THE WEST **ARCHITECT**SNEWSPAPER 06.19.2013

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU



GOVAN AND ZUMTHOR UNVEIL NEW MUSEUM

LACMA TAR PATCH

Finally, plans for LA's most anticipated new piece of architecture in more than a generation are starting to move beyond the realm of speculation. In early June. Swiss architect Peter Zumthor complete, but at this point and Los Angeles County Museum of Art (LACMA) director Michael Govan sat down in front of an audience to discuss new designs

for the museum, while the exhibition The Presence of the Past: Peter Zumthor Reconsiders LACMA opened for previews.

The plans are far from Govan and Zumthor are hoping to replace most of the museum's 1960s and 1980s structures with a twostory, amoeba-like building

that curves its way around the east side of the LACMA campus. A six-ton (yes, six-ton) model of the design is now the centerpiece of The Presence of the Past.

After more than three vears of relatively fruitless investigations with Govan. Zumthor admitted that he came up with the sinuous shape "out of pure desperation," jotting the sketch down in haste. "The only way to relate to everything was to be its own thing," continued on page 6



NATURE'S BEST

of Los Angeles County is an excellent primer in the ongoing study of how to fix the sometimes brutal

The Natural History Museum mistakes of midcentury I A. In this case, a beautiful 1913 Beaux Arts Museum had been slowly deadened and broken up through several

soulless additions between 1925 and 1976. During the same period, acres of surface parking crept over a once grassy expanse, and the museum slowly lost its stature and popularity. Just in time for the museum's 100th anniversary.

a team led by CO Architects, Mia Lehrer + Associates, and Matt Construction have returned both the grandeur and the grass, adding a 21st century touch through a combination of hi-tech architectural and organic landscape interventions.

The museum's 3.5 acre Nature Gardens room for which was opened up by a new two-story parking lot at the continued on page 7

LA TALKS MERGING PLANNING AND BUILDING SAFETY DEPARTMENTS

Weight Watchers

"We support the concept, but the devil is in the details" might as well be the mantra for the city of Los Angeles and its constituents as it contemplates the possible merger of the Department of City Planning (DCP) and the Department of Building and Safety (DBS). The topic was the focus of a recent Planning and Land Use Management Committee of the city council.

If completed, the merger would create a Department of City Planning and Development, also folding in key development roles now under the Department of Public Works' bureaus of Engineering and Contract Administration, and under the Fire Department and the Department of Transportation, according to a joint recommendation continued on page 3



\$3.95



In the year since AN covered plans for a Seattle eco-district-a sustainability framework in the city's Capitol Hill neighborhood-other cities from coast to coast have discussed and proposed similar ideas. San Francisco, for one, is examining the incorporation of four types of eco-districts into various zones and continued on page 4



002 .oN PERMIT AD ,elebnel PAID . 15AISO4 SU PRSRT STD

New York, NY 10007 21 Murray St., 5th Floor The Architect's Newspaper

Quantum. The best of both worlds

Different spaces in your building have different needs. Quantum Total Light Management[™] handles them all.



Contact your local Lutron sales representative to find out how you can enjoy the best of both worlds by including Quantum on your next project.

Call **1.800.523.9466** (24/7 support) or visit **www.lutron.com/quantum** for more information.





THE ARCHITECT'S NEWSPAPER JUNE 19, 2013

EWS 03

PUBLISHER
Diana Darling
EDITOR-IN-CHIEF
William Menking
EXECUTIVE EDITOR
Alan G. Brake
WEST COAST EDITOR
Sam Lubell
MANAGING EDITOR
Aaron Seward
ART DIRECTOR
Dustin Koda
ASSOCIATE WEB EDITOR
Branden Klayko
ASSISTANT EDITOR
Nicole Anderson
PRODUCTS EDITOR
Emily Hooper
SPECIAL EVENTS COORDINATOR
Susan Kramer
ASSISTANT MARKETING MANAGER
Adriana Echandi
ACCOUNT EXECUTIVES
Lynn Backalenick
Marcia Renert
CIRCULATION ASSISTANT
Ronni Tan
EDITORIAL INTERNS
Vincenza Dimaggio
Amanda Gruen
Jaciyn Hersn
NICHOIAS MILLER
CONTRIBUTORS
YOSH ASATO/ JAMES BRASUELL / NATE BERG /

PLACE TO DISPLAY ART THAN PARKING LOTS

ЕR

BETT

4

ш

മ

THERE MUST

KENNETH CALDWELL / JENNIFER CATERINO / TIM CULVAHOUSE / JOANNE FURIO / MARISSA GLUCK / GREG GOLDIN / L.J. GORDON / GUNNAR HAND / ALAN HESS / AMARA HOLSTEIN / CARREN JAO / SAM HALL KAPLAN / JULIE KIM / LYDIA LEE/ ERIC LUM / ALLISON MILIONIS / JOHN PARMAN / JOHN PASTIER / TIBBY ROTHMAN / DIRK SUTRO / GREG TOWNSEND / ALISSA WALKER / MICHAEL WEBB / BETH WEINSTEIN

EDITORIAL ADVISORY BOARD FRANCES ANDERTON / STEVE CASTELLANOS / ERIN CULLERTON / TEDDY CRUZ / MIKE DAVIS / NEIL DENARI / BETTI SUE HERTZ / BROOKE HODGE / CRAIG HODGETTS / WALTER HOOD / KIMBERLI MEYER / JOHN PARMAN / SIMON SADLER / ROGER SHERMAN / WILLIAM STOUT / WARREN TECHENTIN / HENRY URBACH

GENERAL INFORMATION: INFO@ARCHPAPER.COM EDITORIAL: EDITOR@ARCHPAPER.COM ADVERTISING: DDARLING@ARCHPAPER.COM SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 7, ISSUE 6 JUNE 19, 2013. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8061) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT TH RACHITECT'S NEWSPAPER, LLC, 21 MURRAY 51, 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARP OSTACE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY 51, 5TH FL., NEW YORK, NY 10007. FOR SUBSCHEEN ESTIVICE: CALL 212-966-0630. CAX 212-966-0633. \$33-95 A COPY, 53-00 ONE Y YEAR, INTERNATIONAL \$160.00 ONE YYEAR, INTERTUTIONAL \$19-00 ONE Y YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTERVIEW OF YIEL ONE YEAR ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSANILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191; WWW.MAGREPRINT COM/QUICKQUOTE.ASP. It seems lately that the center for exuberant urban experiment in Los Angeles is the parking lot.

At SCI-Arc's lot sits the skeleton of P-A-T-T-E-R-N-S' multi-story, shape-defying League of Shadows installation, the school's solar decathlon entry, on rails so it can transform itself, and Oyler Wu's billowing Storm Cloud installation made for graduation.

At the MOCA Contemporary's parking lot I recently visited a thought-provoking exhibition called *On The Road*, with the work of several young firms presented inside U-Haul trucks.

At the Natural History Museum an amazing new garden—where museum exhibits and experiments are now on display outside was made possible by removing a surface parking lot and building a parking structure on the corner of the site.

And at Cal Poly Pomona I visited an architecture studio in a parking lot where students created mind-warping designs for bicycle racks.

And why shouldn't the parking lot be the place to be? As architectural experimenters become somewhat tired of the saturated virtual world, they are seeking to branch out... gasp... into the physical one. And it seems that our urban realm has become so overdeveloped that there are less and less spaces to do this.

Of course parking lots are not ideal places for such work. In SCI-Arc's case, all the work has angered students and staff by taking up parking spaces. At many of these locations the heat island effect can be overwhelming; and of course there's always the risk of getting run over. Maybe what we really need is real public cultural space? Not just leftover infrastructure.

As our urban fabric moves into the 21st century, we need to rethink our infrastructure in serious, holistic ways. While we're stuck resorting to parking lot cultural space there's so much wasted infrastructure that could be transformed into something better.

Outside of turning parking lots into parks, why can't the concretelined LA River become a place to show off art? How about the subway? Couldn't that be a place for artists and architects to show off their stuff in a much more profound way than it usually is? Have you ever seen the amazing subway stations in Stockholm? You should take a look. And why do the spaces under freeways need to be vacant concrete zones? In Mexico City, for instance, they're the spaces for parks. Smart infrastructure planning goes a long way. Then of course there's the most famous example: re-using an abandoned train line to become the High Line in New York.

Maybe if architects began to think more seriously beyond the building they could lead the way into rethinking our country's infrastructure. It may take teaming up with planners, engineers, or landscape architects, as Diller Scofidio + Renfro did with Field Operations on the High Line. Maybe if this became more common we wouldn't have to resort to parking lots as a means of public display. **SAM LUBELL**



UNVEILED

8 OCTAVIA

When a four-block stretch of San Francisco's Central Freeway—a two-story elevated highway running through Hayes Valley—was demolished in 2002 after being deemed seismically unsound, the California Department of Transportation gave the city the blighted and previously inaccessible land below. Reinvented in 2005 as the groundlevel Octavia Boulevard, the area is transforming into a gateway to the city. There is a new park, Hayes Green, and now construction has started on 8 Octavia, a stepped, five- to seven-story, 47-unit condo designed by Stanley Saitowitz/ Natoma Architects

Occupying a slim, previously undeveloped, sloped piece of land at the corner of Octavia Boulevard and Market Street, the glass curtain WEIGHT WATCHERS continued from front page released by DCP and DBS. By consolidating these agencies, officials hope to cut the red tape of the permitting process.

"We think it's a great opportunity for the city to move forward on economic development and really create a process that our customers deserve, so that we can have a streamlined process, reduced redundancies, and focus city agencies around livability, creating a sustainable future for Los Angeles," said Michael LoGrande, director of city planning.

The realignment document calls for a strong customer service approach, creating project managers who would "take the hand of those intimidated by the process and guide them through it from soup to nuts," said Alan Bell, DCP deputy director. Project managers would be the single contact point that would follow an applicant from preapplication all the way to code enforcement.

City officials said that the merger would not result in any layoffs. "If there are redundancies we'll be able to re-appropriate staff to help in areas that would have a great need." said LoGrande.

Consolidating development services under one department is not a new idea, pointed out Bell. Cities such as Atlanta, Austin, and Portland have a similar setup, as do Beverly Hills, Santa Monica, and Long Beach.

The proposal has largely met with support from architects, industry, and community groups, including the Valley Industry and Commerce Association, the Federation of Hillside and Canyon Associations, and the Central City Association of Los Angeles. "This is the strongest platform for change that promotes efficiency," said Scott Johnson, principal at Johnson Fain and the new AIA Los Angeles Board President.

But several of the groups want to be more involved in the details, including fleshing out an organizational chart, which would be developed by a management consultant, should the move be approved by City Council. Despite support for the proposal's vision of efficiency and ease, fire department representatives protested being left out of the process. "We fear this plan has been built within the silos we are all trying to work outside of," said Donald Frazeur, assistant chief and assistant fire marshal. "We need to be separate so that there is no pressure to try and trade off those safety provisions."

If approved by City Council, the proposal would start integration as early as July 1, with full implementation by January 1, 2014. **CARREN JAO**

wall-clad 8 Octavia will offer flexibility for customization—allowing residents to tailor onebedroom to three-bedroom layouts to suit their needs. Average units are slightly more than 950 square feet and the building will include seven below-market-rate units. A pod option groups the kitchen, bathroom, and washer/dryer together, freeing up living space. Reconfigurable wall panels allow the interior spaces to evolve easily. Light wells and adjustable colored sunshades help optimize natural light without sacrificing privacy at the busy intersection. 8 Octavia will also include 24 bicycle stalls in addition to parking for cars, with more than 2,000 square feet of ground-floor retail space. **ARIEL ROSENSTOCK**

Architect: Stanley Saitowitz / Natoma Architects Client: DM Development Location: San Francisco Completion: 2014

THE ARCHITECT'S NEWSPAPER JUNE 19, 2013

EWS 04



The idea of building a little lemonade stand in upscale Beverly Hills is somewhat laughable, but that was nonetheless the inspiration for LA firm Standard, which recently completed Pressed Juicery on Bedford Drive, not far from Gucci and Prada.

The store's other locations at the time, in Brentwood, and West Hollywood, were both holes in the walls, where you order through a little window. That wasn't an option in this tony district. The entire space is only 350 square feet. Its bright, simple palette of white oak timbers, white tile, and exposed light bulbs, doesn't just evoke a stand, it calls out the company's natural ingredients.

The store's rhythmically spaced timbers repeat themselves on the walls and on the ceiling. Their pattern, seemingly random, is actually based on the Fibonacci Code, a mathematical sequence often found in nature.

The location has become the prototype for a group of 10 stores that the company has now built throughout California, some of them as small as 100 square feet. Who says bigger is better? **sl**



MOCA: THE EAVESDROP THAT KEEPS ON DROPPING

What would Eavesdrop be without a little gossip from the MOCA show *A New Sculpturalism: Contemporary Architecture in Southern California*? When last we checked in the show was back on, but at a later date. Now we hear that curator **Christopher Mount** is out and **Thom Mayne** is in. Mayne, according to his assistant, is merely "facilitating" the show, but we hear from several participants that Mayne's office has become the primary point of contact. Others say he is adding new firms to the show's roster. And finally we hear that Mayne has convinced **Frank Gehry** to rejoin the show after dropping out about a month ago (we like to think it was our editorial, although that's probably not true). With the outpouring of LA talent on display in the show, it's ironic that LACMA director Michael Govan has chosen a Swiss architect to redesign the city's most important cultural faculty. Can't LA architects get a break?

(VERY) BIKE FRIENDLY STREETS

EDITORS

EAVESDROP> THE

It's summer time! And you know what that means, cycling enthusiasts! Time to (very) carefully cover your bike seats and get ready for the World Naked Bike Ride! Yes, on June 8 cyclists up and down the West Coast (and in other cities) rode completely or partially naked through the streets of their respective metropolises. In San Francisco they braved a recent ban on public nudity. In Los Angeles they cruised through the hipster zones of Silver Lake and Echo Park, and in Portland they even had a naked marching band to cheer them on. If that's not an argument for bike friendly streets, we don't know what is.

SEND BACK ROOM CONVERSATIONS AND BIKE SEAT COVERS TO EAVESDROP@ARCHPAPER.COM



EFFICIENCIES OF SCALE continued from front page neighborhoods, seeking to find environmentally friendly solutions to energy demands, pollution, and overcrowding.

In SF's South of Market (SoMa) area, the major effort is called the Central Corridor Eco-District, which will entail a unified approach through transit-oriented development with upzoning and increasing height allowances, as well as energy, water, waste, and green space management. The scope is a roughly 20-square-block area bordered by Mission Street to the north, 2nd Street to the east, Townsend Street to the south, and 6th Street to the west.

As part of the project, the modified zoning would add office space for more than 19,000 workers and 8,000 housing units, intersected by the under-construction Central Subway extension of the Muni Metro. The eco-district is classified as Type Two, or "The Patchwork Quilt," for its mixture of undeveloped and developed land and range of property use.

While the idea of district-wide sustainability is not new, SF's proposal takes a holistic approach, unifying critical urban infrastructure, including transportation, human networks, resources, and materials. Advocates claim that, with the district in place, SoMa will be able to take more proactive, deliberative measures to push efficient and effective sustainable solutions. Aggregated resource demands Student proposal for storm water collection system park under Highway 80.

could provide opportunities for a more unified distribution system for water and energy. For example, one property owner could use the recycled wastewater from another property with an onsite water filtration system, or group purchasing could help bring costs down for installing solar systems.

"In a city where neighborhood edges are somewhat blurry, why focus on sustainability at this scale instead of an 'all-of-the-above, everywhere' approach?" said Laura Tam, sustainable development policy director at the San Francisco Planning and Urban Research Association.

While the district is currently in the community and stakeholder outreach phase, last summer a group of seven landscape architecture graduate students working with Sausalito-based landscape architecture firm SWA Group put forward several design ideas for the district. One student proposed a pedestrian and bicycle only street. Another envisioned a storm water collection system as a water park under Highway 80. A third imagined a fence of reused ceramic roof tiles as a sculptural water filter.

Implementation of the Central Corridor Eco-District plan is expected by late 2014. **ARIEL ROSENSTOCK** S

FQUITY POTRERO



David Baker & Daniel Simons of the San Francisco–based practice David Baker + Partners focus their firm on urban mixed-use housing, and on using simple forms and materials without stylistic preconceptions. They create a complexity and richness that grows out of working within the many constraints that housing brings to the table. The architects have been busy lately, completing a string of projects in the last year.

Working with an increasingly broad palette of affordable materials, the firm has developed a particular brand of humility. It could be called anti-elitist work,

STATION CENTER FAMILY HOUSING UNTON CTTY, CALTFORNT

Located in Union City, just south of the San Mateo Bridge and across the bay from Palo Alto, this high-density housing development is made up of 157 affordable rental units in two buildings. The units feature large operable windows, private decks, high-efficiency lighting, and ample sound isolation between units. The project is defined by the staccato rhythm of its individual units, which flow around communal activity zones, including a pool, landscaped areas designed by Fletcher Studio (including a sculpture of two battling gorillas), and a series of programs for youths and teens.

LA VALENTINA STATION SACRAMENTO, CALTFORNTA

Located beside the light rail line in Sacramento, this 63-unit affordable rental housing development aims to become a beacon of the future of downtown. Situated on a previously unused city site, a remediated brownfield, it focuses on simple and effective planning. A painted, and curving polyvinylchloride (PVC) rainscreen creates a memorable striped facade. Now this once-neglected area is more connected to the surrounding neighborhoods and the building brings a high-design sensibility to a once blighted area

particularly their affordable housing projects.

Baker and Simons' goal is to move away from the mistakes of the 1950s, 60s, and 70s, including cost containment and impersonal design. In the grand scheme of things, the architects hope to promote a greater sense of community experience and customer satisfaction, the customer being the developer and, at the larger scale, the user, who is often overlooked in projects such as these. To Baker and Siomons, architecture is meant to be, above and beyond anything else, humane. GREGORY HURCOMB

EQUITY POTRERO SAN FRANCTSCO, CALTFORNTA

This as-yet-unbuilt project slated for the Mission Bay/Portrero Hill neighborhoods of San Francisco features two buildings and a new 40,000-square foot park. It seeks to hone in on the intersection between public and private lives by weaving their paths together to provide new sensibilities and intermingled experiences. The two mid-rise buildings connect to the neighborhood through street-level commercial retail space. The building can be thought of as a community of its own, producing a sense of place at the borders of a once derelict industrial wasteland.

FILLMORE PARK SAN FRANCTSCO, CALTFORNTA

This affordable community brings 32 modern homes to San Francisco for working families and individuals. Located in the Fillmore district, this was the final project of the now-defunct San Francisco Redevelopment Agency's Limited Equity Program, which sought to increase affordable homeownership opportunities to residents of the city. It's simple color scheme and balanced weight and scale between dwelling and public spaces creates a harmonic and subdued chorus that exudes a certain calm.

THE ARCHITECT'S NEWSPAPER JUNE 19, 2013





LACMA TAR PATCH continued from front page noted Govan of Zumthor's inspiration, which despite its shapelessness is still very much informed by the site, curving around existing buildings (including Bruce Goff's Japanese Pavilion, which will be preserved) and landscape features. And from that point the two went about remaking of the museum more than what a museum could be.

In plan, pointed out Zumthor, the jet black building resembles a lake, relating to the adjacent La Brea Tar Pits, which he called the most remarkable element of LACMA's site. The building will have no primary facade, and no backside. Those wishing to enter can do so through any number of entries on the first floor. The

structure, though, will not be an uninterrupted mass. Inside, it will be divided into six cores, unlike the traditional museum composition of a singular structure lined with large hallways with adjoining galleries. Instead of following a strict hierarchy of time and place, the plan, said Govan, will not privilege any one part another. Informal galleries and congregation spaces will dominate the bottom floor. with formal galleries above.

Visitors will be able to travel around the building. wrapped on both levels in floor-to-ceiling glass, via a meandering veranda. Zumthor called this overlooking space the building's "Ring Road," and compared walking around it to "looking for a

clearing in the forest." Glass zones near the exterior will allow for congregation and will be able to act as galleries on display to the outside 24 hours a day. "Transparency rules," said Govan, who proposed "eradicating the idea of storage," putting as much as possible of the collection on display. The naturally ventilated building, topped by a massive solar array, will seek to generate more energy than it uses. The Resnick Pavilion, BCAM, and the Asian Pavilion will host exhibitions during construction.

Govan's rationale for tearing down the majority of the LACMA campus-including the original Ahmanson, Hammer, and Bing buildings by William Pereira and the

by Hardy Holzman Pfeifferis multi-pronged. Aside from the goal of moving LACMA into the 21st century, he argued, the cost of renovating the complex would be the same as building something new. "If we're going to restore these buildings it has to be worthwhile," said Govan. "It's not."

He added that restoration of the museum's original buildings would be impossible page called "Save and because the addition Buildings" has compiled more essentially ripped them apart. At that, Zumthor jumped in, than 300 likes since being summing up his feeling about founded on June 1. "This is the current complex. "When nothing more than a vanity I saw this I thought it had to go," Zumthor told AN that he wrote another opponent, hoped the museum could be blogger Mark Berman. "He completed in seven years. The new plan's cost has

mostly-derided 1986 addition been reported at upwards of



include approval of the scheme

by the museum's board,

which has yet to vote on

the plan, approval by Los

the land, and, of course,

museumgoers.

the support of citizens and

Angeles County, which owns

Already some opposition

has emerged in the preserva-

tion community. A Facebook

Restore the Original LACMA

project for Michael Govan,'

wants to leave his mark on

and he thinks destroving the

LACMA and Los Angeles,

\$650 million, a major obstacle Various model views of in any economy. Other barriers Zumthor's proposal show a sinuous, glass clad structure divided into several cores.

> past is a great place to start." On the other side of the spectrum, local curator Nicholas Olsberg called the new museum's unveiling "the biggest day in the history of Los Angeles architecture.

In 2002, Rem Koolhaas won a competition to tear down and start over at LACMA, but the museum's board went sour on his scheme. Govan argued that things are different now. with a new museum board, a new plan, more transitional space, and more public support. Still Govan pointed out yet another challenge to Zumthor: "Your last museum took 12 vears to build!" he said. SL



OLDE GOOD THINGS INC. THE LEADING SOURCE OF RECLAIMED ANTIQUE AND VINTAGE GLASS, DISTRESSED MIRROR AND OTHER OBSOLETE GLASS MATERIALS.





FOR THE LARGEST SELECTION OF GLASS STYLES. AND MANY RECENT INSTALLATIONS, BROWSE OUR WEBSITE AT: WWW.OLDEGOODGLASS.COM SEND INQUIRES TO: OLDEGLASS@GMAIL.COM





NATURE'S BEST continued from front page corner of the site, were designed to finally bring the institution's exhibits outside of their built home. Dozens of themed zones are designed as a microcosm of LA's ecosystems, filled with more than 100 plant species and several landscapes that draw all types of animals and insects. Yet true to its location museum, Nature Lab, filled in South LA, it is all connected with more than 200 specimens to the urban environment by of animals and insects, harder materials like chain link, tile, and rebar. "Never be redundant in the way you studies in the open air, rather use your materials," noted Mia Lehrer.

The Urban Edge along Exposition Boulevard, in which butterfly hedges are interspersed with chain link fence, allows pedestrians outside to peek into the garden, but doesn't leave visitors too exposed. The Living Wall is made up

of jagged dry-stacked rock formations overgrown with plants. And the Water Story recreates the city's water system, starting with a 27,000-gallon pond inset with boulders and trees, progressing into a waterless arroyo and, eventually, into a contained portion reminiscent of the Los Angeles River. Closer to the allows scientists from the museum to carry out their than being stuck in a lab. Nearer to the 1913 building, roses grow on telescoping rebar sculptures. Broken tiles from the building's renovation fill up some of the planted spaces around the edges. Elsewhere, sloping ramps double as amphitheaters.

On the architectural side,

The new entrance is accessed by a steel-framed pedestrian bridge; Below: The landscaping was signed to be a microcosm of LA's ecosystems.



CO has been working on the project for some time. Much of the firm's renovation and reorganization of the complex-including the renovation of 108,000 square feet of space, with twelve new galleries-was completed a couple of years ago. Now the entire scope of work is complete, including a seismic retrofit of the 1913 building's grand dome that removed two inches of the concrete slab load and replaced it with lightweight carbon fiber.

The Otis Booth Pavilion is the museum's centerpiece, a 67-foot-tall glass cube that now welcomes visitors from Exposition Boulevard, The pavilion is entered via a steel pedestrian bridge, whose taut frame was inspired by the huge fin whale skeleton that hangs inside. While not a wholly original form for a science museum, the cube carries out the institution's goal of attracting people and connecting inside with outside. A translucent scrim LED wall at the rear of the cube pulsates with colored light and images that reflect off the bones of the 63-footlong whale.

To maintain the feeling of uninterrupted glass, the entire curtain wall, all 144 panels of glass, hangs from steel trusses of similar design to the entrance bridge. Smaller horizontal girders handle wind loads. The glass is clear on the north side and is fritted on the east and west sides. The curtain wall can also be activated by a sound system that makes it vibrate like a speaker.

Finally, after decades of managing in relative obscurity, the museum has a grand new entry and inventive, approachable surroundings. SL



The Future of 3D Printing

We're already there.

Your creation. Our craftsmanship. The perfect partnership.

HIGH RESOLUTION PRINTING

LASER CUTTING & ENGRAVING

ON-SITE 3D PRINTING

era of design method NRI's 3D Printing Services.

44 West 18th Street, New York, NY 10011 888.599.6611

kh Rashid bin Saeed Crossin

FXFOWLE Architects



KITCHENINTERIORDESIGN



SieMatic Möbelwerke USA Tel: 215.604.1350 info@siematic.com www.siematic.us/showrooms

SieMatic Project Group Tel: 215.604.1350 www.projectbusiness.siematic.com

SieMatic



For as much as the rejuvenation of American cities during the past two decades has been accomplished by grassroots, D.I.Y. movements, the 21st Century is seeing a return of the urban master plan. **John Gendall** goes on a coast-to-coast tour of some of the country's biggest inner-city development projects to find out how today's master planners are finding ways to reconcile Robert Moses and Jane Jacobs.



If you're a reader of design magazines, you may be forgiven for thinking that 21st century urbanism is a product of popsicle stands and micro-gardens. In part, fueled by a distaste for anything that had a hand in the 2008 economic collapse (main characters: bankers, big government, and needlessly risky developers), urban theory took a turn to the grass-roots, self-starting stories that sprang up in the fault lines of the Clinton/Bush-era real estate bonanza. The American city, though, is facing a critical turning point, having to reckon with changing economic engines, the public health realities of environmental abuse, and a cultural reevaluation of the suburbs. While I like artisanal popsicles as much as the next person (truth be told, I like them more), with a glut of these so-called D.I.Y. Urbanism projects pinballing through blogs and magazines, it seems right to ask 'where has the master plan gone?'

One answer would be Chicago, where what is expected to be a \$4 billion development is reconfiguring an entire swath of the South Side. Back in 1901, when U.S. Steel set up shop—a shop in the form of a 600-acre landfill on Lake Michigan—it chose its site directly on the lake, where its long horizontal mills could make use of the water for incoming supplies and outgoing waste. Though the industrial site drove a wedge between the city's South Side and the waterfront, economic benefits in the form of thousands of jobs justified the location. When it was shuttered in 1992, not only did those jobs vanish, but the environmentally compromised site was left as a blight to the neighborhood. Less than ten years ago, Lakeside Development (a joint venture between U.S. Steel and McCaffery Interests) hired SOM and Sasaki to design a master plan for the future development of the old mill.

"One of our first priorities is to deliver infrastructure to the site," said Douglas Voigt, SOM's director of urban design. "And we don't want those technologies to come from 40 to 50 years ago, but rather 100 years in the future." The way the designers see that future is in the form of a possible micro-grid (not unlike a university campus), where energy from wind and/or solar technologies could be generated by the district and sold to the city in times of excess. The plan also overhauls the site's relationship to the water. Taking advantage of the landfill's porous slag, the designers plan to allow rainwater to filter through the remediated terrain, where it will then return to the lake and recharge its water table. For the design team, the project is not about mitigating the environmental detriments of building, but about casting development as an environmental

THE ARCHITECT'S NEWSPAPER JUNE 19, 2013







Previous page: SOM and Sasaki are transforming a 600-acre former U.S. Steel mill on Chicago's South Side into a mixed-use district with parks, a marina, and small block sizes;

Above: SOM, Hargreaves Associates, and Kiewit are turning Denver's Union Station into a centerpiece for the city, as well as a multi-modal tansit hub.

Left: One possible solution, by Grimshaw and Gruen Associates, to incorporating multi-metal transit at LA's Union Station. possibility. "We want the project to create a positive contribution to the site's ecology," said Voigt. But this is no experiment in environmental technologies. The designers are quick to foreground the human experience of what will become a new district. Parks and open space, a recreational marina, and smaller block sizes will enhance the quality of life for residents.

Mention large-scale master plans and transportation policy is never far behind. "Transportation is still one of the larger challenges," conceded Voigt. "It's as much cultural as it is an issue of technology."

Nowhere is this truer than in Los Angeles. The city that mythologized the age of the automobile is now expanding its subway system, seeing surging volumes on its regional rail lines, and is anticipating the arrival of high-speed rail. In the midst of this diversifying transportation network sits Union Station, a 1939 architectural gem ringed by parking. Metro, which bought the 47-acre property in 2011, hired Gruen Associates and Grimshaw Architects to turn the building into an urban workhorse. Built in the Golden Age of Hollywood, it was designed for 7.000 daily passengers. It now moves 70,000. In the midst of a bourgeoning downtown, and next door to the vibrant Little Tokyo and Chinatown neighborhoods, Union Station was never fully integrated into the urban landscape. "Our first goal is to address the transit needs," explained Cal Hollis, Metro's executive officer of countywide planning, "It was built as a transit building, but it's now a multi-modal transportation hub." The master plan will also include two office buildings and

approximately 250 residential units as a way to link the building with the surrounding area. "It's now perceived as not a part of downtown, so we want to tie it in better with the area by making better pedestrian connections," said Hollis.

L.A. can find a useful model in Denver, which, next spring, will cut the ribbon on its own historic Union Station as the center of a multimodal transportation network. "We had several disconnected elements feeding into downtown," explained Bill Mosher, senior managing director of developer Trammell Crow and the owner's representative for the Denver Union Station Project Authority. "The issue was where to put the hub." That hub. they determined, would be the 19th century train station that the design/ build joint venture between SOM, Hargreaves Associates, and Kiewit is now reconfiguring into not only a centerpiece for a revamped city and regional transportation strategy, but also as an important connective public space between downtown and the Central Platte Valley. Owing to the real estate development that the project has instigated, Mosher said the project will account for

more than \$1 billion of development, dramatically transforming the physical and economic landscape of that area.

The Denver project highlights the critical role of what has become an Obama-era lightning rod: government spending. "There has to be an understanding of the role of government," said Mosher. Citing voter-approved financing for a 2004 transportation initiative, he added, "there has to be public investment, which is then followed by the private sector."

This is a formula that New Yorkers will recognize from the much-anticipated Hudson Yards redevelopment, the genesis of which can be found in the extension of the MTA's No. 7 subway. A master plan conceived by KPF will harness the \$2 billion of transportation investment into a 26-acre mixed-use area, zoned for more than 13 million square feet of development, both commercial and residential. Whereas urban development on this scale has been maligned in the past for carrying out heavy-handed top-down approaches. KPF is determined to avoid the mistakes of earlier planners. "The key is to create an exciting urban experience," said KPF founding design partner Bill Pedersen. "You can't just build a bunch of office buildings." Up high, the tilting forms of the two main towers are meant to integrate into the Manhattan skyline, gesturing, on one hand, toward the Hudson River and, on the other, toward the towers of Midtown. But much of the master plan's emphasis is on the street level. "We considered the position of the human body and its relationship to the environment so that it's always changing as you walk around," said Pedersen. Pointing out the way the towers scale down to meet Diller Scofidio + Renfro's Culture Shed, and the way the Highline will cut straight through the building volume, he stressed that "the connection to the city is the crucial element."

These immense urban developments point to a changing cultural and demographic reality. The most recent U.S. census data shows that urban populations are growing faster than populations in non-urban areas, meaning that America's cities are swelling (and are projected to continue that trajectory with increasing volume). Absent an outward expansion of the suburbs, basic arithmetic points to the need for cogently planned densification.

A current master plan for The Blairs, in Silver Spring, Maryland, doubles as a diagram of this data. Built by a private developer in the 1960s as a suburban foil to Washington, the 27-acre community had 1,300 residential units in slab buildings surrounded by parking lots. The Tower Companies, the development's original owner, hired Bing Thom Architects and Sasaki





to design a plan for a denser development. With a comprehensive approach, the team was able to increase density even while adding open green space by relocating most of the 3,200 parking spaces underground. "The key was to create a series of public spaces that not only allow for recreation, but also to complement the commercial spaces around it," said Ling Meng, a director at Bing Thom Architects. The plan doubles the residential units to 2,800. As Sasaki principal Alan Ward put it, "The challenge in developing this many units would be that it could have resulted in a mega-tower, but by keeping the geometries varied and developing residential blocks wrapped by townhouses, the entire community will have a very human scale."

The present debate between D.I.Y. and master planned urbanism still runs on the fumes of what has become an immensely reductive clash between Robert Moses and Jane Jacobs, While there is much to be learned from their legacies, to keep them in the kick-boxing ring of urban theory glosses over

much of the nuance in counterproductive ways. The Cross-Bronx Expressway, put in place by Moses, is an urban disgrace. And the fact that there still exists a Greenwich Village, saved by Jacobs, is a delightful highlight in the history of community activism. But there is more to the story than the technocratic power broker setting out to squelch the crazy dame.

While the examples above involve decades of contentious public debate, byzantine political processes, and expansive budgets, they also borrow principles from each of the archrivals. To begin with, each of these master plans includes the chorus of many different community voices. "It takes time and money, yes, but it also takes a remarkable amount of civic will and a real commitment to the area," said Mosher. Sasaki principal Dennis Pieprz put it differently: "We work on projects around the globe, and one of the things that is present in the U.S. that you don't see elsewhere is the very active process of community engagement."

"To see Jane Jacobs as only a community activist is problematic." said Vishaan Chakrabarti. partner at SHoP Architects and associate professor of real estate development at the Columbia Graduate School of Architecture, Planning, and

Preservation. "She is also an advocate for the economic expansion of cities. She wanted to see development in the form of mixed-use environments."

She did write The Death and Life of Great American Cities, yes, but she followed that up with The Economy of Cities and Cities and the Wealth of Nations. To turn that popsicle stand into a popsicle store, and then to parlay that into a popsicle distribution company demands a dense local market complete with efficient transportation networks, diverse housing stock, and infrastructure.

The knee-jerk vilification of Moses is similarly unproductive. "Urban renewal is such a loaded term because it is so associated with Robert Moses and with community displacement, but it did

Above: The Blairs, designed by Bing Thom Architects, transforms a 1960s suburban development in Silver Spring, Maryland, into a dense, pedestrianoriented district.

Below: The KPF-designed Hudson Yards, on Manhattan's West Side, includes more than 13 million-squarefeet of development that links into The High Line.

some important things, like transitoriented affordable housing," said Chakrabarti. "That whole era has been made a caricature of itself."

Dense urban areas make an environmental and economic case for themselves, but there is also a more intangible argument to be made for this type of urban regeneration: the cultural reconsideration of the suburbs as the desired life endpoint. "The suburbs are not just a consequence of the market," said Chakrabarti, paraphrasing a theme of his forthcoming book, A Country of Cities (Metropolis Books, 2013). "There is a \$100-billion-peryear federal subsidy to support the suburbs. If you were to level the playing field, we'd see even more movement into cities."

As that movement happens, master plans-having learned from mistakes in the past and responding to active, thoughtful community engagement-have the capacity to render these cities more equitable, environmentally sustainable, and perfectly suitable for all kinds of D.I.Y interventions.

"These types of projects are opportunities to do more than just design a few buildings," said Pieprz. "It's an opportunity to develop a new vision for the city and how this area can evolve. Everything goes back to the human occupation of space, how people experience a place.'

JOHN GENDALL IS A NEW YORK-BASED ARCHITECTURE WRITER.







Published by The Architect's Newspaper

www.archpaper.com

While designing a sustainable project is a holistic job, one of the largest contributors to the success of a green building—both in terms of energy efficiency as well as occupant comfort—is the facade. In this special section, we look at the manufacturers who are pushing the envelope of building cladding systems, and zero in on five projects that show the design potential of the contemporary facade.

Compiled by Emily Hooper URTESY RESPECTIVE MANUFACTURERS

GET YOUR STUNNER SHADES ON UCSF DID IT WITH GKD METAL FABRICS

NATURAL LIGHTING

SEE FOR YOURSELF GKD Metal Fabric lets the light in. Be happy and stay gold. SUNSHADES TO STAY COOL Keep the sun's rays at bay and keep your cooling costs down. POWER DOWN
Use fewer kilowatts by bringing natural light in.

ENERGY EFFICIEN

Visit Us at AIA BOOTH #3123

800-453-8616 www.gkdmetalfabrics.com



UCSF- Cardiovascular Research Building San Francisco, California

It takes a special kind of glass to make the Glasshouse.

Artist Dale Chihuly is known for the color of his glass. That's why Owen Richards Architects specified Guardian SunGuard SuperNeutral 62 on clear for the Glasshouse, the centerpiece of the *Chihuly Garden and Glass* exhibition in Seattle. With a visible light transmission of 62%, SN 62 allows the beauty of Chihuly's artwork to be seen from the outside. And with a solar heat gain coefficient of 0.31, it meets the City of Seattle's tough energy requirements as well. For complete performance data and other ways to Build With Light, visit SunGuardGlass.com. Or call 1-866-GuardSG (482-7374).

GUARDIAN SUNGUARD[®]

ADVANCED ARCHITECTURAL GLASS

GLASSHOUSE, CHIHULY GARDEN AND GLASS, SEATTLE, WA

ARCHITECT: Owen Richards Architects GUARDIAN SELECT™ FABRICATOR: Hartung Glass Industries

GLAZIERS: Novum Structures and Eastside Glass (Guardian Glazier Connection™ Member)

SUNGUARD GLASS: SuperNeutral 62 on clear

BUILD WITH LIGHT



© 2013 Guardian Industries Corp. SunGuard® and Build With Light® are registered trademarks of Guardian Industries Corp. Please order glass samples for accurate color evaluation.

Artwork ©2012 Chihuly Studio. All rights reserved. Photo by Ben Benschneider.

SEE US AT AIA BOOTH #1916





Pilkington Planar

The World's Leading Structural Glass System

We specialize in highly engineered structural glazing systems. With over 30 years of experience we can bring a solution based approach to your next point supported glass project.



Visit us at the AIA Show, Booth # 1551

Glass Fin Walls

Tension Structures

Cable Nets

Skylights Canopies

Available exclusively through

W&W GLASS, LLC

1.800.4452.7925

wwglass.com

Roofs





1 SIKAMEMBRAN SYSTEM SIKA

SIKA.COM

Made from a special EPDM rubber for all climates, the SikaMembran System is composed of a series of sheet materials that bond directly to proprietary adhesives. The sealant solution is not a vapor barrier but a method of control, permitting humidity within construction materials to evaporate. A relatively high diffusion resistance facilitates applications on both the warm and cold sides of construction. When applied to facade elements and windows, SikaMembran ensures resistance against wind pressure and high mechanical stress, including wind loads of up to 4 kPa.



GE's SSG4600 is a silicone-based sealant made for protective glazing applications. In addition to firmly sealing out air and water long-term, SSG4600 can withstand exposure to ultraviolet radiation, high and low temperature extremes, rain, snow, natural weathering, and seismic activity. The two-part elastomeric adhesive/sealant features a handling time of four hours to meet demanding timelines, with a flexible mix ratio that can be adjusted to suit the project or climate at hand. Its smooth consistency adheres to most conventional substrates including anodized aluminum, alodine, PVF2, powder coating, and glass. It is available in Black and Grey.



4 890FTS AND 890FTS-TXR PECORA PECORA.COM

This field-tintable silicone maximizes efficiency with a mixing time of only three minutes, thanks to the absence of an activator. Its oilfree formula doesn't pick up dirt like traditional silicone products, so the materials' color and texture qualities remain uncompromised. It does not stain marble, granite, or limestone, and bonds firmly to mill-finished aluminum and Kynar without a primer. 890FTS and 890FTS-TXR come in a smooth or textured consistency for a groutlike finish that permits joint movement of +/- 50 percent. Available in Pecora's 51 standard colors, the sealants also coordinate with the company's urethane products.



3 791 SILICONE WEATHERPROOFING SEALANT DOW CORNING DOWCORNING.COM

Designed for general glazing and weather sealing on curtain walls and building facades, 791 Silicone Weatherproofing Sealant cures neutrally by reacting to moisture in the air for a flexible yet durable rubber seal. Ideal for expansion, connection, perimeter, and other movement joints, the sealant extrudes smoothly in any weather and adheres to a variety of building components without any requisite preparations. In addition to reliable weather, sunlight, rain, snow, and ozone resistance, Dow Corning's 791 meets ASTM requirements and VOC content guidelines determined by the South Coast Air Quality Management District of California. It is available in Black, Gray, Bronze, Limestone, Precast White, and White with the option of a 20-year limited warranty.

TRENDS

Four sealants to keep the elements at bay

SKIN TIGHT

AkzoNobel spray coatings for aluminum extrusions

Assuring quality and service after the spec is written

When you spec AkzoNobel liquid spray coatings for architectural aluminum, you're getting products and service you can trust.

TRINAR[®] is our premiere liquid spray coating that meets the AAMA 2605 spec, and is ideal for any project that requires lasting durability and beauty.

We also have a wide selection of products and finish options to meet other AAMA specs such as 2603 and 2604. ACRA-BOND[®] *ULTRA* is an excellent choice for interior use or to meet AAMA 2603, while our newest product, CERAM-A-STAR[®] E, is an exciting new alternative to existing AAMA 2604 finish options.

Stop by and see us at AIA in Denver in booth #1330, and let us show you our exciting solutions for the architectural aluminum market.

See how we've got you covered at www.akzonobel.com/ccna







For the James B. Hunt Jr. Library in Raleigh, North Carolina, Snøhetta sought to relate to the campus' and state's historical connection to the textile industry. "The idea of weaving threads and inserting textural quality was very appealing," said Nic Rader, an architect who worked on the project. The facade itself is a weave of the interior and the landscape as the zig-zag of exterior louvers correlates to the stairs inside the building. Working with executive architects

Clark Nexsen to devise the most efficient facade, the design team selected glass with a 30 percent charcoal frit and outfitted the wall with aluminum solar blades that reflect reduce the heat island effect; solar panels and diffuse light, mitigating glare. The panoramic south-facing window features a cantilever that twists at opposing corners to absorb the bulk of summer sun, but maintains solar access for passive heating in winter.

Since the state-funded project had to be

built to LEED Silver standards, the facade is one of several sustainable building strategies. The building's roof is white to heat hot water; native vegetation dots the landscape; and an automated storage retrieval system reduced the footprint needed to accommodate 2 million volumes by 1/9. The design team also used a chilled beam system in the building's heating and cooling strategy, an energy-saving

approach that is popular in the Northeastern U.S. but has not been utilized with as much frequency in the South.

Architects: Snøhetta; Clark Nexsen (executive) Engineers: Stewart Engineering (structural); ColeJenest & Stone (civil) Facade suppliers: AkzoNobel; Viracor (glass); Bonnell (vertical solar blades)



PROFILE

MARK JEFFERSON SCIENCE BUILDING, EASTERN MICHIGAN UNIVERSITY YPSILANTI, MICHIGAN

For the renovation of and addition to the Mark Jefferson Science Building at Eastern Michigan University, Lord Aeck & Sargent devised a multitude of opportunities to reduce the building's carbon footprint. In addition to stormwater management strategies and a green roof, updating the building's facade presented great opportunity for daylight management. A new pedestrian walkway shades the original 1960s brick and stone trim along the west side. Elsewhere, metal fabric supplier GKD fabricated exterior

sunshades to mitigate direct sunlight, while maintaining the user benefits and energy savings of natural daylight. Applied to all three tiers of the building's exterior, 89 panels of stainless steel mesh shield the curtain wall for substantial temperature control. According to a recent case study, portions of the curtain wall that were shaded on a sunny, 75-degree day were only 9.3 percent warmer than the air temperature at 82 degrees, whereas un-shaded exterior areas were 25.3 percent warmer at 94 degrees.

The combined strategies yielded a 31.5 percent improvement in baseline building performance and the project was recently awarded LEED Gold in the New Construction v2.2 category.

Architect: Lord Aeck & Sargent Engineer: Mike Leonard of GKD Facade consultant: GKD Metal Fabrics Facade supplier: GKD Metal Fabrics



CLASSIC DETAILS



modern installation



During the Utah State Capitol renovation and seismic upgrade, 204 terra cotta-clad panels were fabricated and installed on the historic 90- year-old building. Each radial truss was engineered to incorporate both new and restored terra cotta while maintaining the original rotunda drum dimensions and blending harmoniously with the handset terra cotta as well as the pieces that were never removed.

"Your accomplishments on the terra cotta work were extraordinary; the terra cotta column design, fabrication, and erection was definitely 'out of the box thinking', a trait that is common for your group."

> Kevin Brown, Project Executive Jacobsen Construction



WWW.KEPCOPLUS.COM

<section-header>



Over 50 Standard Panel Profiles 25% - 80% Recycled Content and 100% Recyclable Custom Panel Profiles and Colors Available

AIA Check Us Out At Booth 610

Get More From



800.640.9501 www.morincorp.com



For the winning proposal of a public library in Washington, D.C., Adjaye Associates designed a building that is equal parts transparent and reflective. The strategy draws a connection between the interior and the surrounding woods of Fort Davis Park. A low-E, double insulated, two-story curtain wall combines clear, uncoated glass panels and panels with an 80 percent mirrored finish on the number two surface. The angle of a large, canopied roof that cantilevers over the south side of the building was refined to harvest solar heat gain in winter, while shading the south facing-facade in summer. The diaphragm of the roof is also tied into the glass box to absorb torsion and reduce the need for additional structural steel.

The geometric diamond pattern of the exterior translates to the interior with deep-set wooden window niches that directly correspond to the facade apertures. "The whole approach to the building was to feel like one was still sitting in the park," said Russell Crader, a project director with Adjaye Associates. "Because the apertures capture the park like settings around the building, seeing people reading in those niches is really quite beautiful."

A combination of solar management strategies facilitated by the facade, energy efficient heating and cooling systems, and the use of regional materials won the project LEED Silver certification.

Architect: Adjaye Associates Engineers: ReStl Designers, Inc. (structural); Setty & Associates (mechanical) Facade supplier: Guardian Industries





1 BLIGH STREET, SYDNEY, AUSTRALIA

Double skin facades are a burgeoning building envelope solution utilized primarily in colder regions. So Ingenhoven's winning proposal from a 2006 design

competition for 1 Blight Street in Sydney, Australia, was a surprising solution for the warmer climate down under. Both of the facade's curved interior and

exterior walls are constructed individually programmed from glass with 62 percent visible light transmittance, and between the two skins are 1,780 specialty Venetian blinds, controlled by 897

controllers. Each of the building's 64 rentable spaces feature louver angles programmed with unique information that combines

the sun's angle of incidence, absolute positioning within the building, and the space's relative position to adjacent buildings to determine the degree to which the blinds will open. Due to the elliptical curvature of the plan, each of the 30 stories receives sunlight throughout the day, whereas if the building had flat walls and four corners, the blinds would need to remain closed.

The gap between the two skins also keeps the building cool, thanks to operable louvers at the end of each

floor slab. Air enters through the base of the building and circulates through the cavity, exiting at the top. This enables natural ventilation of corridors and the reduction of HVAC equipment for an additional 10 percent area for leasing.

Architect: Ingenhoven Architects

Engineers: Enstruct Corp. (structural); Arup (MEP) Facade suppliers: Horiso (blinds): G.James Glass & Aluminum; Viracon



AL HAMRA TOWER, KUWAIT CITY, KUWAIT

At 1.353 feet tall, the Al Hamra Tower is Kuwait's tallest building and the tallest stone-clad building in the world. In order to minimize heat gain across the building's 74 stories, SOM designed the south facing wall with a 130degree turn from east to west, which also reinforces the tower structurally. While the north, east, and west facades are clad in a reflective glass veil, the south wall features an opaque limestone facade designed to absorb the brunt of direct sun exposure. However, to enable a consistent material application on the upper floors, the 55- by 28- by 2-inch limestone tile format Limestone; Laticrete

had to be amended. A mesh-mounted trencadis (broken tile mosaic) application was devised to deliver the same color and texture of the lower floors, at a fraction of the weight. The flexible mesh format also proved advantageous in conforming to the tower's curved surfaces, which has up to 10-degree inclinations. Sheltered windows punctuate the south wall for views over the Persian Gulf.

Architect: SOM Engineer: SOM Facade consultant: **Entek Engineering** Facade suppliers: Jura



It'll change the way you look at neutral glass.

Introducing Solarban[®] 67 glass. A crisp, vibrant neutral glass that stands out from the crowd. For a sample, call 1-888-PPG-IDEA or visit **ppgideascapes.com/sb67**.

Solarban, IdeaScapes, PPG and the PPG logo are trademarks of PPG Industries Ohio, Inc.









MANUFACTURERS

METALS/MESH/ TENSILE FABRIC Alcoa

This manufacturer of aluminum composite material and painted aluminum sheets has recently developed a new process in which EcoClean, a titanium dioxide coating, is applied to the pre-painted aluminum surface of Revnobond, making it the world's first coil-coated aluminum architectural panel that actively works to clean itself and the air around it. alcoa.com

Cambridge

Cambridge specializes in the production of woven metal mesh, a durable and sustainable architectural component that is customized to suit an architect's vision for any type of project.

cambridgearchitectural.com

Doralco

This custom architectural metal solutions company specializes in innovative aluminum fabrication and architectural stainless steel components for projects seeking LEED certification. doralco.com

GKD

One of the nation's leading metal fabrication companies, with its headquarters located in Cambridge, Maryland, GKD specializes in advanced metal weaving technology. It offers an extensive selection of weave patterns that will satisfy any project's needs. gkdmetalfabrics.com

Kalzin

Kalzip offers a top-quality standing-seam cladding system. It can be used to finish roofs or facades, or the entire building envelope. kalzip.com

Rigidized Metals Corp

Bigidized Metals combines functionality and durability with beautiful finishes and rich textures to create three-dimensional metal panels perfect for architectural, industrial. and transportation applications. rigidized.com

Shaffner Heaney Associates

This manufacturer specializes in customdesigned wall and building panel systems. The company produces architectural cladding systems, curtain walls, windows, entrances, and skylights. shaffnerheaney.com

Spectrum Metal Finishing

This Youngstown, Ohio-based metal coatings company specializes in the electroplating and electrodeposition of many precious and semi-precious metals using a liquid and powder coating system. spectrummetal.com

Technical Fibre Products

Using a wet laid process, TFP manufactures high-performance nonwoven mats and veils composed of specialist fibers, including glass, metal-coated carbon, polyester, and aramid. tfpglobal.com

United Architectural Metals

This engineered wall and facade manufacturer makes preassembled glass structures for large commercial buildings. unitedarchitectural.com

COMPOSITES

3-Form 3-Form's global team of artisans produces a line of high-performance Koda XT materials that are made with 40-percent recycled content, are lightweight, designed to resist intense weather conditions and UV exposure, and ideal for exterior use. 3-form.com

Birdair

Birdair specializes in tensile architecture. which incorporates the uses of recycled metals, and translucent fabric membrane roofs that are durable and allow natural davlight to filter through. birdair.com

Construction Specialties

This global leader of architectural and engineering products has introduced its new C/S Bold Line Louvres. High-performance, hurricane-resistant, drainable, acoustical or blast-resistant, the louvers come in a variety of textures, colors, and shadow lines. c-sgroup.com

Eternit

Eternit produces a wide range of functional and sustainable fiber cement facade panels that come in a variety of formats, forms, and colors and can be customized to the vision eternit.ch

FORMICA VIVIX

This company produces solid phenolic, engineered exterior facade panels that are blast-resistant, weather and UV-resistant. easily maintained, modifiable, and come in a variety of solid colors, patterns, and wood grains. formica.com

Goetz Composites

Known for building some of the fastest race boats and carbon fiber yachts in the world, Goetz has collaborated with energy generation companies and industrial businesses to produce architectural components and large structures, decks, and wind and hydro energy generation components. goetzboats.com

Grace Construction Products

Grace offers innovative solutions to construction challenges through concrete admixtures and fibers, liquid pigments, processing additives, concrete masonry products, air and vapor barriers. structural waterproofing systems, residential building materials, and fire protection products. graceconstruction.com

Krevlser & Associates

This California-based digital fabrication company specializes in making custom composites for historic preservation, new construction, sculpture, and industrial applications. kreysler.com

Luminore

Luminore has a proprietary cold-spray application process that applies a protective layer of metal over a variety of exterior facade surfaces, including concrete, fiberglass, and foam. luminore.com

mouldCAM

This manufacturer of composite structures uses five-axis CNC machines to create complex 3D molds for the architecture. marine, industrial, and renewable energy markets mouldcam.com

TRESPA

Trespa's premier product line, Meteon, is a decorative high-pressure compact laminate panel ideal for use in innovative and functional ventilated rain-screen cladding systems, on its own, or in combination with other materials. trespa.com

CERAMICS/CONCRETE **Casalagrande Padana**

This company produces cutting-edge cladding systems made from ceramic materials with superior functional characteristics that enhance the thermal performance of walls. casalagrandepadana.com

Cercasa Ceramica

Spanish company Cercasa manufactures and distributes ceramic and porcelain tile. valuefloorsdirect.com

Cooperativa Ceramica d'Imola

This Italian company produces glazed porcelain stoneware and porcelain stoneware for ventilated facades. The material comes in a wide range of sizes, colors, and finishes. ccimolaproject.com

and needs of the architect.



Daltile

Daltile's SlimLite Panels are ideal for interior or exterior wall applications. Made from 100 percent natural products, the thin panel design uses less energy during production, reduces carbon emissions by lowering shipping weight, and reduces costs while maintaining quality performance standards. products.daltile.com

EQUITONE

This Etex Group company produces thin, light-weight, and non-combustible sheets of fiber cement, a natural composite material used for facade construction. equitone.com

Florim Solutions

This Italian manufacturer of ceramic tiles, slabs, and porcelain stoneware specializes in ventilated facades for the construction and restoration of large-scale architectural projects. The porcelain stoneware sheets come in three different shades of gray: Ecodark, Ecogrey, Ecolight. florimsolutions.com

Grespania Ceramica

Grespania offers ventilated facades and cladding systems for both commercial and residential applications. grespania.com

Interceramic

This producer of ceramic, porcelain, and natural stone tiles used in floor and wall applications features a green line of durable products manufactured with natural clays and minerals, helping architects obtain LEED certification credits. interceramicusa.com

Lea Ceramiche

Lea's Slimtech series is an ideal solution for external cladding. The ultra-thin, large-format porcelain stoneware slabs can be installed on facades with a variety of fastening systems. ceramichelea.it

Marazzi

Marazzi produces a variety porcelain stoneware cladding solutions for energy efficient buildings. marazziarchitectural.com

NBK Ceramic

This leading terracotta facade company produces high-quality, durable, eco-friendly products. Its TERRART product line provides architects with a suspended facade system that incorporates ventilation and pressureequalizing elements in order to extend the life of the building skin. nbk.com

Palagio Engineering USA

Palagio specializes in turnkey rain screen wall cladding facades. The company's terracotta rainscreen is a dry, multi-layered construction system that hangs on the structural wall with an aluminum frame. palagiousa.com

Shildan

Shildan produces terracotta rain screen and sunscreen products for energy efficient building facades. Its Alphaton panel is made from extruded double-leaf terracotta strengthened by a chain of internal I-beam supports. shildan.com

TAKTL

TAKTL employs a new ultra high performance concrete formulation, which has four times the strength of traditional concrete, allowing for the low-cost and environmentally friendly production of structures that require 70 percent less material. taktl-llc.com

Tek Homes

Tek Homes provides high-quality, low-cost services for basement waterproofing, decks and patios, and concrete work. tekhomes.com

YKK AP America

YKK AP assists architects and engineers in achieving LEED certification with products like the recently launched enerGfacade series, featuring ThermaShade sunshades, the industry's only sunshade system with a thermal barrier. vkkap.com



GLASS CRICURSA

This Barcelona-based company produces curved and flat interior and exterior glass as well as decorative, safety, and energy efficient glass. cricursa.com

ES Windows

This South American company manufactures, distributes, and installs aluminum and glass windows, doors, and curtain walls to national and international locations. ewsllc.com

Guardian Industries

Guardian manufactures float glass and fabricated glass products such as EcoGuard Pattern, a low iron annealed tempered pattern glass that provides optimal energy and light transmission for photovoltaic energy systems. guardian.com

Hilti

These producers of cutting-edge technology manufacture innovative products like the HDA Undercut Anchor, which sets a higher standard for reliability, performance, and ease of use in the global construction industry. us hilti.com

J.E Berkowitz

J.E Berkowitz fabricates architectural glass products, including insulating, heattreated, silkscreen, and spandrel glass, laminated glass, all-glass doors and entrances, and point-supported glass systems and canopies. jeberkowitz.com

MechoSystems

MechoSystems is a pioneer developer of energy efficient solar shading systems that provide solutions to brightness, glare, and solar control problems. mechosystems.com

Oldcastle Building Envelope

This company designs, engineers, tests, and manufactures all products necessary in the delivery of the building envelope: curtain wall, windows, storefronts, doors, skylights, and architectural glass. oldcastle.com

PPG Industries

This leading coatings and specialty products company produces STARPHIRE Ultra-Clear Glass which transmits 91 percent of light, providing the highest level of transparency in the industry. ppg.com

SageGlass

The company makes switchable glazing that goes from clear to dark with the flip of a switch, letting natural light fill a building or blocking out unwanted heat gain depending on the needs of the user. sageglass.com

Skyline Windows

When the Empire State Building needed to replicate the windows of its 82nd floor they commissioned Skyline Windows, a premier designer and manufacturer of custom designed energy efficient window systems, to complete the project. skylinewindows.com

Technoform Bautec

This company specializes in structural thermal insulation in aluminum windows, doors, and facade systems. technoform-bautec.us.

Viracon

This architectural glass maker recently launched a new product, VUE-30, a highperformance glass coating that allows for enhanced visible light transmittance and enables architects to maximize window-towall ratios while meeting and exceeding domestic energy code requirements. viracon.com

W&W Glass

This New York-based metal and glass company provides solutions for the most demanding architectural projects through the Pilkington Planar System, which provides a complete glass envelope for curtain walls, storefronts, skylights, and other building structures. wwglass.com



External*

Be ready with horiso Retractable Horizontal Louvres.





EARLY BIRD REGISTRATION OPEN NOW visit us at www.facadesplus.com

PRESENTED BY

MEET OUR KEYNOTE SPEAKER KEN YEANG, ECOARCHITECT



Ken Yeang, of Hamzah & Yeang, Malaysia, is best known for his signature ecoachitecture and ecomasterplanning having a distinctive green aesthetic.

CONFERENCE SUPPORTING **SPONSORED BY** SPONSORS CHAIR Boston Valley Terra Cotta COLLECTIVE CCOL CALIFORNIA COLLECTIVE CCOLLEGE YKK 3M **P** Quality inspires horiso KEPCO+ Architectural Cladding Systems Engline Company C **C**Holcimawards **₽**AIA Thornton Tomasetti VIEW WJE WKW GLASS, LLC Jika TAKTL. (f) _{@archpaper} (L) _{#facadesplus}

THE ARCHITECT'S NEWSPAPER JUNE 19, 2013

JUNE WEDNESDAY 26 WORKSHOP Graphisoft North America: BIM for Interior Design Workshop Four Points Sheraton 5990 Green Valley Cir. Culver City, CA 5:30-7:00 p.m. aialosangeles.org

THURSDAY 27 WORKSHOP Digital Wall Decor City of Industry 9:30a.m.-1:00 p.m. 15625 East Stafford St. City of Industry, CA aialosangeles.org

FRIDAY 28 TOUR Art of the Ancient World: Egypt 2:30p.m. LACMA 5905 Wilshire Blvd. Los Angeles lacma.org

EVENT Extreme IDEAS: Runwav . 7:00p.m. Hercules Campus 5865 South Campus Center Dr., Los Angeles aud.ucla.edu

LECTURE Artists Who Confront Violence: Lecture with Christian L. Frock 2:00p.m. 925 Mission St. San Francisco theintersection ora

WORKSHOP **Chinese Calligraphy** 8:45a.m.–9:45a.m. Pacific Asia Museum 46 North Los Robles Ave. Pasadena, CA pacificasiamuseum.org

TOUR Little Tokyo Walking Tour 10:15a.m.-12:15p.m. Japanese American National Museum 369 East First St. Los Angeles janm.org

WITH THE KIDS Autry Farmers Market 8:00a.m.-1:00p.m. The Autry in Griffith Park 4700 Western Heritage Way Los Angeles theautry.org

SUNDAY 30 LECTURE Community, Needs, Design: **Re-Thinking Approaches** to Development 2:00p.m. Hammer Museum 10899 Wilshire Blvd. Los Angeles hammer.ucla.edu

FOR MORE LISTINGS VISIT

JULY TUESDAY 2 LECTURE Why is Every Building Permit in SF Discretionary? 12:30p.m.-1:30p.m. SPUR Urban Center Gallery 654 Mission St. San Francisco spur.org

.IIII Y 4 EVENT After Dark: BOOM 6:00p.m.-10:00p.m. The Exploratorium Pier 15 San Francisco exploratorium.edu

SUNDAY 7 EXHIBITION OPENING Shaping Power: Luba Masterworks from the Royal Museum for Central Africa LACMA 5905 Wilshire Blvd. Los Angeles lacma.org

TUESDAY 9 LECTURE Preparing for Floods and Sea Level Rise in the Bay Area 5:30p.m. SPUR Urban Center Gallery 654 Mission St. San Francisco spur.org

EXHIBITION CLOSING Windshield Perspective Architecture and Design Museum 6032 Wilshire Blvd. Los Angeles aplusd.org

WEDNESDAY 10 I FCTURF **Designing Suburban Futures** 6:00p.m. SPUR Urban Center Gallery 654 Mission St. San Francisco spur.org

WITH THE KIDS Make a Mini-Room 10:30p.m.–12:30p.m. 558 Pacific St., Monterey montereyart.org

THURSDAY 11 SYMPOSIUM Facades+ PERFORMANCE UCSF Mission Bay Conference Center 1675 Owens St., San Francisco facadesplus.com/sf2013/

WORKSHOP Small Firm Practice in the New Normal: Strategies for Post Recession Success 2:00p.m.-5:00p.m. 1911 First Ave., Seattle aiaseattle.org

FRTDAY 12 WORKSHOPS Facades+ PERFORMANCE California College of the Arts 1111 Eighth St., San Francisco Facadesplus.com/sf2013/

Illuminating Savings: Daylighting and Integrated Lighting Strategies 8:30a.m.-12:30p.m. 1911 First Ave. Seattle aiaseattle.org

LECTURE Accessibility Program: Stepping Through Existing Buildings 9:30a.m.–3:30p.m. AIA San Francisco 130 Sutter St. Suite 600 San Francisco aiasf.org

SATURDAY 13 EXHIBITION OPENING Brion Nuda Rosch ACME 6150 Wilshire Blvd. Los Angeles acmelosangeles.com

SUNDAY 14 WITH THE KIDS Navigating Nature: Griffith Park Nature and Scavenger Hunt 1:00p.m. The Autry in Griffith Park 4700 Western Heritage Way Los Angeles theautry.com

JULY 15 EXHIBITION OPENING Adapt/Transform/Reuse SPUR Urban Center Gallery 654 Mission St. San Francisco spur.org

TUESDAY 16 LECTURE Parametric Design and You! 12:30p.m.–1:30p.m. SPUR Urban Center Gallery 654 Mission St. San Francisco spur.org

WEDNESDAY 17

LECTURE The Price of Terror and the Cost of Security 7:30p.m. . Hammer Museum 10899 Wilshire Blvd. Los Angeles hammer.ucla.edu

FILM **Experiments in Terrace:** Inspiring Footage 8:30p.m. The Exploratorium Pier 51 San Francisco exploratorium.edu

THURSDAY 18

FILM It Happened One Night 7:30p.m.–9:30p.m. Plestcheef Auditorium 1300 First Ave. Seattle seattleartmuseum.org

TUESDAY 23 EXHIBITION The Poetry of Paper The J. Paul Getty Center 1200 Getty Center Dr. Los Angeles getty.edu

WEDNESDAY 24 FVFNT 5th Annual A/E/C: Make the Connection 5:00p.m.-8:00p.m.

Autodesk Gallery 1 Market St. San Francisco aiasf.org

THURSDAY 25 EVENT

redcat.org

sciarc.edu

New Original Works Festival: Week 1 8:30p.m. Walt Disney Concert Hall Complex 631 West Second St Los Angeles

FRIDAY 26 EXHIBITION OPENING Andrew Atwood: ..And Pedestals SCI-Arc 960 East Third St., Los Angeles

SUNDAY 28 WORKSHOP Sustainability and Public Transportation 5:00 p.m. The Westin St. Francis 335 Powell St., San Francisco aiasf.org

AUGUST

SATURDAY 3 EXHIBITION OPENING Kitasono Katue: Surrealist Poet LACMA 5905 Wilshire Blvd. Los Angeles lacma.org

MONDAY 5 LECTURE Learning From the History of Downtown San Jose 12:30p.m. SPUR Urban Center 654 Mission St San Francisco spur.org

WEDNESDAY 7 WORKSHOP The Energy Efficient **Commercial Building** Deduction 12:00p.m.–1:00p.m. 1911 First Ave., Seattle aiaseattle.org

THURSDAY 8 LECTURE Juxtaposition and Transformation: Shaping the Image of the City 6:00p.m. SPUR Urban Center Gallery 654 Mission St. San Francisco spur.org

SUNDAY 11 EXHIBITION CLOSING Gardens of Renaissance The J. Paul Getty Center 1200 Getty Center Dr. Los Angeles getty.edu

WEDNESDAY 14

LECTURES Growing Taller New Wood Structures 12:30p.m. SPUB Urban Center 654 Mission St., San Francisco spur.org

Underground Space and Sustainable Urban Development 12:30p.m.-1:30p.m. SPUR Urban Center 654 Mission St. San Francisco spur.org



BUSTER SIMPSON // SURVEYOR The Frye Art Museum 704 Terry Avenue, Seattle Through October 13

Buster Simpson is a Seattle-based artist who has dedicated his artistic career to developing community-focused and urban environmentalist public art projects. For more than forty years he has created site-specific, agitation and propaganda works that have not only troubled neighborhoods to think about the health of their communities but also suggested local solutions to global issues. This exhibition at the Frye Art Museum features some of Simpson's most compelling works, filled with explicit messages and rich metaphors, such as his "Hudson River Purge" (1991), a video performance in which he addresses the problem of acid rain by dropping 42 ½-pound soft limestone discs, or "antacid pills," into the Hudson River, neutralizing the acidity of the water. This collection of Simpson's public artwork celebrates his artistic legacy and captures the regional and global impact of his work.



NEVER BUILT: LOS ANGELES A+D Architecture and Design Museum 6032 Wilshire Boulevard, Los Angeles July 27-September 29th, 2013

It is difficult to envision the city of Los Angeles any differently than it exists today, but AN West editor Sam Lubell and co-curator Greg Goldin, in collaboration with Clive Wilkinson Architects, have organized an exhibition at the Architecture and Design Museum that grants visitors the rare opportunity to get a glimpse of the city as it could have been. The team gathered a diverse assortment of renderings, models, and various media depicting parks, buildings, master plans, and transportation schemes that were designed with the intention of being built, but were deemed too novel to actually be brought to life. The collection features unrealized projects, such as Frank Lloyd Wright's 1925 Civic Center Plan, William H. Evans's 1939 design for the Tower of Civilization, and B+U Architect's 2009 design for an office building on Firestone Boulevard, as well as several other projects that, had they been carried out, would have completely changed the physical reality of the city of Los Angeles.

SUBMIT YOUR LISTINGS TO EDITOR@ARCHPAPER.COM

SATURDAY 29

THE ARCHITECT'S NEWSPAPER JUNE 19, 2013



Road Warriors

On The Road MOCA Contemporary Parking Lot 250 South Grand Avenue, Los Angeles June 2



COSMIC AND CLASSICAL UNDERPINNINGS

Ancient Origins of the Mexican Plaza Logan Wagner, Hal Box, and Susan Kline Morehead university of Texas Press



JAMIE KOWAL; FAR LEFT: SAM LUBEL

Food trucks and blogs have changed the food and media industries by removing much of the infrastructure needed to get an endeavor off the ground, and the same thing has been happening in art and architecture. Pop-up exhibitions have begun to emerge as a viable alternative to museums and galleries. A recent example is *On The Road*, a collection of in-process experiments from more than 15 emerging Los Angeles artists and architecture studios. The show was presented inside several U-Haul trucks

This new volume from the University of Texas Press adds architecture and town planning as compelling themes to the body of recent academic literature on the pre-colonial and early colonial Americas. It describes the scope and under-known advancement of western hemispheric civilization prior to European conquest, infection, and conversion. A Mesoamerican culture at least 4,000 years old established a sacred and harmonious system of voids and solids from as much as upon the invaders. It adapted new hybrid forms rooted in the classical Renaissance principles of Greece and Rome that were shaping Spanish cities. Two worlds mutually unaware of the other's existence suddenly collided, yet the newcomer adjusted rather than eliminated what he found.

While not destined for the best-seller list, the book goes a long way in furthering the status of Mexico as one of the world's Diamond-labeled "founder" civilizations.

Ancient Origins of the Mexican Plaza does so with a well illustrated look at the "symphony of volumes" that undergird the orthogonal grid and plaza which most still perceive wrongly as a linear measure of successive (if not de facto progressive) western domination. Instead, one learns how the beloved and enduring zocalo as market site and joyous living room sustains the ritualistic spaces carved from nature by the resident Mesoamericans. Their sites were in sensitive alignment with the surrounding natural terrain in representation of a primordial sea from where they saw humanity rise in subterranean, terrestrial, and celestial equilibrium with their gods. The broad plazas, mountain-like pyramids, and deep wellspring caves were stylized outdoor places designed for the community life and daily rituals overseen by a ruling elite and their religious enforcers. The authors summarize this communal investment as the "creative

in the parking lot of the MOCA Contemporary on June 2.

The location next to MOCA was a direct response to the museum's *A New Sculpturalism* exhibition, which attempts to document the last 25 years of the city's architecture. The goal of *On The Road*, said curator (and former *AN* editorial assistant) Danielle Rago, is to set the stage for the next 25 years. Of course, no exhibition can come close to distilling the direction of an entire generation, but this show does give **continued on page 31**

medium" of symbolic necessity.

In 1521, Cortés conquered Mexico and mendicant priests followed in rapid succession to convert and turn cultural upheaval into sustained political control. Their churches and surrounding fortifications were specifically sited within these sacred precincts for reasons both formal and syncretic. The fusion of their 16th century architectural and decorative vocabulary was executed by the hands of native Mesoamericans, who combined them with the ancient cosmology on which their own building traditions relied. These origins endured in a contact language of colonialism. Extant plazas and ceremonial passages were co-opted in part for the new churches, and the advent of the atrio zone, or walled communal space, for outdoor conversion of the displaced native populations. They fused these new exterior rooms with the act of Christianizing. Colonial form followed Mesoamerican function, Most contemporary Mexican plazas still feature atria alongside their secular plazas as an exemplary achieve ment of global urbanism.

The book's third chapter features specific field surveys, amply illustrated by amateur yet fully descriptive photographs along with commendable measured drawings, rendering the text appealing to designers. Additional plans constitute a fine appendix of full-page site drawings, which alone provide a useful template to any practitioner, whether professional planner or eager activist in shaping the civic realm.

The book's weakest, if well-intended, aspect is its concluding chapter, which makes the case for modern application in contemporary American town planning as identified with the (unnamed) New Urbanists. It is the historic Mexican template as an antidote to sprawl. Such a hopeful argument holds up well formally but the complex polemics of land use, environmental **continued on page 31**



ROAD WARRIORS continued from page 30 us some insights into what's coming. From this very small sampling we get a sense of a group of architects who are reassessing the profession. They're interested in further engaging the public sphere, in merging architecture with art, and in questioning the formal norms that have come to define what they do, especially with the ascent of digital technology.

In terms of the public/private sphere, the very first truck contained Studio Bonner and Stavner Architects' Made In Opa-Locka, a project to turn private lots in Opa-Locka,

PSA Publishers

Florida, into public spaces. The layout is fairly abstract; shiny gold circles inset with horizontal structures (those would be houses) glommed onto a sea of blue; but its graphic form is arresting and the idea-turning a mass of private lots into public spacesis an important one that has resonance in an urban realm with so little public space. Just across the truck, Curt Gambetta has proposed turning waste infrastructuretrucks, plants, etc.-into public tools. While these plans aren't really that doable, the hand drawings (a welcome escape from digital images, which make up most of this exhibition) are fantastic, and the idea is thought provoking: Why not use all this public infrastructure a little differently?

A couple of trucks down, architect Maxi Spina shared his entry in a recent competition to design Taiwan's Keelung Harbor. Again, this idea might not have been a practical cinch, but formally it's a unique experiment in which the forms of the buildings are imprecisely mirrored in a process called twinning. Through this technique, Spina has produced a pattern of strange symmetry inlaid with a moiré pattern. The section and plan of the building merge into what, at least on paper, is a gorgeous artwork. The images look perfect at first, but it's their imperfections that make them much more compelling than most digital work.

Indeed, since digital design is becoming so familiar, several of the instigators here, as they like to call themselves, have delved into old school explorations of form and spatial manipulation. Jonathan Louie employed semi-transparent forms on translucent film over three-dimensional

frames to blur the line between mass and 3D geometry. James Michael Tate mashed together plans from famous buildings around the world and rendered them all but imperceptible. Yet their abstracted combinations make for a new and sometimes powerful art form. Nothing is sacred, Tate seems to be suggesting. Bryony Roberts translated a three dimensional model into two dimensions, inlaying it with spatial and even color incompatibilities that force your brain to try, unsuccessfully, to figure out what's going on. She even invited participants to try to rebuild the model again out of cardboard, completing the unusual loop. Jimenez Lai drew unpacked geometries onto the 2D surfaces of the U-Hauls, in a sixhour "Endurance Drawing Project." Andrew Kovacs mashed together world monuments into bizarre formations that conjured up the end of the world, or a bowl architectural oatmeal.

Of course, not all of the art and architecture in the show was groundbreaking. A few projects had the feeling of unresolved student works. Other pieces leaned to heavily toward the realm of art and not heavily enough on rethinking the architectural discourse. But overall both the ideas and the execution were of quite high quality. While I hope this generation will figure out how to further their explorations into the built realm, for now they've deftly integrated ideas from many professions and reframed the expectations that past generations have hefted on them. In so doing, they've helped rethink a profession, and an urban ethos, that often becomes calcified by its infrastructure and its thinking. SL



COSMIC AND CLASSICAL UNDERPIN NINGS continued from page 30 impact. gates, and cars is not fleshed out fully. In its totality, however, it succeeds in conveying the authors' introductory claim:

The communal open spaces of Mexico delight all of our senses. When we can also sense the layers of Mesoamerican and European history creating the place, the passion in the iconography and the human art and labor of building, along with the people moving around us, the space consumes us with its spiritual and sensual qualities.

PAUL GUNTHER IS THE PRESIDENT OF THE INSTITUTE OF CLASSICAL ARCHITECTURE AND ART IN NEW YORK.

New eMagazine Check it out!

Architecture on your mind? Browse our Profiles of Selected Landscape Architects for inspiration. Plus Agenda, Projects and Jobs. world-architects.com

MARKETPLACE

TO SEE WHAT IS IN FRONT OF ONE'S NOSE

A drive through the streets of Los Angeles is a drive into

Windshield Perspective looks at the short yet dense stretch

of Beverly Boulevard from Normandie to Virgil. The car's windshield is both a lens and a shield-a screen which acts much like a magnifying glass to clarify the view and as a scrim to obscure the sights. A drive along Beverly is like

hundreds, if not thousands, of daily journeys through the

city's landscape. The boulevard, in its apparent bleakness, is easily dismissed as nowhere. But a choreographed drive, created within the Museum, reveals the very essence of the

Windshield Perspective is part of Pacific Standard Time Presents: Modern Architecture in L.A., celebrating Southern California's lasting impact on modern architecture from April – July 2013.

THY The Getty

city: messy, disorderly, impromptu, vital, and loved.

MAY 17 - JULY 9, 2013

PACIFIC STANDARD -TIME PRESENTS: MODERN ARCHITECTURE IN LA

MUSEUM>LOS ANGELES

the world of design inspiration.

NEEDS A CONSTANT STRUGGLE - George Orwell

major support provided by

The Getty Foundation

additional support provided by

DEPARTMENT OF CULTURAL AFFAIRS

2013 construction sponsor

ALL COAST CONSTRUCTION

promotional partner

Architecture & Design Museum > Los Angeles

6032 Wilshire Blvd., Los Angeles, CA 90036 Tel: 323 932 9393 www.aplusd.org

THE ARCHITECT'S NEWSPAPER JUNE 19, 2013

32

ECTIVE

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



Est

Esto www.esto.com

As you prepare to photograph your new projects call us to learn more about our cost-effective options for sharing with consultants, suppliers and others.

914 698 4060

			INKE		
THE ARCHITECT AND DESIG	''S NEWSPAPI N TABLOID, IS	ER, THE WEST'S PUBLISHED 10	ONLY AR	CHITECTURE R YEAR.	
THE					
ARCHITECTS NE	WSPAPER	WWW.ARCHPA	PER.COM	/SUBSCRIE	
Registered architects in Fill out the following in	Northeast area (formation. *Must	NY, NJ, CT, PA, MA, provide RA number **M	, MD, DE, RI lust provide val	AND DC) FREE . id student I.D.	
West Coast RA 1 year FREE!* \$29	2 years \$56	Institutional \$100	Canada/ Mexico \$50	Student \$19	
Mail this form with a che The Architect's Newspap	eck payable to: The er, 21 Murray St.,	e Architect's Newspa 5th Floor New York,	per, LLC. NY 10007 re	f. 06.19.2013	
Name			Date		
Company					
Address					
City		State	Zip Code		
Email		Phone			
RA License Number					
Credit Card Number			Exp. Date		
SIGNATURE REQUIRED					
INDUSTRY	JOB FUNCTION	I FIRM INCO	ME	EMPLOYEES	
Academic Academic	Academic	Under \$500,	.000	14 5_0	
		\$500,000 to	i million	5_9 10_10	
		□ \$1 to 5 million		20-49	
	Government			50-99	
Government	Project Manager			100-249	
Planning/ Urban Design	Technical Staff		[250-499	
Real Estate/ Developer	Student				
Other	Other				

AND DESIGN AUDIENCE WANT TO MAKE AN IMPRESSION? HOW ABOUT A COUPLE MILLION! FOURTH EDITION



CALL US FOR NEWSLETTER SPONSORSHIP OPPORTUNITIES - 212.966.0630



SF JULY 11+12 2013

Thank you to the sponsors of the facades + PERFORMANCE Conference.

PRESENTED BY

ARCHITECTS NEWSPAPER

enclos

THE

facades + PERFORMANCE, where experts in the industry analyze, discuss, and dispute the development, implementation, and maintenance of high-performance building enclosures. Discover new perspectives on building skins and opportunities for advancement in the delivery of cladding systems.

UPCOMING CONFERENCE

CHI OCT 24+25 2013



BEAUTIFUL, NATURE INSPIRED DESIGN.

FROM SUN CONTROLS TO CURTAIN WALLS, YKK AP's enerGfacade® SYSTEMS DEFINE BUILDING ENVELOPES





800-955-9551 - ykkap.com

©2013 YKK AP America Inc. YKK AP® is a registered trademark of YKK Corporation.





SentryGlas.

firestonebpco.com (800) 428-4442

f /FirestoneBuildingProducts ➢ @FirestoneBPCo



4th International Holcim Awards for sustainable construction projects. Prize money totals USD 2 million.

www.sentryglas.com





Renowned technical universities lead the independent juries in five regions of the world. They evaluate projects at an advanced stage of design against the "target issues" for sustainable construction and allocate additional prizes for visionary ideas of young professionals and students. Find out more about the competitions at www.holcimawards.org

The Holcim Awards is an initiative of the Swiss based Holcim Foundation for Sustainable Construction.



world leader of deep textured architectural metals



metal made better



structurflex

www.wje.com

STRUCTURFLEX.COM / DESIGN / ENGINEER / FABRICATE / BUILD

8 20 3&A



THE DIRECTOR

LACMA director Michael Govan's impact on the Los Angeles cultural community since joining the museum in 2006 (he was formerly director of the Dia Art Foundation and deputy director of the Guggenheim Museum) has beenlike much of the art he likes-outsized. But his impact on the architecture scene has been even larger. Besides commissioning several architecture-sized installations, Govan hired Renzo Piano to design the Broad Contemporary Art Museum (BCAM), the Resnick Pavilion. and the plaza and restaurants in between. Now he's embarking on his biggest project-a complete recreation of the museum by Peter Zumthor. AN West editor Sam Lubell sat down with Govan recently to discuss the plan, its prospects, and why he has such a fascination with architecture and urban design.

AN: Why do you want to demolish the existing LACMA complex?

There are all kinds of design problems with it: circulation, size of galleries, the plazas, and how they function. The bigger issue is that they were not built extremely well, and that they're now in need of massive repair. So you have to decide whether you're going to raise hundreds of millions of dollars for a renovation. That's the question. Would you want to put the money into repairing them? And the answer is not at all. So that was the analysis that Rem [Koolhaas] did, and that's the analysis that still holds today, that it makes no sense to throw hundreds of millions of dollars into those old buildings. And so the alternative is to go new. And so then you have a second question: If you're going to go new, what will you build? So this is the proposal.

If this new project for whatever reason gets stopped, what is plan B? Do you then rehab these buildings?

I don't know, where would you get the money? I don't have a plan B. I have tested this out. I have not sensed that there is enough interest to raise the kind of money that the museum would need to restore those old buildings. You'd have to find somebody.

Maybe some William Pereira fans would differ?

The Pereira fans don't usually like the Hardy Holzman Pfeiffer addition. So then what do vou do? You can only restore aspects of the Pereira. And if you tore

down the Hardy Holzman Pfeiffer building, which several people have suggested to me, then you don't have any exhibition space. So then you're not a museum. There are not a lot of alternatives. And I don't know any Pereira fans who have that kind of resources and wherewithal to restore those buildings. And I don't know that they would have the guts or interest given that you really couldn't remove the Hardy Holzman Pfeiffer addition. So then you have to find somebody who's willing to love those.

Rem Koolhaas wasn't able to get his plan for LACMA through. What is the difference between now and then?

A lot of difference. One is that one of the practical objections, that nobody wanted to close the museum for four years, is now taken care of. We have 100,000 new square feet between the new buildings by Renzo. You'd have offices across the street. The original buildings were only 160,000 square feet, so you'd have about two-thirds the space as the original museum. Second was that people objected to the Rem design. They objected to the roof, to how it was laid out, to whether our collections really fit that grid. I think this new building works perfectly, so that would solve the design questions. This building has easy light control, a diversity of spaces, room for the collections. It's all worked out. So I'm hopeful that people like the design. And the third was public money. The largest amount of money for Rem's scheme was requested from a bond issue with a public vote. We are not proposing that. We've already raised \$350 million for our newest buildings and sculptures. So I'm proposing that the largest portion of the money be private money. If the public contributes through a bond issue it would be only a small segment. Instead of asking for 50 percent of the money from the public, you would be asking for about one-tenth of the money

But it's a very daunting fundraising task. In both cases it's a daunting fundraising task. What's changed? There's a different board of trustees here. They've given a lot more money. They're bigger, more engaged. The city's older. I'm not saying that that's solved. The problem left to solve is to raise the money. But my perspective is other cities in America are raising a lot more private money for culture than LA. Is LA a lesser city? Is LA



less generous? Is LA less arts focused? And my answer to all of those questions is no they aren't. We just have to figure out how to communicate. My view is it's a great city and it has the potential to do this. Obviously it's mine and the board's job to communicate the potential. You need big projects to change infrastructure. And I don't just mean of buildings. I mean infrastructure of boards and infrastructure of generosity.

Is the board behind this project now?

The board is 100-percent behind my exploration of this idea and using all my experience and the experience of Peter Zumthor to present the proposal. We haven't taken a vote yet. Now the idea is to absorb. We're waiting, and we're presenting this to the public. Obviously, if everybody hates this it's going to be harder. If everybody loves it, it will be easier. There were letters to the editor saying we should spend more money on education or art and not on buildings, but that's not an option. Number one, we don't have the money, and two, the first priority is if you don't have your house in order-if you literally don't have a roof and an earthquake-stable structure with accessibility to art-you have no museum. We have to raise the money.

What are the other steps?

The county has to support it. It's their land.

Are there other major hurdles? No

How will this change the idea of what a museum can be?

A lot of museums are studying how to get art out of dark rooms where you can't get to them. This museum is built on that premise. So there are examples of open storage and accessible storage all around, in departments and smaller areas. That's the premise on which this museum is built. Second, most east coast museums are built in a Beaux Arts tradition with stairs and a temple facade and wings, so there's a stated hierarchy of center, left, right, upstairs. This is a building that does not privilege any than any other culture, and no time is more important than any other time.

Do you think it could get confusing trying to organize the building?

Far left: Peter Zumthor's proposal for a new LACMA building; Left: LACMA Director Michael Govan.

No, because if you want to lay out a section in chronology you can, or not. It provides for multiple stories. Order is confusing. The order that says European cultures are in the center and Asia is on the periphery, that's confusing.

Some people like that LACMA now is quite urban. That you walk from one building to another. And here it's more contained in one unified space. Do you think it will still have urbanity to it? We're not changing the urban central plaza and the space between Renzo's buildings. I think what people like about LACMA is that it's both. I think that people like that you have the urban square and that tightness on Wilshire Boulevard and the park. I think that's the combination. I think people like the open space of the park and the urban quality, and I think this design has both. The first thing I did to Renzo's scheme was to add to it to make it more urban. The concept for the next piece is to have both.

I think you more than any museum director other than maybe Thomas Krens have a fascination with urban design and with architecture. Where does that come from?

By the way, Thomas Krens and I worked together for twelve years. I can tell you I figured out over time why I'm so obsessed with architecture. I grew up outside of Washington D.C. Every week end we would be in the city looking at museums, buildings, driving. I thought this city is laid out with a sense of meaning and purpose. L'Enfant had site lines, memorials, and everything was laid out to have order and meaning. And I went to study in Rome and I became fascinated with the order of space.

Do you think you have more interest in architecture than in art?

No. It's the same thing for me. My interests have been consistent throughout my career: the relationship between art and architecture. From ancient to present, whether it's land art or St. Peters or the Roman Forum or the temples in Korea. And landscape. I think what happened in the 19th century was a segmentation. If you go back in time, it's hard to find an example of when art and architecture were not thought of in an integral way It's only recently that we have come to segment these topics. My view is you gain something in specialization, but you lose a lot. So what I've tried to do is remarry art, architecture, and landscape in a sense that has meaning. Not with a spine and a symmetry, which is not relevant to modern Los Angeles. As long as you have the grid, the idea is to twist and turn that. It's a lot of yin-yang. Renzo's particular side, so that no culture is better building and Peter's building is yin-yang.

THE ARCHITECT'S NEWSPAPER JUNE 19, 2013

WOOD REDUCES ENVIRONMENTAL IMPACT OF BUILDINGS

When assessing building material sustainability, it is not enough to just look at recycled content. Its complete environmental profile should be taken into consideration. That is best achieved by using **life cycle assessment (LCA)**.



WHAT IS LIFE CYCLE ASSESSMENT (LCA)?

LCA is a globally accepted scientific method of evaluating and comparing environmental impacts of materials, products, services and structures over their lifetime.



MANUFACTURING WOOD PRODUCTS IS A ZERO-WASTE INDUSTRY





WOOD HELPS ENERGY PERFORMANCE

Embodied Energy is the sum of all energy required during product manufacturing and building construction.

Operating Energy is what buildings consume for heating, cooling, ventilation and lighting. Regardless of building type, most are sealed and insulated for comparable performance.

The ratio of embodied energy to operating energy consumption becomes more significant as operating energy levels are optimized.



r e T H I N K WOOD rethinkwood.com

Sources: Energy and the Environment in Residential Construction: Canadian Wood Council • Utilization of Harvested Wood by the North American Forest Products Industry: Dovetail Partners, Inc.

TO LEARN MORE COME VISIT US AT AIA: BOOTH 1542 AND 1742

Sky-high innovation in insulation science.

"Icynene has established an international reputation as a leader in spray foam insulation research and development and sustainable construction technology. Energy-saving performance is assured with Icynene, with highly innovative products – from water-blown low density open-cell to high R-value medium density closed-cell – and a global pioneer you can count on for premium quality insulation, service and technical support."



Paul Duffy, M.A.Sc., P. Eng Icynene Principal Building Scientist VP Engineering



- Building Science
- Dependable Architectural Resources
- In-House Expertise

Call 1-800-758-7325 or visit www.icynene.com