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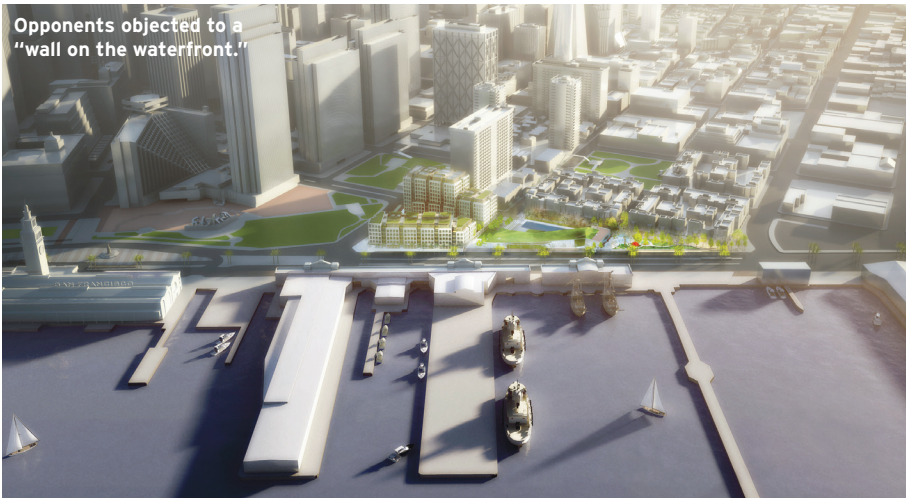
SNØHETTA REVEALS UPDATES TO SF ARENA

PLAYING BALL

The new design features a smaller footprint and more public space.

The same week that it unveiled its design for a grand stair at the San Francisco Museum of Modern Art (SFMOMA), Snøhetta revealed updated designs for the Golden State Warriors arena, located on a 13-acre site at Piers 30–32 on the City by the Bay's waterfront. The plans, presented after a year and a half of talks with citizens and city agencies, now include an entertainment pavilion and waterfront plaza.

The new design also reduced the size of the arena to 695,000 gross square feet, with space to accommodate just over 18,000 seats, and expanded the open public space at pier level to just under four acres, with total open public space at eight acres. Parks, plazas, and paths with water views will provide views of the bay. The new design reflects a desire to attract not only basketball fans, but **continued on page 3**



OPPOSITIONS OBJECTED TO A "WALL ON THE WATERFRONT."

SF EMBARCADERO PROJECT VOTED DOWN AFTER SEVEN YEAR FIGHT

NOT ON MY WATERFRONT

In early November, San Francisco voters rejected two measures to allow the construction of 8 Washington, a complex of 134 luxury condominiums along the Embarcadero developed by Pacific Waterfront Partners and designed by SOM. The project had been seeking city approval for the past seven years. It needed an exemption from the city's 84-foot waterfront height limit (Proposition C) and a referendum in favor of the development (Proposition B).

The complex was to be sited on a 3.2-acre triangular plot on the city's central waterfront on land **continued on page 7**



RELATED BRINGS FRANK GEHRY BACK TO GRAND AVE PROJECT

Return of the King

Back in October Frank Gehry promised a crowd assembled at the Disney Concert Hall that he would be returning to the Grand Avenue Project—Related Companies' long-stalled effort to build a major retail, hospitality, and residential complex in downtown Los Angeles. His firm designed the multi-phase **continued on page 6**

SPECIAL ISSUE: GLASS

THREE CASE STUDIES DEMONSTRATE THE PERFORMANCE, PROGRAMMATIC, AND DECORATIVE POTENTIAL OF GLASS. SEE PAGE 11. PLUS INNOVATIVE GLASS PRODUCTS. SEE PAGE 08.

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KEN SMITH MASTER PLAN FOR ORANGE COUNTY PARK ALTERED

GREAT PARK OR GREAT GOLF?

Though less than one fifth of the 1,360-acre Orange County Great Park in Irvine, which was master planned in 2006 by New York landscape architect Ken Smith, has been completed, it has already become one of the most significant recreation centers in the Los Angeles region. Now, however, it appears that Smith's master plan is on the verge of being largely dismantled. Late in November, Irvine City Council approved a deal allowing Orange County developer Five Point to finish **continued on page 5**



NEW TRICKS FOR AN OLD MATERIAL: GLASS

SEE PAGE 11

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MAKING A LIST, CHECKING IT TWICE

Every publication under the sun is delivering its best of the year roundups, from books to movies to cars. So I conducted an informal poll of readers to see some of the most pressing issues for the year ahead. I reached out to some friends on social media, and to organizations like AIA/LA and SPUR, so you can even call the responses (relatively) inclusive, or even open source. So without further ado, here are the topics—let’s call them goals—for 2014. We’ll be tracking them in the year ahead.

- 1.) Developing a long-term Vision Plan for Los Angeles.
- 2.) Streamlining entitlement and permit procedures in Los Angeles.
- 3.) Addressing the troubling lack of affordable housing in San Francisco, and countrywide.
- 4.) Creating an Office of Architecture and Urban Design in Los Angeles.
- 5.) Improving Continuing Education Credits, which one reader called, “psycho-devastating money and time pits with no net professional benefit.”
- 6.) Reforming the prison industrial complex, and architecture’s role in it.
- 7.) Investigating how to localize development in Los Angeles and elsewhere relating to transit growth.
- 8.) The increasingly tenuous economic situation of the architecture profession.
- 9.) The impacts and solutions to architecture’s marginalized role in society.
- 10.) How to temper San Francisco’s “hysterical historical” planning process.
- 11.) How to turn around America’s biggest wasted space: LA’s Pershing Square.
- 12.) The remarkable transformation of Los Angeles through transit and densification.
- 13.) The soulless “packaging” of architecture in the high-end residential market.
- 14.) How to clean up LA’s Skid Row in a humane way.
- 15.) Getting a train to LAX. Finally.
- 16.) Removing old infrastructure in favor of greenways in cities nationwide.
- 17.) Preserving character in San Francisco in the wake of extreme gentrification.
- 18.) Encouraging adaptive reuse in downtowns across the west coast; could this be architecture’s future?
- 19.) Making the AIA more relevant to most architects.
- 20.) Examining how office architecture is driving the transformation of San Francisco and Silicon Valley.

Happy New Year from everyone at *The Architect’s Newspaper*. We’ve got a busy agenda for the year ahead!
SAM LUBELL

Total open public space on the piers will amount to 8 acres.



SNØHETTA

PLAYING BALL continued from front page also other locals and visitors who want to explore the waterfront by foot and by bike. “The biggest challenge has been negotiating the incredible amount of feedback we have received from city and state agencies and the community while maintaining the energy and spirit of the design and ambitions of the owners,” said Nic Rader, project manager at Snøhetta. “The concept is based on maximizing views to the bay and Bay Bridge, [facilitating] access to the site, and providing a public amenity second to none in San Francisco.”

If the design makes it through city and public approval processes, construction will be privately financed on the city-provided land, with the Warriors funding an estimated \$120 to \$170 million to repair the piers. Completion is expected by 2017.

By 2016, visitors to Snøhetta’s new wing at SFMOMA will find themselves entering the building in the transformed Haas atrium, originally designed by Swiss architect Mario Botta. An open cantilevered staircase by Snøhetta with seating below, and a yet-to-be announced art installation (renderings depict the former art installation by Sol LeWitt), will fill the space.

Snøhetta removed the Botta-designed, four-level stair, which concealed much of the original oculus. They aim to create a more airy and seamless transition between major museum areas through a switchback design that echoes the mighty hills of San Francisco, with landings that will let visitors catch glimpses of an outdoor terrace and vertical garden while ascending, and views of the atrium when descending.

ARIEL ROSENSTOCK



MIA LEHRER + ASSOCIATES

The park features several “garden rooms” for different kinds of activities.

SANTA MONICA’S NEW LINEAR PARK IS MORE THAN A JUST BUFFER

WHAT’S IN A NAME?

Santa Monica’s new Buffer Park promises much more than what its current moniker suggests. Originally intended to shelter nearby residents from a new Expo Line maintenance facility adjacent to Bergamot Station, the 2.35-acre linear park has evolved into a series of garden “rooms” for quiet contemplation or active play.

Through a series of public workshops, designers Mia Lehrer + Associates identified locals’ priorities for the project and incorporated these into eight activity areas.

Two separate groups of residents came up with nearly identical solutions, which the firm refined and presented in a final workshop.

Buffer Park stretches along Exposition Boulevard between two groves of mature ficus trees, which the city owned prior to the park’s development. “Often when you build a new park you start with small trees, but in this case because the city already owns them we’re able to use these trees as the anchors to the park,” said Jan Dyer, the firm’s director of infrastructure. The park’s various “rooms” include the Meadow, with sloped lawns for picnicking or open play, and the Learning Garden, which features an orchard—Santa Monica will donate the fruit to local food banks—and a demonstration garden.

Construction on Buffer Park will begin in spring 2015, following completion of the Expo Line maintenance facility. As for the name, that’s likely to change, as Santa Monicans consider the many facets of their new green space.

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TROJAN STYLE?

USC president **Max Nikias** is curious. Since taking over in 2010 he has held the torch for past president **Steven Sample's** beloved "California Romanesque" style on the campus, resulting in the red brick and tight arches of buildings like AC Martin's Ronald Tutor Campus Center and **George Lucas's** School of Cinematic Arts. Now he's shifted a few years in the future to Collegiate Gothic. AC Martin has been commissioned to design a Gothic-style building for the business school, and other firms are competing for a similar project, we hear from our moles. Perhaps he will move into French Renaissance next? Get ready for some chateaux!

AN INSIDE SCOOP

Gossip about new projects is back! First we hear that **Steven Ehrlich** and **Fred Fisher** are teaming up for a major renovation of the Otis campus, on LA's West Side. Next we hear a shortlist is close to being named for Metro's West Side expansion subway line. We're all waiting with bated breath to see the renderings of LA firm Johnston Marklee's addition to The Menil in Houston, which is now set to be unveiled in January. And then there's the expansion of the Museum of Contemporary Art San Diego's La Jolla campus. A shortlist has indeed been chosen, but museum spokesperson **Leah Straub** tells *AN*, "We don't want to damage anyone's reputation should they not be selected." Wow, who knew being on a shortlist could be damaging?

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Part of Ken Smith's vision will make way for a golf course and homes.



FIVE POINT

GREAT PARK OR GREAT GOLF? continued from front page about 688 acres of the park in exchange for the rights to build 4,600 homes on surrounding land.

According to Smith, Five Point's plan will "water down and scale down" his original master plan. Among other things, he said it will replace his central canyon with a large golf course, replace an interconnected series of parks with standalone ones, reduce free recreation facilities, and ring the whole development with homes.

"I think it's going to be probably quite altered," said Smith. "They're very good about saying that they're following the master plan even when they're picking it apart," he said of city leaders, who voted 3-2 in favor of the new direction. Smith said he had been left out of Five Point's planning.

"We haven't talked to Ken for a while frankly," said Wright Sherman, a partner at San Francisco-based architecture firm WRNS Studio, who was brought on by the Great Park Corporation (GPC) to lead planning going forward. "But it's not atypical that a master plan needs to stand on its own and a project this big needs to take a lot of players and perspectives to make it happen." According to GPC documents, the additional 688 acres, built over the next five years, will include a sports park, walking trails, a bosque area, a wildlife corridor, the golf course, and agricultural area improvements. The cost to Five Point for the undertaking-

has been estimated at \$172 million.

Sherman said that his team wanted to follow the spirit of Smith's plans, but acknowledged that there had been some changes, mostly due to budget constraints. The new budget is less than a third of the original, he said. The biggest change is the addition of the golf course, while others include less intensive land forming and changes to the overall shape of the project.

"You're not going to get the level of intensity that was originally intended. You can get a lot of it if you're really smart about how to spend a dollar," said Sherman, who hopes to "push [Five Point] as far as they can swallow," in terms of design. One aspect the firm will try to maintain is the connectivity that Smith delineated in his master plan. The remaining acres of the park, which are in limbo pending funding, focus largely on cultural facilities.

Five Point failed to respond to requests for comment as of press time.

Local voters first approved The Great Park, sited on the former El Toro Marine Corps Air Station, in 2002. Smith's original plan envisioned linear parks, recreation fields, amphitheaters, a wildlife corridor, the man-made canyon, and a large lake. The recession and the abolition of California's redevelopment agencies quickly stalled many of these plans, although almost 230 acres have been built.

Supporters of the Five Point plan say that due to monetary constraints, this is the only legitimate option for the project. "The situation in Irvine has changed and we need to change along with it," said councilman Jeff Lalloway, who voted in favor of Five Point's plan. He argued that the new scheme is "generally consistent with the master plan."

Councilwoman Beth Krom countered that there was no reason to take this deal now, when public money could be forthcoming in the future. "I don't support private developers being given control of 668 acres of public land," she said. "Our backs are not against the wall. That was a false narrative created by the developers. It's not easy to push vision over profit here in Orange County." **SL**



> **HOORAY HENRY'S**
8713 Beverly Boulevard
Los Angeles
Tel: (310) 274-7500
Designer: Built, Inc.

Swinging 1970s London is impossible not to love. So it is about time that a Los Angeles club embraced it. Hooray Henry's, put together by design build firm Built Inc., is inspired by this slang rebuff of an entitled wealthy kid. It generates the atmosphere of the British capital by using textures, furnishings, and artifacts—such as a picture of the King and Queen, trophies, and horsehead lamps—sourced from London. Ribbed booths and silver shadow paint were inspired by vintage Rolls Royces and blue paint was inspired by old Jaguars. Other apropos accents include wood paneling, brass accents, smoky mirrors, red and blue neon, vintage televisions, and old ashtrays.

"It took on a life of its own," said Built Inc. designer Sormeh Azad. "It started off as an English Manor, and went to the rich boy and his friends take over the manor and they're having a party." The space encourages hardcore partying. The booths, for instance, are built to encourage and withstand high heels on top of them.

A 3D projection wall, which is apparently the first of its kind in Los Angeles, takes on concave, convex, and hexagonal shapes. An array of scenes, from psychedelic imagery to nudity, are projected upon its variegated surface. "The space is a sensory overload, but in a positive manner," said Azad. **SL**

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Brooks + Scarpa designed this new manufacturing and research center in Mexico.



BROOKS + SCARPA

The company Metalsa exemplifies the entrepreneurial spirit that is lifting Mexico financially and reducing the flow of immigrants to the US. Founded in Monterrey in 1956, the company has grown to become a global manufacturer of automotive frames and components for companies from Ferrari to Ford. "Out of the blue," as Brooks + Scarpa principal Larry Scarpa recalled, "we received a call to compete for the design of their new research

facility and, after interviewing, we won the job."

Located on a 100-acre, government-sponsored technology research campus adjoining Monterrey Airport, the Metalsa Center for Manufacturing Innovation joins the facilities of other international companies, and branches of UT Austin and two Mexican technical universities. The site has a secure perimeter, but the constraints were few beyond a 125-foot height limit

and a mandate that all equipment be concealed. Metalsa already has a manufacturing plant of several million square feet in Monterrey, the commercial capital of Mexico. Here the goal was to create a showcase of sustainability and an ideal work environment that would embody the ideals of the firm and impress visiting customers. Phase 1, comprising 16,500 square feet of warehouse, research lab, and office space, has been completed. In phase 2,

these facilities will expand to the north and east, increasing the square footage to 55,000.

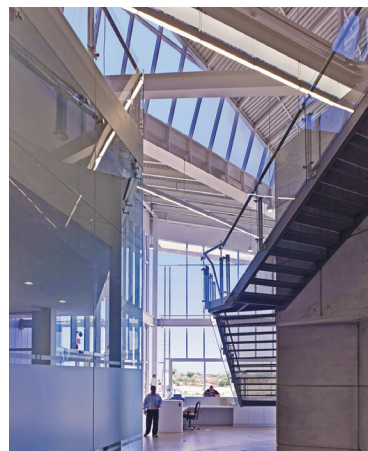
Inspired by the jagged mountains around Monterrey, the architects created a steel-framed block with sharp-peaked lanterns that draw in natural light from the north like the saw-tooth roofs of factories. A projecting canopy suspended from a cantilevered roof is clad in perforated and etched aluminum. It shields the glass curtain wall of the reception area and two-story office wing. A layer of polycarbonate behind the aluminum plates provides insulation and diffuses the shadows cast by the openings. Behind this public face, walls clad in aluminum panels enclose the open 60-foot-high warehouse, bathed in natural light from above, where chassis and other components are tested. This is a secure area, where proprietary information is concealed from prying eyes, and access is tightly controlled. The same concern for privacy was applied to the second floor laboratories in the office wing, and the architects calibrated the openings to balance the competing claims of protection and transparency. Tilted oval windows provide discreet glimpses of the labs and the warehouse.

In contrast, the open office areas have an easy flow, and the

architects designed the triangular tables with splayed legs. These, like the building, were locally sourced and fabricated. Scarpa intended for Metalsa to make the aluminum skin, but it proved cheaper to go to another factory in Monterrey. He was also challenged to reuse the structural frame that a local architect had designed before Metalsa decided to hire a more prominent designer.

Sustainability is a hallmark of Brooks + Scarpa buildings, and here the challenge was extreme. The temperature routinely tops 100 degrees in the summer, and once reached 118 degrees in April. Passive technologies are combined with rooftop solar panels. The building is cooled and warmed by tapping into the city water supply and feeding pipes through a heat exchanger to exploit the difference in temperature between the water and the earth. Gray water is stored in a cistern below a sunken garden to the north and the public spaces open onto this green oasis through a roll-up industrial door in the exposed glass curtain wall. Like the visionary workplaces created in the early years of the modern movement, Metalsa combines efficiency, humanity, and expressive design in exemplary fashion.

MICHAEL WEBB



RETURN OF THE KING continued from front page project—which occupies three acres directly across from the concert hall—for Related more than five years ago, but the plan was scuttled during the economic downturn.

Gehry wasn't bluffing. On November 26, Related submitted a new conceptual design by Gehry Partners for the project to the Grand Avenue Authority, a Joint Powers commission of the county and city of Los Angeles. Encompassing one parcel (known as Parcel Q), Gehry's \$650 million to \$700 million plan focuses on connectivity, weaving its off-kilter components around a central U-shaped plaza opening to Grand Avenue and adding pedestrian connections to other local icons, like Disney Hall and Grand Park.

The new plaza slopes down one block from Grand Avenue to Olive Street, inserting a jumble of buildings and pavilions over "several choreographed levels," as Related said in a statement, including terraces, patios,

and decks. In addition to retail and open space, the development will contain a 300-room SLS Hotel at 1st and Grand and a residential tower at 2nd and Olive containing market rate and affordable apartments and condominiums.

Detailed views of the project won't be revealed until schematic design is completed early next year, Related California president Bill Witte told AN. But Witte did reveal that Gehry's towers would be "more straightforward," and would no longer contain undulating walls. "That's the voice of experience, and the voice of economics," he said.

"I think Frank would say that the new plan is more appropriate for Grand Avenue," added Witte, referring to the project's scale, orientation, and uses. All of Parcel Q will now be developed at once, not in phases as the company had planned just months ago.

For Related, Grand Avenue has been nothing less than a grand saga. The Grand Avenue Authority first approved its project

in 2007, but the undertaking quickly became mired in economic-related delays. Still waiting for financing to materialize, the company was granted development agreement extensions in 2009, 2011, and again this September. After Gehry's contract lapsed last year the company hadn't re-signed it because "we didn't know if it was possible" economically, said Witte. With the September 2013 development deadline looming the company hired Gensler to develop a new site plan and Robert A.M. Stern, who it had worked with before, to design a new residential tower.

Those plans met with the disdain of the Grand Avenue Authority. County Supervisor Gloria Molina, who heads the group, said they lacked "any architectural interest whatsoever," and did nothing to promote street activity and pedestrian activity. Shortly after the authority's rebuff, Related, bolstered by the interest of hotel company SLS, re-hired Gehry. Molina's office would not comment, but Witte

told the LA *Downtown News* that the new proposal has been "very favorably received."

The remaining parcels of the original multi-billion-dollar Grand Avenue Project look much different than originally planned. West of Grand Avenue, Eli Broad (to whom Related assigned its development rights) is building his new museum and an adjacent park; and Arquitectonica is building a residential tower for Related. Further east, a series of surface parking lots have yet to be incorporated into a final phase of work. The only piece completed from the original plan is Rios Clementi Hale Studios' highly successful Grand Park, which stretches three blocks east from the Music Center down to City Hall.

Witte said Related is now trying to renegotiate its January 20 deadline with the Grand Avenue Authority. "Assuming they're willing to do that we would go to the next steps," he said. The goal is to break ground in 2015 and open by 2019. **SL**



COURTESY METRO

LA METRO REINVENTS ITSELF WITH "KIT OF PARTS" STATION DESIGN

SNAP FIT

The Los Angeles County Metropolitan Transportation Authority (Metro) is ready for a new look. With multiple rail-line extensions in the works, the agency recently hired LA firm Johnson Fain to help it reshape its identity through a "kit of parts" design that can be applied to any of the three station types.

According to architect Brian Knight, Metro had three primary concerns. The first was to streamline maintenance and materials procurement. Second, Metro sought a stronger brand. "Right now each station is so different it's really hard to say, 'This is a Metro station,'" said Knight. Finally, Metro wished to elevate the quality of station design. "They really wanted to raise the bar," explained Knight. "There still will be areas for local art components, but overall the design is going to be the stations themselves."

Johnson Fain began work on the project

two years ago, with a system-wide audit of Metro's rail stations. They also looked at about 180 stations around the globe, identifying eight as exemplars of modern transportation architecture. Back in Los Angeles, the team combined what it had gleaned overseas with an awareness of Metro's emphasis on maintenance, materials, identity, and design quality.

The design combines a glass canopy, a steel structure (to be painted white), and a concrete spine running down the middle of the rail platform. "[The concrete] acts as a sort of collector of all the [electronic] components you find in a typical station," said Knight. "Right now those components are placed ad hoc. We developed a system of plug and play into the concrete collector."

Metro approved Johnson Fain's design concept one year ago, and the firm has since completed drawings that Metro will pass on to the builder. "The drawings we developed are much further developed than what Metro hands off to a design-builder now," said Knight. The agency's previous directive drawings were "very schematic," he said, and allowed the builder a lot of leeway. It was exactly this station-to-station variation that created problems with maintenance and brand identity in the first place.

Elements of Johnson Fain's "kit of parts" will be incorporated into the Regional Connector Transit Project. The first full station redesign will take place at Wilshire-Western on the Purple Line, with construction beginning early 2014. Stations along the Crenshaw/LAX Transit Project will follow.

ABM



PACIFIC WATERFRONT PARTNERS

Eight years of public outreach wasn't enough to win over SF voters.

NOT ON MY WATERFRONT-

continued from front page

cleared by the removal of the Embarcadero Freeway. Consisting of housing, retail, restaurants, and recreation, it included 552,000 general square feet in a massing that stepped up to a maximum height of 136 feet. With large windows deeply recessed into light colored walls, the project took its cues from the area's historic buildings. Most of the buildings featured green roofs.

The plan incorporated 30,000 square feet of public open space designed with PWP Landscape Architecture, including the new Pacific Park, the redesigned Jackson Commons, and a series of new pedestrian corridors. The scheme also involved 40,000 square feet of private recreation functions, including an enlarged and renovated new exercise and aquatics

facility.

The San Francisco Planning Commission, Board of Supervisors, and the mayor all gave their approval to the complex. But a large group of opponents voted down the referendum, calling the project a "Wall on the Waterfront" that would limit access to the area. "The developer only wants to 'open up' the waterfront to one thing: massive development and tall towers from the ferry building to Fisherman's Wharf," said the group on its web site, nowallonthewaterfront.com.

"This is a plan that's been in the works for almost eight years and undergone many revisions to reflect a very extensive public planning process. To have that all upended because a group of wealthy opponents didn't like the result does not bode well for the public process of

San Francisco," commented Pacific Waterfront Partners spokesman PJ Johnston.

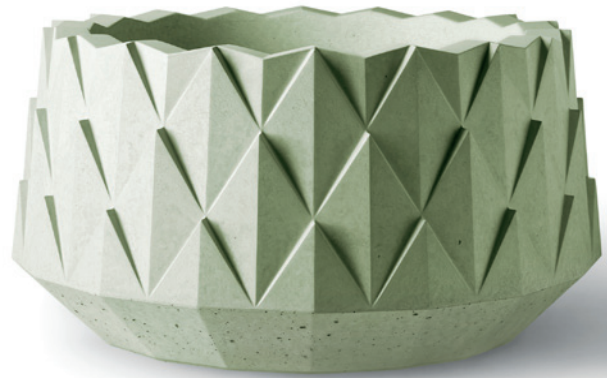
According to Gabriel Metcalf, executive director of the San Francisco Planning and Urban Research Association (SPUR), the project's rejection is ironically a sign of the city's emergence from the recession.

"In addition to the business cycle, San Francisco has a political cycle in which voters become more open to projects during recessions and against them in economic booms," said Metcalf. "To me this is a return to the status quo of San Francisco. It's not surprising at all. What's surprising is during the recession a bunch of projects got approved that are now under construction."

According to Metcalf, the rejection of the project is also an example of individuals' ability to stop projects they don't like through legal means.

SOM declined to comment on the project and Johnston said that he could not comment on specific plans for the site. "We'll see what we're going to do," said Johnston. "The project sponsor still has the exclusive negotiating rights to the property." SL

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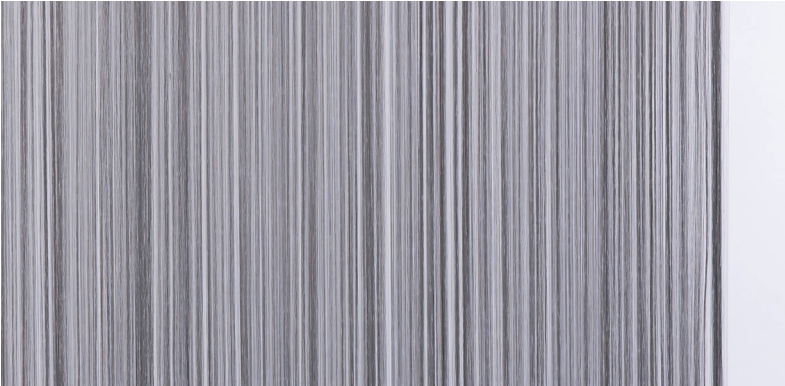
ALICE
GENERAL GLASS

Digital printing directly to glass provides customization options as broad as the imagination of the architect or designer. Bespoke patterns or imagery can be specified, in addition to a selection of bright and monochromatic colors and patterns for glazing, curtain walls, or interior applications. Fully opaque backing is also available, enhancing the contrast and crispness of any printed design.
generalglass.com



CLEARSHADE GLAZING UNIT
PANELITE

This honeycomb-like insert fits between two sheets of glass and redirects up to 70 percent of natural light, reducing solar glare and heat gain for midday-SHGC measurements as low as 0.11. The cellular configuration is made from a durable but transparent polymer that is resistant to UV rays. The product's bi-directional scattering distribution capabilities are compatible with Radiance, Energy Plus, and SketchUp modeling programs.
panelite.us



PRESSED GLASS
3FORM

3form's Pressed Glass is newly available in the Strand pattern, a compressed interlayer of fine gauge threads in three monochromatic colorways. It can be further customized through color matching, etching, and fritting options. Available in widths as large as 48 inches and lengths of 120 inches, it can be specified in either a 5/16-inch or 1 5/16-inch gauge thickness. Its inherent strength meets ANSI Z97.1 standards.
3-form.com



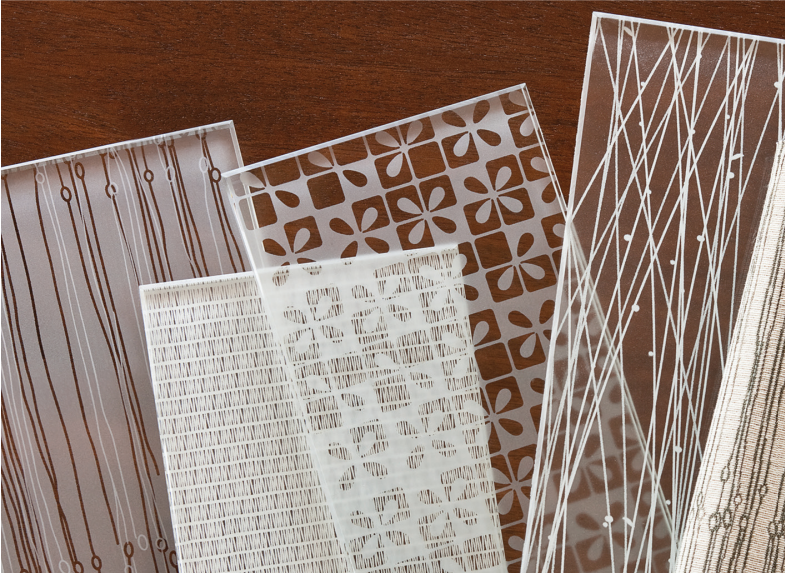
DF-PA DICHROIC FILM
3M ARCHITECTURAL MARKETS

3M's Dichroic films can be applied to any smooth surface with a pressure sensitive adhesive; the DF-PA is recommended for glass applications. Two color values—Chill and Blaze—span color ranges from blue to magenta to gold, in either a fully covered opacity, or as a decorative graphic. Durability complies with interior and exterior use, and the film can be easily removed from architectural screens, window fronts, curtain walls, or glazing when it is time for an update.
3Marchitecturalmarkets.com



RAILINGS AND FLOORS
CARVART

This structural laminated glass can be safely specified for floors and railings. Flooring can be installed as a freestanding finish or incorporated into another system with specially engineered mounting hardware, and stair treads can appear to "float" or integrate into stringers. For railings, top and side mounting options can be affixed to most structures, or can be suspended from coordinating adjustable point fittings. Railing caps are available in round, oval, or square profiles.
carvart.com



THE KNOLLTEXTILES GLASS COLLECTION
SKYLINE DESIGNS

Seven designs from KnollTextiles are rendered on glass through two production techniques: Eco-etch achieves varying levels of opacity, and AST Digital Glass Printing introduces color to partial transparency. These options provide for customization of classic patterns like Divine and Enchantment, designed by Dorothy Cosonas, or the mid-century Cyclone and Fibra, designed by Eszter Haraszty.
skydesign.com



As the buzzword "transparency" gains greater meaning in product specification, glass is an energy-saving, sustainable, and aesthetically pleasing option. By Emily Hooper



SUNGATE 600
PPG

This double-glazed insulated glass unit boasts an efficient configuration tailored to the region of application. In climates where heat gain is optimal, coating on the Number 3 surface blocks heat loss for a U-value of 0.33, while maintaining a 0.65 SHGC and visible light transmittance of 71 percent. For higher insulation values, the Sungate 600 coating can be placed on the Number 4 surface when combined with a solar control low-e glass, for a net gain in U-value of 20 percent.

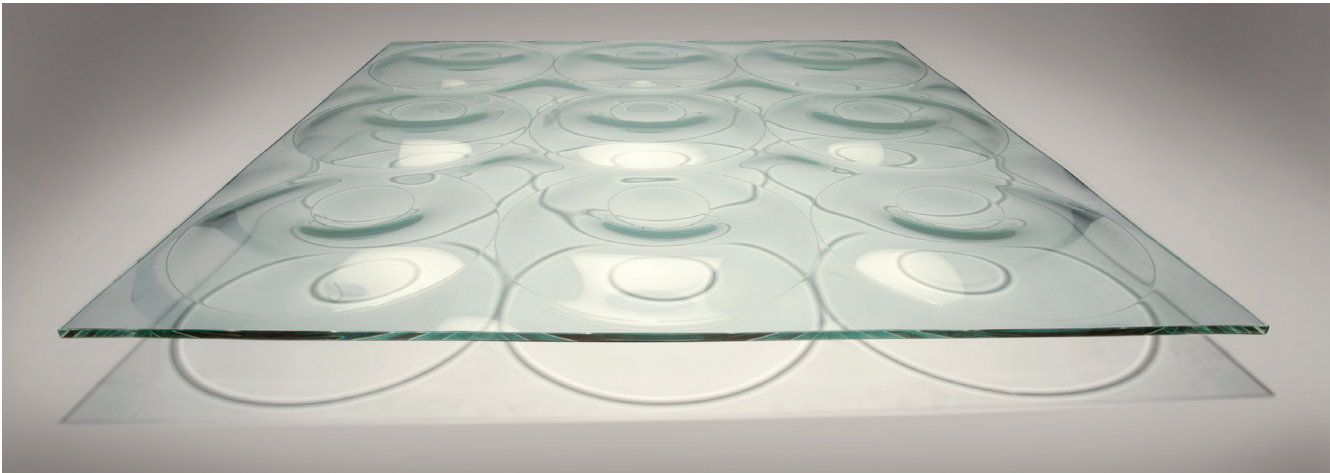
ppgideascales.com



DYNAMIC GLASS
VIEW GLASS

Insulated glass units as large as 5 feet by 10 feet feature programmable electrochromic levels of 60, 40, 20, and 4 percent tinting with user controls from a smart device app to reduce heating and cooling loads, electric lighting, and solar glare. An intelligent setting can be programmed for sensory occupancy to optimize energy usage as well as user comfort. All four tint levels can be achieved in one unit, with adjustment times akin to the passing of a cloud overhead.

viewglass.com



OLIVIA
JOEL BERMAN GLASS STUDIO

The circular, three-dimensional pattern of Olivia is enhanced with subtle reflectivity to inflect motion into any space. Back painting options are available in a range of colors on panels measuring 53 by 108 inches. Produced for interior applications, it can be tempered for safety and impact resistance on exteriors as well.

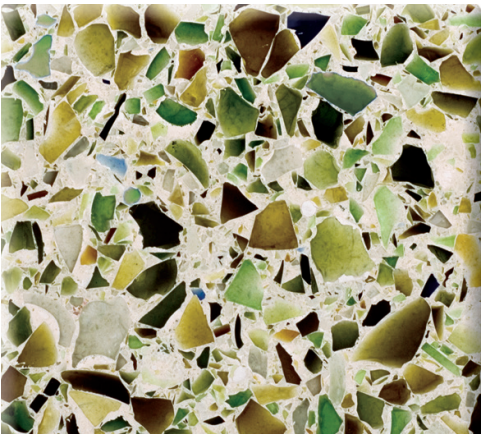
jbermanglass.com



SUNGUARD SUPERNEUTRAL 68 TRIPLE GLAZED
GUARDIAN INDUSTRIES

Guardian's triple-glazed insulated glass units help retain energy in colder months and repel heat gains in warmer conditions with SunGuard SuperNeutral 68 treatment on the Number 2 and Number 5 surfaces. The product provides visible light transmission of 52 percent and a solar heat coefficient of .32. It can also be laminated for noise depreciation and hurricane protection.

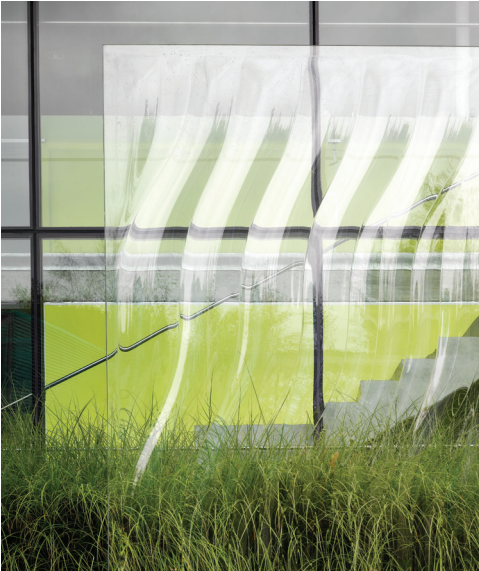
sunguardglass.com



BISTRO GREEN
VETRAZZO

Vetrazzo, the recycled glass division of Polycor, has been diverting glass from the waste stream since 1996. The surfacing material uses consumer beverage containers, waste from glass manufacturers, building demolition, traffic light lenses, windshields, shower doors, and more. It takes nearly 1,000 bottles to make one 5- by 9-foot panel that is 85 percent glass by volume and bound with Portland Cement. Sixteen of Vetrazzo's product lines are Cradle to Cradle certified.

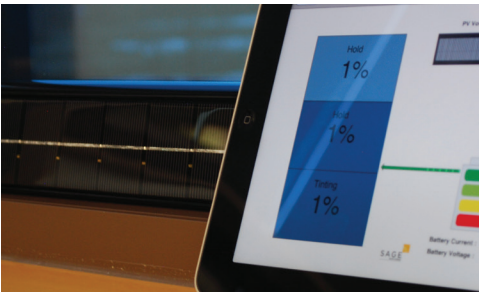
vetrazzo.com



LIQUIDKRISTAL
LASVIT

Designed by Ross Lovegrove, Liquidkristal was inspired by dynamic forms found in nature. The design was first modeled digitally to simulate thermo induction, which can imbue the qualities of water to glass under very high temperatures. A large-scale mold system was formed from the study's results, to produce multiple pattern variations over multiple sheets. In addition to interior applications, Liquidkristal is also suitable for glazing and facades.

lasvit.com



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SAGE ELECTROCHROMICS

This electronically tintable glazing is available in a solar-powered, wireless format. In lieu of low-voltage wired connections, a strip of solar photovoltaics interfaces with a low-profile electronic controller and battery pack that can provide power for up to two days without a charge. The wireless system also configures with light and building management programs from Siemens, Lutron, Schneider, and Johnson Controls.

sageglass.com

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THREE CASE STUDIES SHOWCASE THE PERFORMANCE, PROGRAMMATIC, AND DECORATIVE POTENTIAL OF CONTEMPORARY GLASS.



ROB WELLINGTON QUIGLEY

SAN DIEGO PUBLIC LIBRARY

SAN DIEGO, CALIFORNIA

Above and left: Twenty-two different types of glass were used in the New Central Library. The glazed, three-story reading room is sheltered by a domed steel laticework that filters direct sunlight like a shade tree.

When architect Rob Wellington Quigley asked residents of San Diego what they wanted out of their New Central Library, one refrain stood out: They wanted an iconic building. Quigley delivered. His firm, in collaboration with San Diego-based Tucker Sadler Architects (TSA), designed a nine-story, 366,673-square-foot building with a soaring concrete gravity arch in the lobby, an exterior distinguished by a modern steel dome, and lots of glass, especially in the library's three-story reading room, which nestles under the dome.

Using so much glass in a library is tricky. Natural light is great for reading, but UV radiation damages library materials. "The reading room is physically a glass cube on top of the building's 8th and 9th floors," said Quigley. "Of course, it's a library; you have to be very, very careful with respect to the sun." This concern defined the relationship between the glass reading room and the dome, which Quigley compares to a protective straw hat. The dome's steel-mesh latticework provides dappled shade only when and where needed, such that the dome is left incomplete. "It's clearly in the act of becoming a dome, becoming something," said Quigley.

Quigley and TSA turned to Alameda-based Architectural Glass & Aluminum (AGA) for the glazing in the New Central Library. In California, some of AGA's other projects have included the Griffith Observatory in Los Angeles (Hardy Holzman Pfeiffer), the De Young Museum in San Francisco (Herzog & de Meuron/Fong & Chan Architects), and AT&T Ballpark, also in San Francisco (HOK Architects).

AGA used 22 types of glass in the New Central Library, the majority of which was supplied by Minnesota glass manufacturer Viracon. On the building's bottom two stories, AGA used four categories of glass: clear insulated or insulated laminated; low iron insulated or insulated laminated; low emissivity insulated or insulated laminated with a green coating; and low emissivity insulated laminated with a green coating and silkscreen. The library's middle stories are dominated by low emissivity insulated or insulated laminated glass with a green or bronze coating. In the reading room, AGA used three categories of glass from Viracon: clear insulated or clear insulated laminated; low iron insulated or insulated laminated; and clear low emissivity insulated and insulated laminated with a white silk-screen. To provide unobstructed views from the floor of the reading room, AGA drafted a local manufacturer to custom-fabricate ½-inch-thick solid monolithic glass panels.

Thanks to all that glass, the experience of the New Central Library's reading room is at once awe-inspiring and intimate. Looking up, one has the impression of standing inside a giant prism. Yet sitting at one of the reading room's large tables is not unlike sitting under a shade tree on a sunny day. There's plenty of light to see by, but it has been softened and textured by the dome. **ANNA BERGREN MILLER**

Architects:

Rob Wellington Quigley
robquigley.com
Tucker Sadler Architects
tuckersadler.com

Glass fabricator and installer:

Architectural Glass & Aluminum
aga-ca.com

Glass supplier:

Viracon
viracon.com

FIRST GLASS



SCOTT RUDD

Grimshaw's recent renovation of the Queens Museum of Art involved the task of unifying a previously divided building under a single program. The institution used to share its walls with an ice skating rink. The museum occupied the north half of the building—originally constructed as the New York pavilion for the 1939 World's Fair—and the rink the south half. When, in 2008, the rink moved into the newly completed Handel Architects-designed Flushing Meadows-Corona Park Natatorium and Ice Rink, which was part of New York City's 2012 Olympic bid, the museum had the opportunity to stretch

out, occupying the entire 105,000-square-foot building for the first time since being founded in 1972.

The architects saw the opportunity to greatly improve the museum's somewhat confusing circulation scheme, as well as support its mission of bringing the community together around art. By shifting the main entrance away from where it had previously been off the north parking lot, at the narrow end of the rectangular plan, to the center of the longer west facade, they were able to usher visitors directly into the building's cavernous central volume. By arranging temporary

exhibition galleries around this space, which functions as a large works gallery, the architects created an easy to navigate experience where figuring out where to go next is simply a matter of looking around.

Glass played a key role in supporting Grimshaw's design concept and in creating a bright and airy experience on the interior. Both eastern and western faces of the building were opened up with glass walls that let daylight in, welcome the community, and create a view corridor that passes straight through the space from the Grand Central Parkway to the Unisphere—the great, globular icon

Above and facing page top left: A hanging lantern of acid washed glass and stainless steel cables captures and diffuses daylight throughout the large works gallery. **Below left:** The feature stair has laminated glass treads and landings. **Below:** The main entry facade is outfitted with a programmable light display.

of Flushing Meadows-Corona Park. The west facade features a screen that can be animated by a color-changing LED system. A variety of artists will be invited to program the system over time.

Even with the glass facades, the large works gallery, with its soaring ceiling,



SCOTT RUDD



HOLLY TSAI



MAGES COURTESY GRIMSHAW UNLESS OTHERWISE CREDITED

promised to be a dark space. This could be solved with skylights, but then skylights, without control measures, can create tricky daylighting conditions for museum artifacts, many of which deteriorate in direct sunlight. In addition, the architects wanted to create a seamless experience, where visitors could go from outside, into the great hall, and then into the galleries without perceiving the difference in light level. “On a bright day, it’s 10,000 foot-candles outside,” said Mark Husser, managing partner for Grimshaw’s New York office. “We had to step that down to about 15 foot-candles in the galleries, and we attempted to do that without having a noticeable change or a lot of glare or shadow.”

In order to accomplish this effect, Grimshaw designed what is unofficially referred to as the “Hanging Lantern,” a daylight chandelier of sorts composed of canted glass louvers suspended by stainless steel cables around the great hall’s central skylight. The glass louvers, which range in width, are built up from two 5mm-thick pieces of low iron tempered glass that are laminated together with an SGP interlayer. The down facing sides of the louvers are acid washed, to catch and diffuse daylight, while the up facing sides are left glossy, to make them easier to clean as well as to create a shimmering effect on the inside of the lantern. The edges of the glass louvers are polished, post lamination,

a delicate process that removed a mere 1/64-inch of material to clean up the edges and create a sparkling, diamond-like effect. The louvers are canted at different angles to catch sunlight entering from the skylight, which also features louvers, and direct it to the galleries, whose ceilings are outfitted with louvers of their own that further diffuse the light. “We did sun studies to determine the angles of the louvers,” said Casimir Zdanius, Grimshaw’s head of industrial design. “When direct sunlight hits the pieces of glass they light up like a halogen.”

Grimshaw designed the Hanging Lantern, which combines daylighting and structural design, with consulting engineer Michael Ludvik. The tempered glass louvers, which

handle some structural loads, are attached to inner and outer sets of steel cables that drop down from the ceiling with machine finished 304 stainless steel connections. At the bottom of the lantern, which hangs more than 31 feet down from the ceiling, is a ring beam made up of 6-inch-diameter solid steel billets fastened together with heavy-duty bolts. At 20,000 pounds, the ring beam pulls the cable system into tension. While the 8mm-diameter outer cable carries most of the load, the 6mm-diameter inner cable attaches to the ring beam via a spring connection that allows the pendulous structure to sway without breaking the glass. The inner cables are also tuned to achieve a sensuous curving profile on the inside of the lantern.

Grimshaw also designed a glass-treaded feature stair that encourages access to the second floor and provides a series of landings that offer a good view of the large works gallery and the Hanging Lantern. The landings and treads are composed of four piles of ½-inch-thick low iron annealed glass laminated together with SGP interlayers. The upper surface features an acid etched non-slip surface and the structure was designed so that even if all four

piles break the interlayer will continue to carry the live load. Annealed glass was chosen, as opposed to tempered, so that the edges could be polished down flush without shattering, a detail that gives the edges of the treads a jewel-like translucency.

AARON SEWARD

Architect:
Grimshaw Architects
grimshaw-architects.com

Architect and engineer of record:
Ammann & Whitney
ammann-whitney.com

Engineer:
M.Ludvik Eng’g
mludvik.com

Glass fabricator:
ANGORA
agnora.com

Stair glass installation:
M Cohen and Sons
mcohenandsons.com

Lantern Fabrication and Installation:
AMG Design
amgdesign.net



OHIO STATE UNIVERSITY SOUTH CAMPUS CENTRAL CHILLER

COLUMBUS, OH

Ohio State University’s south campus central chiller is a utilitarian powerhouse. It pumps cool water to more than half of the campus’ buildings. It is also host to a dynamic light show, thanks to an array of glass fins affixed to its concrete facade.

“Rather than just showing the pipes, we wanted to represent energy itself,” architect Carol Ross Barney told AN when the project was first announced in 2010. Now complete, the 95,570-square-foot building sports dichroic glass, composed of multiple micro-layers of fused metal oxides. A coating just 30- to 35-millionths of an inch thick can contain up to 50 layers of these materials, which condense on the glass after being vaporized by an electron beam in a vacuum chamber.

Those tiny bits of metal reject certain wavelengths of light, so the dichroic fins reflect and transmit different colors simultaneously. Which colors pass through and which bounce back depends on the angle of view. The end result is a con-

stantly shifting array of colors that dance across the building exterior.

Previously it hadn’t been affordable to laminate dichroic film between layers of glass. Ross Barney Architects worked with glass manufacturer Goldray Industries to laminate the dichroic film, which was originally developed by NASA for use in space. The exterior application created concerns for the longevity of the thin film, so Goldray tested several glass products to sufficiently protect the film without distorting its ability to transmit light. Based on its success, Goldray has since used similar fins on projects from Indianapolis to Istanbul.

Structural shapes and welded plates hold the glass fins perpendicular to the building’s precast panels. The incandescent fins themselves convey a sense of energy, Barney said, but clear sightlines into the mechanical innards of the chiller plant also put the building’s utility front and center.

Still, no moving parts are visible. Instead, the precast plates that make up the ten-story building are punctuated with varied rectangular windows, complementing the geometry of the glass fins. Oldcastle manufactured the aluminum curtain wall window system, whose insulated exterior panels also cut down on energy use. Inside, equipment decks are grated for natural cooling so the chiller, which anticipates LEED certification, won’t have to be chilled itself.

To hear the designers tell it, in

Left and below: Dichroic glass fins, composed of multiple micro-layers of fused metal oxides, create a colorful display across the chiller building’s facade both day and night.

a rundown of their research and development process, “the building becomes an ethereal expression of the functional process of releasing thermal energy into the air to produce chilled water.” Cool.

CHRIS BENTLEY

Architect:
Ross Barney Architects
r-barc.com

Glass fins:
Goldray Industries
goldrayindustries.com

Curtain Wall:
Oldcastle
oldcastle.com



BRAD FEINKNOFF

DECEMBER

WEDNESDAY 18
SYMPOSIUM

**AIA|LA Healthcare Committee:
Open Mike Night –
You Are The Presenter**

Arup
4:30 p.m.
12777 West Jefferson
Los Angeles
aialosangeles.org

THURSDAY 19
TOUR

**UW Molecular
Engineering Building Tour**

4:00 p.m.
University of Washington
3946 West Stevens Way NE
Seattle
aiaseattle.org

TUESDAY 31
EXHIBITION CLOSING

**When a Computer
Image Doesn't Tell
the Entire Story**
AIA Los Angeles
3780 Wilshire Blvd.
Suite 800
Los Angeles
aialosangeles.org

JANUARY

SUNDAY 5
EXHIBITION CLOSING

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

LECTURE

**Space, Time, Photography:
Architecture and Its Image**

3:00 p.m.
The Getty Center
Harold M. Williams
Auditorium
1200 Getty Center Dr.
Los Angeles
getty.edu

TUESDAY 7
SYMPOSIUM

**AIA|LA & DCP's
Urban Design Studio -
Working Together
to Improve Los Angeles**

12:00 p.m.
City Hall, Room 721
200 North Spring St.
Los Angeles
aialosangeles.org

SUNDAY 12
LECTURE

**Love, Death, and
Metamorphosis:
Picturing Classical Myths**

3:00 p.m.
The Getty Center
Museum Lecture Hall
1200 Getty Center Dr.
Los Angeles
getty.edu

TUESDAY 14
FILM

Open Projector Night
7:30 p.m.
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
hammer.ucla.edu

LECTURE

Traditional Korean Bojagis

7:00 p.m.
5905 Wilshire Blvd.
Los Angeles
lacma.org

WEDNESDAY 15
TOUR

The Browning Courthouse

4:00 p.m.
97 Seventh St.
San Francisco
aiaf.org

THURSDAY 16
LECTURE

**Power, Prosperity,
Philosophy: Roman Villas and
the Men Who Built Them**

7:30 p.m.
The Getty Villa
17985 Pacific Coast Hwy.
Pacific Palisades, CA
getty.edu

FRIDAY 17
LECTURE

**Overview of the
Title 24 Energy Codes**

9:00 a.m.
AIA San Francisco
130 Sutter St., Suite 600
San Francisco
aiaf.org

SATURDAY 18

EXHIBITION OPENING

**A Sense of Balance: The
Sculpture of Stoney Lamar**
The Museum of
Craft and Design
2569 Third St., San Francisco
sfmcd.org

FILM

**Society of Architectural
Historians Film Festival**

9:00 a.m.
The Vogue Theatre
3290 Sacramento St.
San Francisco
aiaf.org

SUNDAY 19

EXHIBITION CLOSING

Armin Hofmann Farbe/Color
A+D Museum
6032 Wilshire Blvd.
Los Angeles
aplusd.org

WEDNESDAY 22
LECTURE

Alvin Huang

6:00 p.m.
USC School of Architecture
Watt Hall
Suite 204
Los Angeles
arch.usc.edu

SUNDAY 26

EXHIBITION OPENING

**Tea and Morphine:
Women in Paris,
1880 to 1914**
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
hammer.ucla.edu

WEDNESDAY 29

EXHIBITION CLOSING

**Zarouhie Abdalian:
Occasional Music**
Frank H. Ogawa Plaza
Oakland, CA
sfmoma.org



COURTESY HAMMER MUSEUM

TACITA DEAN:

JG
Hammer Museum
10899 Wilshire Blvd., Los Angeles, CA
December 21-January 26, 2014

JG, the latest work in film from British-born, Berlin-based artist Tacita Dean, is inspired by her correspondence with British author J.G. Ballard and the connections between his short story, "The Voice of Time," and Robert Smithson's landmark earthwork, *Spiral Jetty*. Shot entirely on 35mm anamorphic film, *JG* utilizes Dean's patented system for aperture gate masking. The labor intensive, decidedly analogue process allows the artist to expose and re-expose negatives, live on location, for a meditative, collage-like effect that melds images of the barren Utah and Central California landscapes with forms of mountains, planets, pools and Smithson's *Spiral Jetty*. Spoken text, drawn from Ballard's written work and correspondence between Dean and the author, accompanies the film. Dean's films have been exhibited since the mid 1990s. They focus on subjects such as artists, architecture, and landscape, and are characterized by long, static shots, stillness, and a contemplative evocation of place. *JG* will be shown at the Hammer Museum's video gallery in Los Angeles through January 26.

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A. Hofmann



"Cushicle"; Chrysler GEM Peapod Neighborhood Electric Vehicle; future windshield display.

MICHAEL WEBB, AUTOBLOG GREEN, JIHA HWANG

practical and multifaceted view of the future of mobility, grounded in the precepts of Southern California.

During the mid-Twentieth Century this vast geographic area was developed alongside the freeway system and a culture of car ownership that gave us "Little Deuce Coupe" and the "Little Old Lady from Pasadena." In fact, the Pasadena Freeway connecting Pasadena with downtown Los Angeles was the first freeway in California and the western United States. The Art Center College of Design, based in Pasadena, plays a prominent role in this book; seven of the 27 contributors have an affiliation with Art Center,

and 20 of the 27 live in Southern California, which gives this book a regional slant.

Many of the essays are from an administrative point of view, which may be useful to architects and planners. Marco Anderson, a senior regional planner points out that the 2035 date was chosen because it "corresponds to the target year for the vision for future transportation infrastructure that informs the Southern California Association of Governments (SCAG) 2012-2035 Regional Transportation Plan/Sustainable Communities Strategy."

Writing in the foreword, Michael Webb notes, "the future some of (the contributors) depict is an idealized present, a future constructed out of images of the present." But in a counterpoint, the Car Future Group's report, **continued on page 16**

Car Trouble?

The Car in 2035: Mobility Planning for the Near Future
By Kati Rubinyi
Civic Projects Foundation, \$34.95

THE CAR IN 2035 is a good title and I was anxious to learn about a future in which the car's role as a shaping force in American life is diminished. But this book, edited by Kati Rubinyi and published by the Civic Projects Foundation, Los Angeles, is not going to take the reader down the road to a post-carbon world. Rather it is a



ACT NATURALLY

Architecture Follows Nature: Biomimetic Principles for Innovative Design
By Ilaria Mazzoleni in collaboration with Shauna Price
CRC Press, \$79.96

Biomimicry is increasingly becoming one of those loaded words, like sustainability or innovation, rendered meaningless by overuse and over-application to concepts and objects further and further removed from their original intention. In its simplest definition, biomimicry is design inspired by natural systems and materials. Poorly

translated, this could mean anything from a building shaped like a bird to a coat rack in the form of a tree's branches.

In other words, biomimicry can easily become a slick appropriation of natural forms and imagery to no end in particular, as opposed to the application of scientific principles of nature and its systemic processes

to a design problem. Why shape a building like a bird—and surely this calls one particular architect to mind—unless you need the building to perform similarly to a bird?

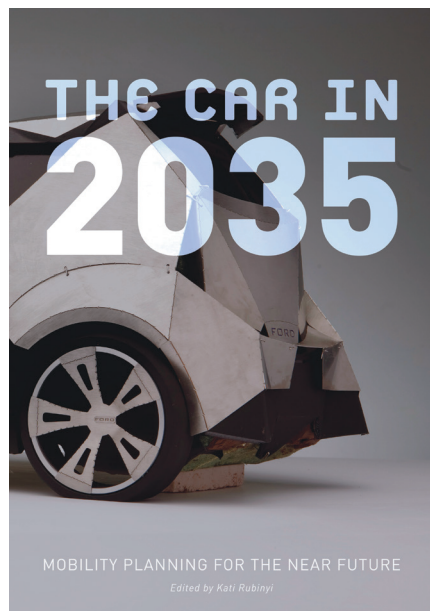
In her work and writing, the Los Angeles architect and educator Ilaria Mazzoleni has sought to expand biomimicry's limited understanding in architecture to include

performative aspects she sees as central to a more balanced, holistic view of the world. For the last several years, Mazzoleni has taught a design investigation course focused on biomimetics at SCI-Arc (full disclosure: I have taught a separate class with Mazzoleni at SCI-Arc). She has now written a book, *Architecture Follows Nature: Biomimetic Principles for Innovative Design*, which builds on material produced in the course.

The book is divided into two parts. The first sets a theoretical framework for the concept, beginning with a light touch on historical precedents for expressions of nature in architecture and how the modern era has driven nature to extremes through over-consumption of natural resources with designs working against, rather than with natural processes. She then follows this with a similar discussion on biology and architecture. To underline her main point—that our era defines a shift from "bio-inspiration to biomimicry"—Mazzoleni relies on systems theory, which posits that nothing, not even a building, exists in isolation, but is dependent on a shifting network of other things. She suggests that parametric design, emerging materials science, and responsive, dynamic technologies increasingly make it easier for architects to ground their work within this systems approach.

In the second half of the book, Mazzoleni and her students follow through on this proposition with a series of case study projects that respond to the performative aspects of animal skins to develop a responsive architecture focused around the building envelope. Conceptually, she positions the envelope as fulfilling four main roles in architecture—communication, thermal **continued on page 16**

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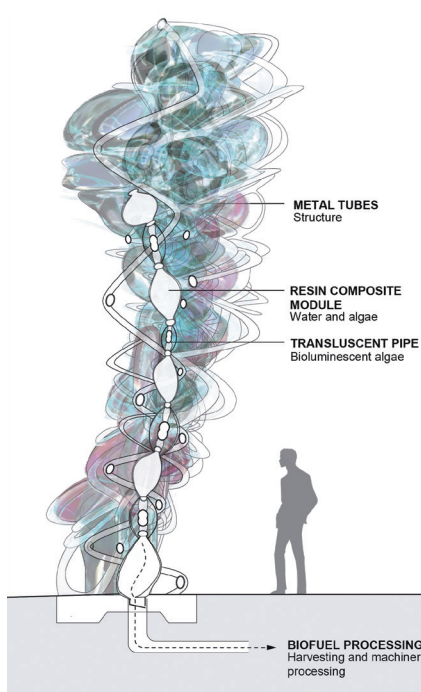
CAR TROUBLE? continued from page 15
“Possible Futures: Southern California in 2035,” states: “This book does not deal directly with many radically alternative scenarios, including severe global depression, permanent drought in the Southwest, The Big One (massive earthquake), Peak Oil, and rapidly rising sea levels due to climate change. However these possibilities shouldn’t be ignored.”

So while the book seems relentlessly stuck in a form of short-term thinking, there are notable exceptions. Featured on the wrap-around cover design, the Origami Model T was designed by Sang-eun Lee in a project sponsored by Ford at Art Center

College of Design. Intended as a car to sell for under \$7,000 by utilizing an innovative manufacturing process, Lee’s method was to apply origami methods to simplify shaping the body of a light, urban vehicle. Another notable exception, “Is an Environmentally Neutral Car Possible?,” is by John Thackara, the author of *In the Bubble: Designing in a Complex World* (MIT Press) and a blog at designobserver.com. He writes about a start-up car company in the UK, Riversimple, whose purpose is “to build and operate cars for independent use while systematically pursuing elimination of the environmental damage caused by personal transport.” The company currently has a “technology demonstrator vehicle” powered by electric motors and hydrogen fuel cells and with a body made from composite materials.

Of course, for many readers the essential question is what will those new cars look like in 2035? Geoffrey Wardle, Art Center’s Executive Director of Graduate Transportation Design, in “The 2035 Look,” takes the reader through a succinct and well illustrated history of car styling in the 20th century and beyond to 2035: “Writing in 2012, one thing is quite clear: the rate of change of the automobile industry is going to be faster and more significant between now and 2035 than perhaps the entire history of the car. Of course quite major, even catastrophic events, which are hard to predict, could completely change the direction of development.”

CHIP LORD IS A PROFESSOR EMERITUS AT THE UNIVERSITY OF CALIFORNIA, SANTA CRUZ AND A FOUNDER OF ANT FARM.



ACT NATURALLY continued from page 15
regulation, water balance, and protection. Her focus on the envelope is timely, since its role in architecture has never been more central. This owes as much to technology as it does the lack of potential design scope in the other aspects of buildings. In many cases, the envelope is the only site within architecture open to investigation. In terms of biomimicry, the envelope certainly represents the most direct and relevant comparison to the animal and plant worlds. For example, one project takes inspiration

from the way the lettuce sea slug, which has a leafy form and resides in shallow coral reefs in the Caribbean Sea, uses the sun’s energy to drive a photosynthesis process with its green algae food source. Effectively, these transparently-skinned slugs are “off grid” for weeks or months at a time thanks to this solar process.

The architectural project inspired by the slug takes key aspects—clear skins, lots of surface area, an internal circulatory system for distributing energy—and applies it to a modular energy generation structure to create bio-diesel for post-earthquake Haiti. Formally, the structure appears like a congealed blob tower made up of individual plastic pods, each containing different algal species depending on solar orientation and desired rate of energy production. The project is idealized in the way we expect work produced in academia to look, but its technical merits are certainly there, especially in its use of modular, lightweight materials, which are conducive for post-disaster deployment.

There are several more such case studies, most of which, like the sea slug, neatly balance technological performance and what we might call “bio-aesthetics.” In that respect, Mazzoleni’s book is a helpful step in taking the application of biomimetic principles further in architecture. It is certainly refreshing for those who only have Janine Benyus’ somewhat cheerleading 1997 book, *Biomimicry: Innovation Inspired by Nature*, and wondered, “what next?”

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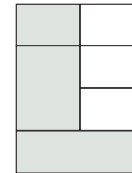
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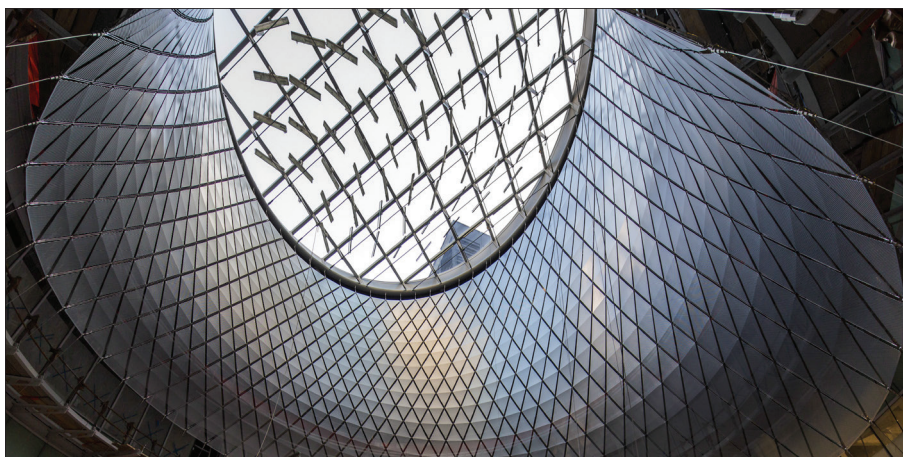
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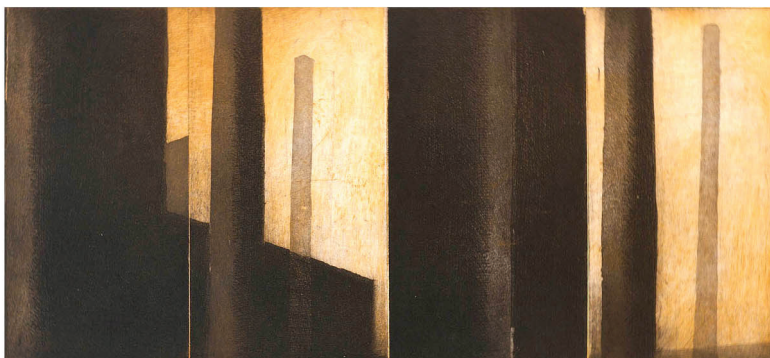
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Experimental Histories at CCA

History as a discipline has a reputation for being conservative, and therefore at loggerheads with the avant-garde thrust of many future-leaning architecture practices and schools. In how many architecture departments is it all too easy to discern the historians in ill-fitted tweed from the designers in bespoke black? And yet a number of architects, artists, theorists, and historians have been pushing the lines between disciplinary categories by working in a vein that might be called “experimental history.” While there are many ways to define “experimental history,” we might provisionally describe it as analyses of the past that lie outside the dominant modes of history writing—the monograph and text—including reconstructions, counterfactual histories, new media, critical conservation, and even destruction.

Such alternative historical practices were the subject of a recent pair of events held at the California College of the Arts (CCA) in San Francisco, both sponsored by the school’s Masters program in Design Theory and Critical Practices. The first was an exhibition entitled “An Olfactory Archive: 1100-1951,” curated by David Gissen and designed by Brian Price and Matt Hutchinson, that explored scent as a medium of historical reconstruction. Suspended in a lightweight steel frame occupying the school’s cavernous Nave were eighteen glass cloches, each encasing a waft of the past: manure in a French countryside, salt air, coal soot from the early industrial era. The efficacy of this unusual presentation of the past quickly became evident, as students and visitors seemed almost magnetically drawn to the cloches. Those who ordinarily might not pause to read a wall text about 14th century Dutch polders, say, nevertheless stopped to take a whiff of them.

On display were works by a number of architects and artists who have experimented recently with odor as a vehicle for recording, representing, and reconstructing historical buildings and landscapes. One of the scents in the show, for example, is a fragrance called “Rotterdam, Olfactory Object” created by Aaron Betsky and Herzog and de Meuron to capture the early 21st century aromas of that city. The designers describe the scent as a mixture of “river water, patchouli, hashish, tangerine, algae, fur, and dog.”

Odor is such an obviously powerful aspect of the experience of the city that one wonders why more urban and landscape historians have not addressed it. I asked my students to describe the characteristic smells of San Francisco, and they quickly identified the tang of the Civic Center, the putrescence of the number 22 MUNI bus, omnipresent vapors of coffee, weed, and the scent of seafood at Fisherman’s Wharf. Odor is immediate, visceral, and sometimes overwhelming. Yet scent, as the cultural historian Alain Corbin has observed, is a traditionally discredited source of knowledge—“at the bottom of the hierarchy of senses,” especially as compared with sight. Ephemeral, invisible, and sometimes to describe precisely, odors are excluded from the purview of most architectural and urban histories.

One of the works in the show that explicitly responds to the absence of smell from the standard historical accounts is Jorge Otero-Pailos’ *Olfactory Reconstruction of Philip Johnson’s Glass House* (2008). The project actually comprises three scents, each incarnating Johnson’s iconic residence at a different historical moment: The odor of the newly built house in 1949 is a blend of freshly lacquered wood, painted steel, and the leather of the house’s Barcelona chairs and bathroom ceiling. The scent from 1959 recalls the “aesthetic of olfaction preferred by sophisticated American men of the mid-to-late 1950s”—a Mad Men-worthy confection of Old Spice, English Lavender, and Acqua Velva. The final fragrance portrays the house in the late 60s, after its surfaces had been infused with the air of thousands of cigarettes and cigars. Otero-Pailos’ project challenges several longstanding biases in historic preservation, such as the tendency to give greater weight to a building’s original state (and its designer’s intention) over the work’s subsequent life, as well as an emphasis on the visual aspects of architecture over its other sensory qualities. The scents of the Glass House, like the exhibition as a whole, invite speculation about what it means to reconstruct and to understand the past.

Test Sites

Historians of a more disciplinary bent might ask, is reconstructing a smell “legitimate” history? After all, without actual historic air samples, the reconstruction of what a house

smelled like seventy years ago is necessarily a work of imaginative recreation. This was one of the questions probed at “Test Sites: Experiments in the History of Space,” a symposium organized by David Gissen and myself at CCA on October 12. The event gathered a number of architectural historians, theorists, artists, architects, and people whose identities are mash-ups of the above. Each presented a project, or series of works, that could be considered “test sites” for practices in experimental history.

As part of a panel on “Archives,” for example, the San Francisco-based artist Amy Balkin presented an ongoing project called *A People’s Archive of Sinking and Melting* (2012), in which she asks people living in places at risk of disappearing to contribute items to a collective archive. The notion of a “people’s archive” responds to the problematic issues around authority, control, and access attending most institutional archives. Such collections—places like MoMA, Avery Library, or the Fondation Le Corbusier—comprise the typical starting points for architectural historians. Yet nagging problems plague historians’ relationships to these official collections. Who determines what is valuable enough to be saved, and according to what criteria? How is history distorted when the guardians of an architect’s papers want to “edit” his or her legacy? Balkin’s project draws attention to exactly these questions of framing, editing, and curatorial authority. Her *People’s Archive* is strikingly varied: it includes items best described as debris—a crumpled Ramen package retrieved from New Orleans’ Upper Ninth Ward, a Kodachrome film box salvaged from a flooded Brooklyn basement after Hurricane Sandy, an empty tuna fish tin from Cape Verde—alongside more obviously “valuable” artistic items such as a carved whalebone from Alaska. Whereas most historians use the archive as a starting point, a source for the materials that are then interpreted, Balkin’s project ends with the archive—one that is “open source” and that the artist describes as a kind of “proxy” for political consciousness among a dispersed public.

Several of the projects presented at the symposium shared a preoccupation with issues of pollution, climate change, and the degraded atmospheres of modern cities. Otero-Pailos, for example, spoke about a series of works entitled *The Ethics of Dust* (borrowing a phrase from John Ruskin), in which he uses a latex treatment to remove

Left: The Ethics of Dust; Center and right: the Olfactory Archive.

pollution and dirt from historical sites such as the Doge’s Palace in Venice (2009) and an Alumix factory in Bolzano, Italy (2008). The result renders dust itself into an object of historical and aesthetic contemplation. Mark Wasiuta and Marcos Sánchez, architects who teach at Columbia and the University of Southern California respectively, presented a project that likewise “reconstructs” pollution, entitled *Instructions for the Reconstitution of Historical Smog* (2011). The project takes the form of an elaborate diagram of a machine theoretically capable of recreating the smog conditions of a specific site and time—for example, Los Angeles on September 14, 1955, using the archival records compiled by air quality agencies beginning in the 1940s. Like Otero-Pailos’ project, *Instructions* makes palpable something normally devalued by historians and preservationists, calling attention to smog—a condition that profoundly shapes the environment and perception of Los Angeles but rarely is addressed by historians. By drawing on actual scientific archives, Wasiuta and Sánchez’s project also cleverly plays on the idea of historical “reversibility”—the idea that historic data-banks not only record the past but also offer instructions for future reconstructions.

No doubt many professional historians would describe the above projects as works of conceptual art rather than “history.” Greg Castillo, a professor at the University of California at Berkeley and a respondent for one of the symposium’s panels, voiced the concern that a work of history must advance a new interpretation of events that responds to and builds off past scholars’ work. This definition seems sensible, and yet it also raises questions. Must history always offer definitive and clear accounts of the past? Or can historical analysis take forms, like smog itself, that are murkier, more speculative, and ambiguous? What if history adopted some of the modes of conceptual art and design practices to produce forms that raise as many questions as they answer? Perhaps befitting a symposium on experimental practices, the results are still being analyzed. What’s certain is that these and other questions related to the future of experimental architectural history will continue to be a subject of debate at CCA in the months ahead.

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