. It's really quite striking."

AARON SEWARD IS AN'S MANAGING EDITOR.



COURTESY R.A. HEINTGES & ASSOCIATES; FAR LEFT: COURTESY FXFOWLE

THE ARCHITECT'S NEWSPAPER NOVEMBER 28, 2012



Above: At night, the building becomes a lantern on the street; during the day, solar shades protect the glazing from sun loading. **Below left:** The new facade responds to its Greenwich Village neighbors. **Below right:** The architects removed perimeter mechanicals and notched the ceiling to let more natural light into the interior.

necessary: the building's interior atmosphere needed an energy-performance upgrade and a general atmospheric rethink. According to Mitchell | Giurgola partner Carol Loewenson, existing conditions included a "foreboding facade" with strip fenestration and dark marble detailing, along with a rabbit-warren interior, short on daylight. Now, with a new curtain wall, a spacious double-height lobby, and assorted solar-control features that are both functional and visually sporty, the SCPS building presents a cheerful face to both the street and the students inside.

On a tight 10,000-square-foot floorplate, the new design welcomes daylight by expanding the original windows from a narrower condition, with 2-foot-high sills and drop ceilings, to full-height glazing. The architects programmed the front-most spaces on upper floors for public circulation and casual seating, not private offices; interior glazing still allows sunlight into conference rooms or offices set back behind the halls. A three-story staircase, another signature feature, invites daylight into

all three classroom floors (basement through second).

The building's first nine stories are flush with its neighbors along the street wall, while floors 10 through 12 are set back 10 feet. The architects incorporated asymmetries into the new wall that transform the original somber grid into a more expressive and varied facade. Vertical anodized-aluminum fins appear at irregular intervals. Scattered among these fins are seven vertical strips of dichroic glass that pick up different hues—blues, yellows, and greens, along with NYU purple—as solar intensities and viewing angles change. "Looking around the Village," Dietz said, "the neighborhood is full of whimsy. We didn't want the building to be so insistent and taut. Adding this kind of vertical element felt right for the scale."

Another asymmetrical detail is the angular canopy of trapezoidal glass panels. Reinforced with protected steel, the canopy was prefabricated and brought in for installation as a single element. The prefab approach allowed precise tolerances unaffected by temperature or other site variables.

The curtain wall is a custom unitized aluminum system with 4-foot-wide panels of laminated, Viracon low-E-coated, low-iron glass. The glass is clear on the lowest two floors, with 30 percent ceramic fritting on upper floors, creating a soft white veil. Panel heights vary with floor heights, from just over 10 feet on the first and second floors to 11 ½ feet to 12 ½ feet on the third and above. Mullions are uncapped painted aluminum, 4 inches wide and 6 inches deep, with fritted spandrel-glass borders to soften edges. Outboard horizontal louvers of painted aluminum hang perpendicularly at each story in rows of four, adding depth and complicating the shadows and light reaching the south-facing wall. These extend, Dietz said, "as far as the DOT would let us." Narrow brick segments left and right of the curtain wall, with operable aluminum-framed punch windows in the right segment, modulate the contrast with neighboring masonry buildings.

BILL MILLARD IS A REGULAR CONTRIBUTOR TO AN.

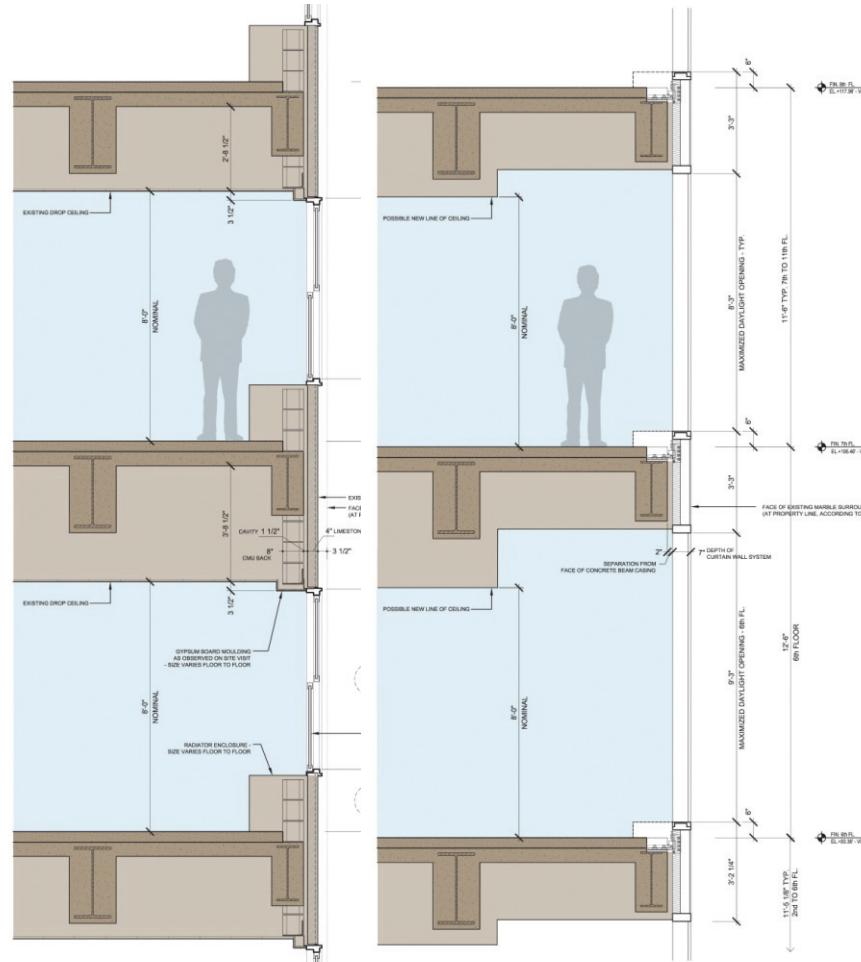
SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES, NEW YORK UNIVERSITY

ARCHITECT: MITCHELL | GIURGOLA ARCHITECTS
FAÇADE CONSULTANT: R. A. HEINTGES ASSOCIATES
MANUFACTURER: PERMATEELISA GROUP
INSTALLER: TOWER INSTALLATION

When New York University (NYU) engaged Mitchell | Giurgola to design a new headquarters for its School of Continuing and Professional

Studies (SCPS) at 7 E. 12th Street, its priorities included literal and metaphoric transparency, opening up the activities of this prominent

division to the community. NYU had taken over the 1948 vintage Fairchild Publications building by Harrison & Abramovitz in 1992, using it largely for administrative functions before repurposing it as the SCPS flagship and reopening it in November 2011. Gut renovation was



COURTESY MITCHELL/GIURGOLA ARCHITECTS

PRODUCT
21

1



2



3



4



5

COURTESY RESPECTIVE MANUFACTURERS

1 MAPLE-PILE BENCH KORNEGAY

Four wide slats of FSC-certified red maple are stacked around a powder-coated frame and legs in a thermally-modified series that includes short- and long-form seating. Thermal modification is a safe, chemical-free process that renders the wood repellent to both moisture and insects and adds to its overall stability and longevity.

kornegaydesign.com

2 BOARDWALK BENCH NICHE FORMS+SURFACES

The 142-year-old reclaimed FSC-certified Cumaru hardwood is repurposed from the original slats of the Atlantic City Boardwalk and arranged in an asymmetrical pattern to salvage as much wood as possible while trimming imperfections. The naturally oiled seat comes in a range of fully recyclable aluminum frames.

forms-surfaces.com

3 BEVEL BENCH SITU URBAN ELEMENTS

Made from TAKTL ultra high-performance concrete (UHPC) in a low-impact manufacturing process that uses 92 percent raw, local materials, Bevel is one of only a few fully recyclable public seating options available. The mirrored front and back pieces are shipped nested to minimize transportation costs, and the natural finish requires minimal maintenance.

situ-urban.com

4 SCB1600 BENCH MAGLIN

The solid aluminum frame finished with Maglin's powder-coating system supports a bench made from Ipe wood or high-density paper composite (HDPC), an increasingly common high-quality alternative to hardwoods made from 100 percent FSC-certified, post-consumer recycled content with a range of LEED credits.

maglin.com

5 T-SERIES SITECRAFT

While the Rosenwach Group is perhaps better known for its water tanks, which dot the New York City skyline, the hundred-year-old family-owned company applies the same quality woodworking to public furniture through its landscaping company, Sitecraft. The thin slats and natural finish of the T-Series benches are durable and classic, perfect for heavy-traffic sites like Hudson River Park.

site-craft.com

Going Public

Landscape furniture made from centuries old and brand new sustainable sources.
By Perrin Drumm

THE ARCHITECT'S NEWSPAPER NOVEMBER 28, 2012

NOVEMBER/DECEMBER 2012

NOVEMBER

WEDNESDAY 28
EXHIBITION OPENING

TRACI GRIFFIN
5:00 p.m.
Zappa Room
111 Mina Gallery
111 Mina St.
San Francisco
111minagallery.com

EVENT
Quito Summer Workshop

1:00 p.m.-2:00 p.m.
University of
California, Berkeley
Wurster Hall
230 Wurster Hall
Berkeley, CA
ced.berkeley.edu

LECTURE
Grand Boulevard

12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

THURSDAY 29

EVENTS
David Goldblatt
in Conversation

7:00 p.m.
Phyllis Wattis Theater
San Francisco Museum of
Modern Art
151 Third St.
San Francisco
sfmoma.org

Implication for
Sustainable Design
of Glass Facades

5:00 p.m.-6:30 p.m.
AIA San Francisco
130 Sutter St.
San Francisco
aia.org

FRIDAY 30
SYMPOSIUM

Architectural Geometry 2012
at Centre Pompidou, Paris
7:00 p.m.
W. M. Keck Lecture Hall
SCI-Arc campus
960 East Third St.
Los Angeles
sciarc.edu

DECEMBER

SATURDAY 1
EXHIBITION OPENINGS

Binary Lore
Phillip Feldman
Gallery + Project Space

Pacific Northwest College
of Art Museum of
Contemporary Craft
1241 NW Johnson St.
Portland, OR
cal.pnca.edu

South Africa in
Apartheid and After

San Francisco Museum of
Modern Art
151 Third St.
San Francisco
sfmoma.org

WWW.ARCHPAPER.COM

EVENT

Creating the Periphery:
Shifting Geographies in
Contemporary Art
12:00 p.m.-5:30 p.m.
San Francisco Museum of
Modern Art
Koret Visitor Education Center
151 Third St., San Francisco
sfmoma.org

TUESDAY 4

LECTURE
Lisa Radon:
Looking at Some Circles

7:00 p.m.-8:00 p.m.
Portland Institute for
Contemporary Art
415 SW Ave., Portland, OR
pica.org

WEDNESDAY 5

LECTURES
The Young & Beautiful:

Michael Cardew,
Modern Pots, and the
Counterculture in
North America 1967-1981

7:00 p.m.
Brown Auditorium
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
Los Angeles
lcma.org

Robert Jernigan:
Gensler Los Angeles,
Explorations within
a Global Practice

7:00 p.m.
W. M. Keck Lecture Hall
SCI-Arc campus
960 East Third St., Los Angeles
sciarc.edu

THURSDAY 6

EVENT
Creative Collaborations:
Architects and Interior
Designers

6:00 p.m.-8:00 p.m.
AIA San Francisco
130 Sutter St., San Francisco
aia.org

FRIDAY 7

LECTURE
Jackilin Bloom:
After Form

1:00 p.m.
The Steps
SCI-Arc campus
960 East Third St.
Los Angeles
sciarc.edu

TOUR

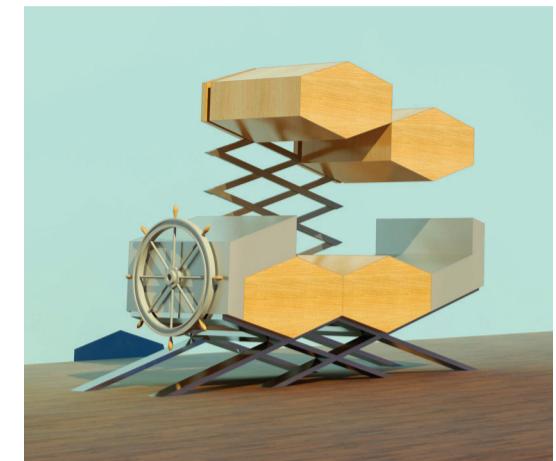
SmartSpace SOMA

5:00 p.m.
SmartSpace SOMA
38 Harriet
San Francisco
aia.org

SATURDAY 8

EVENT
The City From the Valley

ZERO1 Garage
439 South First St.
San Jose, CA
spur.org



COURTESY JOHNSON FAIN

REMADE IN CHINATOWN

WUHO Gallery
6518 Hollywood Blvd.
December 1-December 30th

Re, a furniture design team based in Johnson Fain's studio for Architecture and Urban Design in LA's Chinatown, is celebrating their fifth generation with the exhibit Remade in Chinatown. For the exhibit, the designers have chosen the themes of "representing the state of the US economy, recycling of objects & materials, and the reinterpretation of use & personality" to unify their work. Each of the twelve designers have selected items found in LA's junkyards and found new ways of using them, building furniture that reflects their individual personalities and practices as designers.

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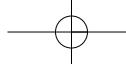
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- Architect
- Designer
- Draftsperson
- Firm Owner
- Government
- Intern
- Managing Partner
- Project Manager
- Technical Staff
- Student
- Other

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- \$1 to 5 million
- +\$5 million
- Other

EMPLOYEES

- 1-9
- 10-19
- 20-49
- 50-99
- 100-249
- 250-499

REVIEW
23

MEASURE BY MINUTE

World in the Balance
Robert P. Crease
W. W. Norton, \$17.95

Cartographies of Time: A History of the Timeline
Daniel Rosenberg and Anthony Grafton
Princeton Architectural Press, \$35

Protagoras wrote that man is the measure of all things; and while centuries later, Da Vinci's *Vitruvian Man* illustrated this concept, it takes just one look at Danny DeVito and Arnold Schwarzenegger together (*Twins*, 1998) to see how radically different these measures can be. Considering the common units of measurement we have today, it may be hard to imagine a time when systems for quantifying weights and distances varied widely even between neighbors. Time, too, divided by night and day, has been interpreted and recorded in widely varying ways. Two recent books tackle these histories—one that looks at empirical measurement, the other representations of time.

Robert Crease's *World in the Balance* shows how various measurement systems have developed and converged into a single system since the French Revolution, when multiple standards were decried. This history of codifying measurement into a unified system takes us from China to Africa, and to Europe and the U.S. The result is a rational system by which all elements are related through a common measurement and scaling system, commonly known as the metric system.

Arbitrary systems—bodies, flutes, and gold dust scales—satisfied appropriateness and accessibility, but problems arose when different systems interacted. Homogenization of these systems developed largely due to commerce, industrialization, globalism, and politics. Crease shows that something as simple as a desire to denounce colonial rule was enough to motivate countries to throw off imperial systems and convert to the metric system.

Earlier systems of weights and measures were recorded in artifacts and stored in vaults. Yet the search continued for an enduring and universal standard based in nature. Henry Peirce, who displayed unmatched brilliance and cantankerous behavior, pioneered some of history's biggest (and simultaneous) advancements in the field by aligning the meter to natural phenomena, and alienating nearly everyone along the way. Peirce was responsible for moving the meter from a fraction of the earth's meridian to the more precise atomic spectroscopy of today's standard.

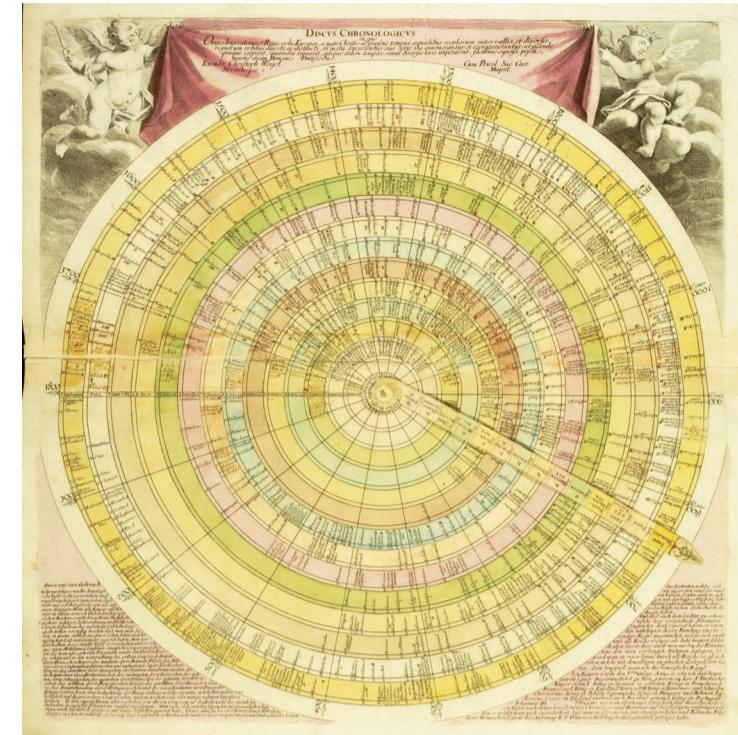
This rage for order became increasingly paradoxical on many fronts. Irrationally, the search had been driven, in part, by fear that if

the artifacts holding the secrets to the measurements were to be destroyed in an apocalypse, or space-faring aliens came to earth, the key to the metric system had to be fully accessible in nature. And, as measurements become more precise, they moved further away from everyday use and closer to the laboratory. Furthermore, these measurements focused on physical quantities and could not approximate qualitative differences.

Time too did not escape scrutiny: Crease mentions, for instance, that a decimal standard was quickly rejected by those who believed that every time piece would become useless; and otherwise sympathetic supporters of the metric system blanched. These challenges, though, did not halt the eventual representations of time that Daniel Rosenberg and Anthony Grafton describe in their lavishly illustrated *Cartographies of Time: A History of the Timeline*.

The single-axis timeline developed in the late 18th century, but the desire for increased information and precision produced new ways of charting. Much of the problem wasn't how to add more detail, as several illustrations in the book prove, but how to simplify and make the information accessible—a strategy many architecture firms still employ with pictographs and visual statistics.

Using predominantly Western examples, *Cartographies of Time* follows the ideas that prompted representations. The book itself is a timeline of historical representations of lineage and events, wars and rulers, and astronomical occurrences and inventions. The more interesting



COURTESY PRINCETON ARCHITECTURAL PRESS

feats of graphic design include natural elements, figures, or archaeological elements, as illustrated *Wunderkammer*.

While many charts in history have relied on linear depictions, some have avoided the spreadsheet grid by using circular maps, scrolls with unique measuring devices, and fans. Emma Willard's *Temple of Time* in 1846 drew a timeline in the image of a temple with a geographical floor, columns cataloging personalities, and a roof depicting character types, all in a forced perspective. Etienne-Jules Marie developed his photo series to record movement in time, just as both Edison and Jannsen recorded

Discus chronologicus, published in early 1720s by German engraver Christoph Weigel; from *Cartographies of Time*.

sound as a chronological device, not as entertainment, as both have become.

Both books show modern artists teasing out the irrational, or taking, to the logical extreme, qualities in their ever-scientific milieu. While Duchamp was goofing on the meter with the malleability and non-Euclidean geometry of his *3 Standard Stoppages*, Francis Picabia and Alfred Barr were poking fun at rendering time as a single linear event, by showing timelines as a collection of

continued on page 24



Sheats House, Los Angeles (1963) by John Lautner

ARCHITECTURE FROM THE ARMCHAIR

20th Century World Architecture: The Phaidon Atlas
\$200

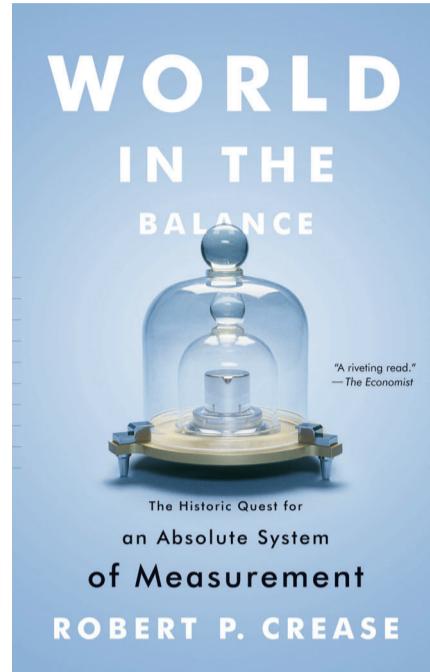
The new book *20th Century World Architecture* is a monumental tome that weighs in at 25 pounds, matching in format and heft the two Phaidon Atlases of 21st Century Architecture. Those successive volumes offered an overview of contemporary work that was soon out of date, whereas the previous century can be viewed as a whole and with a reasonable perspective. Critical opinions will change, but most of the architects and buildings shown here have won their place in the pantheon. And it was a useful exercise to limit the selection to 757 from all over the world, and to feature the familiar and obscure side by side. Each example occupies a page with photographs, plans, and sections, GPS coordinates, and a factual description. That makes

this jumbo an impressive work of reference and the travel edition that's sure to come—\$25 for a 12 once version of the most recent 21st-Century Atlas—will offer the added attraction of portability.

Hundreds of people collaborated on the writing and production of this book, including Jean-Louis Cohen, who recently covered some of the same territory in Phaidon's *The Future of Architecture Since 1889*. It is fascinating to compare his erudite and idiosyncratic study with a regimented survey that was filtered through committees. No question that Cohen's book is more engaging and provocative, but the atlas is surprisingly eclectic and inclusive, and the two volumes complement each other very well. The 20th century was supposed

continued on page 24

THE ARCHITECT'S NEWSPAPER NOVEMBER 28, 2012



MEASURE BY MINUTE continued from page 23 multiple influences converging and diverging.

For an accessible read, Crease gets more theoretical and scientific in this last chapter, while Rosenberg and Grafton become more accessible and popular with their examples. Somewhat academic due to endnotes and indices, neither book yields a dry run of facts and dates. Rather, both portray the vitality and curiosity inherent in the search for better systems, precision, and representations.

JAMES WAY IS A FREQUENT CONTRIBUTOR.

Right: Sidi Othman Apartment Buildings, Casablanca, Morocco (1954) by André M. Studer

ARCHITECTURE FROM THE ARMCHAIR

continued from page 23 to represent the triumph of modernism, but tradition ruled for the first half, except in a few favored locations. The editors pay lip service to that inconvenient fact by including token examples of retro design, including the vernacular Djenne Mosque of 1907 and the Beaux Arts Palacio Barolo of 1923 in Buenos Aires. Postmodernism is represented by Michael Graves' Portland Office Building and Philip Johnson's AT&T tower; eccentricity by Bruce Goff and Herb Greene houses in Oklahoma. A few buildings are included as exemplars of a type (the Northland Regional Shopping Center near Detroit) or as pioneers of an approach (Hannes Meyer's cooperative village of 1921 near Basel). But the vast majority of entries belong in the mainstream of modernism.

Inevitably, there are errors, including the omission of Hong Kong on the map of China, and the failure to mention that Amancio Williams' House over the Bridge in Argentina was destroyed by fire several years ago. It is easy to question some of the 60 entries for Africa (affirmative action favoring a continent that rarely appears in the history of modernism) and such pedestrian examples as the bleak new town of Milton Keynes and Pelli's banal Canary Wharf tower in the UK section. Oscar Niemeyer rates ten entries; Eero Saarinen only two, with no mention of Dulles Airport or the Jefferson Memorial Arch. But these are minor criticisms, far outweighed by the corraling of nearly



all the usual suspects and many agreeable surprises. I've spent a lifetime searching for hidden treasures around the world and was delighted to find many personal favorites that deserve to be better known. Here is Arthur Shoosmith's Garrison Church of St Martin in Delhi, a model of monumental grandeur combined with austere minimalism. The glorious interior of the Centennial Hall in Wroclaw, the crumbling Grand Hotel on the island of Lopud, and the post-earthquake reconstruction of Agadir all

complement the classics.

European countries are generously represented, though Scotland rates only two pages; Brazil is handsomely documented, but the modernist shrine of Montevideo is short-changed—all good subjects for debate or a revised edition. Meanwhile, start plotting your next trip abroad or cross-country to see a dozen buildings you never heard of or missed on earlier forays.

MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO AN.

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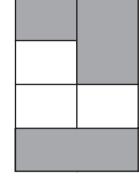
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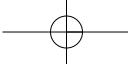
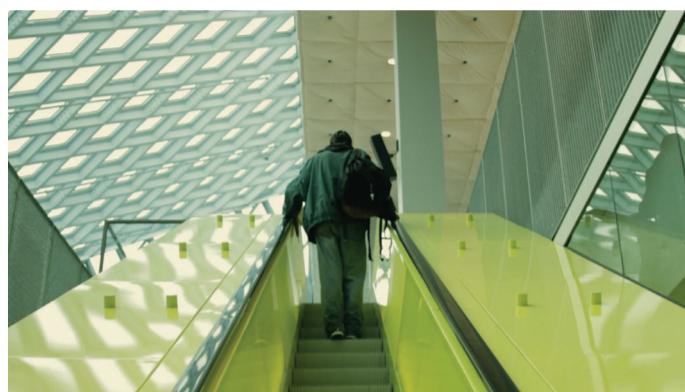
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Stills from the upcoming film *REM*.

TOMAS KOOLHAAS

Documentary Post Occupancy

Tomas Koolhaas is not an easy man to catch up with. He is currently putting the finishing touches on one of the most anticipated architectural documentaries in recent memory. With the film set for release next year, *AN* contributor Guy Horton snagged the director for an interview. Titled simply *REM*, the documentary tells the stories of some of the most famous buildings that the filmmaker's father, Lucas "Rem" Koolhaas, designed.

The stories are those of the users in the communities where the buildings exist. Viewers and fans of the famous Dutch architectural theorist—and Harvard professor, and Pritzker Prize winner, and one of *Time* magazine's "most influential people"—should not expect words from Rem about his design philosophy or his particular programmatic approach to, say, CCTV.

Instead, they'll meet the migrant construction workers who built that headquarters for China Central Television; they'll hear what it is that those living in its shadow think.

While the film presents the lives of people who interact with the architecture, it also hints at the life of the architect himself. Rem is off-center, out of focus. All we have to go on are little scenes, facial expressions, his hard hat rolling around on the roof as he squints through the haze of Beijing. We catch little glimpses of him exploring the steel skeleton of the structure at night, watching the blue flashes of welding.

AN: You once said how Rem isn't

really into nepotism and that you really had to sell him on being a part of this. How did that play out?

Were there any conditions or did you have total freedom to tell any story you wanted? Was he shy or wary about being on film?

Tomas Koolhaas: Rem didn't make his involvement conditional in any way. He isn't trying to micromanage the process. He doesn't give editorial input or have any say in how the film is made. But I had to come up with a concept that was different enough that it was worth his time. He is insanely busy, so for him to invest the kind of time and energy I needed to make this film work, he had to be sure it was worthwhile. There have been many films about, and interviews with, him, so I had to prove that there was going to be new ground covered.

Was the angle always going to be how people interacted with the buildings, or is this something that evolved as you became more engaged with the architecture during the filming?

My concept has always been more focused on human interaction with the work, just because I find that more interesting, and it's the least explored aspect. But the concept has of course evolved during shooting. For example, my experience shooting with the workers at CCTV definitely caused me to focus more on their story, not just the users post-occupancy.

Did you ever want to be an architect? Did your father influence you either for or against? Were you always into filmmaking or have you tried your hand at other pursuits?

I never wanted to be an architect.

I would say that although Rem never said, "Don't ever become an architect!" I think what I saw of his career would have been enough to put me off, even if I had wanted to.

I think in general people have a misconception about architects. They think that architects are way more in control of their own destinies than they actually are. I read articles and comments online; people seem to think Rem travels around the world imposing his ideology on naïve clients, tricking them into aggrandizing his ego with every building. If he had that much control, his life and job would be quite easy, but he doesn't. He ultimately has to please the client, and in many cases the client isn't one person but a board, a government, a panel of experts, etc. I think it's almost impossible to impose that much of an ideology or philosophy on people when your ideas are being filtered through a whole group that you have to answer to. I think it can be a pretty brutal and sometimes humiliating profession. Because I saw that reality from a young age, [the profession] never appealed to me.

I myself have done many different types of work. I've worked construction, as a photographer's assistant, at MTV (when they still showed music videos), and of course many roles within film, from the lighting department to directing.

What was it like growing up with Rem?

Let's just say it wasn't conventional. Rem doesn't think like most people, and neither do I. That's not a coincidence. I was always encouraged to think for myself. As a filmmaker, which directors do you consider to be most influential in shaping your vision?

Did you approach this film with a particular vision, or style of shooting, in mind, or did the architecture and how it was being used override this?

I don't think the work of any one director influenced my style for this film. My approach was dictated by the needs of this project. I think more so than anything I wanted to avoid how other directors had handled documentaries, particularly architectural documentaries, in the past. I wanted to avoid making a film full of talking-head interviews and shots of empty buildings. It's important to me that my film appeals to people other than architects and architecture students. I think most architecture docs are so hyper-intellectual and full of dense architectural jargon that no one outside of the field stands much chance of staying engaged for a whole 120 minutes or so.

Did you ever encounter people who were critical of the architecture, as in genuine social opposition?

Honestly, no. There's a lot of hostility online toward Rem and his buildings, but when I went to them in person, everyone tended to be quite happy with their effect and how they work. A few people in China said CCTV looked like a pair of large pants but that was as deep as their critique went.

Were there any unexpected implications of this kind of architecture you discovered along the way? Has the process changed how you view the built environment at all?

I don't think like an architect, so I've never really thought about buildings in a schematic or hyper-intellectual way. I've always noticed the function more than anything else. For me the occu-

pants are what makes a building so interesting. Without occupants, there is no story, it is no more than an aesthetic form—just a sculpture. I wasn't really surprised by the social or cultural impacts of the buildings on a macro level. The surroundings of any building are made up of hundreds, thousands, even millions of people and various buildings all with their own different goals and functions. How can you come up with one overall answer as to how a building relates to or affects that? Especially when people haven't even been to the site in person and spoken to anyone around it. I've done that at every building I shot, and instead of trying to come up with one sweeping view of how it relates to its context, I found it interesting to see the micro-level, the effects it had on individual people. What surprised me, if anything, was the extent of the building's ability to affect one person's life. For me the homeless man in the Seattle Public Library was one powerful example. He was a "songwriter," and he told me that one of the only things that gives him hope for the future is being able to play in the musical instrument room in the library.

What does Rem think of the film so far?

The film isn't finished, so he doesn't have a response to it as a whole. I don't think he has seen all of the short teasers either. I mostly just show him unedited rushes. He's been enthusiastic about what I've shown him because it's unlike everything that has been shot before. I think he's excited about people experiencing aspects of his work that have always been important to him but haven't been explored very much by others.

For you, which projects/environments are the most compelling?

I think they were all compelling in different ways. Filming the homeless in the Seattle library was probably the most moving, but being in China and filming CCTV and the surrounding environment was like being in another world more than another country.

Spending time there and really capturing "everyday life" as it occurred was fascinating to me, and something I'd never seen in any documentary, architectural or otherwise.

Any ideas for the next film?

Not sure. I have many potential projects; some narrative, some documentary. Whichever one I end up doing first, it will be very different from *REM* but will no doubt also focus on compelling human stories. Whether they take place in one building, one country, or even in the future or past, that's always the common thread.

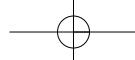


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