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THREE OPTIONS UNVEILED FOR SAN FRANCISCO'S MID-CRISSY FIELD



It's not often that an eightacre urban waterfront site becomes available for development as a public cultural space. In late September, three finalists (selected from 16) presented unique visions for San Francisco's mid-Crissy Field, a park in the Presidio

along the San Francisco Bay. The exact site was once a commissary and is now occupied by a sporting goods store.

The teams' proposals present an expansive range of ideas—from overall site planning, to facility design, to finances, to event

programming. "This project is important to the Trust's goal of welcoming the public to the Presidio by providing a diverse set of experiences," said Craig Middleton of Presidio Trust, the management company who, along t with the continued on page 6



Positioned between the Santa Monica Mountains and the Pacific Ocean, Santa Monica occupies a unique place in the landscape of Southern California. The city recently got another feather in its cap with the soft opening of Tongva park, a \$42.3 million, 6.2-acre park located between City Hall, Ocean Boulevard, and the western terminus of the 10 Freeway. a city-scaled garden for the community." Field Operations partnere on the natural palette with local experts Bob Perry and

James Corner Field Operations—designers of the High Line in New York created the park. Their plan emerged after more than two years of community outreach and intense research. "We heard that Santa Monica is a casual place, tuned into environmental issues: their landscape, the ocean, the adjacent mountains," said Sarah Weidner Astheimer, lead designer and project manager. "The community did not want a recreational park, filled with tennis courts and soccer fields. "This is a city-scaled garden for the

community." Field Operations partnered on the natural palette with local experts Bob Perry and John Greenlee to incorporate lawns and meadows at a large, urban scale. The diverse **continued on page 8** LANDMARK LA STREET PLAN IN JEOPARDY

My Figueroa or Not My Figueroa?

If advocates for MyFigueroa, the LA Department of Transportation (LADOT)– managed initiative to transform Figueroa Boulevard from downtown to Exposition Park into a multimodal **continued on page 11**



ARMY CORPS STUDY MARKS A MAJOR STEP IN LA RIVER'S RENEWAL Watershed Moment

The Army Corps of Engineers recently released the long-delayed Los Angeles Ecosystem Restoration Integrated Feasibility Report, a 500-plus-page document examining possibilities for restoring the Los Angeles River. The report changes the focus of the



ARCHITECTS AND ENGINEERS SEE WOOD AS AN ALTERNATIVE TO CARBON INTENSIVE MATERIALS LIKE STEEL AND CONCRETE FOR TALL BUILDINGS. SEE PAGE 14 05 CHAOS AT GRAND AVENUE 08 WONDERFUL WILSHIRE TEMPLE 22 WIM DE WIT LOOKS BACK 05 EAVESDROP 18 CALENDAR 21 MARKETPLACE

PECTAL TSSUE: ENVTRONMENTAL

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The corps' plan for the Arroyo Seco confluence, which is currently lined in concrete.

Army Corps—the same power that originally encased the river in concrete as insulation from its seasonal fluctuations—by recommending habitat restoration along an 11-mile stretch of the river, roughly between Griffith Park and the 101 Freeway in Downtown.

"The Corps sees the value of urban ecosystem restoration," said Josephine Axt, chief planner for the Los Angeles District of the Army Corps. "There are ecological benefits ascribed to this project."

The report, started in 2006, examines four alternatives, evaluating each for benefits in open space, restored ecological systems, economic development opportunities, and improved management of local water supply. Among these are **continued on page 4**

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Over the course of its history Los Angeles has abandoned so many of its wildly ambitious dreams only to see them replaced by a.) nothing or b.) something far less innovative. Trust me, I know. This provided exquisite fodder for the exhibition I co-curated, Never Built: Los Angeles, but not for our city.

Once again we're staring at some thrillingly visionary schemes for the metropolis, devised by some of its most creative people. This wave, if completed, could begin to re-connect the dark fissures-from freeways to concrete channels-that were driven into the heart of the city over the last century.

These include plans to restore the natural habitat of the Los Angeles River, which the Army Corps of Engineers recently endorsed, albeit suggesting the least ambitious option; the barely breathing Grand Avenue Project, which would bring retail and housing into the stilllifeless, although architecturally rich, spine of the city; a new master plan for Union Station, which has for years been marooned behind a wall of multi-lane roads; new plans to turn dozens of thoroughfares into "Great Streets," containing pedestrian and bike-friendly design; and several freeway cap parks, which are just beginning to move their way through environmental reports and fundraising.

All of these plans are far from becoming reality, and none will be easy to implement. The river plan, for instance, depends on hundreds of millions in federal funds not to mention support from a woefully inept congress. The others, too, will require rich investments and the navigation of myriad agencies and regulations. But they are vitally important to the health of our city. LA, as always, has the potential to become a truly great world metropolis, but thus far that potential has yet to be realized. While New York completely rebuilds its waterfront, Boston buries highways in favor of parks, and San Francisco transforms part of its Central Freeway into bustling Octavia Boulevard, Los Angeles is sitting in limbo, indecisive on which way to move.

Any major game-changing project is not easy. Disney Hall took almost 15 years to realize. The Third Street promenade in Santa Monica took more than a decade. These kinds of projects require more than just money. They require will. It's this will that Los Angeles often seems to lack. These kinds of projects-as well as precarious architecture schemes like Frank Gehry's and Rem Koolhaas' proposed buildings in Santa Monica—need you to provide that will. Get to a rally to demand the most ambitious alternative for the LA River. Tell Related that you won't settle for a watered down plan by Robert Stern for Grand Avenue. Get your hands dirty at meetings for Union Station. If you don't show up, the opponents certainly will.

Sure we've got other things, from an urban point of view, to worry about besides big projects. Our zoning is still woefully outdated and our bureaucracy still way too slow and impenetrable. But important projects don't just transform the cityscape, they bring about more widespread change, raising expectations about design and innovation. Besides an unbelievable talent base, we have a city that is not yet fully formed. This is the chance to make Los Angeles what it really can and should be. SAM LUBELL



UNVEILED

THE BLOC

For three decades, Macv's Plaza in Downtown Los Angeles was a

chic address for shopping and dining. But in the past decade it experienced a significant decline. Originally designed by Charles Luckman, the complex will be receiving a complete renovation

slated for completion in 2015. Helmed by developer Wayne Ratkovich, it will be rechristened The Bloc.

"I think this property has the opportunity to be the heart of downtown L.A., the center point," Ratkovich told GlobeSt.com.

The complaint of many who visit the current building is that it reflects the fortress-like aesthetic emblematic of the 1970s mall. Several design strategies have been deployed by architects Johnson Fain to remake it into a more welcoming atmosphere. including removing the atrium roof, Completion: 2015

installing a sunlit public plaza, removing the existing tiled courtyard, and replacing the intimidating brick wall with shop windows, outdoor dining areas, and new entryways for pedestrians and cars. Studio 111 is responsible for the retail design, McCartan will be renovating the Sheraton hotel, Selbert Perkins Design will be designing signage, and EPT Design will oversee landscape and streetscape strategies. SHERIN WING

Architect: Johnson Fain Location: Downtown Los Angeles **Client:** Wayne Ratkovich

WATERSHED MOMENT continued from front page Alternative 13, a \$442 million suite of projects that would represent a smaller investment than Alternative 16 (\$757 million) and Alternative 20 (\$1.04 billion). Advocates for the river, still in the process of formulating a coordinated response to the report, overwhelmingly prefer Alternative 20.

Among the proposals of Alternative 13 is the ecological restoration of Taylor Yards, located between the 2 and 110 freeways. There the Army Corps would widen the river's natural bottom by about 300 feet and allow it to reconnect with its flood plain, creating a wetland. The project would also built a gradual riparian slope along 1,000 feet of the river and create a small terraced area at the project's downstream end. Also included is the removal of concrete from the riverbed along a halfmile on the Arroyo Seco before its confluence with the LA River, along with riverbanks restructured to support the vegetation.

Alternative 20 would restore this stretch and also tack on a "full restoration" of the 125-acre Piggyback Yard, a rail yard currently owned by the Union Pacific Railroad. There the Army Corps would remove concrete from .75 miles of the river and terrace the riverbank. Alternative 20 would also restore the river's confluence with the Verdugo Wash further upstream, an area currently blanketed by freeways and industrial facilities.

The Army Corps is recommending Alternative 13 because, it says, it delivers the highest value in habitat restoration. But Axt acknowledges why advocates prefer Alternative 20, which would pull more concrete from the river: "People are really excited about the idea of reshaping the concrete-opening habitat and public access." In late September, supporters held a rally for Alternative 20, while LA Mayor Eric Garcetti's office is circulating a petition in favor of the option.

Regardless of which alternative is chosen River advocates are calling the Army Corps' report a historic opportunity. "This is what we've been dreaming of for 25 years," said Alejandro Ortiz, chairman of the board of the non-profit Friends Of the Los Angeles River (FoLAR) and principal of Alejandro Ortiz Architects.

Ortiz believes that the habitat restoration proposed by the report will make the city a more beautiful and desirable place to live and work. Still he's clear that Alternative 20 includes the projects with the most powerful potential benefit to the city: "There's no question that the most critical site on the entire river is Piggyback Yard."

The future of the river must still be debated in Washington. The current draft report should be finalized early in 2014, after a 45-day public comment period. Then the executive leadership for the Army Corps and the Office of Management and Budget will review the report before Congress can authorize construction in the Water Resources Development Act (WRDA), currently in committee. Funding for construction will also require a separate act of Congress. The most recent WRDA bills passed in 2000 and 2007.

"We don't want to miss the window of opportunity," said Axt. Congress has, in the past, supported local goals to revitalize the river, mandating in the 2007 WRDA that the Army Corps develop its current report consistently with the goals of the city's 2007 Los Angeles River Revitalization Master Plan. JAMES BRASUELL

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KANYE TO THE RESCUE

If there's one thing that architecture needs, it is **Kanye West**. Luckily that problem is being taken care of. In an interview on BBC Radio, West discussed how he wants to expand his creative reach beyond music and fashion (he has produced his own line of shoes and women's wear, if you were wondering) into design and architecture. "I make music but I shouldn't be limited to one place of creativity," said West, who also noted, "I hang around architects mostly... People that wanna make things as dope as possible." Besides hanging with architects, West has worked on his tour sets with designer **Es Devlin**, and plans to launch a new design company called Donda. He'll be hiring a team of architects to work with him, so start searching the job boards if you're interested.

MITT'S COMING TO TOWN

California Republicans (yes, there are a few, we think), your leader has arrived. After a multiyear battle, **Mitt Romney** has finally gotten permission to build an 11,000-square-foot mansion on the beach in La Jolla. Although it was approved in 2008 by the California Coastal Commission, neighbors were able to stymie the project-questioning whether it exceeded square footage allowances-until commissioners upheld their approval. According to the *Los Angeles Times*, the home is more than four times larger than the median house in the area. It's proof that Mitt truly loves the earth. And exploiting resources on top of it.

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Back in 2004 it seemed like Downtown Los Angeles would be getting one of the largest developments in the city's history: the \$1.8 billion, 3.8 million-squarefoot Grand Avenue Project. Overseen by a city/county organization called the Grand Avenue Authority and developed by the Related Companies, the megaproject proposed to insert residential, retail, hotel, and park spaces into the city's long-struggling core.

By late September, after years of delay, it seemed like that dream was dead. The city/county agency overseeing the project, the Grand Avenue Authority, voted unanimously to reject Related's significantly scaled down new plans, now put together now by Gensler and Robert A.M. Stern, after Gehry's original plans were deemed too expansive, and expensive.

"There's nothing there that lends itself in any aspect to a design that promotes any kind of pedestrian activity, any street activity or anything," said Grand Avenue Authority chair Gloria Molina of the new proposal, according to the *Los Angeles Times*. But on September 30.

But on September 30, the authority voted to give the developer a four-month extension to adjust the plans. And while Related won't comment on the project, according to Gehry, the Pritzker Prize-winning architect could be back in the mix.

"I think I will," said Gehry, of his status on the project at a recent discussion sponsored by local radio station KCRW at his Walt Disney Concert Hall. "If I'm not, Eli (Broad, the philanthropist who has pushed for much of Grand Avenue's development) will do something about it." Molina suggested that she would support Gehry's return to the project. "I know he can deliver a product that will be a tribute to Los Angeles," she told KCRW.

Gehry added that the delay, and the subsequent changes in scope, could

improve his original design, which was catered to the very rich before the economic downturn. "It may not be like Rodeo Drive, but it may be a better fit for the area." **RE STAU RANT**

OPEN>

The strange, empty streetscape around the huge project could also see much-needed improvements. Gehry has long pushed for such changes near his concert hall, most of them rebuffed by various city bureaucracies. The Broad. Eli Broad's new art museum next to Disney, will be getting a large new park to its south, and Broad said at the KCRW event that sidewalks near the area would be widened.

It is still unclear if the Grand Avenue Project will ever move forward. The only sure things at this point for the project are the popular 16-acre Grand Park, across from The Music Center, and Arquitectonica's 19-story residential tower, just south of The Broad, which broke ground several months ago. **sL**



Perched over the Third Street Promenade in Santa Monica, Redwood Grille, designed by architect Stephen Francis Jones, seamlessly navigates the challenges of being loud but understated and high tech but natural.

Three large sail-like structures are mounted above the patio and dramatically illuminated from below, with bird-of-paradise plants casting shadows. Inside the long, narrow structure the firm extended the bar toward the dining area, which is enlivened by glazed floor-to-ceiling wine displays and by a curtain of silver metal chains backed by mirrors. The composition reproduces the flickering light of a Redwood forest, explained Jones. More nods to Redwood: the 22-foot-long communal table, which is a redwood tree sliced down the middle, hand-hewn walnut floors, leather booths, and walnut tables. **sl**



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STAR WARS continued from front page National Park Service, manages the parklands. Over 800 public, residential, and commercial buildings sit in the Presidio, a former military base that closed in 1996. The Presidio Trust authored strict planning guidelines to ensure historic and environmental preservation.

Architecture firm WRNS Studio and consulting firm Chora proposed The Bridge/ Sustainability Institute. They want to give visitors an opportunity to explore sustainability on a mixed-use 140,000-square-foot site. The plan would feature rotating exhibits on nature and science. The team also proposed a hybrid market and cafe

as well as public gathering spaces to provide views of the water, the Golden Gate Bridge, neighboring bluffs, and the city. "Situating the Bridge on this threshold site will be a powerful statement about what our National Parks can do to inspire a deep respect for cultural richness, social justice and environmental stewardship," said Jeff Warner, founding partner of WRNS Studio. The design weaves connections between natural and manmade environments, added Warner. For instance pathways will flow under and through the building and its landscaped spaces.

Another proposal, led by Urban Design Group and Cheryl Barton for filmmaker George Lucas, presents a more traditional design approach. Echoing the region's historic architecture, a Beaux-Arts inspired museum would house exhibits and programs on visual media, including illustrations and digital works from Lucas's personal collection. The two-story, 97,000-square-foot museum would also include a lecture hall, theater, cafe, and gift shop.

A third team, with design by EHDD, posited the merits of keeping most of the site as open space. In "Presidio Exchange" (dubbed "PX"), the Golden Gate National Parks Conservancy emphasized the importance of engaging with the history of the Presidio and the region. A 97,000-square-foot facility built in two phases would include a commons area, a picnic pavilion, and an outdoor amphitheater. A central element is the Living Rooman X shaped, two-story public meeting hub uniting a multifunctional room, a cafe and retail shop, residency programs, and an event venue. Expansive floor-toceiling glazing would give visitors the feeling of being immersed in the landscape. The plan will repurpose 25,000 square feet of the former commissary building into a flexible program space.

A public board meeting discussing the project is scheduled for October 24. The Presidio Trust will announce the winning proposal in late fall. ARIEL ROSENSTOCK

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WILSHIRE BOULEVARD TEMPLE COMPLETES STUNNING RESTORATION GOD IN THE DETAILS

No architect in LA has mended When much of its congregation were either cleaned or more of the city's historic icons moved to a new facility on portfolio include the Griffith Observatory, City Hall, the Wiltern Theater, the Bradbury Building, Frank Lloyd Wright's Hollyhock House, and Dodger Stadium, to name just a few.

And still none seem quite as spectacular as the newlyrenovated Wilshire Boulevard Temple. After a two-year renovation, the ornate Byzantine/ Moorish/Romanesque synagogue in the city's mid-Wilshire district sparkles. Built in 1929, the temple

had never had a renovation.

than Brenda Levin. Gems in her the city's west side in 1988 the while the building's copper deterioration progressed faster. outer dome was repaired. The Many wanted to stop investing stained glass inside the stone in the temple altogether, but luckily the synagogue's Senior Rabbi, Steven Leder, pushed hard for a new campus plan that included fixing up their original house of worship. In 2009, Levin and Associates, with a team that included Matt building's exterior, marble Construction, began the process, bands, which had calcified, with construction beginning in were repaired and honed, 2011. The synagogue is still undergoing a capital campaign, replaced. Detailed cast stone which has thus far raised \$123 million, to pay for the

larger master plan.

"A lot of people think a renovation means a new coat of paint," said Levin. Oh how wrong they are. Basically every surface in the temple was touched, she added. Detailing everything that was fixed up is like reciting a laundry list, so it's she said. "It's always five laybest to observe what needed the most work.

That includes the building's suspect sheer walls, its interior plaster, its giant and spectacular coffered dome, its rose window, and its sanctuary murals by famous Hollywood artist Hugo Ballin. The interior dome's plaster surrounds replicated, then repainted, rosary window was removed, taken apart, cleaned, repaired, and re-leaded. The murals were painstakingly touched up, with new paint made slightly lighter to differentiate it from original work. On the while the marble base was and concrete was repaired and reinforced. Carbon fiber helps

\$50 million renovation and the support the sheer walls, the columns, and the roof.

> Over the course of the project the giant sanctuary was filled with a ten-story scaffold. which Levin recalls standing on top of to make sure that colors and paint were just right. "There's never just one color, ers mashed together.

> In addition to all the fixes, a few new elements were added. such as improved lighting and audio, located behind new grills that were designed to blend with the historic interior. New air conditioning was installed. The temple's bimah was lowered and extended by two feet, and a new courtvard was added to the east, where there was once a no-man's land of mechanical equipment and parking. Many more changes are in store: Levin is leading a master plan that will include two new schools, a new banquet facility, still more public spaces, and the restoration of much of the synagogue's existing facilities.

> "It's the best room in Los Angeles," said Levin. "It's so welcoming and theatrical." And thanks to her work and the perseverance of a Rabbi, what was once crumbling is now maiestic. **s**

NICE BASKET continued from front page topography of the site, a radical departure from what was once a parking lot, highlights the park's location on the site of a defunct ravine, where water from the mountains once reached the ocean. All water features—culminating in a terraced cascade near Ocean Avenue-run from Santa Monica City Hall, across Main Street, where a stream begins its path through the park.

The site's landforms organize the layout and programming of the park: The flat, civic-focused area in front of City Hall; Garden Hills for sitting and strolling; Discovery Hill, with a child play area, water splash area, and garden landscape: Gathering Hill, an amphitheater for 400 people: and Observation Hill, with lookouts to the ocean. The topography also quiets the park from noise impacts from Ocean Avenue, Main Street, and the freeway.

Gardens tend to be walled and insular, but Tongva activates fairly foreboding edges. Observation Hill, for instance connects the park to the Pacific, despite the presence of wide and busy Ocean Avenue, through basketshaped, elevated overlooks (already the most Instagramfriendly of the park's features). The Park's network of footpaths allow easy connections to neighboring Palisades Park, and also anticipate a potential freeway cap park over the 10 Freeway at the park's northern edge, which would connect to Santa Monica's city center. JB



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creativity, Ljubojevic added.

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Liubojevic, a lead project designer





The home's varied facade and its light-filled interior spaces.

cooler months.

Undoubtedly, the coolest part is the roof deck, with views of the Cascade Mountains and Lake Washington. It is a green oasis, with planter beds of grasses arranged in neat rows along the corner and even some homegrown vegetables. And there is a hot tub.

Building in the famously wet northwest winter "required advanced thinking through the details," said Ljubojevic, "and a customized and rationalized approach," added homeowner and builder Sloan Ritchie. In a house that is so well insulated that moisture cannot escape easily, the team had to drill over 50 holes to let humidity out from the interior. They took photos with an infrared camera as visual proof. "Ensuring the structure and the air barrier worked together was one of the most challenging parts," Ritchie told me.

Ritchie and his family moved into the home this April, so they haven't needed to use the heat yet. But Ritchie said it passed all of its tests and the home is performing well. AR



passive house standards in interpreting the lot to prevent heat Europe, numbers in the U.S. loss issues, Ljubojevic explained. are significantly less, in the low

Minimizing energy requirements is a central goal, through passive solar gains, super insulation, and airtightness. Park Passive uses 90 percent less energy for heating. "We used triple glazed doors and windows," said Ritchie, as he turned to demonstrate the lift and slide system that ensures an airtight seal on the sliding glass doors in the main living area on the ground level.

Shallow floor plates necessitated an emphasis on vertical space. The home is airy, light-filled, and white-walled. The open kitchen lavout, which features blonde oak cabinets and toward the living space, fronting

a patio landscaped by Allworth Design. Double vaulted ceilings merge the kids' play area on the second level. In the first floor bathroom, a living edge countertop was harvested from an ash tree on the property, which was also salvaged to create stair treads, a children's sized bench in the light-lit stairway, and wall paneling.

Because of the home's extensive insulation, ventilation is key. Walls are approximately 16 inches thick, double insulated with dense pack fiberglass with air sealing in between. Tilt and turn windows in the bedrooms and skylights on the third floor bring in fresh air, while a heat recovery ventilator ensures adequate airflow during the



hundreds. But the method is

In Seattle, designing and

building Park Passive in the

Madison Park neighborhood

particularly on a constrictive

deep and 65 feet wide.

presented an array of challenges,

urban lot, approximately 30 feet

The firm almost tripled the

former home's square footage

starting to take hold.





Team Austria, presenting a sleek, open design called LISI (Living Inspired by Sustainable Innovation), has taken the top prize at the U.S. Department of Energy's Solar Decathlon. The bi-annual event, which invites 19 college teams to build innovative solar powered homes, opened on October 3 at its new location, the Orange County Great Park in Irvine, California. Competitors were judged on ten categories,

including architecture, affordability, and energy efficiency. Austria's entry is clad in a

curtain of supple white fabric. normally used by militaries as camouflage for snowy locales. The wood-heavy design (about 96 percent of the home is made from the material) unfolds to the elements through sliding pocket doors and large, array powers the home.

Teams from Las Vegas and

the Czech Republic placed just to spread the word about after Austria. The Las Vegas team clad its handsome home. DesertSol, in reclaimed timber, Park beat out sites in 20 cities evocative of desert outposts. Team Czech Republic's AIR House took first place in the architecture segment of the decathlon with a "house within a house" design that provided large swaths of outdoor space.

California teams, while on their home turf, didn't crack the top spots despite conjuring very impressive schemes. Stanford came in fifth, USC in 10th, UC-Santa Clara in 11th, and SCI-Arc Caltech in 14th. The SCI-Arc Caltech home

is one of the most original in the show. Called DALE, the home splits into two pieces on rails. Virtually every home in the contest showcased streamlined, contemporary design and plant-rich decks. A photovoltaic sustainable technologies years ahead of current standards, from smart home apps to

grey water management to advanced insulation. Every home generates more energy than it consumes, confirmed event spokesperson Charlotte Seigler.

After a decade on the National Mall in Washington D.C., the competition had overstayed its welcome and was looking for a new place sustainability, noted event founder Richard King. The Great around the country. Luckily, the event was not affected by the federal government shutdown or by high winds experienced before the first weekend.

With its 11-acre space at the Great Park, the event expanded this year to include not only 19 solar houses, but also an expo showing off sustainable solutions for homes, gardens, and even electric cars and bicycles. Teams had only nine days to build their homes. creating an atmosphere of tension and excitement from the beginning. While some were worried that the Great Park site might not attract large crowds, more than 64,000 people attended the event, with lines snaking out of almost every house in the village. **s**L

UNVEILED

TACOMA ART MUSEUM ADDITION

Since its establishment 78 years ago, the Tacoma Art Museum has moved to five different buildings around the city-including a former jailhouse and a historic bank. Since 2003, the institution has been located west of the Thea Foss Waterway in Antoine Predock's 12,000-square-foot stainless steel and glass structure, which hugs a stone courtyard enclosed in mirrored glass walls by sculptor Richard Rhodes.

The museum is now doubling in size, to house a collection of over 280 works of Western American art including pieces by Georgia O'Keeffe, E. Martin Hennings, and John Clymer. Local firm Olson Kundig Architects is leading the design of the \$15.5 million expansion-called the Haub Gallery-and the renovation of the existing

building, with construction set to start in late October. The new 16,000-square-foot wing will provide space for additional art galleries, a sculpture hall, a new lobby, and interactive exhibits for families. Renovations to the existing building will update the existing cafe and museum shop, and create an entrance at parking level.

"It was a chance to create new venues to view art, enable the museum to better announce the entry sequence and open itself up to the community through transparency," said Tom Kundig, principal at Olson Kundig Architects.

The outdoor plaza will also get a facelift with a canopy that will connect the addition to the original museum, and include spaces for outdoor public art. AR

Architect: Olson Kundia Architects Location: Tacoma, WA Client: Tacoma Art Museum Completion: Fall 2014



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MY FIGUEROA OR NOT MY FIGUEROA?

continued from front page streetscape get their wish, one of Los Angeles' busiest and most historic thoroughfares will re-emerge as a biker's and walker's paradise. (It could be the first of many: On October 10, Mayor Fric Garcetti launched a program to improve up to forty streets across the city). But it may not happen if the path doesn't commence construction by January as scheduled. In order to not default on the \$30 million Proposition 1C grant the project was awarded in 2010, all work must be completed by December 2014. While the LADOT is moving ahead, some intense local opposition may cause delays that could put the project at risk.

The plan would reduce the number of lanes on South Figueroa from five to four and add fully separated bicycle lanes, new trees and landscaping, bicycle and mass transit amenities, public art, high-visibility continental crosswalks, LED streetlights, and pedestrian scale lighting. Local urban planning/design firms Melendrez and Troller Mayer Associates collaborated with Copenhagen's Gehl Architects to produce what could be one of Los Angeles' most innovative and truly urban streetscapes.

One of the plan's most vocal opponents is Darryl Holter, who owns seven car dealerships along a stretch of the project adjacent to USC. Because of this opposition, and due to the results of an early city traffic study, cycle tracks were eliminated from the stretch from Venice to 23rd Street and another auto lane was added. Holter is still concerned that the project will make it harder for customers to reach his lots. The Southern California Auto Club, with its headquarters at the corner of Adams and Figueroa, has also expressed concerns about traffic impacts and a loss of street parking.

"We're doing something that has never been done in Los Angeles before, and we're doing it on a very trafficked street," said Holter in a recent article.

District 9's new councilmember, Curren Price, echoed concerned stakeholders like Holter, putting forward legislation that would require further "in-depth" traffic studies. This motion came as a surprise since the Council recently certified LA City Planning's Final Environmental Impact Report, which includes traffic studies of the effected areas. At a recent session hosted by the Los Angeles chapter of the AIA, Price said, "Let's not rush through it. Let's make it a good deal for everybody."

There has been speculation that this "everybody" is, in fact, Mr. Holter, who himself recently filed a hand-written appeal stating that "many businesses will be negatively impacted by the proposed project." Holter was a supporter of Price during his election.

For the time being, Price's motion and Holter's appeal have yet to cause significant delay, and the project team is proceeding in anticipation that work will begin before January 2014. The City Attorney has recommended that both the motion and the appeal be reviewed together by the City Council's Transportation Committee and then by a full City Council. Dates for this remain undetermined. **GUY HORTON**



History

120 years of design and manufacturing is a significant number, no matter what the industry. For LAUFEN, Swiss producers of contemporary bathroom products, its history is precisely what keeps them current. That is not a paradox, nor is it lip-service – it is the benefit of LAUFEN's on-going commitment to improvement.

Placing a high priority on environmentally-friendly production, LAUFEN uses energy and raw materials sparingly at all levels of production – from development to marketing. The Swiss factory has carried the label of the Swiss Energy Agency for Industry (EnAW) since 2006, which recognizes it as a company that is actively committed to voluntary climate protection. All the LAUFEN production facilities are now certified with the Environmental and Quality Management Systems ISO 9001 and ISO 14001. LAUFEN's products feature the latest energy and water-saving technologies, such as the newest generation of water-saving toilets: several LAUFEN toilets flush using an optional 4.5 or 3 liters dual flush system as opposed to 6 or 3 liters for conventional toilets.

Product Innovation

No discussion about sustainability and the environment would be complete without mention of LAUFEN's revolutionary ceramic innovation. Ceramic largely consists of the natural and inherently sustainable and widespread raw materials kaolin, clay, feldspar and quartz sand. Ceramic can be produced economically in large numbers – assuming appropriate know-how is available – and it can be safely used in the bathroom and have contact with drinking water for many years and it is also completely recyclable at the end of a long product life.

LAUFEN's Research Director, Dr. Werner Fischer had long wanted to improve upon the centuries old ceramic recipe and for over two years he worked to perfect a new ceramic, which he calls SaphirKeramik. While the exact recipe is a closely held secret for LAUFEN, the properties of the material are quite convincing: the Federal Institute for Materials Research and Testing in Berlin (BAM) examined the flexural strength of SaphirKeramik and it measured an average of over 120 kp/mm² – which is comparable to steel and twice as high as that of vitreous china. The greater hardness permits thinner walls which in turn results in less material, lower weights and benefits in terms of sustainability: fewer raw materials required and lower energy used in production.

SaphirKeramik in Use

Some SaphirKeramik designs are best seen in the new Kartell by Laufen Collection, an innovative collaboration between the iconic brand Kartell and LAUFEN; curated by Roberto and Ludovica Palomba. The washbasins made of SaphirKeramik have revolutionized washbasin design. Sleek, geometric shapes are used in combination with Kartell's seating, mirrors, accessories and shelving.



Kartell by Laufen

LAUFEN's living square collection of washbasins has also been updated using SaphirKeramik. These sleek, ultrathin washbasins are the perfect complement to many contemporary bathroom projects.

Superior production, coupled with research and innovative ideas is what has kept LAUFEN at the forefront of ceramic design for over 120 years. It's hard to argue with their longevity or their commitment.



For more information about LAUFEN and its products, please contact Javier Korneluk at javier.korneluk@laufen.ch or (609) 251-8303.

PRODUCTS





DODOL MITTER





H.





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This commercial-grade energy recovery ventilator features a proprietary wheel design made up of hydroscopic and nonhydroscopic materials in a random fiber matrix media for increased surface area, resulting in finer filtration. With an airflow capacity of up to 2,000 CFM, its comparison between two air stream temperatures (apparent sensible effectiveness) has been rated at 96 percent. It is also MERV 12 compliant.

2 EDDY URBAN GREEN ENERGY

At just six feet in height, the Eddy wind turbine features a dual axis design that evenly distributes horizontal and vertical forces along the length of the axis for durability. In moderate wind speeds, it produces approximately 750 kWh of solar-ready power. In addition to IEC-certification for Wind Turbine Safety, Noise Levels, and Power Performance, Eddy is also ISO and UL certified.

3 WEBCTRL AUTOMATED LOGIC

This web-based building automation system integrates major electrical systems, mechanicals, backup generators fire systems, and building elevators. The program can also generate work orders for building system maintenance, bills for tenant's off-hours use, and real-time pricing structures. Energy use trend reports and thermographic floor plans also tie into effective conservation features, such as setpoint optimization, optimum start times, and short-term demand reduction.

4 PARANS SOLAR LIGHTING WASCO

For interior spaces without access A single system and software to natural light, there is the Parans Solar Lighting system. Solar receivers mounted on the exterior of a structure channel solar energy along thin, flexible fiber optic cables that can be wound through a building's infrastructure. The light is expelled through specially designed luminaires that deliver all the illumination benefits of natural sunlight, without electricity.

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umbrella regulates lighting controls, motorized window shades, digital ballasts, LED drivers, and sensors. An enhancement for solar adaptation—for abundant sunshine, cloudy weather, or shadowed windowsautomatically adjusts shades to meet prevailing conditions. A monitoring system also sends email alerts in the instance of alarming events or triggers that can be addressed with an iPad application, available for download at the App Store.

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TIMBER TOWERS

STRUCTURAL ENGINEERS ARE EXPLORING AN UNEXPECTED MATERIAL FOR HIGH-RISE CONSTRUCTION, ONE THAT MAY HAVE SIGNIFICANT ENVIRONMENTAL BENEFITS: WOOD. CHRIS BENTLEY BORES IN.

Concrete and steel enabled the advent of the skyscraper, and in just about a century they helped that form reach mountainous heights. But these materials have an environmental impact that can't be ignored. That fact is driving a new generation of designers to reconsider wood.

Concrete and steel production is responsible for about 8 percent of the world's emissions of carbon dioxide, the greenhouse gas mainly to blame for climate change. The majority of both materials go to fuel the construction boom in China, which nearly doubled its use of steel in the last ten years.

Asia's ongoing building boom is mostly in response to the extreme demand for housing created by its growing and rapidly urbanizing population. More than a billion people will move or be born into Asian cities in the next 20 years. Billions more are already homeless or living in slums. While the density of high-rise living cuts down on transportation and energy emissions, the carbon content of concrete and steel somewhat tempers the savings.

Looking at a California redwood, which can stand nearly 40 stories tall, it is not hard to imagine a wood structure reaching such heights. And its carbon profile is not just less than competing materials; it is potentially carbon negative. As the poet Bill Yakes wrote, "Trees are our lungs turned inside out." That is, they grow by drinking up carbon dioxide, exhaling oxygen in return. Every cubic meter of wood stores more than three quarters of a ton of carbon.

Canadian firm Michael Green Architecture just broke ground on what, at seven stories with plans to expand to 20, will be the tallest wood building in North America. Designers in Europe and Australia have also gone above wood's traditional three- or four-story limits. But in the U.S.—where code constraints, economics, and a social stigma prevent construction—the idea has been slower to catch on.

Since they helped set off a flurry of interest in the topic of tall wood construction about ten years ago, a pioneering few designers and engineers have seized on the potential of manufacturing breakthroughs to give one of the world's oldest construction materials new life. They say urbanization, population, and climate change are on course for a head-on collision that architects have a responsibility to help avert, and wood construction is how.

Seeds to buildings

When British architects Waugh Thistleton set out to build the Stadthaus building, now called the Graphite Apartments, in the east London borough of Hackney, they weren't stacking two-by-fours.

Apart from a reinforced concrete plinth and fiber-cement facade panels, the entire building is made from cross-laminated timber (CLT). Essentially huge wood sections that behave like shear walls, CLT panels were the first in a series of material advances that opened up design possibilities for tall timber. Manufacturers like KLH Massivholz in Austria, where 80 percent of CLT is still made, pile up sheets of wood at 90-degree angels and paste or glue them together into something resembling a jumbo piece of plywood.

"Our biggest job talking to code officials and the fire department was making sure they distinguished between stick-frame and CLT," said principal Andrew Waugh. "You're dealing with a more solid robust material. With a stick-frame system you're relying on the guy on site."

CLT is assembled in the factory, which cuts down on construction errors and time. The Graphite Apartments, a nine-story mixed-use building, was built in just under one year—months less than expected.





Facing page and above: Michael Green Architect designed the all timber Wood Innovation Design Center with a charred wood facade. It uses cross laminated timber and is designed for possible future expansion.

Below: Whitemore Road, a multi-story project also using cross-laminated timber, was designed by Waugh Thistelton.

A layer of drywall over the thick CLT panels helped the structure earn a fire resistance rating between 60 and 90 minutes, passing code. Heavy timber and cross-laminated timber actually have built-in fire protection; dense wood will burn slowly, charring instead of catching fire all at once. Part of bringing a wood building up to code is providing enough wood so that even after fire produces a "char laver," there is still enough left to support the structure.

On Green's forthcoming Wood Innovation Design Center in Vancouver, a pre-charred cedar exterior dramatically improved its fire rating.

Acoustics, another traditional failing of wood construction, is also heartier in CLT towers. An air gap, compressed insulation, and a floor slab totaling about 14 inches overall helped the Graphite Apartments meet stringent UK acoustics requirements.

CLT is not produced in the U.S. nor are newer iterations of highrise-ready timber panels, like laminated strand lumber (LSL) or laminated veneer lumber (LVL). But as more high-rises are built with wood, Waugh hopes his firm will find a U.S. client.

"The more you build with timber, the more you realize how steeped in concrete we really are," he said. "It's still a relatively conservative industry, the construction industry, but when contractors build one they want to build more."

Waugh built his own CLT home with three friends. He said the wood imparts an emotional value. "It's a beautiful place to live. You know you're living in a space captured by a natural material."

Timber towers

Michael Green, Waugh Thistleton, and several European firms—Berg | C.E. Møller Architects and Dinell Johansson have proposed a 34-story "ultra-modern residential high-rise building" for Stockholm-are the face of the timber tower movement, but they recently added a company

from the old guard of skyscraper design to their ranks: Skidmore, Owings & Merrill.

When SOM engineers first floated the idea of a 20-story wood tower, one partner's response wasn't the skepticism one might expect from a master of steeland-concrete structural systems. "Do 30," he reportedly told them.

"It's a high standard. We wanted to set a high benchmark," SOM's Bill Baker told AN. They chose the 1965 DeWitt-Chestnut Apartment Building in Chicago as their standard, the first building in the world to use the "framed tube" structural

system devised by SOM engineer Fazlur Khan

"We wanted to show not just that it was possible," said SOM's Benton Johnson, "but make it competitive with concrete."

The prototype isn't pure wood. A concrete core and joints mean the system uses about one quarter as much concrete as the actual Dewitt-Chestnut. Structural steel anchors the building at its base, using about 15 percent as much steel as a typical composite system.

SOM's report examined five schemes with varying amounts

to replicate the landmark building's structure. They focused on reducing the weight of the floors, where most of the material weight is contained. Wood high-rises already built in Europe, such as the Graphite Apartments in London, use a lot of load-bearing walls to hold up the structure. But that would limit the building owner's options for renters, Johnson said, as would the immovable columns placed throughout.

To make the Dewitt-Chestnut system work without drastically shrinking the floorplate or beefing up the structural system, SOM of timber, steel, and concrete, trying zeroed in on what engineers call the and beams. Without concrete,

boundary condition-its mathematical pressure point. To illustrate, Johnson built two stacks of tile samples and placed a ruler on top to span the distance between. He balanced a can of soda water on the ruler, the building's floor in this example. The ruler bowed beneath its weight, but its edges also flared up, making a slight u-shape. But with a few more tiles placed on each stack to pin down the ruler, it held its shape.

In his example, the ruler is a solid timber floor, while the tile stacks are reinforced concrete wall joints









Above and below: SOM's proposal for a 40-story timber tower with a concrete core is based on a structural system designed by Fazlur Kahn in 1965.

SOM's engineers determined the Dewitt-Chestnut would need custom 13.5-inch CLT panels to support the floorplate's core-towindow span. That would be too expensive and would use more material in just the floors than the whole of the original building. "It just started solving all these problems for us," Johnson said. "You have the concrete to hold it all together—basically all this timber coming together and concrete

sealing it at the joints." It would take about 12 million cubic yards of timber to build, the report estimated—less than one-hundredth of one percent of the annual North American timber harvest.

Scaling back

Even if engineers can solve these problems, there is still a stigma involved with tall wood structures. Antony Wood, executive director of the Council on Tall Buildings and Urban Habitat, counted timber towers among the "quiet revolutions" happening in tall building design.

"I think the fear of timber is that it's an organic material," he said. "It's not manufactured to provide a structural member like steel or concrete is."

Wood rots, so it must be kept out of the rain. SOM's system swaps wood for a steel frame at the building's base to prevent water damage during flooding.

Most critics worry about fire. Tall timber skeptics seized on a structural fire at the job site of a sixstory wood building in Richmond, British Columbia, in 2011. In the city just south of Vancouver, what would have been the first wood-frame six-story building in Canada burned to the ground on May 3. Steel companies were quick to blame the wood frame's flammability. But Canadian Wood **Council President Michael Giroux** pushed back, noting the construction team hadn't yet installed safety features, including fire sprinklers.

"To suggest that the outcome of the May 3 fire at the Remy project in Richmond would have been the same if the building had been fully completed, is not plausible," he wrote.

Even tall timber's champions concede the material isn't suitable for super-tall buildings. But they say building codes, which in many places restrict wood to only low-rise construction, isn't up to date with structural engineering advancements.

"It's time to reconvene and reconsider what we're doing," Waugh said. "We need to densify our cities to leave ground for agriculture and wildlife. Condensed cities are much more efficient places. But I don't think these Babelsized towers are the way."

And some go as far as to say the threat of climate change means wood high-rises are our only choice.

Wood world

In 2009, the government of British Columbia endorsed a "culture of wood," requiring designers of public buildings to prove they can not use wood before considering other materials. With millions of acres of forests in the U.S. and Canada devastated by mountain pine beetles, it was a prudent move for a province home to one of the world's busiest forestry sectors.

But if wood construction is going to take off on the scale envisioned by its pioneering architects, Michael Green said, the "wood first" policy will have to become "carbon first."

"We need to create incentives around climate change instead of seeing it all as a hindrance," he told *AN*. "Let all industries benefit it allows the concrete and steel industries to make their case. By no means is one exclusive of the other. Let's use all materials where it's most appropriate."

While at MGB (mcfarlane green biggar ARCHITECTURE + DESIGN), Green released an open source platform for wood tower construction—a structural system to engineer tall buildings 12, 20, or 30 stories high. Several iterations later, his wood-based structural systems have started a conversation



in Vancouver, where he is based. mind—not tr Green said the warmth of wood interiors and scaling back the height of buildings could help solve another problem of modern high-rise "wood first" construction: social sustainability. Whereas many residential skyscrapers are isolating, new typologies developed with wood in

mind—not traditional forms grafted
onto wood frames—could change
the mindset.novelty that ultimately built Waugh
Thistleton's Graphite Apartments.
At a cost of about \$2,200 per square

As with British Columbia's "wood first" policy, the UK's performance-based code has created an opportunity for timber construction, while U.S. code remains constrictive. But it wasn't novelty that ultimately built Waugh Thistleton's Graphite Apartments. At a cost of about \$2,200 per square foot, the building was 15 percent cheaper than if it had been made from concrete.

By 2050, concrete use is predicted to reach four times its 1990 level. And production of steel and **Below:** A proposal for a 34-story residential tower for Stockholm by Berg | C.F. Mollar Architects and Dinell Johansson.

concrete are on track to balloon, eclipsing advances in recycling and materials science that could shrink their carbon footprints.

"We need to really hit reboot on

Bottom: The architects believe that all wood interiors are more inviting than those in similar steel and concrete structures.

how we build environments," Green said. "As architects we owe it to ourselves to push these boundaries." CHRIS BENTLY IS AN'S MIDWEST EDITOR





WEDNESDAY 23

The Smart Move

American College of

Healthcare Architects-

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201 OCTOBER/NOVEMBER

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LECTURE

David Baker 6:30 p.m. UC Berkeley: College of Environmental Design 112 Wurster Hall 101 Barrow Ln. Berkeley ced.berkeley.edu

THURSDAY 24 LECTURE

UNCLAD: Architecture Lecture Series—Inaki Alday 6:00 p.m. PSU School of Architecture Shattuck Hall Annex 1914 SW Park Ave. Portland, OR pdx.edu/the-arts/architecture

FRIDAY 25 **LECTURE**

Infill Through Collaboration: Infill Cottages 12:00 p.m. AIA San Francisco 130 Sutter St. Suite 600 San Francisco aiasf.org

MORLEY

SATURDAY 26 EXHIBITION OPENING

New West Coast Design 2 Museum of Craft and Design 2569 Third St., San Francsico sfmcd.org

MONDAY 28 SYMPOSIUM Imagining the Future of

Urban Innovation 6:00 p.m. SPUR Urban Center 654 Mission St., San Francisco spur.org

WEDNESDAY 30

WORKSHOP LEED Green Building Training 475 Brannan St., San Francisco aiasf.org

LECTURE

Tom Wiscombe The Status of Subdivisions 7:00 p.m. AIA Los Angeles W.M. Keck Lecture Hall SCI-ARC 960 East Third St., Los Angeles aialosangeles.org

FRIDAY 1 LECTURE **Christopher Hawthorne: A** Framework for Judgement-**Criticism in Architecture and** the Visual Arts 6:30 p.m. Woodbury University, Main Lecture Space 2212 Main St., San Diego sdarchitecture.org

TUESDAY 5 EVENT AIA LA & DCP's

Urban Design Studio Working Together to Improve Los Angeles . 12:00 p.m. AIA Los Angeles Los Angeles City Hall, Conference Room 721 200 North Spring St. Los Angeles aialosangeles.org

WEDNESDAY 6 CONFERENCES

Traditional Building Series: Los Angeles AIA Los Angeles 743 South Lucerne Blvd. Los Angeles aialosangeles.org

Design, Thinking & Creativity: **Envisioning the Next** Generation of Learning Environments AIA San Francisco 130 Sutter St. Suite 600 San Francisco aiasf.org

LECTURE

Vishaan Chakrabarti 6:30 p.m. UC Berkeley: College of Environmental Design 112 Wurster Hall 101 Barrow Ln. Berkeley, CA ced.berkeley.edu

TUESDAY 12 SUMPOSIUM Moving Suburbia 12:30 p.m. SPUR San Jose 76 South First St.

San Jose, CA spur.org WEDNESDAY 13

LECTURE **Bijoy Jain** 6:30 p.m. UC Berkeley: College of Environmental Design 112 Wurster Hall 101 Barrow In. Berkeley, CA ced.berkeley.edu

THURSDAY 14 SUMPOSIUM Learning from

Downtown Development Trends 12:30 p.m. SPUR San Jose 76 South First St. San Jose, CA www.spur.org

WEDNESDAY 20 LECTURE Neeraj Bhatia: Formal Relevance

6:30 p.m. UC Berkeley: College of Environmental Design 112 Wurster Hall 101 Barrow Ln. Berkeley, CA ced.berkeley.edu



Julius Shulman Institute 7500 Glenoaks Boulevard, Burbank, CA Through November 1

Beyond the Assignment celebrates the work of ten of today's leading architectural photographers in the United States who draw inspiration from their image-making predecessors, such as Julius Shulman and Ezra Stoller. The exhibition, curated by Bilyana Dimitrova, is being showcased at the Woodbury University Hollywood Gallery, and will be running from October 5 to November 1. Our experience of architecture is so often shaped by the photographers who document it. These photographers move "beyond the assignment," help ing to immortalize and define architecture and the built environment. Beyond the Assignment pays homage to this fact, casting a spotlight on an art form of great power that is too often overlooked. Featured photographers include Peter Aaron, Bilyana Dimitrova, Joe Fletcher, Timothy Hursley, Alan Karchmer, Jon Miller/Hedrich Blessing, Tim Street-Porter, Undine Prohl, Paul Warchol, and Lara Swimmer.

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12:00 p.m. AIA San Francisco 130 Sutter St. Suite 600 San Francisco



"Architecturally I am satisfied—it is a thoroughbred-and will either attract people-or repulse themmy fate is settled-one way or other." R.M. Schindler in letter to Pauline G. Schindler, 1922

Written by Robert Sweeney, president of Friends of the Schindler House. and Judith Sheine, head of the department of architecture at the University of Oregon, Schindler, Kings Road, and Southern California Modernism makes for a simple, elegant, and sociologically stimulating account of Schindler's first independent project. While the house itself is wonderfully documented in a compact arrangement of essays, photographs (by Timothy Sakamoto), drawings and letters, it is the unfolding of Schindler's complex evolution as an activist engaged in Space Architecture that suggests that the home itself can be conceived as a vessel of collaboration and social

change. The somewhat complicated reception of the Kings Road house speaks to a fundamental difficulty in identifying the project's aesthetic allegiances and its placement in history, suggesting that it may not only be an original work, but also the frontrunner of what has become a contemporary architectural paradigm indicative of intellectual life in Southern California

Mark Mack, co-founder and former editor of Archetype Magazine, provides a very brief introduction that sets up the profile of Kings humanism" and "spatial looseness" by "extraordinary people floating through and residing within." Mack goes on to further characterize the house as a "classless and liberated social arrangement of rooms in a natural landscape, where rooms have no labels, like 'bedroom' or 'living room,' instead only noting the occupant, the human, and his

or her relationship of goodwill with others sharing the world." Though its many innovations may be reduced to primal functionality and the seamless integration of nature and shelter, the cultural implication of the house at Kings Road anticipates the "optimistic societal drift" of the 1960s. Mack goes on to establish Schindler's aesthetic affinity with Archigram and Superstudio. His most important point, however, involves the "negotiated collaboration" between Schindler and his wife Pauline, who primitive life." Nevertheless, the Road as an experiment in "Bolshevik he describes as a "socially conscious Schindlers were deemed Socialist community activist." It was their that is as interesting as its occupancy shared goal to create an environment of "serious intellectual exchange" that was free from "exploitative and capitalistic reality." The home itself and its genesis was, in so much, a labor of love that grew out of a collaborative, romantic condition and a political position that could be considered Left Wing or radical. A brief text by Sweeney

Road.

and Sheine touches on this radical quality in terms of the project's early reception, publication challenges and the home's "incomprehensible" appearance, which ultimately grew out of Schindler's spin on the ideas of Otto Wagner, Adolf Loos, and Frank Lloyd Wright.

Sweeney follows with an essay that illuminates Schindler's background in Vienna, describes his early apprenticeship with Hans Mayr and Theodor Mayer, discloses the influence of Loos, and highlights the impact Wright's Wasmuth Portfolios (a two-volume folio of 100 lithographs published in 1910) had on him. This nexus of influences and mood," its performance was inspired Schindler to make a move to Chicago, where he began working with Ottenheimer, Stern, and Reichert. We learn from Sweeney that Schindler's correspondence with Frank Lloyd Wright during this time proved strategic. In 1917, Schindler went to work for Wright in a senior capacity-he ran the office in Wright's absence and doubled for him "with clients who wanted Wright." Sweeney does a thorough job at clarifying Schindler's relationship with Wright and charting ever-maturing flora and fauna, his professional transitions that led up to his marriage. Wright, it appears, made as much an impression on R.M. as he did on Pauline. There appears to be an inherent contradiction in her indulgence in Taliesin and her quest to lead a "simple and and claimed to be Communists.

The concept of a "communal lifestyle" would feed into the ideology of Kings Road, where there is clearly a governing economic determinant at work as early as the project's siting in the flatlands, between Hollywood and Beverly Hills. Sweeney gracefully handles Schindler's history with Wright, the marriage to Pauline, their move to

Exterior of Schindler's house on Kings California, project planning schemes, innovative technologies employed during construction, project completion, and shortcomings. The Sweeney essay is visually supported by a delicate watercolor perspective produced by Schindler (very much in the style of Jugendstil), construction photos that document the "tilt-up" cast concrete wall construction, drawings (plans, elevations, typical details), and archival photos of the house taken upon its completion in 1922. According to Sweeney, from the beginning, "the house served as a salon." Based on shortcomings, it would seem that while Kings Road remains significant in its treatment of "space, climate, light, questionable from the beginning. As a result, as representative of the tenets of a presumably distinctive, Southern California architecture, one must closely evaluate the terms of the vernacular Schindler's house proposes.

> The book evolves into a prosephotographic interlude in which Sakamoto's images provide the greatest insight into the original intention of the Schindlers' home, and what it has become: set within carefully manicured to some higher specification, a grown-in master piece with soaring, cantilevered roof lines. These photographs, in color and taken from early morning to dusk, describe the vernacular succinctly. From them one deduces the house's asymmetrical planning and an integral fluidity in which clerestory windows, sliding doors and walls, full-height glass partitions, ample overhangs, and a juxtaposition of materials (redwood, mahogany, concrete, insulate) produce an overarching sense of horizontality and *flatness*. Slit windows in R.M.'s studio articulate a practical response to solar position as well as a certain monasticism that is continued on page 20 pervasive

IMAGINE THERE'S NO COUNTRIES

By Vishaan Chakrabarti Metropolis Books, \$29.95

Seemingly everywhere, all the time, Vishaan Chakrabarti delivers a timely, or well-coordinated, rally cry to vanguish exurbs and even suburbs in pursuit of the hyperdensification of urban centers as the route to a more sustainable future-environmentally, economically, and socially. In his new book, Chakrabarti supports this argument with 250 pages of well-written,

though slightly redundant, prose and clear illustrations. Redundancy here is not a bad thing because many of his basic claims seem to have gone unheeded for decades to disastrous and steadily worsening outcomes.

Part info graphic, part manifesto, and part plea, A Country of Cities grows from a series of articles Chakrabarti began writing in 2009

for Urban Omnibus, the Architectural League of New York's website dedicated to urbanism. Collected here the missives lose none of their impact, relevance, or timeliness in urging for a densification of American cities

Much of Chakrabarti's argument comes down to the densification and intertwining of living, working, infrastructure, and transportation. Currently the earth's population of 7 billion people could fit in the land area of Texas at 25 dwelling units per acre, still under the economic threshold to develop subway or rail lines. In the U.S., 3 percent of the land-i.e. large citiesproduces 85 percent of the GDP while consuming less energy per capita than suburban townships.

In order to get beyond this current malaise of overstretched infrastructure and greenhouse

gasses, A Country of Cities argues for hyperdensification in which centers of population are concentrated at minimally 30 housing units per acre in order to be able to provide a tax base for public transportation and walkable mixed-use neighborhoods.

The book grows out of the presupposition that the nation would choose to live more densely. Maybe this is where Chakrabarti's manifesto falls short-in a democracy politicians cannot curb so easily what people do not want to change. "Despite all the changes politicians promise, reforming our sprawling, gluttonous lifestyle is never among them," Chakrabarti points out.

After World War II, suburbanization began whittling away in earnest at the U.S.'s pro-urban stance. Vehicle and

fuel manufacturers lobbied against mass transit. The National Housing Act of 1934 reduced depression-era foreclosures and promoted continued on page 20



20

EVIEW



RADICAL DOMESTICITY continued from page 19 throughout. Wright's preoccupation with Japanese works left an unmistakable impression on Schindler.

Sheine's essay, titled "Pre-Everybody," fights to establish Kings Road as a trendsetter that influenced Wright, Neutra, Gregory Ain, Harwell Hamilton Harris and Raphael Soriano, in spite of the fact that it remains, to a degree, a mystic provocation. Sheine emphasizes Schindler's conscious attempts to integrate theory and practice in his work. Where Sweeney's essay provides general background, it is clear that Sheine's agenda involves the demystification of Kings Road. It is from Sheine that we begin to see the house in a broader perspective, and we gain a breakdown of the theoretical underpinnings that suggest that Kings Road was in fact a physical manifestation of Schindler's 1912 manifesto entitled, Modern Architecture: A Program. Sheine implies that while materiality and structure are overly expressed in Kings Road, it is their ability to define space that is of higher value, and combined with "the design of interior space and its connection of outside spaces and views," there is

Inside Schindler's King's Road House.

formed a signature of sorts for the vernacular. Sectional complexity in Schindler's work and a tendency to develop the site plan along a diagonal axis would also form the basis of the architect's subsequent designs. As Sheine unpacks the theory, she inhabits other projects and their spatial patterns.

Still, upon completion of Sheine's essay, one is left to contemplate those aspects of Kings Road that correlate Modernism. as well as those that qualify a distinctive Southern Californian tendency. If we place the discussion in the context of character, we could say that there are identifiable traits: a fundamental indoor-outdoor design strategy based on climate response, the incorporation of cross-ventilation, the use of overhangs to produce shade, extensive use of natural light by way of sectional complexity and clerestory windows, threedimensional modularity, prefabricated structural elements, use of local materials, expansive areas of glass, movable partitions, flat roofs, the integration of architecture and landscape, a horizontal datum, and single-storied, dynamic plans, oriented to views. Beyond formality, it is the political position of Kings Road that holds together its syncretism. Its streams of logic and unresolved ending, in the end more like Modernist poetry, clearly register leaps in time. Sweeney and Sheine, in their respective essays, mirror the Schindlers enthusiasm in this highly recommended, collaborative romance.

T.A. HORTON IS A REGULAR CONTRIBUTOR TO AN.

IMAGINE THERE'S NO COUNTRIES

continued from page 19 affordable mortgages for single-family homes. The Federal Highway Act of 1956 funded highways out of urban centers. A perfect storm for the rise of suburbs—a tab the government charged and citizens continue to pay. Without multiple nodes of density,

the U.S. loses out on the transit-oriented development made possible with increased density around train stations through more housing, cultural, retail, and commercial properties—think New York, London, Tokyo, Hong Kong, and increasingly Beijing and Shanghai, and Europe on a grander scale. Cities are dense activity centers connected by high-speed rail with open land between land for farming and recreation, not endless suburban sprawl.

The second half of the book provides a road map of possibilities in creating hyperdense communities by overcoming "contextual zoning" and planning for the future, not merely meeting the present. This includes infrastructure—transit and utilities, but also parks, health care, cultural venues, a lively street life with shops and pedestrian amenities-things that support a quality of life. Chakrabarti, who is a partner at SHoP Architects, illustrates these points with such examples as OMA's Seattle Public Library, Morphosis' Perot Museum in Dallas, and a number of SHoP projects, including the Atlantic Yardsone of the most important redevelopment projects." SHoP also provides illustrations that appear every other page to provide a sense of scale to the relative quantities of energy usage, tax dollars spent for

infrastructure, time and fuel spent commuting, or flow charts of capital, for example.

Chakrabarti makes it sound so easy. By diverting funds from mortgage interest deduction to affordable urban housing and from overextended and underutilized infrastructure to the American Smart Infrastructure Act, aggregated tax bases will support educational and cultural programs that breed innovation and opportunity. The hardest part is getting both politicians and people to buy in and to change their views. By Chakrabarti's calculations it is nothing short of a holistic policy reform, but the results will take us less time to achieve than it took to get this current malaise.

Chakrabarti summarizes by asking readers to imagine a global network of environmental, economically viable, diverse cities governed by concerns of today's citizens. It is utopian in outlook, but "everything should be on the table" at this moment of national crisis. However, I cannot help but recall the opening scene of last year's cinema flop Judge Dredd, based on the wonderful comic book of the same name. As the film opens and pans across a barren wasted landscape, Mega-City One comes into view-a hyperdense city with some living in tower blocks of 50,000-plus inhabitants that operate as city-states, crime havens, and urban oases. In Chakrabarti's call to arms, I can't help but think of John Lennon: "You may say I'm a dreamer / But I'm not the only one.' JAMES WAY IS A FREQUENT CONTRIBUTOR TO AN.

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This summer, architectural historian Wim de Wit put on the largest architecture show in the history of the Getty Center. Overdrive: L.A. Constructs the Future, 1940–1990, had more than 400 objects on display, covering just about every name-brand and not-so-name brand architect and trend. From Frank Gehry to Armet & Davis; from Googie to industrial gigantism, the show echoed through the city in unexpected ways. Not least, in helping to put the subject of architecture before a wide, and inquisitive audience. architecture, and somebody

After 20 years as the director of architecture and contemporary art at the Getty Research Institute (GRI), de Wit is leaving Los Angeles for San Francisco, taking a curator's post at Stanford's Cantor Arts Center. During his extensive tenure, he oversaw the vast expansion of an architectural archive that now houses papers, drawings, and models, from Aldo Rossi, Philip Johnson, Daniel Libeskind, Peter Eisenman, the Bauhaus, and Ray Kappe.

AN contributor Greg Goldin caught up with de Wit recently, the 17 hour days of Overdrive seemingly a chimera of lapsed memory. In the wake of the massive show, de Wit wanted to clarify his 20-year mission which, he said, was not exhibitions. His job was to acquire architecture archives and preserve them for research. Hardly the kind of quest that puts a man in the spotlight. He will remain a consultant at the GRI, and he still speaks in the present-and future-tense, as if he were contemplating his latest acquisition.

AN: After Overdrive, I suppose everyone misinterprets, in retrospect, what it actually is that you did at the GRI?

WD: When I first came to the Getty we couldn't even talk about exhibitions. Of course, that changed the minute we came up here [to Brentwood] and had a real gallery. Still, it's always first: How will it be used by researchers? And, of course, you don't know how it's going to be

used. And somebody uses it in a context that you're like, 'Oh, wow, I never thought about that.' Institute, which was called the That's the best.

So, you're a collector first and foremost. Does this mean you hoard? Why take one set of papers or models and not another? Actually, we reject more than we accept. For example, there are a number of California

architects who do similar work. So if we already have this particular architect who does one kind of residential or public offers material that is, basically, the same work, then we'll say we have that already. Of course, there's always a little bit of stuff in there that we may be able to learn something different from. But we also have to think about our space, and how much it costs to catalog, and how much to store forever, because these things will be here forever, whatever that means, and nobody interesting materials that can imagine that, what it is, but it will be, hopefully, thousands of years. Then we say, "We don't need that."

Okay, at the other end, I'm sure there are things you covet but don't get.

Those things are painful. In general, they come with a purchase price. And sometimes vou just can't come to an agreement. At some point you sav, "Sorry, we can't afford it, and nobody should pay that much for this particular drawing."

Do you feel like, as we sit here now, there are holes in the collection? Do you say to yourself, 'Damn, that should have made it here no matter the price." No. Never. There are, indeed. things that I've lost, and that went to other collections. I don't want to name names.

You've got to name some names. Well, let's think. There must be something. [He maintains his silence.1

Is something from a Southern California architect going to have more weight within your overall collection?



Well, that's an interesting question because the Getty Research Getty Center for the History of Art and the Humanities, originally only focused on Europe. They did not immediately want to make people too nervous about going to buy anything that would be for sale here right around the corner.

Because it was perceived that the Getty had all this money, and suddenly the price of everything would go up. Uh-huh.

So what is the core strength of the collection you've assembled? Early twentieth century, especially European Modernism. Bauhaus, students of the Bauhaus-very important material. Also Italian Futurism, German Modernism, French materials, that's all incredibly strong. And then we have document the history of building types, for example.

At some point the emphasis shifted?

The start was the Julius Shulman archive.

That came before you acquired the John Lautner archives?

Yes. There had been conversations off and on since the 1980s with Shulman. Around 2000 we really become serious about it, and in 2004 it all shipped to us. Lautner was three years later. In between was Pierre Koenig. That archive was when Mrs. Koenig heard about the Julius archive, she came to us and said, "Well, what about Pierre's?" That was 2006. And then, from there, [it grew] verv quickly.

How do you distinguish between good and important work and not-so-good, not-so-important?

I'm one of those architectural historians who thinks that sometimes not-so-important stuff is also important to look at. Like Edward Durell Stone. Nobody's trying to say that his Von KleinSmid Center at USC is the best building in town. But we put it in Overdrive. His archive I saw it was in a wooden shed

Far left: Pierre Koenig, Case Study House No. 21; Left: Wim de Wit

is in Arkansas, and that's where it should stay. But [if it were available] I think I could defend the acquisition. I really could. He had an office in Palo Alto and he had an impact on the built environment of Los Angeles. Not everybody thinks about collecting architecture that way. Curators might say, "I only want to go for the best or for who changed things." That's one way

of looking at it. I would not want to limit myself that way.

We're also not in a position to know how we'll understand things over time. Absolutely.

Los Angeles itself is weighing this kind of thing right now, with LACMA proposing to demolish the William Pereira buildings while leaving the Bruce Goff standing. People are fighting to preserve Pereira and no one even mentions Goff, one way or the other. They don't see Goff as being in the Pantheon of... But he is going to be, like John Lautner. Lautner went through that phase, and people will come back to Bruce Goff.

Overdrive was a huge exhibit, occupying a huge gallery. Normally you work in a very small gallery space. Do you have When will the show open? a preference for how you work? I could not immediately do an exhibition like that again. It took three and a half years. And you have to keep the whole exhibition in your head! At the same time, you are working on the catalog... whenever there was a deadline for the checklist there was also a deadline for the book

As you reflect on nearly two you've put something into the genetic code of this institution? I think I've made the architecture collection of the Getty known to the world. Especially through the California collection, although it will be a long time before we can compete with U.C. Santa Barbara, because they have such important materials there.

Well (longtime UCSB archivist) David Gebhard had a big head start.

Yeah, he was there in 1950-something

And I don't think anybody wanted it. Either put it into a dumpster or give it to Gebhard. And he had [the collection] in his garage. And the first time

somewhere on the Santa Barbara campus. It was all in brown paper. All the things you're not supposed to do, he did. But at least he preserved them. And the drawings did survive.

You're headed north, to Stanford. What will you do there?

I'm going to be adjunct curator at the Cantor Arts Center. I'm working on an exhibition about the International Design Conference in Aspen. Six years ago I acquired the archive of IDCA when it died, so to say. It's a wonderful archive with incredible information about all the debates that were going on in the design world between 1951 and 2004, 54 incredibly important years. It's very difficult to make an exhibition about a conference, because it's words, but the archive has lots of great graphic design: programs, posters, invitations, all beautifully designed, so you can work with that.

So it's a bit like leafing through Arts & Architecture

Yeah, but I want to show the connection between the word and the design. And learn from that. For instance, I spoke to Ray and Shelly Kappe recently, and they said, "Oh, we went to the 1972 conference, and that's where Richard Saul Wurman was the chairman of that particular conference, it was about education, and that inspired us a lot for how to start SCI-Arc." That was an amazing piece of news.

2016.

Will you miss Los Angeles, and the kind friction of this place versus the kind of suburban and academic setting of Palo Alto? Yes, I think I will. It's kind of strange, having worked now for these four years [just] on Los Angeles, starting to have the feeling that I understand the city a bit, and there's still decades at the Getty, do you think so much more to be understood, and to leave-that's kind of a strange thing.

I'll bet. Because I'm not sure anybody understands this place, and I think that's why we all stick around. Because we keep searching for some way to get a grasp on it.

Uh-huh, yeah. And I've done it now several times in my life. When I was still in Holland, I worked on Dutch architecture. When I came to the United States, I was doing an exhibition at the Cooper-Hewitt about this Dutch group of architects. Then I went to the Chicago Historical Society to work on Chicago architecture. Then I came here. I've done this now a few times. I'm not going to worry this time around.

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Once again we're staring at some thrillingly visionary schemes for the metropolis, devised by some of its most creative people. This wave, if completed, could begin to re-connect the dark fissures—from freeways to concrete channels—that were driven into the heart of the city over the last century.

These include plans to restore the natural habitat of the Los Angeles River, which the Army Corps of Engineers recently endorsed, albeit suggesting the least ambitious option; the barely breathing Grand Avenue Project, which would bring retail and housing into the stilllifeless, although architecturally rich, spine of the city; a new master plan for Union Station, which has for years been marooned behind a wall of multi-lane roads; new plans to turn dozens of thoroughfares into "Great Streets," containing pedestrian and bike-friendly design; and several freeway cap parks, which are just beginning to move their way through environmental reports and fundraising.

All of these plans are far from becoming reality, and none will be easy to implement. The river plan, for instance, depends on hundreds of millions in federal funds not to mention support from a woefully inept congress. The others, too, will require rich investments and the navigation of myriad agencies and regulations. But they are vitally important to the health of our city. LA, as always, has the potential to become a truly great world metropolis, but thus far that potential has yet to be realized. While New York completely rebuilds its waterfront, Boston buries highways in favor of parks, and San Francisco transforms part of its Central Freeway into bustling Octavia Boulevard, Los Angeles is sitting in limbo, indecisive on which way to move.

Any major game-changing project is not easy. Disney Hall took almost 15 years to realize. The Third Street promenade in Santa Monica took more than a decade. These kinds of projects require more than just money. They require will. It's this will that Los Angeles often seems to lack. These kinds of projects—as well as precarious architecture schemes like Frank Gehry's and Rem Koolhaas' proposed buildings in Santa Monica—need you to provide that will. Get to a rally to demand the most ambitious alternative for the LA River. Tell Related that you won't settle for a watered down plan by Robert Stern for Grand Avenue. Get your hands dirty at meetings for Union Station. If you don't show up, the opponents certainly will.

Sure we've got other things, from an urban point of view, to worry about besides big projects. Our zoning is still woefully outdated and our bureaucracy still way too slow and impenetrable. But important projects don't just transform the cityscape, they bring about more widespread change, raising expectations about design and innovation. Besides an unbelievable talent base, we have a city that is not yet fully formed. This is the chance to make Los Angeles what it really can and should be. **SAM LUBELL**



UNVEILED

THE BLOC For three decades, Macy's Plaza in Downtown Los Angeles was a

chic address for shopping and dining. But in the past decade it experienced a significant decline. Originally designed by Charles Luckman, the complex will be receiving a complete renovation slated for completion in 2015. Helmed by developer Wayne Ratkovich, it will be rechristened "The Bloc."

"I think this property has the opportunity to be the heart of downtown L.A., the center point," Ratkovich told GlobeSt.com. The complaint of many who visit the current building is that it reflects the fortress-like aesthetic emblematic of the 1970s mall. Several design strategies have been deployed by architects Johnson Fain to remake it into a more welcoming atmosphere, including removing the atrium roof, installing a sunlit public plaza, removing the existing tiled courtyard, and replacing the intimidating brick wall with shop windows, outdoor dining areas, and new entryways for pedestrians and cars. Studio 111 is responsible for the retail design, McCartan will be renovating the Sheraton hotel, Selbert Perkins Design will be designing signage, and EPT Design will oversee landscape and streetscape strategies. **SHERIN WING**

Architect: Johnson Fain Location: Downtown Los Angeles Client: Wayne Ratkovich Completion: 2015

WATERSHED MOMENT continued from

front page Alternative 13, a \$442 million suite of projects that would represent a smaller investment than Alternative 16 (\$757 million) and Alternative 20 (\$1.04 billion). Advocates for the river, still in the process of formulating a coordinated response to the report, overwhelmingly prefer Alternative 20.

Among the proposals of Alternative 13 is the ecological restoration of Taylor Yards, located between the 2 and 110 freeways. There the Army Corps would widen the river's natural bottom by about 300 feet and allow it to reconnect with its flood plain, creating a wetland. The project would also built a gradual riparian slope along 1,000 feet of the river and create a small terraced area at the project's downstream end. Also included is the removal of concrete from the riverbed along a halfmile on the Arroyo Seco before its confluence with the LA River, along with riverbanks restructured to support the vegetation.

Alternative 20 would restore this stretch and also tack on a "full restoration" of the 125-acre Piggyback Yard, a rail yard currently owned by the Union Pacific Railroad. There the Army Corps would remove concrete from .75 miles of the river and terrace the riverbank. Alternative 20 would also restore the river's confluence with the Verdugo Wash further upstream, an area currently blanketed by freeways and industrial facilities.

The Army Corps is recommending Alternative 13 because, it says, it delivers the highest value in habitat restoration. But Axt acknowledges why advocates prefer Alternative 20, which would pull more concrete from the river: "People are really excited about the idea of reshaping the concrete—opening habitat and public access." In late September, supporters held a rally for Alternative 20, while LA Mayor Eric Garcetti's office is circulating a petition in favor of the option.

Regardless of which alternative is chosen River advocates are calling the Army Corps' report a historic opportunity. "This is what we've been dreaming of for 25 years," said Alejandro Ortiz, chairman of the board of the non-profit Friends Of the Los Angeles River (FoLAR) and principal of Alejandro Ortiz Architects.

Ortiz believes that the habitat restoration proposed by the report will make the city a more beautiful and desirable place to live and work. Still he's clear that Alternative 20 includes the projects with the most powerful potential benefit to the city: "There's no question that the most critical site on the entire river is Piggyback Yard."

The future of the river must still be debated in Washington. The current draft report should be finalized early in 2014, after a 45-day public comment period. Then the executive leadership for the Army Corps and the Office of Management and Budget will review the report before Congress can authorize construction in the Water Resources Development Act (WRDA), currently in committee. Funding for construction will also require a separate act of Congress. The most recent WRDA bills passed in 2000 and 2007.

"We don't want to miss the window of opportunity," said Axt. Congress has, in the past, supported local goals to revitalize the river, mandating in the 2007 WRDA that the Army Corps develop its current report consistently with the goals of the city's 2007 Los Angeles River Revitalization Master Plan. JAMES BRASUELL S

EDITOR

EAVESDROP> THE

If there's one thing that architecture needs, it is Kanye West. Luckily that problem is being taken care of. In an interview on BBC Radio, West discussed how he wants to expand his creative reach beyond music and fashion (he has produced his own line of shoes and women's wear, if you were wondering) into design and architecture. "I make music but I shouldn't be limited to one place of creativity," said West, who also noted, "I hang around architects mostly... People that wanna make things as dope as possible." Besides hanging with architects, West has worked on his tour sets with designer Es Devlin, and plans to launch a new design company called Donda. He'll be hiring a team of architects to work with him, so start searching the job boards if you're interested.

MITT'S COMING TO TOWN

California Republicans (yes, there are a few, we think), your leader has arrived. After a multiyear battle, Mitt Romney has finally gotten permission to build an 11,000-square-foot mansion on the beach in La Jolla. Although it was approved in 2008 by the California Coastal Commission, neighbors were able to stymie the project-questioning whether it exceeded square footage allowances-until commissioners upheld their approval. According to the Los Angeles Times, the home is more than four times larger than the median house in the area. It's proof that Mitt truly loves the earth. And exploiting resources on top of it. SEND EXTENDED RANTS AND MORMON UNDERWEAR TO EAVESDROP@ARCHPAPER.COM



Back in 2004 it seemed like Downtown Los Angeles would be aetting one of the largest developments in the city's history: the \$1.8 billion, 3.8 million-squarefoot Grand Avenue Project. Overseen by a city/county organization called the Grand Avenue Authority and developed by the Related Companies, the megaproject proposed to insert residential, retail, hotel, and park spaces into the city's long-struggling core.

By late September, after years of delay, it seemed like that dream was dead. The city/county agency overseeing the project, the Grand Avenue Authority, voted unanimously to reject Related's significantly scaled down new plans, now put together now by Gensler and Robert A.M. Stern, after Gehry's original plans were deemed too expansive, and expensive.

"There's nothing there that lends itself in any aspect to a design that promotes any kind of pedestrian activity, any street activity

or anything," said Grand Avenue Authority chair Gloria Molina of the new proposal, according to the Los Angeles Times.

But on September 30, the authority voted to give the developer a four-month extension to adjust the plans. And while Related won't comment on the project, according to Gehry, the Pritzker Prize-winning architect could be back in the mix.

"I think I will," said Gehry, of his status on the project at a recent discussion sponsored by local radio station KCRW at his Walt Disney Concert Hall. "If I'm not, Eli (Broad, the philanthropist who has pushed for much of Grand Avenue's development) will do something about it." Molina suggested that she would support Gehry's return to the project. "I know he can deliver a product that will be a tribute to Los Angeles," she told KCRW.

Gehry added that the delay, and the subsequent changes in scope, could

improve his original design, which was catered to the very rich before the economic downturn. "It may not be like Rodeo Drive. but it may be a better fit for the area."

AURAN'

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OPEN>

The strange, empty streetscape around the huge project could also see much-needed improvements. Gehry has long pushed for such changes near his concert hall, most of them rebuffed by various city bureaucracies. The Broad. Eli Broad's new art museum next to Disney, will be getting a large new park to its south, and Broad said at the KCRW event that sidewalks near the area would be widened.

It is still unclear if the Grand Avenue Project will ever move forward. The only sure things at this point for the project are the popular 16-acre Grand Park, across from The Music Center, and Arquitectonica's 19-story residential tower, just south of The Broad, which broke ground several months ago. SL



Perched over the Third Street Promenade in Santa Monica, Redwood Grille, designed by architect Stephen Francis Jones, seamlessly navigates the challenges of being loud but understated and high tech but natural.

Three large sail-like structures are mounted above the patio and dramatically illuminated from below, with bird-of-paradise plants casting shadows. Inside the long, narrow structure the firm extended the bar toward the dining area, which is enlivened by glazed floor-toceiling wine displays and by a curtain of silver metal chains backed by mirrors. The composition reproduces the flickering light of a Redwood forest, explained Jones. More nods to Redwood: the 22-foot-long communal table, which is a redwood tree sliced down the middle, hand-hewn walnut floors, leather booths, and walnut tables si



NEWS 06



STAR WARS continued from front page National Park Service, manages the parklands. Over 800 public, residential, and commercial buildings sit in the Presidio, a former military base that closed in 1996. The Presidio Trust authored strict planning guidelines to ensure historic and environmental preservation.

Architecture firm WRNS Studio and consulting firm Chora proposed The Bridge/ Sustainability Institute. They want to give visitors an opportunity to explore sustainability on a mixed-use 140,000-square-foot site. The plan would feature rotating exhibits on nature and science. The team also proposed a hybrid market and cafe

as well as public gathering spaces to provide views of the water, the Golden Gate Bridge, neighboring bluffs, and the city. "Situating the Bridge on this threshold site will be a powerful statement about what our National Parks can do to inspire a deep respect for cultural richness, social justice and environmental stewardship,"

said Jeff Warner, founding partner of WRNS Studio. The design weaves connections between natural and manmade environments, added Warner. For instance pathways will flow under and through the building and its landscaped spaces.

Another proposal, led by Urban Design Group and Cheryl Barton for filmmaker George Lucas, presents a more traditional design approach. Echoing the region's historic architecture, a Beaux-Arts inspired museum would house exhibits and programs on visual media, including illustrations and digital works from Lucas's personal collection. The two-story, 97,000-square-foot museum would also include a lecture hall, theater, cafe, and gift shop.

A third team, with design by EHDD, posited the merits of keeping most of the site as open space. In "Presidio Exchange" (dubbed "PX"), the Golden Gate National Parks Conservancy emphasized the importance of engaging with the history of the Presidio and the region. A 97,000-square-foot facility built in two phases would include a commons area, a picnic pavilion, and an outdoor amphitheater. A central element is the Living Rooman X shaped, two-story public meeting hub uniting a multifunctional room, a cafe and retail shop, residency programs, and an event venue. Expansive floor-toceiling glazing would give visitors the feeling of being immersed in the landscape. The plan will repurpose 25,000 square feet of the former commissary building into a flexible program space.

A public board meeting discussing the project is scheduled for October 24. The Presidio Trust will announce the winning proposal in late fall. ARIEL ROSENSTOCK

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WILSHIRE BOULEVARD TEMPLE COMPLETES STUNNING RESTORATION

GOD IN THE DETAILS

more of the city's historic icons moved to a new facility on portfolio include the Griffith Observatory, City Hall, the Wiltern Theater, the Bradbury Building, Frank Lloyd Wright's Hollyhock House, and Dodger Stadium, to name just a few.

And still none seem quite as spectacular as the newlyrenovated Wilshire Boulevard Temple. After a two-year renovation, the ornate Byzantine/ Moorish/Romanesque synagogue in the city's mid-Wilshire district sparkles. Built in 1929 the temple

had never had a renovation

No architect in LA has mended. When much of its congregation than Brenda Levin. Gems in her the city's west side in 1988 the while the building's copper deterioration progressed faster. outer dome was repaired. The Many wanted to stop investing stained glass inside the stone in the temple altogether, but luckily the synagogue's Senior Rabbi, Steven Leder, pushed hard for a new campus plan that included fixing up their original house of worship. In 2009 Levin and Associates with a team that included Matt Construction, began the process. with construction beginning in 2011. The synagogue is still undergoing a capital campaign, which has thus far raised \$123 million, to pay for the

\$50 million renovation and the support the sheer walls, the larger master plan.

"A lot of people think a renovation means a new coat of paint," said Levin. Oh how wrong they are. Basically every surface in the temple was touched, she added. Detailing everything that was fixed up is like reciting a laundry list, so it's she said. "It's always five laybest to observe what needed the most work

That includes the building's suspect sheer walls, its interior plaster, its giant and spectacular coffered dome, its rose window, and its sanctuary murals by famous Hollywood artist Hugo Ballin. The interior dome's plaster surrounds were either cleaned or replicated then repainted rosary window was removed, taken apart, cleaned, repaired, and re-leaded. The murals were painstakingly touched up, with new paint made slightly lighter to differentiate it from original work. On the building's exterior, marble bands, which had calcified, were repaired and honed, while the marble base was replaced. Detailed cast stone and concrete was repaired and reinforced Carbon fiber helps

columns, and the roof.

Over the course of the project the giant sanctuary was filled with a ten-story scaffold, which Levin recalls standing on top of to make sure that colors and paint were just right "There's never just one color, ers mashed together.

In addition to all the fixes, a few new elements were added, such as improved lighting and audio, located behind new grills that were designed to blend with the historic interior. New air conditioning was installed. The temple's bimah was lowered and extended by two feet, and a new courtyard was added to the east, where there was once a no-man's land of mechanical equipment and parking. Many more changes are in store: Levin is leading a master plan that will include two new schools, a new banquet facility, still more public spaces, and the restoration of much of the synagogue's existing facilities.

"It's the best room in Los Angeles," said Levin. "It's so welcoming and theatrical." And thanks to her work and the perseverance of a Rabbi, what was once crumbling is now majestic. SL

NICE BASKET continued from front page topography of the site, a radical departure from what was once a parking lot, highlights the park's location on the site of a defunct ravine, where water from the mountains once reached the ocean. All water features-culminating in a terraced cascade near Ocean Avenue-run from Santa Monica City Hall, across Main Street, where a stream begins its path through the park.

The site's landforms organize the layout and programming of the park: The flat, civic-focused area in front of City Hall: Garden Hills for sitting and strolling: Discovery Hill, with a child play area, water splash area, and garden landscape; Gathering Hill, an amphitheater for 400 people; and Observation Hill, with lookouts to the ocean. The topography also guiets the park from noise impacts from Ocean Avenue, Main Street, and the freeway.

Gardens tend to be walled and insular, but Tongva activates fairly foreboding edges. Observation Hill, for instance connects the park to the Pacific, despite the presence of wide and busy Ocean Avenue, through basketshaped, elevated overlooks (already the most Instagramfriendly of the park's features). The Park's network of footpaths allow easy connections to neighboring Palisades Park, and also anticipate a potential freeway cap park over the 10 Freeway at the park's northern edge, which would connect to Santa Monica's city center. JB



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"They say you cut your teeth designing and building your first Passive House," said Marie Ljubojevic, a lead project designer for NK Architects. Bringing the first such house to Seattle was an exercise in experimentation, troubleshooting, and, of course, creativity, Ljubojevic added.

The rigorous energy efficiency guidelines for designing and building a Passive House are set by the Passivhaus Institut in Germany and its U.S. arm, the Passive House Academy. One BTU per square foot per heating degree is required in the U.S.

The first-ever Passive House project, four row houses, was built in 1990 in Darmstadt, Germany. Since then, while over 25,000 buildings have integrated passive house standards in Europe, numbers in the U.S. are significantly less, in the low hundreds. But the method is starting to take hold.

In Seattle, designing and building Park Passive in the Madison Park neighborhood presented an array of challenges, particularly on a constrictive urban lot, approximately 30 feet deep and 65 feet wide.

The firm almost tripled the former home's square footage to 2,710 square feet and raised the roof five feet higher. The single family home has three levels, with four bedrooms and three baths. The lot constraint of shallow and wide was a harder configuration to work with but ultimately a smarter way of interpreting the lot to prevent heat loss issues, Ljubojevic explained.

Minimizing energy requirements is a central goal, through passive solar gains, super insulation, and airtightness. Park Passive uses 90 percent less energy for heating. "We used triple glazed doors and windows," said Ritchie, as he turned to demonstrate the lift and slide system that ensures an airtight seal on the sliding glass doors in the main living area on the ground level.

Shallow floor plates necessitated an emphasis on vertical space. The home is airy, light-filled, and white-walled. The open kitchen layout, which features blonde oak cabinets and concrete flooring, is oriented toward the living space, fronting a patio landscaped by Allworth Design. Double vaulted ceilings merge the kids' play area on the second level. In the first floor bathroom, a living edge countertop was harvested from an ash tree on the property, which was also salvaged to create stair treads, a children's sized bench in the light-lit stairway, and wall paneling.

Because of the home's extensive insulation, ventilation is key. Walls are approximately 16 inches thick, double insulated with dense pack fiberglass with air sealing in between. Tilt and turn windows in the bedrooms and skylights on the third floor bring in fresh air, while a heat recovery ventilator ensures adequate airflow during the



The home's varied facade and its light-filled interior spaces.

cooler months.

Undoubtedly, the coolest part is the roof deck, with views of the Cascade Mountains and Lake Washington. It is a green oasis, with planter beds of grasses arranged in neat rows along the corner and even some homegrown vegetables. And there is a hot tub.

Building in the famously wet northwest winter "required advanced thinking through the details," said Ljubojevic, "and a customized and rationalized approach," added homeowner and builder Sloan Ritchie. In a house that is so well insulated that moisture cannot escape easily, the team had to drill over 50 holes to let humidity out from the interior. They took photos with an infrared camera as visual proof. "Ensuring the structure and the air barrier worked together was one of the most challenging parts," Ritchie told me.

Ritchie and his family moved into the home this April, so they haven't needed to use the heat yet. But Ritchie said it passed all of its tests and the home is performing well. **AR**





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THE ARCHITECT'S NEWSPAPER OCTOBER 23, 2013



Team Austria, presenting a sleek, open design called LISI (Living Inspired by Sustainable Innovation), has taken the top prize at the U.S. Department of Energy's Solar Decathlon. The bi-annual event, which invites 19 college teams to build innovative solar powered homes, opened on October 3 at its new location, the Orange County Great Park in Irvine, California. Competitors were judged on ten categories, including architecture, affordability, and energy efficiency.

Austria's entry is clad in a curtain of supple white fabric, normally used by militaries as camouflage for snowy locales. The wood-heavy design (about the show. Called DALE, the 96 percent of the home is made from the material) unfolds to the elements through sliding pocket doors and large, arrav powers the home.

Teams from Las Vegas and

the Czech Republic placed just to spread the word about after Austria. The Las Vegas DesertSol, in reclaimed timber, Park beat out sites in 20 cities evocative of desert outposts Team Czech Republic's AIR House took first place in the architecture segment of the decathlon with a "house within before the first weekend. a house" design that provided large swaths of outdoor space. California teams while on their home turf, didn't crack

very impressive schemes. Stanford came in fifth USC in 10th, UC-Santa Clara in 11th, and SCI-Arc Caltech in 14th

The SCI-Arc Caltech home is one of the most original in home splits into two pieces on rails. Virtually every home in the contest showcased streamlined, contemporary design and plant-rich decks. A photovoltaic sustainable technologies years ahead of current standards, from smart home apps to

grey water management to advanced insulation. Every home generates more energy than it consumes, confirmed event spokesperson Charlotte Seialer

After a decade on the National Mall in Washington D.C., the competition had overstayed its welcome and was looking for a new place sustainability, noted event team clad its handsome home, founder Richard King, The Great around the country. Luckily, the event was not affected by the federal government shutdown or by high winds experienced

With its 11-acre space at the Great Park the event expanded this year to include not only 19 solar houses, but the top spots despite conjuring also an expo showing off sustainable solutions for homes gardens, and even electric cars and bicycles. Teams had only nine days to build their homes, creating an atmosphere of tension and excitement from the beginning. While some were worried that the Great Park site might not attract large crowds, more than 64,000 people attended the event, with lines snaking out of almost every house in the village. SL

UNVEILED

TACOMA ART MUSEUM ADDITION Since its establishment 78 years ago, the Tacoma Art Museum has moved to five

different buildings around the city-including a former jailhouse and a historic bank. Since 2003, the institution has been located west of the Thea Foss Waterway in Antoine Predock's 12,000-square-foot stainless steel and glass structure, which hugs a stone courtyard enclosed in mirrored glass walls by sculptor Richard Rhodes.

The museum is now doubling in size, to house a collection of over 280 works of Western American art including pieces by Georgia O'Keeffe, E. Martin Hennings, and John Clymer. Local firm Olson Kundig Architects is leading the design of the \$15.5 million expansion-called the Haub Gallery-and the renovation of the existing building, with construction set to start in late October. The new 16,000-square-foot wing will provide space for additional art galleries, a sculpture hall, a new lobby, and interactive exhibits for families. Renovations to the existing building will update the existing cafe and museum shop, and create an entrance at parking level.

"It was a chance to create new venues to view art, enable the museum to better announce the entry sequence and open itself up to the community through transparency," said Tom Kundig, principal at Olson Kundig Architects.

The outdoor plaza will also get a facelift with a canopy that will connect the addition to the original museum, and include spaces for outdoor public art. AR

Architect: Olson Kundig Architects Location: Tacoma, WA Client: Tacoma Art Museum Completion: Fall 2014



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GRAND BAY COCONUT GRO

MY FIGUEROA OR NOT MY FIGUEROA?

continued from front page streetscape get their wish, one of Los Angeles' busiest and most historic thoroughfares will re-emerge as a biker's and walker's paradise. (It could be the first of many: On October 10, Mayor Eric Garcetti launched a program to improve up to forty streets across the city). But it may not happen if the path doesn't commence construction by January as scheduled. In order to not default on the \$30 million Proposition 1C grant the project was awarded in 2010, all work must be completed by December 2014. While the LADOT is moving ahead, some intense local opposition may cause delays that could put the project at risk.

The plan would reduce the number of lanes on South Figueroa from five to four and add fully separated bicycle lanes, new trees and landscaping, bicycle and mass transit amenities, public art, high-visibility continental crosswalks, LED streetlights, and pedestrian scale lighting. Local urban planning/design firms Melendrez and Troller Mayer Associates collaborated with Copenhagen's Gehl Architects to produce what could be one of Los Angeles' most innovative and truly urban streetscapes.

One of the plan's most vocal opponents is Darryl Holter, who owns seven car dealerships along a stretch of the project adjacent to USC. Because of this opposition, and due to the results of an early city traffic study, cycle tracks were eliminated from the stretch from Venice to 23rd Street and another auto lane was added. Holter is still concerned that the project will make it harder for customers to reach his lots. The Southern California Auto Club, with its headquarters at the corner of Adams and Figueroa, has also expressed concerns about traffic impacts and a loss of street parking.

"We're doing something that has never been done in Los Angeles before, and we're doing it on a very trafficked street," said Holter in a recent article.

District 9's new councilmember, Curren Price, echoed concerned stakeholders like Holter, putting forward legislation that would require further "in-depth" traffic studies. This motion came as a surprise since the Council recently certified LA City Planning's Final Environmental Impact Report, which includes traffic studies of the effected areas. At a recent session hosted by the Los Angeles chapter of the AIA, Price said, "Let's not rush through it. Let's make it a good deal for everybody."

There has been speculation that this "everybody" is, in fact, Mr. Holter, who himself recently filed a hand-written appeal stating that "many businesses will be negatively impacted by the proposed project." Holter was a supporter of Price during his election.

For the time being, Price's motion and Holter's appeal have yet to cause significant delay, and the project team is proceeding in anticipation that work will begin before January 2014. The City Attorney has recommended that both the motion and the appeal be reviewed together by the City Council's Transportation Committee and then by a full City Council. Dates for this remain undetermined.



History

120 years of design and manufacturing is a significant number, no matter what the industry. For LAUFEN, Swiss producers of contemporary bathroom products, its history is precisely what keeps them current. That is not a paradox, nor is it lip-service – it is the benefit of LAUFEN's on-going commitment to improvement.

Placing a high priority on environmentally-friendly production, LAUFEN uses energy and raw materials sparingly at all levels of production – from development to marketing. The Swiss factory has carried the label of the Swiss Energy Agency for Industry (EnAW) since 2006, which recognizes it as a company that is actively committed to voluntary climate protection. All the LAUFEN production facilities are now certified with the Environmental and Quality Management Systems ISO 9001 and ISO 14001. LAUFEN's products feature the latest energy and water-saving technologies, such as the newest generation of water-saving toilets: several LAUFEN toilets flush using an optional 4.5 or 3 liters dual flush system as opposed to 6 or 3 liters for conventional toilets.

Product Innovation

No discussion about sustainability and the environment would be complete without mention of LAUFEN's revolutionary ceramic innovation. Ceramic largely consists of the natural and inherently sustainable and widespread raw materials kaolin, clay, feldspar and quartz sand. Ceramic can be produced economically in large numbers – assuming appropriate know-how is available – and it can be safely used in the bathroom and have contact with drinking water for many years and it is also completely recyclable at the end of a long product life.

LAUFEN's Research Director, Dr. Werner Fischer had long wanted to improve upon the centuries old ceramic recipe and for over two years he worked to perfect a new ceramic, which he calls SaphirKeramik. While the exact recipe is a closely held secret for LAUFEN, the properties of the material are quite convincing: the Federal Institute for Materials Research and Testing in Berlin (BAM) examined the flexural strength of SaphirKeramik and it measured an average of over 120 kp/mm² – which is comparable to steel and twice as high as that of vitreous china. The greater hardness permits thinner walls which in turn results in less material, lower weights and benefits in terms of sustainability: fewer raw materials required and lower energy used in production.

SaphirKeramik in Use

Some SaphirKeramik designs are best seen in the new Kartell by Laufen Collection, an innovative collaboration between the iconic brand Kartell and LAUFEN; curated by Roberto and Ludovica Palomba. The washbasins made of SaphirKeramik have revolutionized washbasin design. Sleek, geometric shapes are used in combination with Kartell's seating, mirrors, accessories and shelving.



Kartell by Laufen

LAUFEN's living square collection of washbasins has also been updated using SaphirKeramik. These sleek, ultrathin washbasins are the perfect complement to many contemporary bathroom projects.

Superior production, coupled with research and innovative ideas is what has kept LAUFEN at the forefront of ceramic design for over 120 years. It's hard to argue with their longevity or their commitment.



For more information about LAUFEN and its products, please contact Javier Korneluk at javier.korneluk@laufen.ch or (609) 251-8303.









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TIMBER TOWERS

STRUCTURAL ENGINEERS ARE EXPLORING AN UNEXPECTED MATERIAL FOR HIGH-RISE CONSTRUCTION, ONE THAT MAY HAVE SIGNIFICANT ENVIRONMENTAL BENEFITS: WOOD. CHRIS BENTLEY BORES IN.

Concrete and steel enabled the advent of the skyscraper, and in just about a century they helped that form reach mountainous heights. But these materials have an environmental impact that can't be ignored. That fact is driving a new generation of designers to reconsider wood.

Concrete and steel production is responsible for about 8 percent of the world's emissions of carbon dioxide, the greenhouse gas mainly to blame for climate change. The majority of both materials go to fuel the construction boom in China, which nearly doubled its use of steel in the last ten years.

Asia's ongoing building boom is mostly in response to the extreme demand for housing created by its growing and rapidly urbanizing population. More than a billion people will move or be born into Asian cities in the next 20 years. Billions more are already homeless or living in slums. While the density of high-rise living cuts down on transportation and energy emissions, the carbon content of concrete and steel somewhat tempers the savings.

Looking at a California redwood, which can stand nearly 40 stories tall, it is not hard to imagine a wood structure reaching such heights. And its carbon profile is not just less than competing materials; it is potentially carbon negative. As the poet Bill Yakes wrote, "Trees are our lungs turned inside out." That is, they grow by drinking up carbon dioxide, exhaling oxygen in return. Every cubic meter of wood stores more than three quarters of a ton of carbon.

Canadian firm Michael Green Architecture just broke ground on what, at seven stories with plans to expand to 20, will be the tallest wood building in North America. Designers in Europe and Australia have also gone above wood's traditional three- or four-story limits. But in the U.S.—where code constraints, economics, and a social stigma prevent construction—the idea has been slower to catch on.

Since they helped set off a flurry of interest in the topic of tall wood construction about ten years ago, a pioneering few designers and engineers have seized on the potential of manufacturing breakthroughs to give one of the world's oldest construction materials new life. They say urbanization, population, and climate change are on course for a head-on collision that architects have a responsibility to help avert, and wood construction is how.

Seeds to buildings

When British architects Waugh Thistleton set out to build the Stadthaus building, now called the Graphite Apartments, in the east London borough of Hackney, they weren't stacking two-by-fours.

Apart from a reinforced concrete plinth and fiber-cement facade panels, the entire building is made from cross-laminated timber (CLT). Essentially huge wood sections that behave like shear walls, CLT panels were the first in a series of material advances that opened up design possibilities for tall timber. Manufacturers like KLH Massivholz in Austria, where 80 percent of CLT is still made, pile up sheets of wood at 90-degree angels and paste or glue them together into something resembling a jumbo piece of plywood.

"Our biggest job talking to code officials and the fire department was making sure they distinguished between stick-frame and CLT," said principal Andrew Waugh. "You're dealing with a more solid robust material. With a stick-frame system you're relying on the guy on site."

CLT is assembled in the factory, which cuts down on construction errors and time. The Graphite Apartments, a nine-story mixed-use building, was built in just under one year—months less than expected.







A layer of drywall over the thick CLT panels helped the structure earn a fire resistance rating between 60 and 90 minutes, passing code. Heavy timber and cross-laminated timber actually have built-in fire protection; dense wood will burn slowly, charring instead of catching fire all at once. Part of bringing a wood building up to code is providing enough wood so that even after fire produces a "char layer," there is still enough left to support the structure.

Owings & Merrill.

When SOM engineers first

wasn't the skepticism one might

and-concrete structural systems.

"Do 30," he reportedly told them.

to set a high benchmark," SOM's

Bill Baker told AN. They chose the

1965 DeWitt-Chestnut Apartment

the first building in the world to

use the "framed tube" structural

Building in Chicago as their standard,

"It's a high standard. We wanted

tower, one partner's response

expect from a master of steel-

floated the idea of a 20-story wood

On Green's forthcoming Wood Innovation Design Center in Vancouver, a pre-charred cedar exterior dramatically improved its fire rating.

Acoustics, another traditional failing of wood construction, is also heartier in CLT towers. An air gap, compressed insulation, and a floor slab totaling about 14 inches overall helped the Graphite Apartments meet stringent UK acoustics requirements.

CLT is not produced in the U.S., nor are newer iterations of highrise-ready timber panels, like laminated strand lumber (LSL) or laminated veneer lumber (LVL). But as more high-rises are built with wood, Waugh hopes his firm will find a U.S. client.

"The more you build with timber, the more you realize how steeped in concrete we really are," he said. "It's still a relatively conservative industry, the construction industry, but when contractors build one they want to build more."

Waugh built his own CLT home with three friends. He said the wood imparts an emotional value. "It's a beautiful place to live. You know you're living in a space captured by a natural material."

Timber towers

Michael Green, Waugh Thistleton, and several European firms—Berg | C.F. Møller Architects and Dinell Johansson have proposed a 34-story "ultra-modern residential high-rise building" for Stockholm—are the face of the timber tower movement, but they recently added a company from the old guard of skyscraper system devised by SOM engineer design to their ranks: Skidmore, Fazlur Khan.

"We wanted to show not just that it was possible," said SOM's Benton Johnson, "but make it competitive with concrete."

The prototype isn't pure wood. A concrete core and joints mean the system uses about one quarter as much concrete as the actual Dewitt-Chestnut. Structural steel anchors the building at its base, using about 15 percent as much steel as a typical composite system.

SOM's report examined five schemes with varying amounts of timber, steel, and concrete, trying



Facing page and above: Michael

Green Architect designed the all timber

Wood Innovation Design Center with a charred wood facade. It uses cross

laminated timber and is designed for possible future expansion.

Below: Whitemore Road, a multi-story project also using cross-laminated timber, was designed by Waugh Thistelton.

boundary condition—its mathematical pressure point. To illustrate, Johnson built two stacks of tile samples and placed a ruler on top to span the distance between. He balanced a can of soda water on the ruler, the building's floor in this example. The ruler bowed beneath its weight, but its edges also flared up, making a slight u-shape. But with a few more tiles placed on each stack to pin down the ruler, it held its shape.

system work without drastically shrinking the floorplate or beefing up the structural system, SOM zeroed in on what engineers call the

to replicate the landmark building's structure. They focused on reducing the weight of the floors, where most of the material weight is contained. Wood high-rises already built in Europe, such as the Graphite Apartments in London, use a lot of load-bearing walls to hold up the

building owner's options for renters, Johnson said, as would the immovable columns placed throughout. To make the Dewitt-Chestnut system work without drastically shrinking the floorplate or beefing up the structural system, SOM

structure. But that would limit the









Above and below: SOM's proposal for a 40-story timber tower with a concrete core is based on a structural system designed by Fazlur Kahn in 1965.

SOM's engineers determined the Dewitt-Chestnut would need custom 13.5-inch CLT panels to support the floorplate's core-towindow span. That would be too expensive and would use more material in just the floors than the whole of the original building. "It just started solving all these problems for us," Johnson said. "You have the concrete to hold it all together—basically all this timber coming together and concrete sealing it at the joints." It would take about 12 million

cubic yards of timber to build, the report estimated—less than one-hundredth of one percent of the annual North American timber harvest.

Scaling back

Even if engineers can solve these problems, there is still a stigma involved with tall wood structures. Antony Wood, executive director of the Council on Tall Buildings and Urban Habitat, counted timber towers among the "quiet revolutions" happening in tall building design.

"I think the fear of timber is that it's an organic material," he said. "It's not manufactured to provide a structural member like steel or concrete is."

Wood rots, so it must be kept out of the rain. SOM's system swaps wood for a steel frame at the building's base to prevent water damage during flooding.

Most critics worry about fire. Tall timber skeptics seized on a structural fire at the job site of a sixstory wood building in Richmond, British Columbia, in 2011. In the city just south of Vancouver, what would have been the first wood-frame six-story building in Canada burned to the ground on May 3. Steel companies were quick to blame the wood frame's flammability. But Canadian Wood Council President Michael Giroux pushed back, noting the construction team hadn't yet installed safety features, including fire sprinklers.

"To suggest that the outcome of the May 3 fire at the Remy project in Richmond would have been the same if the building had been fully completed, is not plausible," he wrote.

Even tall timber's champions concede the material isn't suitable for super-tall buildings. But they say building codes, which in many places restrict wood to only low-rise construction, isn't up to date with structural engineering advancements.

"It's time to reconvene and reconsider what we're doing," Waugh said. "We need to densify our cities to leave ground for agriculture and wildlife. Condensed cities are much more efficient places. But I don't think these Babelsized towers are the way."

And some go as far as to say the threat of climate change means wood high-rises are our only choice.

Wood world

In 2009, the government of British Columbia endorsed a "culture of wood," requiring designers of public buildings to prove they can not use wood before considering other materials. With millions of acres of forests in the U.S. and Canada devastated by mountain pine beetles, it was a prudent move for a province home to one of the world's busiest forestry sectors.

But if wood construction is going to take off on the scale envisioned by its pioneering architects, Michael Green said, the "wood first" policy will have to become "carbon first."

"We need to create incentives around climate change instead of seeing it all as a hindrance," he told AN. "Let all industries benefit it allows the concrete and steel industries to make their case. By no means is one exclusive of the other. Let's use all materials where it's most appropriate."

While at MGB (mcfarlane green biggar ARCHITECTURE + DESIGN), Green released an open source platform for wood tower construction—a structural system to engineer tall buildings 12, 20, or 30 stories high. Several iterations later, his wood-based structural systems have started a conversation





in Vancouver, where he is based. Green said the warmth of wood interiors and scaling back the height of buildings could help solve another problem of modern high-rise construction: social sustainability. Whereas many residential skyscrapers are isolating, new typologies developed with wood in

mind—not traditional forms grafted
onto wood frames—could change
the mindset.novelty that ultimately built Waugh
Thistleton's Graphite Apartments.
At a cost of about \$2,200 per square

As with British Columbia's "wood first" policy, the UK's performance-based code has created an opportunity for timber construction, while U.S. code remains constrictive. But it wasn't novelty that ultimately built Waugh Thistleton's Graphite Apartments. At a cost of about \$2,200 per square foot, the building was 15 percent cheaper than if it had been made from concrete.

By 2050, concrete use is predicted to reach four times its 1990 level. And production of steel and **Below:** A proposal for a 34-story residential tower for Stockholm by Berg | C.F. Mollar Architects and Dinell Johansson.

concrete are on track to balloon, eclipsing advances in recycling and materials science that could shrink their carbon footprints. "We need to really hit reboot on **Bottom:** The architects believe that all wood interiors are more inviting than those in similar steel and concrete structures.

how we build environments," Green said. "As architects we owe it to ourselves to push these boundaries." CHRIS BENTLY IS AN'S MIDWEST EDITOR





WEDNESDAY 23 SEMTNAR American College of Healthcare Architects-The Smart Move 12:00 p.m. AIA San Francisco 130 Sutter St. Suite 600 San Francisco aiasf.org LECTURE

David Baker

6:30 p.m. UC Berkeley: College of Environmental Design 112 Wurster Hall 101 Barrow Ln. Berkeley ced.berkeley.edu

THURSDAY 24 LECTURE

UNCLAD: Architecture Lecture Series—Inaki Aldav 6:00 p.m. PSU School of Architecture Shattuck Hall Annex 1914 SW Park Ave. Portland, OR pdx.edu/the-arts/architecture

FRIDAY 25 I FCTURE

Infill Through Collaboration: Infill Cottages 12:00 p.m. AIA San Francisco 130 Sutter St. Suite 600 San Francisco aiasf.org

SATURDAY 26 EXHIBITION OPENING

New West Coast Design 2 Museum of Craft and Design 2569 Third St., San Francsico sfmcd.org

MONDAY 28 SYMPOSIUM Imagining the Future of **Urban Innovation** 6:00 p.m. SPUR Urban Center 654 Mission St., San Francisco spur.org

WEDNESDAY 30 WORKSHOP LEED Green Building Training

475 Brannan St., San Francisco aiasf.org

LECTURE Tom Wiscombe:

The Status of Subdivisions 7:00 p.m. AIA Los Angeles W.M. Keck Lecture Hall SCI-ARC 960 East Third St., Los Angeles aialosangeles.org

FRIDAY 1 LECTURE **Christopher Hawthorne: A** Framework for Judgement-Criticism in Architecture and the Visual Arts 6:30 p.m. Woodbury University, Main Lecture Space 2212 Main St., San Diego sdarchitecture.org

TUESDAY 5 EVENT

AIA LA & DCP's Urban Design Studio-Working Together to **Improve Los Angeles** . 12:00 p.m. AIA Los Angeles Los Angeles City Hall, Conference Room 721 THESDAY 12

SUMPOSIUM

12:30 p.m.

spur.org

Bijoy Jain

6:30 p.m. UC Berkeley:

College of

Moving Suburbia

SPUR San Jose

76 South First St. San Jose, CA

WEDNESDAY 13 LECTURE

Environmental Design

112 Wurster Hall

ced.berkelev.edu

THURSDAY 14

SUMPOSIUM

Learning from

Development Trends . 12:30 p.m. SPUR San Jose

76 South First St

WEDNESDAY 20

Formal Relevance

112 Wurster Hall

ced.berkeley.edu

101 Barrow Ln.

Berkeley, CA

UC Berkeley: College

of Environmental Design

San Jose, CA

www.spur.org

Neeraj Bhatia:

LECTURE

6:30 p.m.

Downtown

101 Barrow Ln.

Berkeley, CA

200 North Spring St. Los Angeles aialosangeles.org WEDNESDAY 6

CONFERENCES

Traditional Building Series: Los Angeles AIA Los Angeles 743 South Lucerne Blvd. Los Angeles aialosangeles.org

Design, Thinking & Creativity: **Envisioning the Next** Generation of Learning

Environments AIA San Francisco 130 Sutter St. Suite 600 San Francisco aiasf.org

LECTURE

Vishaan Chakrabarti 6:30 p.m. UC Berkeley: College of Environmental Design 112 Wurster Hall 101 Barrow Ln. Berkeley, CA ced.berkeley.edu



BEYOND THE ASSIGNMENT: ARCHITECTURE AND DESIGN Julius Shulman Institute 7500 Glenoaks Boulevard, Burbank, CA Through November 1

Beyond the Assignment celebrates the work of ten of today's leading architectural photographers in the United States who draw inspiration from their image-making predecesso such as Julius Shulman and Ezra Stoller. The exhibition, curated by Bilyana Dimitrova, is being showcased at the Woodbury University Hollywood Gallery, and will be running from October 5 to November 1. Our experience of architecture is so often shaped by the photographers who document it. These photographers move "beyond the assignment," help ing to immortalize and define architecture and the built environment. Beyond the Assignment pays homage to this fact, casting a spotlight on an art form of great power that is too often overlooked. Featured photographers include Peter Aaron, Bilyana Dimitrova, Joe Fletcher, Timothy Hursley, Alan Karchmer, Jon Miller/Hedrich Blessing, Tim Street-Porter, Undine Prohl, Paul Warchol, and Lara Swimmer.

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"Architecturally I am satisfied—it is a thoroughbred-and will either attract people-or repulse them mv fate is settled-one way or other." R.M. Schindler in letter to Pauline G. Schindler, 1922

Written by Robert Sweeney, president of Friends of the Schindler House. and Judith Sheine, head of the department of architecture at the University of Oregon, Schindler, Kings Road, and Southern California Modernism makes for a simple, elegant, and sociologically stimulating account of Schindler's first independent project. While the house itself is wonderfully documented in a compact arrange ment of essays, photographs (by Timothy Sakamoto), drawings and letters, it is the unfolding of Schindler's complex evolution as an activist engaged in Space Architecture that suggests that the home itself can be conceived as a vessel of collaboration and social

change. The somewhat complicated reception of the Kings Road house speaks to a fundamental difficulty in identifying the project's aesthetic allegiances and its placement in history, suggesting that it may not only be an original work, but also the frontrunner of what has become a contemporary architectural paradigm indicative of intellectual life in Southern California.

editor of Archetype Magazine, provides a very brief introduction that sets up the profile of Kings humanism" and "spatial looseness" that is as interesting as its occupancy by "extraordinary people floating through and residing within." Mack goes on to further characterize the house as a "classless and liberated social arrangement of rooms in a natural landscape, where rooms have no labels, like 'bedroom' or 'living room,' instead only noting the occupant, the human, and his

or her relationship of goodwill with others sharing the world." Though its many innovations may be reduced to primal functionality and the seamless integration of nature and shelter, the cultural implication of the house at Kings Road anticipates the "optimistic societal drift" of the 1960s. Mack goes on to establish Schindler's aesthetic affinity with Archigram Mark Mack, co-founder and former and Superstudio, His most important point, however, involves the 'negotiated collaboration" between

Schindler and his wife Pauline, who Road as an experiment in "Bolshevik he describes as a "socially conscious community activist." It was their shared goal to create an environment of "serious intellectual exchange" that was free from "exploitative and capitalistic reality." The home itself and its genesis was, in so much, a labor of love that grew out of a collaborative, romantic condition and a political position that could be considered Left Wing or radical. A brief text by Sweeney

Road.

and Sheine touches on this radical quality in terms of the project's early reception, publication challenges and the home's "incomprehensible" appearance, which ultimately grew out of Schindler's spin on the ideas of Otto Wagner, Adolf Loos, and Frank Lloyd Wright.

Sweeney follows with an essav that illuminates Schindler's background in Vienna, describes his early apprenticeship with Hans Mayr and Theodor Mayer, discloses the influence of Loos, and highlights the impact Wright's Wasmuth Portfolios (a two-volume folio of 100 lithographs published in 1910) had on him. This nexus of influences inspired Schindler to make a move to Chicago, where he began working with Ottenheimer, Stern, and Reichert. We learn from Sweeney that Schindler's correspondence with Frank Lloyd Wright during this time proved strategic. In 1917, Schindler went to work for Wright in a senior capacity-he ran the office in Wright's absence and doubled for him "with clients who wanted Wright." Sweeney does a

thorough job at clarifying Schindler's and what it has become: set within relationship with Wright and charting ever-maturing flora and fauna, his professional transitions that led up to his marriage. Wright, it appears, made as much an impression on R.M. as he did on Pauline. There appears to be an inherent contradiction in her indulgence in Taliesin and her quest to lead a "simple and primitive life." Nevertheless, the Schindlers were deemed Socialist

and claimed to be Communists The concept of a "communal lifestyle" would feed into the ideology of Kings Road, where there is clearly a governing economic determinant at work as early as the project's siting in the flatlands, between Hollywood and Beverly Hills. Sweeney gracefully handles Schindler's history with Wright, the marriage to Pauline, their move to

Exterior of Schindler's house on Kings California, project planning schemes, innovative technologies employed during construction, project completion, and shortcomings. The Sweeney essay is visually supported by a delicate watercolor perspective produced by Schindler (very much in the style of Jugendstil), construction photos that document the "tilt-up" cast concrete wall construction, drawings (plans, elevations, typical details), and archival photos of the house taken upon its completion in 1922. According to Sweeney, from the beginning, "the house served as a salon." Based on shortcomings, it would seem that while Kings Road remains significant in its treatment of "space, climate, light, and mood," its performance was questionable from the beginning. As a result, as representative of the tenets of a presumably distinctive, Southern California architecture one must closely evaluate the terms of the vernacular Schindler's house proposes.

The book evolves into a prosephotographic interlude in which Sakamoto's images provide the greatest insight into the original intention of the Schindlers' home. carefully manicured to some higher specification, a grown-in master piece with soaring, cantilevered roof lines. These photographs, in color and taken from early morning to dusk, describe the vernacular succinctly. From them one deduces the house's asymmetrical planning and an integral fluidity in which clerestory windows, sliding doors and walls, full-height glass partitions, ample overhangs, and a juxtaposition of materials (redwood, mahogany, concrete, insulate) produce an overarching sense of horizontality and flatness. Slit windows in R.M.'s studio articulate a practical response to solar position as well as a certain monasticism that is pervasive continued on page 20

IMAGINE THERE'S NO COUNTRIES

untry of Cities: A Manifesto for Urban America ishaan Chakrabarti

Seemingly everywhere, all the time, Vishaan Chakrabarti delivers a timely, or well-coordinated, rally cry to vanguish exurbs and even suburbs in pursuit of the hyperdensification of urban centers as the route to a more sustainable future-environmentally, economically, and socially. In his new book, Chakrabarti supports this argument with 250 pages of well-written,

though slightly redundant, prose and clear illustrations. Redundancy here is not a bad thing because many of his basic claims seem to have gone unheeded for decades to disastrous and steadily worsening outcomes.

Part info graphic, part manifesto, and part plea, A Country of Cities grows from a series of articles Chakrabarti began writing in 2009

for Urban Omnibus, the Architectural League of New York's website dedicated to urbanism. Collected here the missives lose none of their impact, relevance, or timeliness in urging for a densification of American cities.

Much of Chakrabarti's argument comes down to the densification and intertwining of living, working, infrastructure, and transportation. Currently the earth's population of 7 billion people could fit in the land area of Texas at 25 dwelling units per acre, still under the economic threshold to develop subway or rail lines. In the U.S., 3 percent of the land-i.e. large cities produces 85 percent of the GDP while consuming less energy per capita than suburban townships.

In order to aet beyond this current malaise of overstretched infrastructure and greenhouse

gasses, A Country of Cities argues for hyperdensification in which centers of population are concentrated at minimally 30 housing units per acre in order to be able to provide a tax base for public transportation and walkable mixed-use neighborhoods.

The book grows out of the presupposition that the nation would choose to live more densely. Maybe this is where Chakrabarti's manifesto falls short-in a democracy politicians cannot curb so easily what people do not want to change. "Despite all the changes politicians promise, reforming our sprawling, gluttonous lifestyle is never among them, Chakrabarti points out.

After World War II. suburbanization began whittling away in earnest at the U.S.'s pro-urban stance. Vehicle and

fuel manufacturers lobbied against mass transit. The National Housing Act of 1934 reduced depression-era foreclosures and promoted continued on page 20





RADICAL DOMESTICITY continued from page 19 throughout. Wright's preoccupation with Japanese works left an unmistakable impression on Schindler.

Sheine's essay, titled "Pre-Everybody," fights to establish Kings Road as a trendsetter that influenced Wright, Neutra, Gregory Ain, Harwell Hamilton Harris and Raphael Soriano, in spite of the fact that it remains, to a degree, a mystic provocation. Sheine emphasizes Schindler's conscious attempts to integrate theory and practice in his work. Where Sweeney's essay provides general background, it is clear that Sheine's agenda involves the demystification of Kings Road. It is from Sheine that we begin to see the house in a broader perspective, and we gain a breakdown of the theoretical underpinnings that suggest that Kings Road was in fact a physical manifestation of Schindler's 1912 manifesto entitled, Modern Architecture: A Program. Sheine implies that while materiality and structure are overly expressed in Kings Road, it is their ability to define space that is of higher value, and combined with "the design of interior space and its connection of outside spaces and views," there is

Inside Schindler's King's Road House.

formed a signature of sorts for the vernacular. Sectional complexity in Schindler's work and a tendency to develop the site plan along a diagonal axis would also form the basis of the architect's subsequent designs. As Sheine unpacks the theory, she inhabits other projects and their spatial patterns.

Still, upon completion of Sheine's essay, one is left to contemplate those aspects of Kings Road that correlate Modernism, as well as those that qualify a distinctive Southern Californian tendency. If we place the discussion in the context of character. we could say that there are identifiable traits: a fundamental indoor-outdoor design strategy based on climate response, the incorporation of cross-ventilation, the use of overhangs to produce shade, extensive use of natural light by way of sectional complexity and clerestory windows, threedimensional modularity, prefabricated structural elements, use of local materials, expansive areas of glass, movable partitions, flat roofs, the integration of architecture and landscape, a horizontal datum, and single-storied, dynamic plans, oriented to views. Beyond formality, it is the political position of Kings Road that holds together its syncretism. Its streams of logic and unresolved ending, in the end more like Modernist poetry, clearly register leaps in time. Sweeney and Sheine, in their respective essays, mirror the Schindlers' enthusiasm in this highly recommended, collaborative romance.

T.A. HORTON IS A REGULAR CONTRIBUTOR TO AN.

IMAGINE THERE'S NO COUNTRIES

continued from page 19 affordable mortgages for single-family homes. The Federal Highway Act of 1956 funded highways out of urban centers. A perfect storm for the rise of suburbs—a tab the government charged and citizens continue to pay.

Without multiple nodes of density, the U.S. loses out on the transit-oriented development made possible with increased density around train stations through more housing, cultural, retail, and commercial properties—think New York, London, Tokyo, Hong Kong, and increasingly Beijing and Shanghai, and Europe on a grander scale. Cities are dense activity centers connected by high-speed rail with open land between land for farming and recreation, not endless suburban sprawl.

The second half of the book provides a road map of possibilities in creating hyperdense communities by overcoming "contextual zoning" and planning for the future, not merely meeting the present. This includes infrastructure-transit and utilities, but also parks, health care, cultural venues, a lively street life with shops and pedestrian amenities-things that support a quality of life. Chakrabarti, who is a partner at SHoP Architects, illustrates these points with such examples as OMA's Seattle Public Library, Morphosis' Perot Museum in Dallas, and a number of SHoP projects, including the Atlantic Yardsone of the most important redevelopment projects." SHoP also provides illustrations that appear every other page to provide a sense of scale to the relative quantities of energy usage, tax dollars spent for

infrastructure, time and fuel spent commuting, or flow charts of capital, for example.

Chakrabarti makes it sound so easy. By diverting funds from mortgage interest deduction to affordable urban housing and from overextended and underutilized infrastructure to the American Smart Infrastructure Act, aggregated tax bases will support educational and cultural programs that breed innovation and opportunity. The hardest part is getting both politicians and people to buy in and to change their views. By Chakrabarti's calculations it is nothing short of a holistic policy reform, but the results will take us less time to achieve than it took to get this current malaise.

Chakrabarti summarizes by asking readers to imagine a global network of environmental, economically viable, diverse cities governed by concerns of today's citizens. It is utopian in outlook, but "everything should be on the table" at this moment of national crisis. However, I cannot help but recall the opening scene of last year's cinema flop Judge Dredd, based on the wonderful comic book of the same name. As the film opens and pans across a barren wasted landscape, Mega-City One comes into view-a hyperdense city with some living in tower blocks of 50,000-plus inhabitants that operate as city-states, crime havens, and urban oases. In Chakrabarti's call to arms, I can't help but think of John Lennon: "You may say I'm a dreamer / But I'm not the only one." JAMES WAY IS A FREQUENT CONTRIBUTOR TO AN.





Brooklyn Botanic Garden Visitor Center, Weiss/Manfredi Architects Albert Vecerka, Photographer

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REVIEW

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ARCHITECT SNEWSPA

FORMER AECOM ARCHITECTS TO OPEN LOS ANGELES SOM STUDIO

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CONTENTS

08

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This summer, architectural historian Wim de Wit put on the largest architecture show in the history of the Getty Center. Overdrive: L.A. Constructs the Future, 1940-1990, had more than 400 objects on display, covering just about every name-brand and not-so-name brand architect and trend. From Frank Gehry to Armet & Davis; from Googie to industrial gigantism, the show echoed through the city in unexpected ways. Not least, in helping to put the subject of architecture before a wide, and inquisitive audience.

After 20 years as the director of architecture and contemporary art at the Getty Research Institute (GRI), de Wit is leaving Los Angeles for San Francisco, taking a curator's post at Stanford's Cantor Arts Center. During his extensive tenure, he oversaw the vast expansion of an architectural archive that now houses papers, drawings, and models, from Aldo Rossi, Philip Johnson, Daniel Libeskind, Peter Eisenman, the Bauhaus, and Ray Kappe.

AN contributor Greg Goldin caught up with de Wit recently, the 17 hour days of Overdrive seemingly a chimera of lapsed memory. In the wake of the massive show, de Wit wanted to clarify his 20-year missionwhich, he said, was not exhibitions. His job was to acquire architecture archives and preserve them for research. Hardly the kind of quest that puts a man in the spotlight. He will remain a consultant at the GRI, and he still speaks in the present-and future-tense, as if he were contemplating his latest acquisition.

AN: After Overdrive, I suppose everyone misinterprets, in retrospect, what it actually is that you did at the GRI?

WD: When I first came to the Getty we couldn't even talk about exhibitions. Of course, that changed the minute we came up here [to Brentwood] and had a real gallery. Still, it's always first: How will it be used by researchers? And, of course, you don't know how it's going to be

used. And somebody uses it in a context that you're like, 'Oh, wow, I never thought about that.' That's the best.

So, you're a collector first and foremost. Does this mean you hoard? Why take one set of papers or models and not another? Actually, we reject more than we accept. For example, there are a number of California architects who do similar work.

So if we already have this particular architect who does one kind of residential or public architecture, and somebody offers material that is, basically, the same work, then we'll say we have that already. Of course, there's always a little bit of stuff in there that we may be able to learn something different from. But we also have to think about our space, and how much it costs to catalog, and how much to store forever, because these things will be here forever, whatever that means, and nobody can imagine that, what it is, but it will be, hopefully, thousands of years. Then we say, "We don't

need that." Okay, at the other end, I'm sure there are things you covet but

don't get. Those things are painful. In general, they come with a purchase price. And sometimes you just can't come to an agreement. At some point you say, "Sorry, we can't afford it, and nobody should pay that much for this particular drawing.

Do you feel like, as we sit here now, there are holes in the collection? Do you say to yourself, "Damn, that should have made it here no matter the price." No. Never. There are, indeed, things that I've lost, and that went to other collections. I don't want to name names.

You've got to name some names. Well, let's think. There must be something. [He maintains his silence.]

Is something from a Southern California architect going to have more weight within your overall collection?



Well, that's an interesting question because the Getty Research Institute, which was called the Getty Center for the History of Art and the Humanities, originally only focused on Europe. They did not immediately want to make people too nervous about going to buy anything that would be for sale here right around the corner.

Because it was perceived that the Getty had all this money, and suddenly the price of everything would go up. Uh-huh.

So what is the core strength of the collection you've assembled? Early twentieth century, especially European Modernism. Bauhaus, students of the Bauhaus—very important material. Also Italian Futurism, German Modernism, French materials, that's all incredibly strong. And then we have interesting materials that document the history of building types, for example.

At some point the emphasis shifted?

The start was the Julius Shulman archive.

That came before you acquired the John Lautner archives?

Yes. There had been conversations off and on since the 1980s with Shulman. Around 2000 we really become serious about it, and in 2004 it all shipped to us. Lautner was three years later. In between was Pierre Koenig. That archive was when Mrs. Koenig heard about the Julius archive, she came to us and said, "Well, what about Pierre's?" That was 2006. And then, from there, [it grew] very quickly.

How do you distinguish between good and important work and not-so-good, not-so-important?

I'm one of those architectural historians who thinks that sometimes not-so-important stuff is also important to look at. Like Edward Durell Stone. Nobody's trying to say that his Von KleinSmid Center at USC is the best building in town. But we put it in *Overdrive*. His archive

Far left: Pierre Koenig, Case Study House No. 21; Left: Wim de Wit

is in Arkansas, and that's where it should stay. But [if it were available] I think I could defend the acquisition. I really could. He had an office in Palo Alto and he had an impact on the built environment of Los Angeles. Not everybody thinks about collecting architecture that way. Curators might say, "I only want to go for the best or for who changed things." That's one way of looking at it. I would not want to limit myself that way.

We're also not in a position to know how we'll understand things over time. Absolutely.

Los Angeles itself is weighing this kind of thing right now, with LACMA proposing to demolish the William Pereira buildings while leaving the Bruce Goff standing. People are fighting to preserve Pereira and no one even mentions Goff, one way or the other. They don't see Goff as being in the Pantheon of... But he is going to be, like John Lautner. Lautner went through that phase, and people will come back to Bruce Goff.

Overdrive was a huge exhibit, occupying a huge gallery. Normally you work in a very small gallery space. Do you have a preference for how you work? I could not immediately do an exhibition like that again. It took three and a half years. And you have to keep the whole exhibition in your head! At the same time, you are working on the catalog... whenever there was a deadline for the checklist there was also a deadline for the book.

As you reflect on nearly two decades at the Getty, do you think you've put something into the genetic code of this institution? I think I've made the architecture collection of the Getty known to the world. Especially through the California collection, although it will be a long time before we can compete with U.C. Santa Barbara, because they have such important materials there.

Well (longtime UCSB archivist) David Gebhard had a big head start.

Yeah, he was there in 1950-something.

And I don't think anybody wanted it. Either put it into a dumpster or give it to Gebhard. And he had [the collection] in his garage. And the first time I saw it was in a wooden shed somewhere on the Santa Barbara campus. It was all in brown paper. All the things you're not supposed to do, he did. But at least he preserved them. And the drawings did survive.

You're headed north, to Stanford. What will you do there?

I'm going to be adjunct curator at the Cantor Arts Center. I'm working on an exhibition about the International Design Conference in Aspen. Six years ago I acquired the archive of IDCA when it died, so to say. It's a wonderful archive with incredible information about all the debates that were going on in the design world between 1951 and 2004. 54 incredibly important years. It's very difficult to make an exhibition about a conference, because it's words, but the archive has lots of great graphic design: programs, posters, invitations, all beautifully designed, so you can work with that.

So it's a bit like leafing through Arts & Architecture.

Yeah, but I want to show the connection between the word and the design. And learn from that. For instance, I spoke to Ray and Shelly Kappe recently, and they said, "Oh, we went to the 1972 conference, and that's where Richard Saul Wurman was the chairman of that particular conference, it was about education, and that inspired us a lot for how to start SCI-Arc." That was an amazing piece of news.

When will the show open? 2016.

Will you miss Los Angeles, and the kind friction of this place versus the kind of suburban and academic setting of Palo Alto? Yes, I think I will. It's kind of strange, having worked now for these four years [just] on Los Angeles, starting to have the feeling that I understand the city a bit, and there's still so much more to be understood, and to leave—that's kind of a strange thing.

I'll bet. Because I'm not sure anybody understands this place, and I think that's why we all stick around. Because we keep searching for some way to get a grasp on it.

Uh-huh, yeah. And I've done it now several times in my life. When I was still in Holland, I worked on Dutch architecture. When I came to the United States, I was doing an exhibition at the Cooper-Hewitt about this Dutch group of architects. Then I went to the Chicago Historical Society to work on Chicago architecture. Then I came here. I've done this now a few times. I'm not going to worry this time around.

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