Herald Examiner Renovation Moves Ahead

Julia Morgan’s magnificent but dilapidated Herald-Examiner Building, located on the long-neglected south end of Broadway in Downtown Los Angeles, is about to get the attention it has deserved for decades. The Hearst Companies continued on page 8

Modest Master William Krisel’s Brentwood Home Demolished

Recently, the world’s largest technology companies have pushed to redefine the meaning of the tech campus. These giants have commissioned some of the biggest names in architecture, including Frank Gehry (Facebook), Foster & Partners (Apple), NBBJ (Google, Amazon, and Samsung). Although distinct in form, they all share a similar world-within-a-world ideal. They are mini cities that blur the traditional divide between work and life. There is space for everything: brainstorming, haircuts, kitchens, daycare, laundry, yoga, bike repairs, banking, eating, drinking, dog walking, and strolling.

For the newest Silicon Valley campus this means taking the continued on page 8

Home Invasion

Bulldozers took little time to destroy the iconic Brentwood home of Modernist master William Krisel in early April. Renowned as a midcentury masterpiece, the property, built in 1955, was not protected by local landmark measures, although the LA Conservation had investigated protecting it. After first giving the home, located at 568 North Tigertail Road, to his children, the architect recently sold it to Nancy Heller and a company called Tigertail LLC, which pledged to restore it. Heller in continued on page 5

HOK-Designed Silicon Valley Campus Embraces the Outdoors

This early conceptual plan for the Transbay district is coming to fruition.

Special Section: Facades

An showcase five case studies where materials define the design of the building envelope, plus the latest in glazing products, cladding systems, and media walls. See pages 16-31.

The Delicate Art of Lighting

Museums. See page 10

In early April, TMG Partners announced that Foster + Partners, along with Heller Manus, will design a 2 million-square-foot mixed use project at First and Mission streets in San Francisco, the latest in a series of big-name architectural commissions to land in the city’s Transbay area. In February, developer Tishman Speyer announced that it had hired Chicago architect Jeanne Gang to design a tower near the Transbay Transit Center, which is itself being designed by Pelli Clarke Pelli. And in March, Related California announced that it had asked OMA to design continued on page 6
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Despite how much I like living here, I constantly ask myself as I travel around Los Angeles, why do things have to be the way they are? And why do things have to function the way they do?

It appears I’m not alone. This year, LA’s 2020 Commission—a group of former elected officials, lawyers, developers, and other local leaders—has presented two reports that were highly critical of how the city operates and adapts to future changes, despite its rich pool of talent and resources. While LA is going through an amazing transformation for the better, this is still a theme that is quite familiar to those who have spent some time here.

“Los Angeles is barely treading water, while the rest of the world is moving forward,” the commission, originally formed in 2013, said. “We risk falling further behind in adapting to the realities of the 21st century and becoming a city in decline.”

The two reports were called A Time For Truth, which addresses specific shortcomings, and A Time For Action, which proposes solutions. Among the issues were poverty, unemployment, problem schools, inflating pension obligations, and troubled ports. Solutions included increased transparency, more realistic budgeting, and establishing commissions to oversee pension distribution and other problems.

And while light on architecture and urban design considerations, the reports did allude to some pertinent issues, calling out LA’s horrendous traffic, which the addition of transit alone will not be able to alleviate; its inability to “get big things done” (such as transforming LAX); its lack of regional coordination; and its inability to update its many community plans and its zoning code to reflect the current economic and social realities.

Of course, these issues are not unique to Los Angeles; they are endemic to most American cities. But Los Angeles, with its sprawling geography and sprawling bureaucracy, has a special place among the country’s major metropolises. At the same time, with an urbanism-savvy mayor and a (mostly) progressive population it has an opportunity to lead the way in addressing the future now.

Embracing the future means making long-term holistic investments, not relying on short-term stop gaps or gimmicks. Not trying to fix things with a quick fix even though this history as the High Line does so successfully, our examples have erased nearly everything that had once been there. That is not how you create a new High Line.

Randolph Ruiz
AAA Architecture
San Francisco, CA

It is essential to the success (and existence) of the High Line that it was once a piece of neglected industrial infrastructure. This park, and several others existing or proposed nearby, share that history (Taylor Yard, Piggyback Yard), but instead of building upon

Wesley J. Miller
SUPERDESK STRIKES BACK
It's hard enough for west coast firms to make it into architecture publications, but Clive Wilkinson has made it into the vaunted pages of the New Yorker in the “Talk of the Town,” writer Nick Paumgarten describes Wilkinson's thousand-foot-long, resin-topped “superdesk,” which he designed for New York ad agency Barbara Group in Chelsea, as “swirling around the giant loft space like a mega slot-car track.” Barbarian calls the desk “4,400 square feet of undulating, unbroken awesomeness to keep people and ideas flowing.” In fact the desk even played a major role in a recent company party, and Paumgarten wondered if the desk itself might be taking on human characteristics: “One got a sense, after a while, that the superdesk might be capable of consciousness, that it was observing the humans as they heedlessly laughed and flirted and left glasses of wine on its carapace, and that it might be developing longings and resentments, or plotting its revenge.”

CHRIS CROSS
Since architect Chris Genik left Daly Genik (now called Kevin Daly Architects) and became dean at the New School of Architecture and Design in San Diego in 2010, we have lost touch with him. He’s no longer the dean, and we haven’t heard a peep about what he’s up to. If you know of his whereabouts please contact eavesdrop immediately. And speaking of Chrises, we hear that our friend Christopher Mount, who curated MOCA’s New Sculpturalism exhibition before things with Jeffrey Deitch went haywire, is opening up a gallery inside the Pacific Design Center dedicated to architectural prints and related art. More on this development to come in future issues.

HOME INVASION continued
from front page
It turned out that Safai, who was standing at the scene of the demolition on April 2, told AN that the house was not salvageable due to an assortment of age-related problems, including termite infested wood and mold.

“It’s beyond repair,” said Safai, who paid $4.26 million for the property. “We originally wanted to restore it, but we couldn’t afford to keep it at the price we paid. There was absolutely no promise given to Mr. Krisel by me or my folks that this house would be restored.”

“The house was definitely not ‘beyond repair,’” countered Krisel. “I am convinced that he purchased the property in order to demolish the existing house.” Krisel added that other teardowns on the block have sold for between $10 and $17 million.

The home was the epitome of Krisel’s “Modernism for the Masses,” in which he employed simple, understated techniques that suffused homes with light, warmth, and elegance. Clerestory windows, continuous sliding glass doors, and an interior courtyard all connected the home to the Southern California surroundings. Exposed columns and beams, long-span ceilings, and period built-ins gave it midcentury style.

Krisel, whose archives are maintained at the Getty Research Institute, built thousands of modernist buildings through the mid 20th century, including hundreds of homes in Palm Springs, the San Fernando Valley, and elsewhere.

“It’s a huge loss for Los Angeles and for Modernism in general,” said Adrian Scott Fine, Director of Advocacy for the Los Angeles Conservancy. “It’s an important house. It talks to what he was about and what his design aesthetic was.”

Fine said that the Conservancy only found out about a possible threat to the house last month, after the owner quickly received a demolition permit. “We didn’t have much to go on,” said Fine. “We were just in the early stages of figuring out how real this was in terms of a threat.”

He added that with more time advocates could have gotten the home designated as a historic cultural monument, at the very least putting any demolition on hold. He recommended that owners of similar homes get their properties listed before selling. “Once a good steward sells the property to someone who don’t know what they’re going to do, it’s really challenging. We’re in a reactive mode then, which is always a difficult thing to do... We’ve lost a number of these residences by big name architects and each time we’re hoping it’s a wake up call,” said Fine, pointing to the destruction of John Lautner’s nearby Shusett house as an example. “I’m hoping this may resonate with owners of similar properties in realizing their houses could just as easily end up like this.”

It is not easy to replace a legend, but sometimes it works out better than you think. This was the case with République, the new restaurant located inside the cavernous historic space that once housed LA mainstay Campanile. The Hollywood Gothic edifice was built in 1929 for Charlie Chaplin and then taken over in the 1980s by the longstanding Angeleno favorite.

In order to bring the space up to date, the owners, Walter and Margarita Manzke, and their architect, Osvaldo Maoizzi, actually brought it further back in time, highlighting the original building materials and elements—like arches, concrete and brick walls, and a fountain—while supplementing the design with period light fixtures and furniture. To make the space feel more intimate they broke it into smaller parts, and to add a contrasting touch they made the kitchens much more contemporary.

“My vision was to take the building and make it look more like it did when it was originally built,” said Walter Manzke. “We tried to put materials that would’ve been used in that time period.” Adding a family touch, Manzke’s brother did the metalwork for the stools and his father stained the wooden seats.
**WALL = SCULPTURE**


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**UNVEILED**

333 BRANNAN STREET

Leading green architecture firm William McDonough & Partners has designed an ultra-sustainable office building for cloud storage company Dropbox. Located at 333 Brannan Street in San Francisco, the facility is at the heart of the city by the bay’s South of Market “ecodistrict.”

Passive energy saving tactics include concrete and masonry construction to create thermal mass, a super-insulated building skin, and operable windows with light shelves. Two active strategies may be a first for a San Francisco tech building: rain water collection designed to reduce water usage by 55 percent compared to similar structures and a roof-mounted biogas turbine to generate electricity for Dropbox as well as neighboring buildings. The project is seeking LEED Platinum certification.

The 6-story, 180,000-square-foot building has floor plates ranging from 27,000 to 31,000 square feet. It features two courtyards that break up the massing as well as a roof with 360-degree views. The outdoor spaces are landscaped to create a butterfly habitat.

Architect David Johnson, a partner at McDonough & Partners, said that “exposed materials give the building a ‘tech’ aesthetic” even though it is new construction.

**Architect:** William McDonough & Partners

**Client:** Dropbox

**Location:** San Francisco

**Completion:** Summer 2015

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**AN IMPORTANT PLACE** continued from front page

a tower as part of a mixed-use development on First and Fremont streets with Fougeron Architects.

The Foster development, located on an L-shaped site, includes two towers, one 605 feet tall, the other 850 feet tall, containing a combined total of 1.35 million square feet of office and commercial space and about 650,000 square feet of residential space. The distribution of program within each tower is still in flux, said TMG Partners president and CEO Michael Covarrubias. The design features extra large office floor plates and open layouts to encourage flexbility and interaction. Schematic designs should be available to present to both the city and the public by this summer.

Heller Manus President Jeffrey Heller said that the team also plans to redevelop three historic buildings on the block, ranging in height from three to eight stories. The design includes an “urban room” at the base of the towers, with pathways through the site to the rest of the city. “The point where the towers touch the ground is as important as their presence on the skyline,” said Norman Foster in a statement.

All of these projects fall under the scope of the 2006 Transbay Redevelopment Plan, which is guiding the transformation of a once-blighted 40-acre swath south of the city’s financial district into a center for high-density, transit-oriented development. Subsidized by tax increment financing, the plan oversees the implementation of local infrastructure, the building of the Transbay Terminal, the development of vacant, publicly-owned parcels, and the addition of affordable housing throughout. Height limits were raised from 600 feet to over 1,000 feet. “To our surprise we had little pushback on those height changes,” said former planning director Dean Macris, who described height limits in the city as “a dramatic political event.”

Overall the area will contain more than 6 million square feet of office space, almost 4,400 units of new housing (with about 1,200 affordable units), about 100,000 square feet of new retail space, and nearly 1,000 new hotel rooms. It will also contain some of the most remarkable architecture in San Francisco.

“The city has for a long time had an issue with creative and memorable architecture, with some exceptions,” said TMG’s Covarrubias. “This is a trend that I think is appropriate for a big city. Heller attributes the changes to the influx of foreign investment (particularly from Asia), and the influx of tech companies into the city from Silicon Valley. “The city has changed forever. It’s becoming a more global, a more important place.”

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Driving down Sunset Boulevard between Dodger Stadium and Downtown Los Angeles, drivers have long looked up at an empty, concrete-framed building that thrusts its hulking mass above the streetscape. It turns out that the structure was a long-forgotten gem, left vacant for about 20 years—the Metropolitan Water District by LA architectural pioneer William Pereira. The structure has now been given new life as an apartment tower.

The long hiatus started when MWD moved out in 1994, selling the property to the Holy Hill Community Church. After adding a new sanctuary and destroying part of the original building, Holy Hill became mired in internal battles and lawsuits. A subsequent buyer hoped to revive the building in 2009, but was foiled by the economic downturn. The new owner, Linear City, bought the property in 2011. “It looked like Beirut,” said Linear City partner Leonard Hill of the vacant building, which was full of pigeons, dirt, and other surprises. The new 96-unit project, called the Elysium, preserves many of the Pereira building’s original elements—including exposed, uninterrupted exterior columns and beams, and travertine tile entry details—while making several energy efficiency upgrades, like a solar thermal system, double pane windows with Low E Glass, LED Lighting, and electric car charging stations.

David Lawrence Gray Architects led the project and Studio Hus designed the interiors. The open-planned units feature balconies, polished concrete (or in some cases bamboo) floors, and floor-to-ceiling windows, not to mention panoramic views of downtown, Echo Park, and elsewhere. The building also houses a first floor restaurant (yet to be filled at press time) and contains an outdoor deck, designed by Ilan Dei Studio.

“For a stodgy agency, MWD made a bold move hiring Pereira,” noted Hill, looking down from a balcony at a decidedly different building down the street, the Faux-Tuscan Orsini. “We’re interested in finding a way to transform underutilized structures,” said Hill, looking down from a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a balcony at a 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The campus contains three interconnected buildings entwined with green space.

**BLURRING BOUNDARIES continued from front page**

outside world in and the inside world out through generous proportions, permeable access, and copious green space. Plans unveiled for The Central and Wolfe Campus (named for its location at the intersection of the Central Expressway and Wolfe Road) in Sunnyvale California boast floor plates ranging from 62,000 to 208,000 square feet and 13½-foot floor-to-ceiling heights. The 777,000-square-foot campus designed by HOK with developers Landbank, C Richard Ellis, and Cassidy Turley, will replace a 1970s business park on an 18-acre site. The campus, still finalizing its tenants, is intended to meet LEED Platinum standards.

The design provides plenty of space for collaboration, with most parking underground to provide about 9 acres of ground-level open space with 2 miles of outdoor trails. There are plans for a second layer of green: a 90,000-square-foot rooftop garden and an optional second 208,000 rooftop green space with an additional mile of trails. And at the center of the three curved interconnected buildings, renderings depict a sunken amphitheater with food truck access. Shuttle busses will convey employees to and from a Caltrain station, which is 1½ miles from campus.

“It was critical that every major design element that went into the campus had to raise the user experience bar. In this case, the ‘users’ include companies, their employees, surrounding communities, and Mother Nature,” said Scott Jacobs, CEO of Landbank. Paul Woodford, Senior Vice President and Director of Design at HOK noted that the firm had to challenge preconceptions about what is “leasable, efficient, and exciting.” He added: “We redefined the traditional developer driven real estate solution at a competitive price point.”

Projected completion is slated for March 2016.

**NEWS FLASH continued from front page**

have awarded Los Angeles firm Omfgcivng the commission for its renovation and redevelopment. Meanwhile, Harley Ellis Devereaux (HED) will design two adjacent mixed-use buildings, tentatively called 11 x 12, for Forest City.

The opulent, Spanish Revival style Herald-Examiner (1914) was designed for William Randolph Hearst’s newspaper of the same name. The publication closed in 1989 and the edifice, with its terra cotta rooftops, tiled domes, and elegant archways, has been suffering from serious neglect since. The architects will install retail and restaurants on the ground floor and creative office and commercial spaces above. The building’s ornate lobby remains in tact, said Omfgcivng principal Karin Liljegren, but the remaining interior consists mostly of a raw concrete shell. The developer for the renovation is the Hearst Companies. Completion dates have not been finalized, said Liljegren.

HED’s nearby buildings include “11,” a red-colored linear building behind the Herald-Examiner near 11th Street, and “12,” a blue-colored cube-shaped building one block south near 12th Street. 11 contains 178 residential units and about 6,000 square feet of retail, while 12 houses 214 units and 8,000 square feet of retail. Both designs have large podiums and are “ranging contemporary,” said HED principal Daniel Gehman. Still, 11, its red color inspired by the Herald-Examiner’s auburn tiles, is slightly more muted when facing the historic building, so as to “be a good, poetic neighbor,” said Gehman.

Omfgcivng is also designing a boutique hotel across the street from the Herald Examiner in a historic 13-story high rise that once contained the Case Hotel. “It’s such an important thing for Broadway to get that bookend,” said Liljegren, referring to filling out the south side of a street that is finally emerging from years of slumber. Liljegren has been involved with reforming the area’s sign ordinance to allow for a much wider variety of signs on Broadway, from open panel roof marquees to long, narrow blade signs, rising up the side of the street. “This is long overdue, what’s happening here,” agreed Gehman. “It’s all coming together.”
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Louis Kahn’s Kimbell Art Museum building in Fort Worth, Texas, is widely considered to be one of the best spaces in the world for viewing art, largely because of the silvery ambient light that seems almost magically to fill the concrete vaults of its roof. When the museum commissioned Renzo Piano Building Workshop to design an expansion to this lauded facility, it requested a continuation of that light condition. “I think the light in the Kahn building is just about the most ideal light I’ve ever seen for viewing paintings and other art,” said Eric Lee, director of the Kimbell Art Museum. “That’s the gold standard for us.” Of course, the Kimbell did not want a knock-off. The institution wanted the addition to be very much grounded in the 21st century, and sustainability was central to this goal and a large part of the lighting design.

The new building, known as the Piano Pavilion, bears a close kinship with the architect’s other Texas art spaces—The Menil Collection in Houston and The Nasher Sculpture Center in Dallas—in that it features skylit galleries with sunlight modulating hardware on the roof. While the previous projects feature static shading systems—baffles and perforated screens—the Kimbell addition’s skylights are shaded by a motorized louver system outfitted with photovoltaic arrays. The louvers open to face south, for the PVs, at five-degree increments. Arup provided the museum with a table indicating the number of footcandles of daylight a setting will provide at any time of year, giving curators the flexibility to set the amount of light for an exhibition’s needs. The louvers are also capable of rotating 180 degrees to protect the skylight and the PV arrays from North Texas’ not infrequent hailstorms. While the louver system opens and closes, it does not react to changes in sunlight throughout the day. “We didn’t want to sanitize the daylight so much,” said Andy Sedgwick, a partner in Arup’s building engineering team, which designed the project’s lighting scheme. “One of the special features of natural light is the fact that it is variable and it changes all the time. If you have a system that is too reactive you can kill that dynamism and you lose some of the special character.”

As with the Kahn building, the Piano Pavilion features a mix of daylight and electric light. The tops of the structure’s 100-foot-long, 54-inch-deep, 8-inch-wide, laminated, twinned Douglas fir beams are outfitted with LED strips that project 3000K white light up at the bottom of the fritted, low-iron, UV-filtered IGUs that makeup the skylight. This maintains a gentle glow that shines down into the galleries during cloudy days and in the evening. Fabric scrims span between the beams, further diffusing the light. The galleries’ art lighting is provided by a set of track-mounted LED fixtures from California company Xicarto. The luminaire provides high color rendering (95 CRI, which is phenomenal for an LED product) and show consistent color from fixture to fixture, even after years of use. “We’ve found it very compelling among museum professionals,” said Sedgwick. “They like it at least as much as tungsten halogen.” These are 3000K, which is apparently Piano’s favorite color temperature. “Everything that Piano does is 3000K,” continued Sedgwick. “We normally don’t have to ask.”
A recent expansion of the historic St. Louis Art Museum by David Chipperfield Architects and HOK features a sophisticated daylighting system that fills the galleries with diffused natural light without adversely affecting the art on display. “It is so natural that you can feel a cloud go over head,” said HOK’s Roger McFarland. Designed with Arup, the system pipes in natural light through a coffered concrete ceiling, diffusing it throughout the galleries with a custom tool dubbed the “light spreader.”

The building’s 16-foot-high, 40,000-square-foot cast architectural concrete ceiling is divided into a grid of 680 rectangular coffers, each four feet deep. Centered above each coffer is a skylight made of double-glazed, low-iron glass. Light enters through the skylights and bounces off the concrete, which is infused with titanium dioxide to lend the material 55 percent reflectance—nearly twice that of typical concrete.

The field of skylights cannot be seen from outside. Adjoining the Cass Gilbert-designed “Palace of Fine Arts” constructed for the 1904 World’s Fair, the new East building does not trumpet its presence. Instead it is low and flat, in deference to its historic neighbor. Once light enters the skylights and bounces around among the reflective concrete, it meets the light spreaders, which are suspended within each coffer. The spreaders diffuse the daylight further, creating an even distribution of light throughout the space. The light spreaders were made by St. Louis-based fabrication studio Troco. They consist of two layers—a 3/4-inch plastic light-diffusing material and a micro-perforated Barrisol fabric layer underneath—held in a rectangular aluminum frame. Between the two layers is a void that traps sound, so it also serves as an acoustical panel. By varying the density of the fabric, the design team fine-tuned the amount of light and sound reduction necessary across the ceiling grid.

The light spreaders also conceal the addition’s mechanical systems, which are floated within the space between the coffers and the skylights. “So it acts as a light diffuser, the light fixture holder, the sprinkler containment portion, the acoustical panel, and the track to hold exit signs, speakers, security cameras, and motion detectors,” said McFarland. “It’s a work horse. It hides all of the stuff that you have to have in a museum.”

To test the system, the design team made a full-scale, 20-by-30-foot mock-up of the gallery and ceiling grid, even drawing up Mondrianesque paintings to test the appearance of different colors under the diffused light. Even after the real thing was built, museum workers tested each surface before the space opened to the public. The unique lighting system traps heat near the ceiling, which helped the new wing achieve a 29 percent reduction in energy use compared to a museum with conventional systems, helping it earn LEED Gold certification.

After viewing hours, the building’s automation system pulls shades over the skylights and the addition’s two floor-to-ceiling glass walls that look out over St. Louis’ Forest Park. A Hyperium software system tracks the movement of the sun throughout the day, fine-tuning with shade controllers manufactured by Lutron an assemblage of translucent and blackout shades to maintain a consistent level of light within the interior. The system also supplements the Midwestern daylight with fluorescent fixtures positioned above the ceiling coffers, which fill in for daylight during evening hours.

Chris Bentley

**Q&A Andy Sedgwick**

Andy Sedgwick is a director of Arup’s building engineering team with a specialty in designing natural lighting schemes for art spaces. He spoke to AN about recent trends in daylighting galleries, the technologies that are enabling this movement, and how his team works with architects.

**AN:** It seems that there is a trend in contemporary museum design to bring more and more daylight into gallery spaces. Do you think this is true and, if so, why do you think it is a growing tendency?

**Andy Sedgwick:** In the mid 20th century there were two contrasting approaches. To be overly black and white about it, there was a Northern European approach that used daylight to create a well-lit room, a place where light fell more or less evenly on all the walls, creating a setting to show art in a neutral way. On the other end of the spectrum was the North American approach, where, in the 1940s and 50s, following the great Beaux Arts Museums that included natural light, there was a tendency to go black box for museum space, partly to allow the curators to create much more mediated viewing experiences. When you have electric light you can create a story, you can emphasize things or deemphasize others using light. There was also a feeling that using electric light was safer and would expose the works of art to less damage, or the threat of damage, from natural light. I think we’ve seen things swing the other way for a number of reasons. One is a lot of European architects who have found favor for large cultural projects in North America—Piano, Chipperfield, Herzog & de Meuron, and others—they have brought that Northern...
In Miami, “art” usually means “art deco.” But that is exactly what Herzog & de Meuron did not want for their Pérez Art Museum Miami (PAMM), formerly the Miami Art Museum. “Art deco was about decorated boxes with no great relationship and exchange between inside and outside,” said senior partner Jacques Herzog. “The greatest thing, however, that makes Miami so extraordinary is its amazing climate, lush vegetation, and cultural diversity.” The firm’s design, a glass cube nestled inside a concrete and wood canopy, rejects the interiority of most art museums in favor of direct engagement with its surroundings. “Given the spectacular location, PAMM offers more views than any other 14 museums we built,” said partner in charge Christine Binswanger.

“Do you find that clients and architects are more receptive to daylighting galleries these days? Generally I find that to be the case. Sometimes the role of daylight is still an open question. There are still some institutions who, perhaps because they require complete flexibility, may need designs that are very safe in terms of light. Sometimes that may be designed as a daylight gallery with ways of blacking out the light. I find it’s helpful to take clients on a tour of recent and contemporary projects to get informed about the value of natural light. My experience is that, after those tours, everyone had fallen in love with the daylight space.”

By Herzog & de Meuron, the project’s lighting designer. An automated dimming system adjusts the artificial light according to the amount of daylight coming in.

The fluorescent lighting system extends throughout many of the museum’s non-gallery spaces, including the shops and bars. For the cafe, Herzog & de Meuron designed a simple custom pendant fixture—“really just a suspended lamp with a simple bulb in it,” said Franks. Daltile manufactured custom ceramic escutcheon plates, again designed by Herzog & de Meuron, for the ceiling and pendant lights in the museum’s restrooms and secondary corridors. For PAMM’s third-floor offices, Litelab fabricated an aluminum pendant task light based on the PAR-38 spotlight. Similar lights, also by Litelab, hang in the museum gift shop.

“In the outdoor space, within the space of the canopy, we made the conscious decision to not continue the same lighting from inside, but rather create a space that would be darker, more comfortable, and more environmentally friendly,” said Herzog & de Meuron. “The contrast of the lighting from outside to inside also allows the interior spaces to glow from within.” To diffuse the light from the column-mounted fixtures (BEGA-US), the designers commissioned custom bent steel plate light reflectors from American Architectural Metals and Glass.

The straightforwardness of PAMM’s lighting strategy belies the extent to which Herzog & de Meuron’s inside-out approach to museum design depends on its success. “The design concept is pretty simple,” concluded Franks. “but there’s a lot of thought that went into how everything fit together.”

European approach to gallery design. Another part of it is that when you’re investing in a major new cultural building, you want to see it, not just from outside, but on the inside too. Using daylight in an ambient way means you can see the rooms and see the architecture. It’s a more enriching experience for those visiting as well as those funding the spaces. You get more bang for your buck. I’d like to think that some of it has to do with understanding daylight better, how to handle UV radiation and quantify exposure of art to light. Daylight is a complex science and such a variable phenomenon—the sun moves in sky, clouds move under sun, it varies where in the world you are. We can be very responsible with daylight now. Finally, there is an imperative on many projects now to work toward more sustainable design solutions. Historically, tungsten halogen or incandescent light sources have been used every operating hour of the day to light gallery spaces. They’re energy intensive and bring a lot of heat that has to be taken out with AC. A museum with a good daylighting design can run without electric light for much of the year.

A concrete and wood canopy protects the museum’s extensive glazing from direct exposure to the intense Miami sun.
There are now a lot of laminates that can go into a glazing system that do a very effective job of filtering out UV radiation without coloring the light. Twenty years ago it was a real battle to find something that met the sweet spot. Now there’s a range of products that have a high light transmission while reflecting heat back out. Natural light can be very energy efficient if it doesn’t bring heat with it.

When does your team typically get involved in a project? We’re normally in right at the beginning because there are discussions to be had around things like whether the gallery spaces need special flexibility, whether they have partition walls, or a fixed lot of rooms that are there forever. It changes very much the approach to designing the roof, and there are many modern systems that need integrating into the roof. The AC needs to work in a compatible way with the lighting, as do the sprinklers and so on. These things need to be worked on together.

What other daylit art spaces does Arup have in the pipeline? There are three or four in North America. The Broad Museum in Los Angeles with DS+R, which is well on in construction. It has a very extensive top lit third floor gallery space, which is fully flexible. There’s the Harvard Art Museum with Piano that is close to completion. It has a lot of daylit galleries, but also a major conservation space on the top floor that is the piece de résistance.

We’re also working on the Whitney with Piano in New York. Here in Europe we have the second phase of the Tate Modern with Herzog & de Meuron, which is half way through construction now. We have a private museum in Holland, The Caldic Museum, for a very fine collection of late 20th century modern and contemporary art.
Contemporary building exteriors are composed of an increasingly broad palette of materials. Some, like wood and ceramic, are traditional surfaces that are being reinvented by science to meet 21st century performance requirements. Others, such as glass and metal, are modern by nature, and are continuing their high-tech architectural trajectories. AN takes a survey of the latest building enclosure products and key design applications that are stretching the frontier of facade aesthetics and performance.

PUSHING THE ENVELOPE

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Photo courtesy of Dri-Design | www.dri-design.com
Appropriate to a museum, the poly-chromatic design for this facade acts almost like a large-scale abstract painting. This skin plays with the perception of the scale and plasticity of the building. The overall building envelope is seemingly divided into three interlocking volumes through the demarcation of different color fields. Seen from afar, each of these color families merges into one overall neutral color. But when viewed at close range, it is clear each field is composed of seven different colors.

Manufactured by NBK Keramik, the facade was created in response to nearby structures. Berlin-based architecture firm Sauerbruch Hutton placed an array of terracotta rods in front of colored, perforated aluminum sheeting to create a gentle veil on the outside of the structure. Sunlight shining on the face of the building casts a pattern of shadows that shifts throughout the day, further enhancing the design’s dynamic effect.

The technical design of the system is also dynamic as it uses the principles of a ventilated facade. Instead of being engineered as an impervious layer, caulked and sealed against the weather, the facade features open vertical joints that allow a free flow of air. The facade’s ability to balance air pressure, along with a support system that drains rainwater away from the interstitial space, discourages water from entering wall cavities.

**PROFILE**

**MUSEUM BRANDHORST**

**MUNICH, GERMANY**

**ARCHITECT: SAUERBRUCH HUTTON, BERLIN**

**STRUCTURAL ENGINEERS: INGENIEURBÜRO OTTITSCH**

**DAYLIGHT PLANNERS: ARUP LIGHTING, LONDON**

**FACADE: NBK KERAMIK**

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SunGuard SNX 51/23 from Guardian is a glass industry first — the first product on the market with visible light above 50% and a solar heat gain coefficient below 0.25. Along with low reflectivity and a neutral blue color, it represents a breakthrough combination of light, appearance and solar control that meets increasingly strict energy codes. For complete performance data — and other ways to Build With Light — visit SunGuardGlass.com. Or call 1-866-GuardSG (482-7374).
MOSAIC VILLAGE
CHARLOTTE, NORTH CAROLINA

Part of Johnson C. Smith University, Mosaic Village is designed as a sustainable campus that embodies diversity, mobility, identity, and history. It serves as one of the first components of a culturally oriented master plan, and was visually inspired by the vital, rhythmic progressions of jazz music. The mixed-use project consists of a 299-bed residence hall, 7,000 square feet of retail space, and a 400-car parking deck. The architect for the project, Neighboring Concepts, is a multidisciplinary design firm that strives to deliver elegant and sustainable solutions to their clients. Opting for colorful metal panel cladding systems gave the firm not just the design flexibility it needed to see their vision for Mosaic Village become a reality, but also a cost-effective and energy-efficient solution. Specifying Kingspan Benchmark Design-wall insulated metal panels and Morin’s single skin metal panels was a collaborative effort that focused on high-performance results. From the design stage through installation, both the manufacturers’ teams offered in-house support to the architects, associates, and contractors to ensure successful and timely project completion. The project has been recognized as a winner of the Charlotte, NC section of the American Institute of Architects Urban Design Merit Award.

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STRUCTURAL: STEWART ENGINEERING
M/E/P: SABER ENGINEERING
CIVIL/LANDSCAPE: WIRTH & ASSOCIATES
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   - [dekton.com](http://dekton.com)

2. **Lamboo RenewaLL**
   - Laminated bamboo elements are up to 20 percent more stable than hardwoods, while milling, sanding, and finishing using conventional machinery. Its naturally occurring silica content resists insects and fungal agents. LEED eligible.
   - [lamboo.us](http://lamboo.us)

3. **Tagina Dot-to-Dot**
   - The system is based on three-dimensional ceramic modules that function as pixels when mounted to an exterior facade. Consulting with the manufacturer, designers can create their own custom cladding imagery on ultra-thin, oversized ceramic panels using the Lea Lab digital printing technology. Upload high-resolution files, specify the panel size, and the manufacturing process is initiated.
   - [tagina.it](http://tagina.it)

4. **GKD Metal FabRiCs bALtiC**
   - With a range of visible light transmittance from .28 to .42 and a solar gain coefficient of between .20 and .29, this metal fabric makes an effective sunshade.
   - [gkdmetalfabrics.com](http://gkdmetalfabrics.com)

5. **Lea Ceramiche Lea Lab**
   - Architects can create their own custom cladding imagery on ultra-thin, oversized ceramic panels using the Lea Lab digital printing technology. Upload high-resolution files, specify the panel size, and the manufacturing process is initiated.
   - [ceramichelea.it](http://ceramichelea.it)

6. **Kingspan Benchmark**
   - A single package system that combines the energy efficiency of IMPs with a proprietary carrier panel system that accommodates many cladding options, including aluminum composite material, metal composite material, ceramic granite, thin brick, plate, high pressure laminate, and ceramic tile.
   - [kingspanpanels.us](http://kingspanpanels.us)

7. **Panelite Clearshade Insulated Glass Panel**
   - A glazing solution that optimizes both daylight and solar heat control. Its honeycomb insert is offered in a range of colors and patterns; customization is available.
   - [panelite.us](http://panelite.us)

8. **Cambridge Architectural Hashtag**
   - In panels up to 96 inches wide, the flattened surface area of this rigid stainless steel mesh boosts reflectivity. Produced from 100 percent recycled materials, it is LEED eligible.
   - [cambridgearchitectural.com](http://cambridgearchitectural.com)
New glazing products excel in the extreme, on both performance and aesthetic fronts

TRANSPARENT THINKING

1. 3FORM KODA XT
   - Refined design meets extreme durability in this translucent polycarbonate panel material. Specially formulated for exterior applications, it is a cost-effective alternative to glass.

2. YKK AP YCW 750 OGP
   - This low-conductivity pressure plate for curtain walls uses polyamide 6.6, which offers superior thermal and moisture performance when compared to fiberglass materials.

3. GUARDIAN SUNGUARD EC
   - This dynamic architectural glass product helps control heat and glare inside a building using electrochromic technology. The glazing transitions from clear to tinted in response to either manual or automated controls. The tint level can be adjusted to one of four settings.

4. LASVIT LIQUIDKRYSAL
   - Designed by Ross Lovegrove, these glass panels can be fixed into construction profiles or into building construction-assembly grooves. Specialty colors and finishes are available; panels range in size from 80 by 8 centimeters to 270 by 370 centimeters.

5. VIRACON VUE -30
   - This high-performance glass coating allows designers to maximize window-to-wall ratios, while exceeding industry and current domestic energy code requirements for sustainable design. The coating is available on any Viracon glass substrate, and can also be combined with silk-screen patterns or digital printing.

6. DICHRIOIC GLASS FINISHES 3M
   - These dichroic films reflect and bounce light based on the biological model of the butterfly wing. Available in cool and warm tones, the films can be applied to a variety of glass and plastic surfaces.

3-form.com  ykkap.com  guardian.com  lasvit.com  viracon.com  3MArchitecturalMarkets.com
Designed by E-Square Architects in Lebanon, this building is a 14-story commercial structure in the heart of Doha, the capital of Qatar. The concept underlying the appearance of the Salata 14 building is to reflect the urban site; its fragmented facade panels are an abstraction of the property lines.

The architects selected a material that could be easily shaped to fit this conceit as well as withstand the harsh climate conditions. The entire facade was surfaced using Neolith, an ultra-compact, light-weight mineral-based material available in slabs up to 3200 by 1500 millimeters, and in a variety of thicknesses, from 3 millimeters to 12 millimeters.

The technical properties of the cladding were a significant factor in the success of the project. Extremely hot summers and biting sand and winds are of concern in Qatar; Neolith is abrasion- and UV resistant, and can withstand thermal extremes without compromise.

An overarching goal for Salata 14 was to support the construction of green buildings. To meet this goal, a ventilated facade system using Neolith slabs was developed, instead of using conventional composite panels.

ARCHITECT: E-SQUARE ARCHITECTS
TECHNICAL PLANNERS: QATAR STEEL TECHNOLOGIES
CONTRACTOR: RED LINE
CONTRACTING FACADE: NEOLITH BY THE SIZE
Since the scientists at the J. Craig Venter Institute are working on biological genomic research, their new facility reflects related ideals. Investigating issues germane to global climate change and hydrocarbon dependency, it is only fitting that the 45,000-square-foot Southern California structure put its principles into practice.

Laboratories traditionally consume massive amounts of energy, for both equipment operation and for heating and cooling. In pursuit of carbon-neutral status, strict strategies for environmentally beneficial mechanical systems and materials were employed whenever possible. Using a timber curtain wall system from Pacific Architectural Millwork contributed to that goal. The system is U.S.-tested for air, water, structural, and thermal performance; woods are certified by the Forest Stewardship Council or the Sustainable Forestry Initiative.

Ted Hyman, managing partner of ZGF Architects, said, “The architectural design takes cues from a sailboat, in which all of its systems must work together to make it self-sustaining. Incorporating a wood facade not only made sense from a sustainability standpoint—the Spanish cedar comes from renewable sources, is durable, and can weather naturally without chemical treatments—but boat-builders have been using this type of wood for centuries.”
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The faceted facade of this new academic and research facility represents the innovative, collaborative, and life-changing activities housed inside. It is home to the University of Florida’s colleges of Pharmacy and Medicine. Todd Bertsch, Design Director of HOK in Atlanta, said, “The building’s unique attribute is the blend of undergraduate teaching and learning space with state-of-the-art research. We wanted the undergraduate students to see and get excited about the cool research going on inside the building. Our solution combined these activities under one roof while providing a bridge between the university and other Lake Nona institutions.”

With its bold colors, shapes, and forms, the building presents a memorable image from all directions. A multi-material surface comprising composite metal panels, a terra-cotta rain screen system, and elaborate stainless steel sunshades gives the conventionally reinforced, four-story concrete structure an iconic identity.

Research areas include two floors of open laboratories made up of large, “ballroom”-plan island bench areas. Labs have views of a wooded preserve to the south. An internal glass wall provides visual connections to offices.

The sustainable-design strategies include daylight harvesting, sun-shading devices, chilled beam technology, heat pump recovery for reheat, solar thermal and photovoltaic panels, and green roofs. The sunshade is made of GKD Escale 7 by 1 architectural mesh, which simultaneously addresses sun control and visual transparency.

PROFILE

UNIVERSITY OF FLORIDA LAKE NONA RESEARCH CENTER
ORLANDO, FLORIDA

ARCHITECT: HOK ARCHITECTS, KANSAS CITY, MO
STRUCTURAL ENGINEER: WALTER P. MOORE
FACADE: GDK METAL FABRICS
PERFORMANCE UNDER PRESSURE

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THE LIGHTING ON THE WALL

Whether for advertising or artistic purposes, media walls are transforming facades.

In the digitally-connected, 24/7 world, it seems everyone—and everything—is in a perpetual state of “on.” Buildings are no exception. But where once facilities managers sent terse memos reminding tenants to turn out the lights at the end of the day, now automated systems-monitors (with a little human help from engineers) are literally flipping the switch on eye-catching, energy-efficient exterior lighting programs.

These media walls are as much an electronic canvas as they are a billboard, albeit a complex one. Building physicists and facade specialists analyze interior lighting and solar heat gain conditions during the daylight hours, then develop a combination software/hardware package that implements dramatic after-dark imagery.

As part of a new project, media walls can be a money making feature, mediums for virtually endless series of advertising and branding campaigns. LED systems are more economical than conventional billboard signage, with lower installation, energy, and maintenance costs. In Beijing, Arup consulted on the world’s largest LED screen, a 2,000-square-meter skin called the GreenPix wall. It is powered by a self-sufficient photovoltaic system that captures twice as much energy as the facade uses.

A media wall can also invigorate an older building, giving it a modern facelift. French A/E firm Batir wrapped the facade of an aging manufacturing facility with illuminated mesh screens, turning it into an ever-changing display of light, color, and detailed graphics. The woven steel reflects sunlight during the day, and provides a pleasing glow from the embedded, weatherproof LEDs at night.
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THURSDAY 24  LECTURE  Gina Osterloh  7:00 p.m. Cal Arts 24700 McBean Pkwy. Valencia, CA calarts.edu

PLAY  False Solution  8:00 p.m. Santa Monica Playhouse 1211 Fourth St. Santa Monica, CA santamonicaplayhouse.com

FRIDAY 25  EVENT  AIALA Leaders Breakfast Series: Felipe Fuentes  8:00 a.m. TBD aialosangeles.org

SYMPOSIUM  LABC’s 2014 Sustainability Summit  7:30 a.m. Getty Center 1200 Getty Center Dr. Los Angeles getty.edu

LECTURE  Collecting and Displaying Byzantine Art in the Medieval, Renaissance, and Modern Periods  7:30 p.m. The Getty Villa Auditorium 17985 Pacific Coast Hwy. Malibu, CA getty.edu

SUNDAY 27  TOUR  How Do Architects Live: Experimental House by Sarah Graham  11:00 a.m. Hollywood Hills Los Angeles aialosangeles.org

TUESDAY 29  LECTURE  Artists and Faiths  7:00 p.m. The Getty Center Harold M. Williams Auditorium 1200 Getty Center Dr. Los Angeles getty.edu

WEDNESDAY 30  LECTURE  EPC Brownbag Session: Construction Costs and Estimates (1 LU/1 IDP hour)  12:00 p.m. AIA San Francisco 130 Sutter St., San Francisco aiasf.org

SYMPOSIUM  Strategies to Increase Inclusivity in Procurement and The Los Angeles Business Assistance Virtual Network  9:00 a.m. Edward R. Roybal BFW Session Room Los Angeles City Hall 200 South Spring St. Los Angeles aialosangeles.org

SATURDAY 3  CONFERENCE  Environments for Aging  Disneyland Hotel 1150 Magic Way, Anaheim, CA aialosangeles.org

EXHIBITION OPENING  Lines on the Horizon: Native American Art from the Weisel Family Collection  10:00 a.m. De Young Fine Arts Museum 50 Hagiwara Tea Garden Dr. San Francisco, CA deyoung.famsf.org

SUNDAY 18  EVENT  Breakfast with the Architect: Dean Larkin  11:00 a.m. 7000 Macapa Dr. Hollywood, CA aialosangeles.org

MONDAY 19  EVENT  AIASF 2014 Portfolio Review  5:30 p.m. AIA San Francisco 130 Sutter St., San Francisco aiasf.org

THURSDAY 22  CONFERENCE  AIA LA Committee on the Environment presents 2014 Changes to Cal Green & California Energy Code  6:00 p.m. AIA Los Angeles 3710 Wilshire Blvd. Los Angeles aialosangeles.org

TUESDAY 15  CONFERENCE  Southern California Architect & Engineer Conference  Los Angeles Athletic Club 431 West Seventh St. Los Angeles aialosangeles.org

LECTURE  Alexander Gorlin: Kabbalah in Art and Architecture  6:30 p.m. The Contemporary Jewish Museum 736 Mission St., San Francisco thecjm.org


Bowlarama: California Bowling Architecture 1954–1964 uses rarely seen photographs, drawings, and original artifacts to explore the space age design of bowling alley during the mid-20th century. This new look of recreation in the mid-1950s reinvented the sport of bowling. The exhibition takes visitors back in time to a place where one in four Americans bowled and 50-lane alleys were open 24 hours a day. Curated by Chris Nichols, a longtime preservationist who has worked to save historic mid-century buildings for 25 years, the show is sponsored by Bowlmor AMF, PINZ Bowling Center, International Bowling Industry magazine, and the Bowling Centers of Southern California.
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Organized in four parts beginning with Practice
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mistake.
opened it since they got their licenses. What a
realized that I am not unique. Most of my peers
As the profession’s bible, I welcomed the
memories of the More Adventurous LA
Cal Poly professor Stephen Phillips
interviewed nine of the ten Los
Angeles architects featured in the
new book L.A. (Ten), Frank Gehry,
the most notable of this loosely
linked pack that came to prominence in the 1970s and 1980s, is absent.
The majority of these mavericks
were featured in A Confederacy of
Heretics, the exhibition that SCI-Arc
presented last year. As with the
New York Five, and other ad hoc
groupings, each went in a different
direction. As Phillips observes
in his introduction, “The group as a
whole seemed less important to
them than their own individuality…
LA was a place of free expression.”
The label originated with a series
of lectures and exhibits, inspired by
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turbulent and creative
even Mayne, whose career has
bureauredge in the past three decades,
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nostalgia. He recalls the genesis of
SCI-Arc as a throwaway remark
by Ray Kappe, who gathered
the dissident faculty of Cal Poly Pomona and said “Let’s start a
school.” Forty senior students
signed up for a peniless institution
operating out of an empty ware
house; five faculty worked long
hours without pay for the first
two years. Against all the odds,
SCI-Arc flourished, while keeping
its edge. That provided a hub for
Pictires of each of the architects in
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and stimulated the talents of young
architects who wanted to break
away from the stale conventions of
modernism. It helped
that there was a confident mood in LA
leading up to the 1984 Olympics, and the
Los Angeles Times gave
architecture critic John Dreyfuss
a prominence unthinkable today.
UCLA’s School of Architecture
under Tim Vreeland was another
incubator. Excitement was in
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how these ten architects saw their
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And how they
Mayne and Eric Owen Moss are celebrated
for their 30-minute responses
to simple questions, and in that way
they leap around like one book
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Rotondi talks up a storm, but the
tone is radically different from that
of his former partner at Morphosis—
friendlier and much more accessible.
He recalls the evolution of 72 Market,
a sadly short-lived restaurant,
and the way he learned by doing.
Many of the LA Ten came to the city
from back east; Rotondi confesses
that he has always lived
within two miles of where he was born,
in Silver Lake—the neighborhood
that was home to Richard Neutra
for four decades. And he provides the
best expression of this notion of
what makes building in LA different
from other places. “Simply said, I
see unity and diversity all around,”
he said. “And I am so pleased
that the umbilical cord from Europe
never made it over the Rockies…
That’s why things became hybrid in
LA. That’s why fusion begins here.”
The other architects—Neil
Denari, Frederick Fisher, Craig
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conversational, recalling their first
encounters with LA and especially
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cheap, seedy backwater, beloved
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a parade of mediocrity and eccentricity that nurtured
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MICHAEL WEBB IS A REGULAR
CONTRIBUTOR TO AJ.

THE ARCHITECT’S BIBLE

THE ARCHITECT’S BIBLE

As the profession’s bible, I welcomed the
opportunity to reexamine or examine The 2014
Architect’s Handbook of Professional
Practice, Fifteenth Edition
Various authors
Wiley, $250.00

The book itself weighs in at over 1,000 pages
and could only be described as a comprehensive
The list of contributors and editors alone fills
the first two pages. Their ranks include many
architects, supplemented by a bevy of lawyers,
insurance brokers, educators, economists,
and assorted specialists in marketing, in cad, in
management. Many of them teach and lecture
about their topics. Many of them consult.
With this many authors, the prose varies ranging
from informative to straightforward to thorough.
It is a textbook and not a novel. It is definitely
not lively.
Organized in four parts beginning with Practice
and followed by Firm Management, Project
Delivery, and Contracts, it is stuffed with
useful information. Each author was given
a topic supplemented by case studies and
backgrounders.

The book itself exemplifies what is right and
wrong with the AIA. The broad scope
prey much
assures that nothing is dealt with in depth.
In an effort to be inclusive, many of the articles
took basic and general, assuming that
the audience has no background or knowledge
of the subject, which is impossible since they
are actually practicing architects dealing with
cad, social media, LTED, etc. on a daily basis.
From this perspective, the first part, Practice,
is the weakest. By the time the Handbook
hits its stride and gets to the meatier topics of
running firms and project delivery, the approach
makes considerably more sense.
The amount and caliber of reference material
goes beyond helpful. Since architects do
take any classes in business management
in architectural school, here is B School lite.
Similarly, what they learn of project management
comes from how it was done in offices in which
they worked, which is certainly not comprehensive.
This will help. At a time when architects are
struggling to master design build and BIM,
discussions about the issues are relevant. It
goes without saying that the section on what
they use to contract and how to modify it is
fundamental. There is so much stuff, that
on one hand, it is the most resourceful to
architects at a moment in another, will

The book also sidesteps many thorory
hot button issues, which are treated in a more
considerate manner. As Phillips observes
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Depending on what's being planted. Normally you build a structural deck and build planters into it or on top of that. Which is how you end up with a lot of hard landscape and what landscaping there is in structures on raised planters. We're trying to make it seem so naturally space on what's not natural at all.

From the beginning we wanted to green it as much as we could. It's an aesthetic decision, but it's also a use decision. The way people interact under a set of trees is very different from how you interact when the trees are in planters. That's important to the things we're doing: the things we did at Lincoln Center and on the High Line. Having as natural a condition in these unnatural structures is actually important. Both in terms of aesthetics and in terms of how people use the space over time.

Did your experience on the High Line and at Lincoln Center help inform this project? Yeah I think so. No one's going to think it's a faux natural space. It's about having as much variety as we could. Locating the restaurant at the back was to be a draw in from Grand Avenue. And we're planning a lawn space that either people picnic on or sunbathe on or have events on. Then there's the darker, more protected, shaded areas with trees that are like outdoor rooms for conversations, meeting, for people to hang out in smaller groups. The second, smaller set of trees is for people from the restaurant spilling out into the plaza. The first trees act as a buffer for the traffic on Grand Avenue.

The front trees, lawn, and back trees are all consistent and work together. They have very different characters. The idea is to bring different kinds of people at different times of day or night, and to try to keep it in use as often as possible.

Apparantly you decided to build a very different platform to allow for trees and heavy growth? The structure is upside down. The concrete deck is at the bottom and the beams stick up. And then that gets filled with soil. Then the paving gets built on top of that. It's a big sandwich. It's a big box full of dirt. It's treated as one giant planter. We vary the types and amounts of soil depending on what's being planted.

It was the 60s. It's the same kind of thought process that we were dealing with at Lincoln Center; this whole idea of hyper-efficient transportation systems that turn people into service vehicles from public vehicles around the efficiencies of the parking garage. Still we've benefited from Lower Grand because the loading dock and services are in the basement down below. It doesn't make for good cities but it's there you might as well use them.

Why has the Broad Museum been held up? There were some issues around fabrication and delivery. Some of the things took longer to make than they thought, but there aren't really problems with it. The final project is going to be great. We're happy with what's happened so far. There haven't been any compromises, we're just having to push. They're not catastrophic problems. They're normal construction problems. The building will be completed sometime next year.

Will this project transform Grand Avenue? It's tough, because we're building on a bridge and it's hard to make it feel like you're not working on a bridge. But I think the form and crosswalk and planters are done that's going to green it up a lot. Also, once the phase one work that Gehry is working on across from Disney Hall is done it's going to feel less alien, because you'll lose some of the hardness.

At the end of the day it's still a bridge; and you're never going to have 50-foot-tall Majestic Oaks lining the street. You do have trees now. When you walk along MOCA it feels like a street. Having the plaza and Grand Park will add a lot. Grand Park has already helped that along. So all these little things add up. No one project is going to fix it. The kind of aggregation of all these projects together will start to make it feel like the cultural center that it is. It's shaping up to be the cultural center of Los Angeles.

Some have said it's impossible to plant real trees and create a real landscape on Grand Avenue. As part of this project we're doing a light streetscape upgrade with the city. We're planting street trees all along Upper Grand, supplementing the existing trees. The median and crosswalk will be planted. New planters in front of the museum's curb will feature flowering sedum. The idea is that you have a mound of planting, not a planting in a box. It's a planter, but it's rendered more like a mound going out of the sidewalk.

Why did the city build a giant road underneath a cultural street? As people say? I think the challenge hasn't been Eli so much. It's just different. Normally on projects like this you're dealing with boards of directors and multiple personalities. With this it's a very singular vision, and Joanne [Heyler, the Director of the Broad Foundation] Eli's brain trust. It's a different process than we're used to. But I wouldn't say it's challenging. We all knew his reputation. He's actually been very fair all the way through. When it comes down to making a decision, the decision always gets made for good design. Which is not the reputation that he has. We've been pleasantly surprised by that.

And what about complaints that The Broad's walk—the concrete lattice facade—is no longer structural, but ornamental? It's a subtle distinction. When we originally designed it the 60's approach was steel and GFRC. Then in working through it and talking to the contractors and engineers we started exploring structural precast concrete structure and aesthetics rolled into one. But the formwork required for precast concrete is much more complicated than the formwork for lightweight GFRC panels. Also, the structural coefficient that goes into the building code—and it was supporting a very small amount of the roof—put the building into a different seismic calculation with the building code. By going back to the steel and GFRC system and taking that load off the roof it changed the way the calculations were done and it changed the requirements for the facade. It made it easier to build. It's still very structural. The structure is still self-supported. It's not tied back. I think early on this idea that it supports the roof—which was a minor part, but made the story—it's been a very minor change. But that slight change made it much easier to build. Because it doesn't support the roof we can treat as a curtain wall instead of as a building structure.

How have you addressed the connection to the Plaza and Grand Ave? On either side of the restaurant there will be stairs that go down to Hope Street. Then the Regional Connector is going to reconfigure that intersection. So there will be ample crosswalks across Hope and up these stairs up to Grand Avenue. Then there's an elevator for ADA access. We tried to make those stairs as gracious as we could. Because of the street right of way we only had so much sidewalk to work with. And there's plenty of room around the Grand Avenue garage. It's a ten-foot-wide opening and a nine-foot-wide stair on either side of the building.

What have been the biggest challenges? Any time you're doing very public projects they come under a lot of scrutiny, but they're also projects that are trying to push the envelope and different and unique. It's always hard and challenging and you run into roadblocks. We stay fairly nimble. We try not to be overly dogmatic, demanding that things have to be exactly this way.
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WORKING TOWARD GREATNESS IN LA

Despite how much I like living here, I constantly ask myself as I travel around Los Angeles, why do things have to be the way they are? And why do things have to function the way they do?

It appears I’m not alone. This year, LA’s 2020 Commission — a group of former elected officials, lawyers, developers, and other local leaders — has presented two reports that were highly critical of how the city operates and adapts to future changes, despite its rich pool of talent and resources. And while LA is going through an amazing transformation for the better, this is still a theme that is quite familiar to those who have spent some time here.

“Los Angeles is barely treading water, while the rest of the world is moving forward,” the commission, originally formed in 2013, said. “We risk falling further behind in adapting to the realities of the 21st century and becoming a city in decline.”

The two reports were called A Time For Truth, which addresses specific shortcomings, and A Time For Action, which proposes solutions. Among the issues were poverty, unemployment, problematic schools, inflating pension obligations, and troubled ports. Solutions included increased transparency, more realistic budgeting, and establishing commissions to oversee pension distribution and other problems.

And while light on architecture and urban design considerations, the reports did allude to some pertinent issues, calling out LA’s horrendous traffic, which the addition of transit alone will not be able to alleviate; its inability to “get big things done” (such as transforming LAX); its lack of regional coordination; and its inability to update its many community plans and its zoning code to reflect the current economic and social realities.

Of course, these issues are not unique to Los Angeles; they are endemic to most American cities. But Los Angeles, with its sprawling geography and sprawling bureaucracy, has a special place among the country’s major metropolises. At the same time, with an urbanism-savvy mayor and a (mostly) progressive population, it has an opportunity to lead the way in addressing the future now.

Embracing the future means making long-term holistic investments, not relying on short-term stop gaps or gimmicks. Not trying to fix traffic through lane widening, or even a few rail lines, but through a coordinated strategy of mass transit, affordable housing, land use changes, and other approaches. Not trying to make development more efficient by simply merging the building and planning departments, changes, and other approaches. Not trying to fix troubled infrastructure like LAX, or even the city’s public schools, through a few well-publicized pet projects, but through a comprehensive, and innovative attempt to make development more efficient by simply merging the building and planning departments, changes, and other approaches. Not trying to make development more efficient by simply merging the building and planning departments, changes, and other approaches. Not trying to fix troubled infrastructure like LAX, or even the city’s public schools, through a few well-publicized pet projects, but through a comprehensive, and innovative attempt to rethink what these important places can be.

Some in the city may think it can take the easy, or cheap way out. That it can rest on its laurels, leaning on its fantastic climate and its geography and sprawling bureaucracy, has a special place among the country’s major metropolises. At the same time, with an urbanism-savvy mayor and a (mostly) progressive population, it has an opportunity to lead the way in addressing the future now.

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SUPERDESK STRIKES BACK

It's hard enough for west coast firms to make it into architecture publications, but Clive Wilkinson has made it into the vaunted pages of the New Yorker in the “Talk of the Town,” writer Nick Paumgarten describes Wilkinson’s thousand-foot-long, resin-topped “superdesk,” which he designed for New York ad agency Barbarian Group in Chelsea, as “swerving around the giant loft space like a mega slot-car track.” Barbarian calls the desk “4,400 square feet of undulating, unbroken awesomeness to keep people and ideas flowing.” In fact the desk even played a major role in a recent company party, and Paumgarten wondered if the desk itself might be taking on human characteristics: “One got a sense, after a while, that the superdesk might be capable of consciousness, that it was observing the humans as they heedlessly laughed and flirted and left glasses of wine on its carapace, and that it might be developing longings and resentments, or plotting its revenge.”

CHRIS CROSS

Since architect Chris Genik left Daly Genik (now called Kevin Daly Architects) and became dean at the New School of Architecture and Design in San Diego in 2010, we have lost touch with him. He’s no longer the dean, and we haven’t heard a peep about what he’s up to. If you know of his whereabouts please contact eavesdrop immediately. And speaking of Chrises, we hear that our friend Christopher Mount, who curated MOCA’s New Sculpturalism exhibition before things with Jeffrey Deitch went haywire, is opening up a gallery inside the Pacific Design Center dedicated to architectural prints and related art. More on this development to come in future issues.

HOME INVASION

One of the new owners, Joe Safai, who was standing at the scene of the demolition on April 2, told LA that the house was not salvageable due to an assortment of age-related problems, including termite infested wood and mold. “It’s beyond repair,” said Safai, who paid $4.26 million for the property. “We originally wanted to restore it, but we couldn’t afford to keep it at the price we paid. There was absolutely no promise given to Mr. Krisel by me or my folks that this house would be restored.”

“The house was definitely not ‘beyond repair,’” countered Krisel. “I am convinced that he purchased the property in order to demolish the existing house.” Krisel added that other tear-downs on the block have sold for between $10 and $17 million. “The home was the epitome of Krisel’s “Modernism for the Masses,” in which he employed simple, understated techniques that suffused homes with light, warmth, and elegance. Clerestory windows, continuous sliding glass doors, and an interior courtyard all connected the home to the Southern California surroundings. Exposed columns and beams, long-span ceilings, and period built-ins gave it midcentury style.

Krisel, whose archives are maintained at the Getty Research Institute, built thousands of modernist buildings through the mid 20th century, including hundreds of homes in Palm Springs, the San Fernando Valley, and elsewhere. “It’s a huge loss for Los Angeles and for Modernism in general,” said Adrian Scott Fine, Director of Advocacy for the Los Angeles Conservancy. “It’s an important house. It talks to what he was about and what his design aesthetic was.”

Fine said that the Conservancy only found out about a possible threat to the house last month, after the owner quickly received a demolition permit. “We didn’t have much to go on,” said Fine. “We were just in the early stages of figuring out how real this was in terms of a threat.”

He added that with more time advocates could have gotten the home designated as a historic cultural monument, at the very least putting any demolition on hold. He recommended that owners of similar homes get their properties listed before selling. “Once a good steward sells the property to someone who don’t know what they’re going to do, it’s really challenging. We’re in a reactive mode then, which is always a difficult thing to do... We’ve lost a number of these residences by big name architects and each time we’re hoping it’s a wake up call,” said Fine, pointing to the destruction of John Lautner’s nearby Shusett house as an example. “I’m hoping this may resonate with owners of similar properties in realizing their houses could just as easily end up like this.”

It is not easy to replace a legend, but sometimes it works out better than you think. This was the case with République, the new restaurant located inside the cavernous historic space that once housed LA mainstay Campanile. The Hollywood Gothic edifice was built in 1929 for Charlie Chaplin and then taken over in the 1980s by the longstanding Angeleno favorite.

In order to bring the space up to date, the owners, Walter and Margarita Manzke, and their architect, Osvaldo Miozzi, actually brought it further back in time, highlighting the original building materials and elements—like arches, concrete and brick walls, and a fountain—while supplementing the design with period light fixtures and furniture. To make the space feel more intimate they broke it into smaller parts, and to add a contrasting touch they made the kitchens much more contemporary.

“My vision was to take the building and make it look more like it did when it was originally built,” said Walter Manzke. “We tried to put materials that would’ve been used in that time period.” Adding a family touch, Manzke’s brother did the metalwork for the stools and his father stained the wooden seats.

Exterior details and a peak inside the light-infused living space.

EAVESDROP> THE EDITORS

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AN IMPORTANT PLACE continued from front page a tower as part of a mixed-use development on First and Fremont streets with Fougeron Architects.

The Foster development, located on an L-shaped site, includes two towers, one 605 feet tall, the other 850 feet tall, containing a combined total of 1.35 million square feet of office and commercial space and about 650,000 square feet of residential space. The distribution of program within each tower is still in flux, said TMG Partners president and CEO Michael Covarrubias. The design features extra large office floor plates and open layouts to encourage flexibility and interaction. Schematic designs should be available to present to both the city and the public by this summer.

Heller Manus President Jeffrey Heller said that the team also plans to redevelop three historic buildings on the block, ranging in height from three to eight stories. The design includes an “urban room” at the base of the towers, with pathways through the site to the rest of the city. “The point where the towers touch the ground is as important as their presence on the skyline,” said Norman Foster in a statement.

All of these projects fall under the scope of the 2006 Transbay Redevelopment Plan, which is guiding the transformation of a once-blighted 40-acre swath south of the city’s financial district into a center for high-density, transit-oriented development. Subsidized by tax increment financing, the plan oversees the implementation of local infrastructure, the building of the Transbay Terminal, the development of vacant, publicly-owned parcels, and the addition of affordable housing throughout. Height limits were raised from 600 feet to over 1,000 feet. "To our surprise we had little pushback on those height changes," said former planning director Dean Macris, who described height limits in the city as “a dramatic political event.”

Overall the area will contain more than 6 million square feet of office space, almost 4,400 units of new housing (with about 1,200 affordable units), about 100,000 square feet of new retail space, and nearly 1,000 new hotel rooms. It will also contain some of the most remarkable architecture in San Francisco.

“The city has for a long time had an issue with creative and memorable architecture, with some exceptions,” said TMG’s Covarrubias. “This is a trend that I think is appropriate for a big city.”

Heller attributes the changes to the influx of foreign investment (particularly from Asia), and the influx of tech companies into the city from Silicon Valley. “The city has changed forever. It’s becoming a more global, a more important place.”

Leading green architecture firm William McDonough & Partners has designed an ultra-sustainable office building for cloud storage company Dropbox. Located at 333 Brannan Street in San Francisco, the facility is at the heart of the city by the bay’s South of Market “ecodistrict.”

Passive energy saving tactics include concrete and masonry construction to create thermal mass, a super-insulated building skin, and operable windows with light shelves. Two active strategies may be a first for a San Francisco tech building: rain water collection designed to reduce water usage by 55 percent compared to similar structures and a roof-mounted biogas turbine to generate electricity for Dropbox as well as neighboring buildings. The project is seeking LEED Platinum certification.

The 6-story, 180,000-square-foot building has floor plates ranging from 27,000 to 31,000 square feet. It features two courtyards that break up the massing as well as a roof with 360-degree views. The outdoor spaces are landscaped to create a butterfly habitat.

Architect David Johnson, a partner at McDonough & Partners, said that “exposed materials give the building a ‘tech’ aesthetic” even though it is new construction.

Architect: William McDonough & Partners
Client: Dropbox
Location: San Francisco
Completion: Summer 2015
Driving down Sunset Boulevard between Dodger Stadium and Downtown Los Angeles, drivers have long looked up at an empty, concrete-framed building that thrusts its hulking mass above the streetscape. It turns out that the structure was a long-forgotten gem, left vacant for about 20 years—the Metropolitan Water District by LA architectural pioneer William Pereira. The structure has now been given new life as an apartment tower.

The long hiatus started when MWD moved out in 1994, selling the property to the Holy Hill Community Church. After adding a new sanctuary and destroying part of the original building, Holy Hill became mired in internal battles and lawsuits. A subsequent buyer hoped to revive the building in 2009, but was foiled by the economic downturn. The new owner, Linear City, bought the property in 2011. “It looked like Beirut,” said Linear City partner Leonard Hill of the vacant building, which was full of pigeons, dirt, and other surprises. The new 96-unit project, called the Elysium, preserves many of the Pereira building’s original elements—including exposed, uninterrupted exterior columns and beams, and travertine tile entry details—while making several energy efficiency upgrades, like a solar thermal system, double pane windows with Low E Glass, LED Lighting, and electric car charging stations.

David Lawrence Gray Architects led the project and Studio Hus designed the interiors. The open-planned units feature balconies, polished concrete (or in some cases bamboo) floors, and floor-to-ceiling windows, not to mention panoramic views of downtown, Echo Park, and elsewhere. The building also houses a first floor restaurant (yet to be filled at press time) and contains an outdoor deck, designed by Ilan Dei Studio.

“For a stodgy agency, MWD made a bold move hiring Pereira,” noted Hill, of the original building’s unique design. Some of the original elements—like wrap-around balconies and a top floor machine room (replaced by 14 penthouses topped by a new metal wing roof)—have been changed. But Linear City, which also redeveloped the Toy Company Lofts, Biscuit Company Lofts, and 7+ Bridge in the city’s Arts District, focused on leaving many of the original details intact.

“We’re interested in finding a way to transform underutilized structures,” said Hill, looking down from a balcony at a decidedly different building down the street, the Faux-Tuscan Orsini. “We’re selling architectural style, as opposed to the box-like, (but very popular) apartments that are popping up.” The question now remains: “Will people pay for architecture?”

—SL
The campus contains three interconnected buildings entwined with green space.

BLURRING BOUNDARIES continued from front page outside world in and the inside world out through generous proportions, permeable access, and copious green space. Plans unveiled for The Central and Wolfe Campus (named for its location at the intersection of the Central Expressway and Wolfe Road) in Sunnyvale California boast floor plates ranging from 62,000 to 208,000 square feet and 13½-foot floor-floor heights. The 777,000-square-foot campus designed by HOK with developers Landbank, C Richard Ellis, and Cassidy Turley, will replace a 1970s business park on an 18-acre site. The campus, still finalizing its tenants, is intended to meet LEED Platinum standards.

The design provides plenty of space for collaboration, with most parking underground to provide about 9 acres of ground-level open space with 2 miles of outdoor trails. There are plans for a second layer of green: a 90,000-square-foot rooftop garden and an optional second 208,000 rooftop green space with an additional mile of trails. And at the center of the three curved interconnected buildings, renderings depict a sunken amphitheater with food truck access. Shuttle busses will convey employees to and from a Caltrain station, which is ½ miles from campus.

“It was critical that every major design element that went into the campus had to raise the user experience bar. In this case, the ‘users’ include companies, their employees, surrounding communities, and Mother Nature,” said Scott Jacobs, CEO of Landbank. Paul Woodford, Senior Vice President and Director of Design at HOK noted that the firm had to challenge preconceptions about what is “leasable, efficient, and excitable.” He added: “We redefined the traditional developer driven real estate solution at a competitive price point.” Projected completion is slated for March 2016.

NEWS FLASH continued from front page have awarded Los Angeles firm Omgivning the commission for its renovation and redevelopment. Meanwhile, Harley Ellis Devereaux (HED) will design two adjacent mixed-use buildings, tentatively called 11 x 12, for Forest City.

The opulent, Spanish Revival style Herald-Examiner (1914) was designed for William Randolph Hearst’s newspaper of the same name. The publication closed in 1989 and the edifice, with its terra cotta rooftops, tiled domes, and elegant archways, has been suffering from serious neglect since. The architects will install retail and restaurants on the ground floor and creative office and commercial spaces above. The building’s ornate lobby remains intact, said Omgivning principal Karin Liljegren, but the remaining interior consists mostly of a raw concrete shell. The developer for the renovation is the Hearst Companies. Completion dates have not been finalized, said Liljegren.

HED’s nearby buildings include “11,” a red-colored linear building behind the Herald Examiner near 11th Street, and “12,” a blue-colored cube-shaped building one block south near 12th Street. 11 contains 178 residential units and about 6,000 square feet of retail, while 12 houses 214 units and 8,000 square feet of retail. Both designs have large podiums and are “racingly contemporary,” said HED principal Daniel Gehman. Still, 11, its red color inspired by the Herald-Examiner’s auroral tiles, is slightly more muted when facing the historic building, so as to “be a good, poetic neighbor,” said Gehman.

HED is designing a narrow, heavily landscaped paseo behind the Herald-Examiner, giving the buildings breathing room and providing outdoor dining and congregation space. The buildings and the paseo are expected to break ground by the end of this year and be completed by late 2016 or early 2017.

Hearst almost redeveloped the Herald-Examiner in 2007, commissioning Morphosis to design two jagged residential high rises behind the Julia Morgan building. The recession killed that scheme. Omgivning is also designing a boutique hotel across the street from the Herald Examiner in a historic 13-story high rise that once contained the Case Hotel.

“It’s such an important thing for Broadway to get that bookend,” said Liljegren, referring to filling out the south side of a street that is finally emerging from years of slumber. Liljegren has been involved with reforming the area’s sign ordinance to allow for a much wider variety of signs on Broadway, from open panel roof marquees to long, narrow blade signs, rising up the side of the street. “This is long overdue, what’s happening here,” agreed Gehman. “It’s all coming together.” SL

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Louis Kahn’s Kimbell Art Museum building in Fort Worth, Texas, is widely considered to be one of the best spaces in the world for viewing art, largely because of the silvery ambient light that seems almost magically to fill the concrete vaults of its roof. When the museum commissioned Renzo Piano Building Workshop to design an expansion to this lauded facility, it requested a continuation of that light condition.

“I think the light in the Kahn building is just about the most ideal light I’ve ever seen for viewing paintings and other art,” said Eric Lee, director of the Kimbell Art Museum. “That’s the gold standard for us.”

Of course, the Kimbell did not want a knock-off. The institution wanted the addition to be very much grounded in the 21st century, and sustainability was central to this goal and a large part of the lighting design.

The new building, known as the Piano Pavilion, bears a close kinship with the architect’s other Texas art spaces—The Menil Collection in Houston and The Nasher Sculpture Center in Dallas—in that it features skylit galleries with sunlight modulating hardware on the roof. While the previous projects feature static shading systems—baffles and perforated screens—the Kimbell addition’s skylights are shaded by a motorized louver system outfitted with photovoltaic arrays. The louvers open to face south, for the PVs, at five-degree increments. Arup provided the museum with a table indicating the number of footcandles of daylight a setting will provide at any time of year, giving curators the flexibility to set the amount of light for an exhibition’s needs. The louvers are also capable of rotating 180 degrees to protect the skylight and the PV arrays from North Texas’ not infrequent hailstorms.

While the louver system opens and closes, it does not react to changes in sunlight throughout the day. “We didn’t want to sanitize the daylight so much,” said Andy Sedgwick, a partner in Arup’s building engineering team, which designed the project’s lighting scheme. “One of the special features of natural light is the fact that it is variable and it changes all the time. If you have a system that is too reactive you can kill that dynamism and you lose some of the special character.” It does however close completely during off hours and opens minutes before the museum begins accepting visitors. This cuts down on heat gain from the sun during the long summer mornings, reducing demand on the HVAC system.

As with the Kahn building, the Piano Pavilion features a mix of daylight and electric light. The tops of the structure’s 100-foot-long, 54-inch-deep, 8-inch-wide, laminated, twinned Douglas fir beams are outfitted with LED strips that project 3000K white light up at the bottom of the fritted, low-iron, UV-filtered IGUs that makeup the skylight. This maintains a gentle glow that shines down into the galleries during cloudy days and in the evening. Fabric scrims span between the beams, further diffusing the light.

The galleries’ art lighting is provided by a set of track-mounted LED fixtures from California company Xicarto. The luminaire provides high color rendering (95 CRI, which is phenomenal for an LED product) and show consistent color from fixture to fixture, even after years of use. “We’ve found it very compelling among museum professionals,” said Sedgwick. “They like it at least as much as tungsten halogen.” These are 3000K, which is apparently Piano’s favorite color temperature. “Everything that Piano does is 3000K,” continued Sedgwick. “We normally don’t have to ask.”

The Architect's Newspaper April 23, 2014
A recent expansion of the historic St. Louis Art Museum by David Chipperfield Architects and HOK features a sophisticated daylighting system that fills the galleries with diffused natural light without adversely affecting the art on display. “It is so natural that you can feel a cloud go over head,” said HOK’s Roger McFarland. Designed with Arup, the system pipes in natural light through a coffered concrete ceiling, diffusing it throughout the galleries with a custom tool dubbed the “light spreader.”

The building’s 16-foot-high, 40,000-square-foot cast architectural concrete ceiling is divided into a grid of 680 rectangular coffers, each four feet deep. Centered above each coffer is a skylight made of double-glazed, low-iron glass. Light enters through the skylights and bounces off the concrete, which is infused with titanium dioxide to lend the material 55 percent reflectance—nearly twice that of typical concrete.

The field of skylights cannot be seen from outside. Adjoining the Cass Gilbert–designed “Palace of Fine Arts” constructed for the 1904 World’s Fair, the new East building does not trumpet its presence. Instead it is low and flat, in deference to its historic neighbor. Once light enters the skylights and bounces around among the reflective concrete, it meets the light spreaders, which are suspended within each coffer. The spreaders diffuse the daylight further, creating an even distribution of light throughout the space. The light spreaders were made by St. Louis–based fabrication studio Troco. They consist of two layers—a 3form plastic light-diffusing material and a micro-perforated Barrisol fabric layer underneath—held in a rectangular aluminum frame. Between the two layers is a void that traps sound, so it also serves as an acoustical panel. By varying the density of the fabric, the design team fine-tuned the amount of light and sound reduction necessary across the ceiling grid.

The light spreaders also conceal the addition’s mechanical systems, which are floated within the space between the coffers and the skylights. “So it acts as a light diffuser, the light fixture holder, the sprinkler containment portion, the acoustical panel, and the track to hold exit signs, speakers, security cameras, and motion detectors,” said McFarland. “It’s a work horse. It hides all of the stuff that you have to have in a museum.”

To test the system, the design team made a full-scale, 20-by-30-foot mock-up of the gallery and ceiling grid, even drawing up Mondrianesque paintings to test the appearance of different colors under the diffused light. Even after the real thing was built, museum workers tested each surface with humidity and light meters for months

McFarland. “It’s a work horse. It hides all of the stuff that you have to have in a museum.”

The unique lighting system traps heat near the ceiling, which helped the new wing achieve a 29 percent reduction in energy use compared to a museum with conventional systems, helping it earn LEED Gold certification.

After viewing hours, the building’s automation system pulls shades over the skylights and the addition’s two floor-to-ceiling glass walls that look out over St. Louis’ Forest Park. A Hyperium software system tracks the movement of the sun throughout the day, fine-tuning with shade controllers manufactured by Lutron an assemblage of translucent and blackout shades to maintain a consistent level of light within the interior. The system also supplements the Midwestern daylight with fluorescent fixtures positioned above the ceiling coffers, which fill in for daylight during evening hours.

**Chris Bentley**

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**Q&A: ANDY SEDGWICK**

Andy Sedgwick is a director of Arup’s building engineering team with a specialty in designing natural lighting schemes for art spaces. He spoke to AN about recent trends in daylighting galleries, the technologies that are enabling this movement, and how his team works with architects.

AN: It seems that there is a trend in contemporary museum design to bring more and more daylight into gallery spaces. Do you think this is true and, if so, why do you think it is a growing tendency?

**Andy Sedgwick:** In the mid 20th century there were two contrasting approaches. To be overly black and white about it, there was a Northern European approach that used daylight to create a well-lit room, a place where light fell more or less evenly on all the walls, creating a setting to show art in a neutral way. On the other end of the spectrum was the North American approach, where, in the 1940s and 50s, following the great Beaux Arts Museums that included natural light, there was a tendency to go black box for museum space, partly to allow the curators to create much more mediated viewing experiences. When you just have electric light you can create a story, you can emphasize things or deemphasize others using light. There was also a feeling that using electric light was safer and would expose the works of art to less damage, or the threat of damage, from natural light.

I think we’ve seen things swing the other way for a number of reasons. One is a lot of European architects who have found favor for large cultural projects in North America—Piano, Chipperfield, Herzog & de Meuron, and others—they have brought that Northern
In Miami, “art” usually means “art deco.” But that is exactly what Herzog & de Meuron did not want for their Pérez Art Museum Miami (PAMM), formerly the Miami Art Museum. “Art deco was about decorated boxes with no great relationship and exchange between inside and outside,” said senior partner Jacques Herzog. “The greatest thing, however, that makes Miami so extraordinary is its amazing climate, lush vegetation, and cultural diversity.” The firm’s design, a glass cube nestled inside a concrete and wood canopy, rejects the interiority of most art museums in favor of direct engagement with its surroundings. “Given the spectacular location, PAMM offers more views than any other 14 museums we built,” said partner in charge Christine Binswanger.

“Too balance the intimate and concentrated experience of contemporary art with exposure to the sea and the park was one of the things we wanted to achieve.” Achieving this balance between openness and intimacy was a particular challenge when it came to the museum’s lighting design. Herzog & de Meuron and executive architect Handel Architects employed the canopy not just to shade the outdoor spaces, but also to protect PAMM’s extensive glazing from the Miami sun. Inside the museum’s galleries, the architects opted for a combination of incandescent track lights (by Litelab) for highlighting the artworks and four-foot-long fluorescents (by Bartco) for ambient light. The addition of the fluorescent lights was “done both as a lighting strategy and as an energy-saving strategy,” said Matt Franks of Arup, the project’s lighting designer. An automated dimming system adjusts the artificial light according to the amount of daylight coming in.

The fluorescent lighting system extends throughout many of the museum’s non-gallery spaces, including the shops and bars. For the cafe, Herzog & de Meuron designed a simple custom pendant fixture—“really just a suspended lamp with a simple bulb in it,” said Franks. Daltile manufactured custom ceramic escutcheon plates, again designed by Herzog & de Meuron, for the ceiling and pendant lights in the museum’s restrooms and secondary corridors. For PAMM’s third-floor offices, Litelab fabricated an aluminum pendant task light based on the PAR-38 spotlight. Similar lights, also by Litelab, hang in the museum gift shop.

“In the outdoor space, within the space of the canopy, we made the conscious decision to not continue the same lighting from inside, but rather create a space that would be darker, more comfortable, and more environmentally friendly,” said Herzog & de Meuron. “The contrast of the lighting from outside to inside also allows the interior spaces to glow from within.”

To diffuse the light from the column-mounted fixtures (BEGA-US), the designers commissioned custom bent steel plate light reflectors from American Architectural Metals and Glass. The straightforwardness of PAMM’s lighting strategy belies the extent to which Herzog & de Meuron’s inside-out approach to museum design depends on its success.

“The design concept is pretty simple,” concluded Franks, “but there’s a lot of thought that went into how everything fits together.”

**AnnA Bergren Miller**
There are now a lot of laminates that can go into a glazing system that do a very effective job of filtering out UV radiation without coloring the light. Twenty years ago it was a real battle to find something that met the sweet spot. Now there’s a range of products that have a high light transmission while reflecting heat back out. Natural light can be very energy efficient if it doesn’t bring heat with it.

When does your team typically get involved in a project?  We’re normally in right at the beginning because there are discussions to be had around things like whether the gallery spaces need special flexibility, whether they have partition walls, or a fixed lot of rooms that are there forever. It changes very much the approach to designing the roof, and there are many modern systems that need integrating into the roof. The AS needs to work in a compatible way with the lighting, so do the sprinklers and so on. These things need to be worked on together.

What other daylit art spaces does Arup have in the pipeline?  There are three or four in North America. The Broad Museum in Los Angeles with DS+R, which is well on in construction. It has a very extensive top lit third floor gallery space, which is fully flexible. There’s the Harvard Art Museum with Piano that is close to completion. It has a lot of daylit galleries, but also a major conservation space on the top floor that is the piece de résistance.

We’re also working on the Whitney with Piano in New York. Here in Europe we have the second phase of the Tate Modern with Herzog & de Meuron, which is half way through construction now. We have a private museum in Holland, The Caldic Museum, for a very fine collection of late 20th century modern and contemporary art.
Contemporary building exteriors are composed of an increasingly broad palette of materials. Some, like wood and ceramic, are traditional surfaces that are being reinvented by science to meet 21st century performance requirements. Others, such as glass and metal, are modern by nature, and are continuing their high-tech architectural trajectories. AN takes a survey of the latest building enclosure products and key design applications that are stretching the frontier of facade aesthetics and performance.

Pushing the Envelope

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Photo courtesy of Dri-Design | www.dri-design.com
Appropriate to a museum, the polychromatic design for this facade acts almost like a large-scale abstract painting. This skin plays with the perception of the scale and plasticity of the building. The overall building envelope is seemingly divided into three interlocking volumes through the demarcation of different color fields. Seen from afar, each of these color families merges into one overall neutral color. But when viewed at close range, it is clear each field is composed of seven different colors. Manufactured by NBK Keramik, the facade was created in response to nearby structures. Berlin-based architecture firm Sauerbruch Hutton placed an array of terracotta rods in front of colored, perforated aluminum sheeting to create a gentle veil on the outside of the structure. Sunlight shining on the face of the building casts a pattern of shadows that shifts throughout the day, further enhancing the design's dynamic effect. The technical design of the system is also dynamic as it uses the principles of a ventilated facade. Instead of being engineered as an impervious layer, caulked and sealed against the weather, the facade features open vertical joints that allow a free flow of air. The facade's ability to balance air pressure, along with a support system that drains rainwater away from the interstitial space, discourages water from entering wall cavities.

ARCHITECT: SAUERBRUCH HUTTON, BERLIN
STRUCTURAL ENGINEERS: INGENIEURBÜRO OTTITSC
DAYLIGHT PLANNERS: ARUP LIGHTING, LONDON
FAÇADE: NBK KERAMIK
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MOSAIC VILLAGE
CHARLOTTE, NORTH CAROLINA

Part of Johnson C. Smith University, Mosaic Village is designed as a sustainable campus that embodies diversity, mobility, identity, and history. It serves as one of the first components of a culturally oriented master plan, and was visually inspired by the vital, rhythmic progressions of jazz music. The mixed-use project consists of a 299-bed residence hall, 7,000 square feet of retail space, and a 400-car parking deck. The architect for the project, Neighboring Concepts, is a multidisciplinary design firm that strives to deliver elegant and sustainable solutions to their clients. Opting for colorful metal panel cladding systems gave the firm not just the design flexibility it needed to see their vision for Mosaic Village become a reality, but also a cost-effective and energy-efficient solution. Specifying Kingspan Benchmark Design-wall insulated metal panels and Morin’s single skin metal panels was a collaborative effort that focused on high-performance results. From the design stage through installation, both the manufacturers’ teams offered in-house support to the architects, associates, and contractors to ensure successful and timely project completion. The project has been recognized as a winner of the Charlotte, NC section of the American Institute of Architects Urban Design Merit Award.
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   - dekton.com

2. LAMBOO RENEWAL
   - Laminated bamboo elements are up to 20 percent more stable than hardwoods, while milling, sanding, and finishing using conventional machinery. Its naturally occurring silica content resists insects and fungal agents. LEED eligible.
   - lamboo.us

3. TAGINA DOT-TO-DOT
   - The system is based on three-dimensional ceramic modules that function as pixels when mounted to an exterior facade. Consulting with the manufacturer, designers can create their own limited edition glazed porcelain tiles for ventilated facades or other architectural coverings.
   - tagina.it

4. GKD METAL FABRICS BALTIC
   - With a range of visible light transmittance from .28 to .42 and a solar gain coefficient of between .20 and .29, this metal fabric makes an effective sunshade.
   - gkdmetalfabrics.com

5. LEA CERAMICHE LEA LAB
   - Architects can create their own custom cladding imagery on ultra-thin, oversized ceramic panels using the Lea Lab digital printing technology. Upload high-resolution files, specify the panel size, and the manufacturing process is initiated.
   - ceramichelea.it

6. KINGSPAN BENCHMARK
   - A single package system that combines the energy efficiency of IMPs with a proprietary carrier panel system that accommodates many cladding options, including aluminum composite material, metal composite material, ceramic granite, thin brick, plate, high pressure laminate, and ceramic tile.
   - kingspanpanels.us

7. PANELITE CLEARSHADE INSULATED GLASS PANEL
   - A glazing solution that optimizes both daylight and solar heat control. Its honeycomb insert is offered in a range of colors and patterns; customization is available.
   - panelite.us

8. CAMBRIDGE ARCHITECTURAL HASHTAG
   - In panels up to 96 inches wide, the flattened surface area of this rigid stainless steel mesh boosts reflectivity. Produced from 100 percent recycled materials, it is LEED eligible.
   - cambridgearchitectural.com
New glazing products excel in the extreme, on both performance and aesthetic fronts

TRANSPARENT THINKING

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Photo courtesy of Dri-Design | www.dri-design.com
Appropriate to a museum, the polychromatic design for this facade acts almost like a large-scale abstract painting. This skin plays with the perception of the scale and plasticity of the building. The overall building envelope is seemingly divided into three interlocking volumes through the demarcation of different color fields.

Seen from afar, each of these color families merges into one overall neutral color. But when viewed at close range, it is clear each field is composed of seven different colors.

Manufactured by NBK Keramik, the facade was created in response to nearby structures. Berlin-based architecture firm Sauerbruch Hutton placed an array of terracotta rods in front of colored, perforated aluminum sheeting to create a gentle veil on the outside of the structure. Sunlight shining on the face of the building casts a pattern of shadows that shifts throughout the day, further enhancing the design’s dynamic effect.

The technical design of the system is also dynamic as it uses the principles of a ventilated facade. Instead of being engineered as an impervious layer, caulked and sealed against the weather, the facade features open vertical joints that allow a free flow of air. The facade’s ability to balance air pressure, along with a support system that drains rainwater away from the interstitial space, discourages water from entering wall cavities.
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MOSAIC VILLAGE
CHARLOTTE, NORTH CAROLINA

Part of Johnson C. Smith University, Mosaic Village is designed as a sustainable campus that embodies diversity, mobility, identity, and history. It serves as one of the first components of a culturally oriented master plan, and was visually inspired by the vital, rhythmic progressions of jazz music. The mixed-use project consists of a 299-bed residence hall, 7,000 square feet of retail space, and a 400-car parking deck.

The architect for the project, Neighboring Concepts, is a multidisciplinary design firm that strives to deliver elegant and sustainable solutions to their clients. Opting for colorful metal panel cladding systems gave the firm not just the design flexibility it needed to see their vision for Mosaic Village become a reality, but also a cost-effective and energy-efficient solution. Specifying Kingspan Benchmark Design-wall insulated metal panels and Morin’s single skin metal panels was a collaborative effort that focused on high-performance results. From the design stage through installation, both the manufacturers’ teams offered in-house support to the architects, associates, and contractors to ensure successful and timely project completion.

The project has been recognized as a winner of the Charlotte, NC section of the American Institute of Architects Urban Design Merit Award.
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**TRANSPARENT THINKING**

1. **3FORM KODA XT**
   - Refined design meets extreme durability in this translucent polycarbonate panel material. Specially formulated for exterior applications, it is a cost-effective alternative to glass.

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**Thursday 24**
- **Lecture**
  - Gina Osterloh
  - 7:00 p.m.
  - Cal Arts
  - 24700 McBean Pkwy.
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  - calarts.edu

**Friday 25**
- **Event**
  - AIA|LA Leaders Breakfast Series: Felipe Fuentes
  - 8:00 a.m.
  - TBD
  - aialosangeles.org

**Saturday 27**
- **Tour**
  - How Do Architects Live: Experimental House by Sarah Graham
  - 11:00 a.m.
  - Hollywood Hills
  - Los Angeles
  - aialosangeles.org

**Tuesday 29**
- **Lecture**
  - Collecting and Displaying Byzantine Art in the Medieval, Renaissance, and Modern Periods
  - 7:30 p.m.
  - The Getty Villa
  - Auditorium
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**Wednesday 30**
- **Lecture**
  - Workshop: Construction Costs and Estimates (1 LU/1 IDP hour)
  - 12:00 p.m.
  - AIA San Francisco
  - 130 Sutter St., San Francisco
  - aiasf.org

**May**

**Thursday 1**
- **Conference**
  - Southern California Association of Governments’ 2014 Regional Conference & General Assembly
  - Esmeralda Resort & Spa
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### Bowlarama: California Bowling Architecture 1954–1964

- **Exhibition Opening**
  - Bowlarama: California Bowling Architecture 1954–1964 uses rarely seen photographs, drawings, and original artifacts to explore the space age design of bowling alleys during the mid-20th century. This new look of recreation in the mid-1950s reinvented the sport of bowling. The exhibition takes visitors back in time to a place where one in four Americans bowled and 50-lane alleys were open 24 hours a day.

- Curated by Chris Nichols, a longtime preservationist who has worked to save historic mid-century buildings for 25 years, the show is sponsored by Bowlmor AMF, PINZ Bowling Center, International Bowling Industry magazine, and the Bowling Centers of Southern California.

- **Visible Artwork**
  - Through May 11

**Bowlarama: California Bowling Architecture 1954–1964**
- **Architecture and Design Museum**
  - 6032 Wilshire Boulevard, Los Angeles
  - Through May 11
  - Bowlarama: California Bowling Architecture 1954–1964 uses rarely seen photographs, drawings, and original artifacts to explore the space age design of bowling alleys during the mid-20th century. This new look of recreation in the mid-1950s reinvented the sport of bowling. The exhibition takes visitors back in time to a place where one in four Americans bowled and 50-lane alleys were open 24 hours a day.

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Memories of a More Adventurous LA

Cal Poly professor Stephen Phillips interviewed nine of the ten Los Angeles architects featured in the new book L.A. (Ten), Frank Gehry, the most notable of this loosely linked pack that came to prominence in the 1970s and 80s, is absent. The majority of these mavericks were featured in a Confederacy of Heretics, the exhibition that SCI-Arc presented last year. As with the New York Five, and other ad hoc groupings, each went in a different direction. As Phillips observes in his introduction, “The group as a whole seemed less important to them than their own individuality...LA was a place of free expression.” The label originated with a series of lectures and exhibits, inspired by the European Team X, which Thom Mayne organized in his Venice home-studio in 1979. These interviews, a group endeavor by the Cal Poly LA Metro Project and the Getty Research Institute, constitute an oral history of a turbulent and creative era. Even Mayne, whose career has burgeoned in the past three decades, looks back on that time with wistful nostalgia. He recalls the genesis of SCI-Arc as a throwaway remark by Ray Kappe, who gathered the dissident faculty of Cal Poly Pomona and said “Let’s start a school.” Forty senior students signed up for a peniless institution operating out of an empty warehouse; five faculty worked long hours without pay for the first two years. Against all the odds, SCI-Arc flourished, while keeping its edge. That provided a hub for figures of each of the architects in the L.A. Ten.

experimentation that channeled and stimulated the talents of young architects who wanted to break away from the stale conventions of modernism. It helped that there was a confident mood in LA leading up to the 1984 Olympics, and the Los Angeles Times gave architecture critic John Dreyfuss a prominence unthinkable today. UCLA’s School of Architecture under Tim Vreeland was another incubator. Excitement was in the air, and it is fascinating to hear how these ten architects saw their contribution, and then how they worked, which is certainly not comprehensive. The book also sidesteps many thorny hot issues that we face that are open ended: ethics, scale, the discussion of project credit is a very large part of the subject, which is impossible since they work on a daily basis seem less important to the audience has no background or knowledge of the business, which is impossible since they are actually practicing architects dealing with public money, who we are. Rather than educating your first client, there should be sections you could read. The advice is plentiful and by any metric useful. This is an incredible resource that has been published. The author is an extraordinary opportunity to achieve that. There is no question that much of the information contained in the Handbook cannot be found anywhere and should be included with membership. Architecture already complain bitterly about the high cost of joining AIA and dues. The AIA should have its edge. That promised a few cues, some of the advice is simplistic. Suggestions that you tell employees honestly what you are looking for when you hire them and do not want to work overtime on a daily basis seem less important to the content of focusing on its core mission of member service and realize that they are sitting on a gold mine. The wealth of content is extraordinary. The advice shows that they would not have enjoyed in conventional cities. The perspective of the LA Ten is invaluable—as social history and as a spur for another tide of talent to ameliorate the mediocrity. Michael Webb is a regular contributor to AK.
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Kevin Rice: We have this funny condition of a plaza that’s built above the street. We wanted to make this a place that was different from the other corporate plazas in the neighborhood, which have a tendency to be hard and trees and planter boxes and very commercial. We wanted to make a space that was more of a landscaped public space that was open enough for events to take place. The hope is that MOCA and the Colburn School will be involved so it will be an active public space. The idea was to create as much variety as we could. Locating the restaurant at the back was to be a draw in from Grand Avenue. And we’re planning a lawn space that either people picnic on or sunbathe on or have events on. Then there’s the darker, more protected, shaded areas with trees that are like outdoor rooms for conversations, meeting, for people to hang out in smaller groups. The second, smaller set of trees is for people from the restaurant spilling out into the plaza. The first trees act as a buffer for the traffic on Grand Avenue. The front trees, lawn, and back trees are all consistent and work together. They have very different characters. The idea is to bring different kinds of people at different times of day or night, and to try to keep it in use as often as possible.

Some have said it’s impossible to plant real trees and create a real landscape on Grand Avenue. As part of this project we’re doing a light streetscape upgrade with the city. We’re planting street trees all along Upper Grand, supplementing the existing trees. The median and crosswalk will be planted. New planters in front of the museum’s curb will feature flowering sedum. The idea is that you have a mound of planting, not a planting in a box. It’s a planter, but it’s rendered more like a mound going up out of the sidewalk.

Why did the city build a giant road out of the sidewalk.

The Broad had been designed as a building structure. But that slight change made it much easier to build. Because it doesn’t support the roof—we can treat as a curtain wall instead of as a building structure.

Well will this project transform Grand Avenue? It’s tough, because we’re building on a bridge and it’s hard to make it feel like you’re not working on a bridge. But I think once the fountain and crosswalk and planters are done that’s going to green it up a lot. Also, once the phase one work that Gehry is working on across from Disney Hall is done it’s going to feel less alien, because you’ll lose some of the hardness.

At the end of the day it’s still a bridge; and you’re never going to have 50-foot-tall Majestic Oaks lining the street. You do have trees now. When you walk along MOCA it feels like a street. Having the plaza and Grand Park will add a lot. Grand Park has already helped that a lot. So all these little things add up. No one project is going to fix it. The kind of aggregation of all these projects together will start to make it feel like the cultural center that it is. It’s shaping up to be the cultural center of Los Angeles.

Los Angeles in general is changing a lot. Three or four blocks away there’s a very vibrant pedestrian culture. But even that didn’t exist ten years ago. If you start to create places that people want to come to I think it will start to happen. We do think it’s possible to make it work. You go to Grand Avenue on a Saturday afternoon and there are a lot of people walking on the street. It’s just that there’s nowhere for them to go now.

Has working with Eli Broad been as hard as people say?

I think the challenge hasn’t been Eli so much. It’s just different. Normally on projects like this you’re dealing with boards of directors and multiple personalities. With this it’s a very singular vision, and Joanne [Heyler, the Director of the Broad Foundation] Eli’s brain trust. It’s a different process than we’re used to. But I wouldn’t say it’s challenging. We all knew his reputation. He’s actually been very fair all the way through. When it comes down to making a decision, the decision always gets made for good design. Which is not the reputation that he has. We’ve been pleasantly surprised by that.

And what about complaints that The Broad’s very—the concrete lattice facade—is no longer structural, but ornamental?

It’s a subtle distinction. When we originally designed it, the tension drawing was steel and GFRC. Then in working through it and talking to the contractors and engineers we started exploring structural precast concrete. The structure and aesthetics rolled into one. But the formwork required for precast concrete is much more complicated than the formwork for lightweight GFRC panels. Also, the structural coefficient that goes into the building code—and it was supporting a very small amount of the roof—put the building into a different seismic calculation with the building code. By going back to the steel and GFRC system and taking that load off the roof it changed the way the calculations were done and it changed the requirements for the facade. It made it easier to build. It’s still very structural. The structure is still self-supported. It’s not tied back. I think early on this idea that it supports the roof—which was a minor part, but made the story—it’s been a very minor change. But that slight change made it much easier to build. Because it doesn’t support the roof we can treat as a curtain wall instead of as a building structure.

How have you addressed the connection to the Plaza from Hope Street?

On either side of the restaurant there will be stairs that go down to Hope Street. Then the Regional Connector is going to reconfigure that intersection. So there will be ample crosswalks across Hope and up these stairs up to Grand Avenue. Then there’s an elevator for ADA access. We tried to make those stairs as gracious as we could. Because of the street right of way we only had so much sidewalk to work with. There’s plenty of room around the sidewalk. It’s a ten-foot-wide opening and a nine-foot-wide stair on either side of the building.

What have been the biggest challenges?

Any time you’re doing very public projects they come under a lot of scrutiny, but they’re also projects that are trying to push the envelope and different and unique. It’s always hard and challenging and you run into roadblocks. We stay fairly nimble. We try not to be overly dogmatic, demanding that things have to be exactly this way.
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Recently, the world’s largest technology companies have pushed to redefine the meaning of the tech campus. These giants have commissioned some of the biggest names in architecture, including Frank Gehry (Facebook), Foster + Partners (Apple), NBBJ (Google, Amazon, and Samsung). Although distinct in form, they all share a similar world-within-a-world ideal. They are mini cities that blur the traditional divide between work and life. There is space for everything: brainstorming, haircuts, kitchens, daycare, laundry, yoga, bike repairs, banking, eating, drinking, dog walking, and strolling. For the newest Silicon Valley campus this means taking the

**MODERNIST MASTER WILLIAM KRISSEL’S BRENTWOOD HOME DEMOLISHED**

The bulldozers rolled on April 2, tearing down an important mid-century modern house.

**HOME INVASION**

Bulldozers took little time to destroy the iconic Brentwood home of Modernist master William Krisel in early April. Renowned as a midcentury masterpiece, the property, built in 1955, was not protected by local landmark measures, although the LA Conservancy had investigated protecting it. After first giving the home, located at 568 North Tigertail Road, to his children, the architect recently sold it to Nancy Heller and a company called Tigertail LLC, which pledged to restore it. Heller in

**HERALD-EXAMINER RENOVATION MOVES AHEAD**

Julia Morgan’s magnificent but dilapidated Herald Examiner Building, located on the long-neglected south end of Broadway in Downtown Los Angeles, is about to get the attention it has deserved for decades. The Hearst Companies

**FOSTER + PARTNERS DESIGNS MAJOR PROJECT IN SF’S TRANSBAY AREA**

In early April, TMG Partners announced that Foster + Partners, along with Heller Manus, will design a 2 million-square-foot mixed use project at First and Mission streets in San Francisco, the latest in a series of big-name architectural commissions to land in the city’s Transbay area. In February, developer Tishman Speyer announced that it had hired Chicago architect Jeanne Gang to design a tower near the Transbay Transit Center, which is itself being designed by Pelli Clarke Pelli. And in March, Related California announced that it had asked OMA to design

**THE DELICATE ART OF LIGHTING MUSEUMS. SEE PAGE 10**

**NEWS FLASH**

This early conceptual plan for the Transbay district is coming to fruition.

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An showcases five case studies where materials emerge in the design of the building envelope, plus the latest in glazing products, cladding systems, and media walls. See pages 16–31.
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Despite how much I like living here, I constantly ask myself as I travel around Los Angeles, why do things have to be the way they are? And why do things have to function the way they do?

It appears I’m not alone. This year, LA’s 2020 Commission—a group of former elected officials, lawyers, developers, and other local leaders—has presented two reports that were highly critical of how the city operates and adapts to future changes, despite its rich pool of talent and resources. And while LA is going through an amazing transformation for the better, this is still a theme that is quite familiar to those who have spent some time here.

“Los Angeles is barely treading water, while the rest of the world is moving forward,” the commission, originally formed in 2013, said. “We risk falling further behind in adapting to the realities of the 21st century and becoming a city in decline.”

The two reports were called A Time For Truth, which addresses specific shortcomings, and A Time For Action, which proposes solutions. Among the issues were poverty, unemployment, problematic schools, inflating pension obligations, and troubled ports. Solutions included increased transparency, more realistic budgeting, and establishing commissions to oversee pension distribution and other problems.

And while light on architecture and urban design considerations, the reports did allude to some pertinent issues, calling out LA’s horrendous traffic, which the addition of transit alone will not be able to alleviate; its inability to “get big things done” (such as transforming LAX); its lack of regional coordination; and its inability to update its many community plans and its zoning code to reflect the current economic and social realities.

Of course, these issues are not unique to Los Angeles; they are endemic to most American cities. But Los Angeles, with its sprawling geography and sprawling bureaucracy, has a special place among the country’s major metropolises. At the same time, with an urbanism-savvy mayor and a (mostly) progressive population it has an opportunity to rethink what these important places can be.

Embracing the future means making long-term holistic investments, not relying on short-term stop gaps or gimmicks. Not trying to fix traffic through lane widening, or even a few rail lines, but through a coordinated strategy of mass transit, affordable housing, land use changes, and other approaches. Not trying to make development more efficient by simply merging the building and planning departments, but through a more thorough investigation of what works and what does not in the bureaucracy. And not trying to fix troubled infrastructure like LAX, or even the city’s public schools, through a few well-publicized pet projects, but through a comprehensive, and innovative attempt to think about what these important places can be.

Some in the city may think it can take the easy, or cheap way out. That it can rest on its laurels, leaning on its fantastic climate and its booster-enhanced sense of superiority. But if these issues are not dealt with in the bureaucracy. And not trying to make development more efficient by simply merging the building and planning departments, but through a more thorough investigation of what works and what does not in the bureaucracy. And not trying to fix troubled infrastructure like LAX, or even the city’s public schools, through a few well-publicized pet projects, but through a comprehensive, and innovative attempt to rethink what these important places can be.

End of the Line?

The road to fruition for the Frank Gehry–designed Dwight D. Eisenhower Memorial has been full of twists and turns. And now, it seems, the Los Angeles architect’s plans may have reached a dead end. Last week, the National Capital Planning Commission (NCPC) voted seven to three to reject the preliminary site and building plans for the memorial. The vote followed five hours of testimony from the proposal’s supporters and detractors, including House Oversight and Government Reform Chairman Darrell Issa (R-CA). Issa spoke against one of the design’s most (but not only) controversial features: the massive stainless steel “apertures” meant to depict scenes from Eisenhower’s life.

Gehry’s design, which centers on a colonnade supporting three 80-foot-high tapestries, has been the subject of fervent debate since its unveiling in early 2010. In late 2011, two of Eisenhower’s granddaughters expressed public dissatisfaction with the design. The following March, Congress held a hearing on the matter. Then, in March 2013, Rep. Rob Bishop (R-Utah) proposed a bill to shut down the design.

In the meantime, the most vocal of the Gehry proposal’s opponents, the National Civic Arts Society, launched a competition for a more traditional design. Last July, the U.S. Commission of Fine Arts approved an updated design, but in January, Congress, unimpressed with Gehry Partners’ revisions thus far, cut off funding to the Eisenhower Memorial Committee. The NCPC executive director’s like LAX; or even the city’s public schools, through a few well-publicized pet projects, but through a comprehensive, and innovative attempt to rethink what these important places can be.

Some in the city may think it can take the easy, or cheap way out. That it can rest on its laurels, leaning on its fantastic climate and its booster-enhanced sense of superiority. But if these issues are not dealt with quickly and thoroughly then the current massive demographic, technological, and societal changes will pass by it. If LA does not face the future and embrace change it will squander a golden opportunity; it will be just another good city that could have been a great one.

San Lubell
SUPERDESK STRIKES BACK
It’s hard enough for west coast firms to make it into architecture publications, but Clive Wilkinson has made it into the vaunted pages of the New Yorker. In the “Talk of the Town,” writer Nick Paumgarten describes Wilkinson’s thousand-foot-long, resin-topped “superdesk,” which he designed for New York ad agency Barbarian Group in Chelsea, as “swarming around the giant loft space like a mega slot-car track.” Barbarian calls the desk “4,400 square feet of undulating, unbroken awesomeness to keep people and ideas flowing.” In fact the desk even played a major role in a recent company party, and Paumgarten wondered if the desk itself might be taking on human characteristics: “One got a sense, after a while, that the superdesk might be capable of consciousness, that it was observing the humans as they heedlessly laughed and flirted and left glasses of wine on its carapace, and that it might be developing longings and resentments, or plotting its revenge.”

CHRIS CROSS
Since architect Chris Genik left Daly Genik (now called Kevin Daly Architects) and became dean at the New School of Architecture and Design in San Diego in 2010, we have lost touch with him. He’s no longer the dean, and we haven’t heard a peep about what he’s up to. If you know of his whereabouts please contact eavesdrop immediately. And speaking of Chrises, we hear that our friend Christopher Mount, who curated MOCA’s New Sculpturalism exhibition before things with Jeffrey Deitch went haywire, is opening up a gallery inside the Pacific Design Center dedicated to architectural prints and related art. More on this development to come in future issues.

HOME INVASION continued
from front page
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Chris Fine, Director of the Modernism Monument, at the very least putting any demolition permit. “We didn’t have much to go on,” said Fine. “We were just in the early stages of figuring out how real this was in terms of a threat.”

It was originally built, “said Walter Manzke. “We tried to put materials in that what he was about and what his design aesthetic was.” Fine said that the Conservancy only found out about a possible threat to the house last month, after the owner quickly received a demolition permit. “We didn’t have much to go on,” said Fine. “We were just in the early stages of figuring out how real this was in terms of a threat.”

He added that with more time advocates could have gotten the home designated as a historic cultural monument, at the very least putting any demolition on hold. He recommended that owners of similar homes get their properties listed before selling. “Once a good steward sells the property to someone who don’t know what they’re going to do, it’s really challenging. We’re in a reactive mode then, which is always a difficult thing to do… We’ve lost a number of these residences by big name architects and each time we’re hoping it’s a wake up call,” said Fine, pointing to the destruction of John Lautner’s nearby Shusett house as an example. “I’m hoping this may resonate with owners of similar properties in realizing their houses could just as easily end up like this.” SL

It is not easy to replace a legend, but sometimes it works out better than you think. This was the case with République, the new restaurant located inside the cavernous historic space that once housed LA mainstay Campanile. The Hollywood Gothic edifice was built in 1929 for Charlie Chaplin and then taken over in the 1980s by the longstanding Angeleno favorite.

In order to bring the space up to date, the owners, Walter and Margarita Manzke, and their architect, Osvaldo Maoizzi, actually brought it further back in time, highlighting the original building materials and elements—like arches, concrete and brick walls, and a fountain—while supplementing the design with period light fixtures and furniture. To make the space feel more intimate they broke it into smaller parts, and to add a contrasting touch they made the kitchens much more contemporary.

“My vision was to take the building and make it look more like it did when it was originally built,” said Walter Manzke. “We tried to put materials in that would’ve been used in that time period.” Adding a family touch, Manzke’s brother did the metalwork for the stools and his father stained the wooden seats.

Exterior details and a peak inside the light-infused living space.

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It is not easy to replace a legend, but sometimes it works out better than you think. This was the case with République, the new restaurant located inside the cavernous historic space that once housed LA mainstay Campanile. The Hollywood Gothic edifice was built in 1929 for Charlie Chaplin and then taken over in the 1980s by the longstanding Angeleno favorite.

In order to bring the space up to date, the owners, Walter and Margarita Manzke, and their architect, Osvaldo Maoizzi, actually brought it further back in time, highlighting the original building materials and elements—like arches, concrete and brick walls, and a fountain—while supplementing the design with period light fixtures and furniture. To make the space feel more intimate they broke it into smaller parts, and to add a contrasting touch they made the kitchens much more contemporary.

“My vision was to take the building and make it look more like it did when it was originally built,” said Walter Manzke. “We tried to put materials in that would’ve been used in that time period.” Adding a family touch, Manzke’s brother did the metalwork for the stools and his father stained the wooden seats.

Exterior details and a peak inside the light-infused living space.
AN IMPORTANT PLACE continued from front page a tower as part of a mixed-use development on First and Fremont streets with Fougeron Architects.

The Foster development, located on an L-shaped site, includes two towers, one 605 feet tall, the other 850 feet tall, containing a combined total of 1.35 million square feet of office and commercial space and about 650,000 square feet of residential space. The distribution of program within each tower is still in flux, said TMG Partners president and CEO Michael Covarrubias. The design features extra large office floor plates and open layouts to encourage flexibility and interaction. Schematic designs should be available to present to both the city and the public by this summer.

Heller Manus President Jeffrey Heller said that the team also plans to redevelop three historic buildings on the block, ranging in height from three to eight stories. The design includes an “urban room” at the base of the towers, with pathways through the site to the rest of the city. “The point where the towers touch the ground is as important as their presence on the skyline,” said Norman Foster in a statement.

All of these projects fall under the scope of the 2006 Transbay Redevelopment Plan, which is guiding the transformation of a once-blighted 40-acre swath south of the city’s financial district into a center for high-density, transit-oriented development. Subsidized by tax increment financing, the plan oversees the implementation of local infrastructure, the building of the Transbay Terminal, the development of vacant, publicly-owned parcels, and the addition of affordable housing throughout. Height limits were raised from 600 feet to over 1,000 feet. “To our surprise we had little pushback on those height changes,” said former planning director Dean Macris, who described height limits in the city as “a dramatic political event.”

Overall the area will contain more than 6 million square feet of office space, almost 4,400 units of new housing (with about 1,200 affordable units), about 100,000 square feet of new retail space, and nearly 1,000 new hotel rooms. It will also contain some of the most remarkable architecture in San Francisco.

“The city has for a long time had an issue with creative and memorable architecture, with some exceptions,” said TMG’s Covarrubias. “This is a trend that I think is appropriate for a big city.”

Heller attributes the changes to the influx of foreign investment (particularly from Asia), and the influx of tech companies into the city from Silicon Valley. “The city has changed forever. It’s becoming a more global, a more important place.”

UNVEILED

333 BRANNAN STREET

Leading green architecture firm William McDonough & Partners has designed an ultra-sustainable office building for cloud storage company Dropbox. Located at 333 Brannan Street in San Francisco, the facility is at the heart of the city by the bay’s South of Market “ecodistrict.”

Passive energy saving tactics include concrete and masonry construction to create thermal mass, a super-insulated building skin, and operable windows with light shelves. Two active strategies may be a first for a San Francisco tech building: rain water collection designed to reduce water usage by 55 percent compared to similar structures and a roof-mounted biogas turbine to generate electricity for Dropbox as well as neighboring buildings. The project is seeking LEED Platinum certification.

The 6-story, 180,000-square-foot building has floor plates ranging from 27,000 to 31,000 square feet. It features two courtyards that break up the massing as well as a roof with 360-degree views. The outdoor spaces are landscaped to create a butterfly habitat.

Architect David Johnson, a partner at McDonough & Partners, said that “exposed materials give the building a ‘tech’ aesthetic” even though it is new construction.

Architect: William McDonough & Partners
Client: Dropbox
Location: San Francisco
Completion: Summer 2015

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Driving down Sunset Boulevard between Dodger Stadium and Downtown Los Angeles, drivers have long looked up at an empty, concrete-framed building that thrusts its hulking mass above the streetscape. It turns out that the structure was a long-forgotten gem, left vacant for about 20 years—the Metropolitan Water District (MWD) Headquarters by LA architectural pioneer William Pereira. The structure has now been given new life as an apartment tower.

The long hiatus started when MWD moved out in 1994, selling the property to the Holy Hill Community Church. After adding a new sanctuary and destroying part of the original building, Holy Hill became mired in internal battles and lawsuits. A subsequent buyer hoped to revive the building in 2009, but was foiled by the economic downturn. The new owner, Linear City, bought the property in 2011. “It looked like Beirut,” said Linear City partner Leonard Hill of the vacant building, which was full of pigeons, dirt, and other surprises.

The new 96-unit project, called the Elysium, preserves many of the Pereira building’s original elements—including exposed, uninterrupted exterior columns and beams, and travertine tile entry details—while making several energy efficiency upgrades, like a solar thermal system, double pane windows with Low E Glass, LED Lighting, and electric car charging stations.

David Lawrence Gray Architects led the project and Studio Hus designed the interiors. The open-planned units feature balconies, polished concrete (or in some cases bamboo) floors, and floor-to-ceiling windows, not to mention panoramic views of downtown, Echo Park, and elsewhere. The building also houses a first floor restaurant (yet to be filled at press time) and contains an outdoor deck, designed by Ilan Dei Studio.

“For a stodgy agency, MWD made a bold move hiring Pereira,” noted Hill, looking down from a balcony at a decidedly different building down the street, the Faux-Tuscan Orsini. “We’re selling architectural style, as opposed to the box-like, (but very popular) apartments that are popping up.” The question now remains: “Will people pay for architecture?”
The campus contains three interconnected buildings entwined with green space.

BLURRING BOUNDARIES continued from front page outside world in and the inside world out through generous proportions, perrenial access, and opulent green space. Plans unveiled for The Central and Wolfe Campus (named for its location at the intersection of the Central Expressway and Wolfe Road) in Sunnyvale California boast floor plates ranging from 62,000 to 208,000 square feet and 13½-foot floor-to-floor heights. The 777,000-square-foot campus designed by HOK with developers Landbank, C Richard Ellis, and Cassidy Turley, will replace a 1970s business park on an 18-acre site. The campus, still finalizing its tenants, is intended to meet LEED Platinum standards.

The design provides plenty of space for collaboration, with most parking underground to provide about 9 acres of ground-level open space with 2 miles of outdoor trails. There are plans for a second layer of green: a 90,000-square-foot rooftop garden and an optional second 208,000 rooftop green space with an additional mile of trails. And at the center of the three curved interconnected buildings, renderings depict a sunken amphitheater with food truck access. Shuttle busses will convey employees to and from a Caltrain station, which is 1½ miles from campus.

“It was critical that every major design element that went into the campus had to raise the user experience bar. In this case, the ‘users’ include companies, their employees, surrounding communities, and Mother Nature,” said Scott Jacobs, CEO of Landbank. Paul Woodford, Senior Vice President and Director of Design at HOK noted that the firm had to challenge preconceptions about what is “leasable, efficient, and excitable.” He added: “We redefined the traditional developer driven real estate solution at a competitive price point.”

Projected completion is slated for March 2016. ARIEL ROSENSTOCK

NEWS FLASH continued from front page have awarded Los Angeles firm Omgivning the commission for its renovation and redevelopment. Meanwhile, Harley Ellis Devereaux (HED) will design two adjacent mixed-use buildings, tentatively called 11 x 12, for Forest City.

The opulent, Spanish Revival style Herald-Examiner (1914) was designed for William Randolph Hearst’s newspaper of the same name. The publication closed in 1989 and the edifice, with its terra cotta rooftops, tiled domes, and elegant archways, has been suffering from serious neglect since. The architects will install retail and restaurants on the ground floor and creative office and commercial spaces above. The building’s ornate lobby remains in tact, said Omgivning principal Karin Liljegren, but the remaining interior consists mostly of a raw concrete shell.

The developer for the renovation is the Hearst Companies. Completion dates have not been finalized, said Liljegren.

HED’s nearby buildings include “11,” a red-colored linear building behind the Herald Examiner near 11th Street, and “12,” a blue-colored cube-shaped building one block south near 12th Street. 11 contains 178 residential units and about 6,000 square feet of retail, while 12 houses 214 units and 8,000 square feet of retail. Both designs have large podiums and are “rangingly contemporary,” said HED principal Daniel Gehman. Still, 11, its red color inspired by the Herald-Examiner’s auburn tiles, is slightly more muted when facing the historic building, so as to “be a good, poetic neighbor,” said Gehman.

Omigvning is also designing a boutique hotel across the street from the Herald Examiner in a historic 13-story high rise that once contained the Case Hotel.

“It’s such an important thing for Broadway to get that bookend,” said Liljegren, referring to filling out the south side of a street that is finally emerging from years of slumber. Liljegren has been involved with reforming the area’s sign ordinance to allow for a much wider variety of signs on Broadway, from open panel roof marquees to long, narrow blade signs, rising up the side of the street. “This is long overdue, what’s happening here,” agreed Gehman. “It’s all coming together.” SL

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AN looks into four naturally lit contemporary gallery spaces and talks to Andy Sedgwick of Arup—which completed the lighting schemes of all of these projects—who Thomas Phifer calls, “the premier daylight designer in the world.”

THE ART OF DAYLIGHT

Louis Kahn’s Kimbell Art Museum building in Fort Worth, Texas, is widely considered to be one of the best spaces in the world for viewing art, largely because of the silvery ambient light that seems almost magically to fill the concrete vaults of its roof. When the museum commissioned Renzo Piano Building Workshop to design an expansion to this lauded facility, it requested a continuation of that light condition.

“I think the light in the Kahn building is just about the most ideal light I’ve ever seen for viewing paintings and other art,” said Eric Lee, director of the Kimbell Art Museum. “That’s the gold standard for us.”

Of course, the Kimbell did not want a knock-off. The institution wanted the addition to be very much grounded in the 21st century, and sustainability was central to this goal and a large part of the lighting design.

The new building, known as the Piano Pavilion, bears a close kinship with the architect’s other Texas art spaces—The Menil Collection in Houston and The Nasher Sculpture Center in Dallas—in that it features skylit galleries with sunlight modulating hardware on the roof. While the previous projects feature static shading systems—baffles and perforated screens—the Kimbell addition’s skylights are shaded by a motorized louver system outfitted with photovoltaic arrays. The louvers open to face south, for the PVs, at five-degree increments. Arup provided the museum with a table indicating the number of footcandles of daylight a setting will provide at any time of year, giving curators the flexibility to set the amount of light for an exhibition’s needs. The louvers are also capable of rotating 180 degrees to protect the skylight and the PV arrays from North Texas’ not infrequent hailstorms.

While the louver system opens and closes, it does not react to changes in sunlight throughout the day. “We didn’t want to sanitize the daylight so much,” said Andy Sedgwick, a partner in Arup’s building engineering team, which designed the project’s lighting scheme. “One of the special features of natural light is the fact that it is variable and it changes all the time. If you have a system that is too reactive you can kill that dynamism and you lose some of the special character.”

It does however close completely during off hours and opens minutes before the museum begins accepting visitors. This cuts down on heat gain from the sun during the long summer mornings, reducing demand on the HVAC system.

As with the Kahn building, the Piano Pavilion features a mix of daylight and electric light. The tops of the structure’s 100-foot-long, 54-inch-deep, 8-inch-wide, laminated, twinned Douglas fir beams are outfitted with LED strips that project 3000K white light up at the bottom of the fritted, low-iron, UV-filtered IGUs that makeup the skylight. This maintains a gentle glow that shines down into the galleries during cloudy days and in the evening. Fabric scrims span between the beams, further diffusing the light.

The galleries’ art lighting is provided by a set of track-mounted LED fixtures from California company Xicarto. The luminaire provides high color rendering (95 CRI, which is phenomenal for an LED product) and show consistent color from fixture to fixture, even after years of use. “We’ve found it very compelling among museum professionals,” said Sedgwick. “They like it at least as much as tungsten halogen.” These are 3000K, which is apparently Piano’s favorite color temperature. “Everything that Piano does is 3000K,” continued Sedgwick. “We normally don’t have to ask.”

A motorized louver system outfitted with PVs allows curators to dial-in the ideal amount of natural light for any exhibition.
A recent expansion of the historic St. Louis Art Museum by David Chipperfield Architects and HOK features a sophisticated daylighting system that fills the galleries with diffused natural light without adversely affecting the art on display. “It is so natural that you can feel a cloud go over head,” said HOK’s Roger McFarland. Designed with Arup, the system pipes in natural light through a coffered concrete ceiling, diffusing it throughout the galleries with a custom tool dubbed the “light spreader.”

The building’s 16-foot-high, 40,000-square-foot cast architectural concrete ceiling is divided into a grid of 680 rectangular coffers, each four feet deep. Centered above each coffer is a skylight made of double-glazed, low-iron glass. Light enters through the skylights and bounces off the concrete, which is infused with titanium dioxide to lend the material 55 percent reflectance—nearly twice that of typical concrete.

The field of skylights cannot be seen from outside. Adjoining the Cass Gilbert-designed “Palace of Fine Arts” constructed for the 1904 World’s Fair, the new East building does not trump its presence. Instead it is low and flat, in deference to its historic neighbor. Once light enters the skylights and bounces around among the reflective concrete, it meets the light spreaders, which are suspended within each coffer. The spreaders diffuse the daylight further, creating an even distribution of light throughout the space. The light spreaders were made by St. Louis-based fabrication studio Troco. They consist of two layers—a 3form plastic light-diffusing material and a micro-perforated Barrisol fabric layer underneath—held in a rectangular aluminum frame. Between the two layers is a void that traps sound, so it also serves as an acoustical panel. By varying the density of the fabric, the design team fine-tuned the amount of light and sound reduction necessary across the ceiling grid.

The light spreaders also conceal the addition’s mechanical systems, which are floated within the space between the coffers and the skylights. “So it acts as a light diffuser, the light fixture holder, the sprinkler containment portion, the acoustical panel, and the track to hold exit signs, speakers, security cameras, and motion detectors,” said McFarland. “It’s a work horse. It hides all of the stuff that you have to have in a museum.”

To test the system, the design team made a full-scale, 20-by-30-foot mock-up of the gallery and ceiling grid, even drawing up Mondrianesque paintings to test the appearance of different colors under the diffused light. Even after the real thing was built, museum workers tested each surface with humidity and light meters for months, enabling this movement, and how his team works with architects. All: It seems that there is a trend in contemporary museum design to bring more and more daylight into gallery spaces. Do you think this is true and, if so, why do you think it is a growing tendency?

Andy Sedgwick: In the mid 20th century there were two contrasting approaches. To be overly black and white about it, there was a Northern European approach that used daylight to create a well-lit room, a place where light fell more or less evenly on all the walls, creating a setting to show art in a neutral way. On the other end of the spectrum was the North American approach, where, in the 1940s and 50s, following the great Beaux Arts Museums that included natural light, there was a tendency to go black box for museum space, partly to allow the curators to create much more mediated viewing experiences. When you have electric light you can create a story, you can emphasize things or deemphasize others using light. There was also a feeling that using electric light was safer and would expose the works of art to less damage, or the threat of damage, from natural light. I think we’ve seen things swing the other way for a number of reasons. One is a lot of European architects who have found favor for large cultural projects in North America—Piano, Chipperfield, Herzog & Meuron, and others—they have brought that Northern approach to the American museum culture.
Bang for your buck. I’d like to talk about funding the spaces. You get more for those visiting as well as those who are visiting the rooms and see the architecture.

It’s a more enriching experience when you can see it, not just from outside, but on the inside too. Using daylight in an ambient way means you can see the interior too. Using daylight in an ambient way means you can see the architecture.

The straightforwardness of PAMM’s lighting strategy belies the extent to which Herzog & de Meuron’s inside-outside approach to museum design depends on its success. “The design concept is pretty simple,” concluded Franks, “but there’s a lot of thought that went into how everything fits together.”

In Miami, “art” usually means “art deco.” But that is exactly what Herzog & de Meuron did not want for their Pérez Art Museum Miami (PAMM), formerly the Miami Art Museum. “Art deco was about decorated boxes with no great relationship and exchange between inside and outside,” said senior partner Jacques Herzog. “The greatest thing, however, that makes Miami so extraordinary is its amazing climate, lush vegetation, and cultural diversity.” The firm’s design, a glass cube nestled inside a concrete and wood canopy, rejects the interiority of most art museums in favor of direct engagement with its surroundings. “Given the spectacular location, PAMM offers more views than any other 14 museums we built,” said partner in charge Christine Binswanger.

“To balance the intimate and concentrated experience of contemporary art with exposure to the sea and the park was one of the things we wanted to achieve.”

Achieving this balance between openness and intimacy was a particular challenge when it came to the museum’s lighting design. Herzog & de Meuron and executive architect Handel Architects employed the canopy not just to shade the outdoor spaces, but also to protect PAMM’s extensive glazing from the Miami sun. Inside the museum’s galleries, the architects opted for a combination of incandescent track lights (by Litelab) for highlighting the artworks and four-foot-long fluorescents (by Bartco) for ambient light. The addition of the fluorescent lights was “done both as a lighting strategy and as an energy-saving strategy,” said Matt Franks of Arup, the project’s lighting designer. An automated dimming system adjusts the artificial light according to the amount of daylight coming in.

The fluorescent lighting system extends throughout many of the museum’s non-gallery spaces, including the shops and bars. For the cafe, Herzog & de Meuron designed a simple custom pendant fixture: “really just a suspended lamp with a simple bulb in it,” said Franks. Daltile manufactured custom ceramic escutcheon plates, again designed by Herzog & de Meuron, for the ceiling and pendant lights in the museum’s restrooms and secondary corridors. For PAMM’s third-floor offices, Litelab fabricated an aluminum pendant task light based on the PAR-38 spotlight. Similar lights, also by Litelab, hang in the museum gift shop.

“In the outdoor space, within the space of the canopy, we made the conscious decision to not continue the same lighting from inside, but rather create a space that would be darker, more comfortable, and more environmentally friendly,” said Herzog & de Meuron. “The contrast of the lighting from outside to inside also allows the interior spaces to glow from within.”

To diffuse the light from the column-mounted fixtures (BEGA-US), the designers commissioned custom bent steel plate light reflectors from American Architectural Metals and Glass.

The straightforwardness of PAMM’s lighting strategy belies the extent to which Herzog & de Meuron’s inside-outside approach to museum design depends on its success. “The design concept is pretty simple,” concluded Franks. “but there’s a lot of thought that went into how everything fits together.”

European approach to gallery design. Another part of it is that when you’re investing in a major new cultural building, you want to see it, not just from outside, but on the inside too. Using daylight in an ambient way means you can see the rooms and see the architecture. It’s a more enriching experience for those visiting as well as those funding the spaces. You get more bang for your buck. I’d like to think that some of it has to do with understanding daylight better, how to handle UV radiation and quantify exposure of art to light. Daylight is a complex science and such a variable phenomenon—the sun moves in sky, clouds move under sun, it varies where in the world you are. We can be very responsible with daylight now. Finally, there is an imperative on many projects now to work toward more sustainable design solutions. Historically, tungsten halogen or incandescent light sources have been used every operating hour of the day to light gallery spaces. They’re energy intensive and bring a lot of heat that has to be taken out with AC. A museum with a good daylighting design can run without electric light for much of the year.

Do you find that clients and architects are more receptive to daylighting galleries these days? Generally I find that to be the case. Sometimes the role of daylight is still an open question. There are still some institutions who, perhaps because they require complete flexibility, may need designs that are very safe in terms of light. Sometimes that may be designed as a daylight gallery with ways of blocking out the light. I find it’s helpful to take clients on a tour of recent and contemporary projects to get informed about the value of natural light. My experience is that, after those tours, everyone had fallen in love with the daylight space.

Have there been recent technical innovations that have made it easier to use daylight in gallery spaces?
There are now a lot of laminates that can go into a glazing system that do a very effective job of filtering out UV radiation without coloring the light. Twenty years ago it was a real battle to find something that met the sweet spot. Now there’s a range of products that have a high light transmission while reflecting heat back out. Natural light can be very energy efficient if it doesn’t bring heat with it.

When does your team typically get involved in a project? We’re normally in right at the beginning because there are discussions to be had around things like whether the gallery spaces need special flexibility, whether they have partition walls, or a fixed lot of rooms that are there forever. It changes very much the approach to designing the roof, and there are many modern systems that need integrating into the roof. The AC needs to work in a compatible way with the lighting, as do the sprinklers and so on. These things need to be worked on together.

What other daylight spaces does Arup have in the pipeline? There are three or four in North America. The Broad Museum in Los Angeles with DS+R, which is well on in construction. It has a very extensive top floor gallery space, which is fully flexible. There’s the Harvard Art Museum with Piano that is close to completion. It has a lot of daylight galleries, but also a major conservation space on the top floor that is the pièce de résistance.

We’re also working on the Whitney with Piano in New York. Here in Europe we have the second phase of the Tate Modern with Herzog & de Meuron, which is half way through construction now. We have a private museum in Holland, The Caldic Museum, for a very fine collection of late 20th century modern and contemporary art.
Contemporary building exteriors are composed of an increasingly broad palette of materials. Some, like wood and ceramic, are traditional surfaces that are being reinvented by science to meet 21st century performance requirements. Others, such as glass and metal, are modern by nature, and are continuing their high-tech architectural trajectories. AN takes a survey of the latest building enclosure products and key design applications that are stretching the frontier of facade aesthetics and performance.
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Appropriate to a museum, the polychromatic design for this facade acts almost like a large-scale abstract painting. This skin plays with the perception of the scale and plasticity of the building. The overall building envelope is seemingly divided into three interlocking volumes through the demarcation of different color fields. Seen from afar, each of these color families merges into one overall neutral color. But when viewed at close range, it is clear each field is composed of seven different colors.

Manufactured by NBK Keramik, the facade was created in response to nearby structures. Berlin-based architecture firm Sauerbruch Hutton placed an array of terracotta rods in front of colored, perforated aluminum sheeting to create a gentle veil on the outside of the structure. Sunlight shining on the face of the building casts a pattern of shadows that shifts throughout the day, further enhancing the design's dynamic effect. The technical design of the system is also dynamic as it uses the principles of a ventilated facade. Instead of being engineered as an impervious layer, caulked and sealed against the weather, the facade features open vertical joints that allow a free flow of air. The facade's ability to balance air pressure, along with a support system that drains rainwater away from the interstitial space, discourages water from entering wall cavities.

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STRUCTURAL ENGINEERS: INGENIEURBÜRO OTTITSCH
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MOSAIC VILLAGE
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Profile

Part of Johnson C. Smith University, Mosaic Village is designed as a sustainable campus that embodies diversity, mobility, identity, and history. It serves as one of the first components of a culturally oriented master plan, and was visually inspired by the vital, rhythmic progressions of jazz music. The mixed-use project consists of a 299-bed residence hall, 7,000 square feet of retail space, and a 400-car parking deck. The architect for the project, Neighboring Concepts, is a multidisciplinary design firm that strives to deliver elegant and sustainable solutions to their clients. Opting for colorful metal panel cladding systems gave the firm not just the design flexibility it needed to see their vision for Mosaic Village become a reality, but also a cost-effective and energy-efficient solution. Specifying Kingspan Benchmark Design-wall insulated metal panels and Morin's single skin metal panels was a collaborative effort that focused on high-performance results. From the design stage through installation, both the manufacturer's teams offered in-house support to the architects, associates, and contractors to ensure successful and timely project completion. The project has been recognized as a winner of the Charlotte, NC section of the American Institute of Architects Urban Design Honor Award.
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2 YKK AP YCW 750 OGP
This low-conductivity pressure plate for curtain walls uses polyamide 6.6, which offers superior thermal and moisture performance when compared to fiberglass materials.

3 GUARDIAN SUNCOURT EC
This dynamic architectural glass product helps control heat and glare inside a building using electrochromic technology. The glazing transitions from clear to tinted in response to either manual or automated controls. The tint level can be adjusted to one of four settings.

4 LASVIT LIQUIDKRYSAL
Designed by Ross Lovegrove, these glass panels can be fixed into construction profiles or into building construction-assembly grooves. Specialty colors and finishes are available; panels range in size from 80 by 8 centimeters to 270 by 370 centimeters.

5 VIRACON VUE-30
This high-performance glass coating allows designers to maximize window-to-wall ratios, while exceeding industry and current domestic energy code requirements for sustainable design. The coating is available on any Viracol glass substrate, and can also be combined with silk-screen patterns or digital printing.

6 DICHRORIC GLASS FINISHES 3M
These dichroic films reflect and bounce light based on the biological model of the butterfly wing. Available in cool and warm tones, the films can be applied to a variety of glass and plastic surfaces.

3-form.com  ykkap.com  guardian.com  lasvit.com  viracon.com  3MArchitecturalMarkets.com
Designed by E-Square Architects in Lebanon, this building is a 14-story commercial structure in the heart of Doha, the capital of Qatar. The concept underlying the appearance of the Salata 14 building is to reflect the urban site; its fragmented facade panels are an abstraction of the property lines. The architects selected a material that could be easily shaped to fit this conceit as well as withstand the harsh climate conditions. The entire facade was surfaced using Neolith, an ultra-compact, lightweight mineral-based material available in slabs up to 3200 by 1500 millimeters, and in a variety of thicknesses, from 3 millimeters to 12 millimeters. The technical properties of the cladding were a significant factor in the success of the project. Extremely hot summers and biting sand and winds are of concern in Qatar; Neolith is abrasion- and UV resistant, and can withstand thermal extremes without compromise.

An overarching goal for Salata 14 was to support the construction of green buildings. To meet this goal, a ventilated facade system using Neolith slabs was developed, instead of using conventional composite panels.

ARCHITECT: E-SQUARE ARCHITECTS
TECHNICAL PLANNERS: QATAR STEEL TECHNOLOGIES
CONTRACTOR: RED LINE CONTRACTING
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ASSEMBLED IN USA
Since the scientists at the J. Craig Venter Institute are working on biological genomic research, their new facility reflects related ideals. Investigating issues germane to global climate change and hydrocarbon dependency, it is only fitting that the 45,000-square-foot Southern California structure put its principles into practice.

Laboratories traditionally consume massive amounts of energy, for both equipment operation and for heating and cooling. In pursuit of carbon-neutral status, strict strategies for environmentally beneficial mechanical systems and materials were employed whenever possible. Using a timber curtain wall system from Pacific Architectural Millwork contributed to that goal. The system is U.S.-tested for air, water, structural, and thermal performance; woods are certified by the Forest Stewardship Council or the Sustainable Forestry Initiative.

Ted Hyman, managing partner of ZGF Architects, said, “The architectural design takes cues from a sailboat, in which all of its systems must work together to make it self-sustaining. Incorporating a wood facade not only made sense from a sustainability standpoint—the Spanish cedar comes from renewable sources, is durable, and can weather naturally without chemical treatments—but boat-builders have been using this type of wood for centuries.”

ARCHITECT: ZIMMER GUNSUL FRASCA ARCHITECTS
M/E/P ENGINEER: INTEGRAL GROUP/IDEAS
STRUCTURAL AND CIVIL ENGINEER: KPFF CONSULTING ENGINEERS
FACADE: PACIFIC ARCHITECTURAL MILLWORK

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The faceted facade of this new academic and research facility represents the innovative, collaborative, and life-changing activities housed inside. It is home to the University of Florida’s colleges of Pharmacy and Medicine. Todd Bertsch, Design Director of HOK in Atlanta, said, “The building’s unique attribute is the blend of undergraduate teaching and learning space with state-of-the-art research. We wanted the undergraduate students to see and get excited about the cool research going on inside the building. Our solution combined these activities under one roof while providing a bridge between the university and other Lake Nona institutions.”

With its bold colors, shapes, and forms, the building presents a memorable image from all directions. A multi-material surface comprising composite metal panels, a terra-cotta rain screen system, and elaborate stainless steel sunshades gives the conventionally reinforced, four-story concrete structure an iconic identity.

Research areas include two floors of open laboratories made up of large, “ballroom”-plan island bench areas. Labs have views of a wooded preserve to the south. An internal glass wall provides visual connections to offices.

The sustainable-design strategies include daylight harvesting, sun-shading devices, chilled-beam technology, heat pump recovery for reheat, solar thermal and photovoltaic panels, and green roofs. The sunshade is made of GKD Escale 7 by 1 architectural mesh, which simultaneously addresses sun control and visual transparency.
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Whether for advertising or artistic purposes, media walls are transforming facades.

THE LIGHTING ON THE WALL

In the digitally-connected, 24/7 world, it seems everyone—and everything—is in a perpetual state of “on.” Buildings are no exception. But where once facilities managers sent terse memos reminding tenants to turn out the lights at the end of the day, now automated systems-monitors (with a little human help from engineers) are literally flipping the switch on eye-catching, energy-efficient exterior lighting programs.

These media walls are as much an electronic canvas as they are a billboard, albeit a complex one. Building physicists and facade specialists analyze interior lighting and solar heat gain conditions during the daylight hours, then develop a combination software/hardware package that implements dramatic after-dark imagery.

As part of a new project, media walls can be a money-making feature, mediums for virtually endless series of advertising and branding campaigns. LED systems are more economical than conventional billboard signage, with lower installation, energy, and maintenance costs. In Beijing, Arup consulted on the world’s largest LED screen, a 2,000-square-meter skin called the GreenPix wall. It is powered by a self-sufficient photovoltaic system that captures twice as much energy as the facade uses.

A media wall can also invigorate an older building, giving it a modern facelift. French A/E firm Batir wrapped the facade of a aging manufacturing facility with illuminated mesh screens, turning it into an ever-changing display of light, color, and detailed graphics. The woven steel reflects sunlight during the day, and provides a pleasing glow from the embedded, weatherproof LEDs at night.
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<td>Cal Arts, 24700 McBean Pkwy, Valencia, CA (calarts.edu)</td>
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**Bowlarama: California Bowling Architecture 1954–1964**

*Bowlarama: California Bowling Architecture 1954–1964* uses rarely seen photographs, drawings, and original artifacts to explore the space age design of bowling alleys during the mid 20th century. The exhibition takes visitors back in time to a place where one in four Americans bowled and 50-lane alleys were open 24 hours a day. Curated by Chris Nichols, a longtime preservationist who has worked to save historic mid-century buildings for 25 years, the show is sponsored by Bowlmor AMF, PINZ Bowling Center, International Bowling Industry magazine, and the Bowling Centers of Southern California.
Memories of a More Adventurous LA
Cal Poly professor Stephen Phillips interviewed nine of the ten Los Angeles architects featured in the new book L.A. [Ten], Frank Gehry, the most notable of this loosely linked pack that came to prominence in the 1970s and 80s, is absent. The most of these mavericks were featured in a Confederacy of Heretics, the exhibition that SCI-Arc presented last year. As with the New York Five, and other ad hoc groupings, each went in a different direction. As Phillips observes in his introduction, “The group as a whole seemed less important to them than their own individuality... LA was a place of free expression.” The label originated with a series of lectures and exhibits, inspired by the European Team X, which Thom Mayne organized in his Venice home-studio in 1979. These interviews, a group endeavor by the Cal Poly LA Metro Project and the Getty Research Institute, constitute an oral history of a turbulent and creative era. Even Mayne, whose career has burgeoned in the past three decades, looks back on that time with wistful nostalgia. He recalls the genesis of SCI-Arc as a throwaway remark by Ray Kappe, who gathered the dissident faculty of Cal Poly Pomona and said “Let’s start a school.” Forty senior students signed up for a peniless institution operating out of an empty warehouse; five faculty worked long hours without pay for the first two years. Against all the odds, SCI-Arc flourished, while keeping its edge. That provided a hub for Pictures of each of the architects in the L.A. Ten: experimentation that channeled and stimulated the talents of young architects who wanted to break away from the stale conventions of modernism. It helped that there was a confident mood in LA leading up to the 1984 Olympics, and the Los Angeles Times gave architecture critic John Dreyfuss a prominence unthinkable today. UCLA’s School of Architecture under Tim Vreeland was another incubator. Excitement was in the air, and it is fascinating to hear how these ten architects saw their contribution, and then how they worked together.

And how they worked. Mayne and Eric Owen Moss are celebrated for their 30-minute responses to simple questions, and the way they leap around like one book or movie to an abstruse theory, and on a personal anecdote without a pause for breath. Phillips, former Getty Architecture Curator Wim de Wit, and other participants in the discussion offer a few cues, but these sections are essentially monologues. In contrast, Michael Rotondi talks up a storm, but the tone is radically different from that of his former partner at Morphosis—friendlier and much more accessible. He recalls the evolution of 72 Market, a sadly short-lived restaurant, and the way he learned by doing.

Many of the LA Ten came to the city from back east; Rotondi confesses that he has always lived within two miles of where he was born, in Silver Lake—the neighborhood that was home to Richard Neutra for four decades. And he describes the best response to the question of what makes building in LA different from other places. “Simply said, I see unity and diversity all around,” he said. “And I never believed that the umbilical cord from Europe never made it over the Rockies... That’s why things became hybrid in LA. That’s why fusion begins here.”

The other architects—Neil Denari, Frederick Fisher, Craig Hodgetts, and Ming Fung, Wes Preis, and other have the more conversational, recalling their first encounters with LA and especially with Venice, which was then a cheap, seedy backwater, beloved by impecunious artists. It is the LA that is 98 percent mundane with a 2 percent splash of eccentricity and eccentricity that nurtured Reyner Banham, the Eameses, and a long succession of architects who found opportunities here they would never have enjoyed in conventional cities. The perspective of the LA Ten is invaluable—as social history and as a spur for another tide of talent to ameliorate the mediocrity. MICHAEL WEBB IS A REGULAR CONTRIBUTOR TO A+R.
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**Light Glass Technology**

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Diller Scofidio + Renfro recently revealed plans for a plaza on Grand Avenue in Downtown Los Angeles, adjacent to Eli Broad’s new museum, The Broad. The public space is located on a small sliver of land south of the building, but in many ways it is a revolutionary step for this long-struggling thoroughfare. AW Senior Associate Kevin Rice got a more detailed description of the deceptively complex project, to learn about the process for making it a reality, and to discuss the challenges of enhancing this vital part of the city.

Sam Lubell: What was the process for developing this scheme?

Kevin Rice: We have this funny condition of a plaza that’s built above the street. We wanted to make this a place that was different from the other corporate plazas in the neighborhood, which have a tendency to be hardscape and trees and planter boxes and very commercial. We wanted to make a space that was more of a landscaped public space that was open enough for events to take place.

The hope is that MOCA and the Colburn School will be involved so it will be an active public space. The idea was to create as much variety as we could. Locating the restaurant at the back was to be a draw in from Grand Avenue. And we’re planning a lawn space that either people picnic on or sunbathe on or have events on. Then there’s the darker, more protected, shaded areas with trees that are like outdoor rooms for conversations, meeting, for people to hang out in smaller groups. The second, smaller set of trees is for people from the restaurant spilling out into the plaza. The first trees act as a buffer for the traffic on Grand Avenue.

The front trees, lawn, and back trees are all consistent and work together. They have very different characters. The idea is to bring different kinds of people at different times of day or night, and to try to keep it in use as often as possible.

Apparently you decided to build a very different platform to allow for trees and heavy growth?

The structure is upside down. The concrete deck is at the bottom and the beams stick up. And then that gets filled with soil. Then the paving gets built on top of that. It’s a big sandwich. It’s a big box full of dirt. It’s treated as one giant planter. We vary the types and amounts of soil depending on what’s being planted. Normally you build a structural deck and build planters into it or on top of that. Which is how you end up with a lot of hardscape and what landscaping there is in structures on raised planters. We’re trying to make it this seemingly natural space on what’s not natural at all.

From the beginning we wanted to green it as much as we could. It’s an aesthetic decision, but it’s also a use decision. The way people interact under a set of trees is very different from how you interact when the trees are in planters. That’s important to the things we’re doing: the things we did at Lincoln Center and on the High Line. Having as natural a condition in these unnatural structures is actually important. Both in terms of aesthetics and in terms of how people use the space over time.

Did your experience on the High Line and at Lincoln Center help inform this project?

Yeah I think so. No one’s going to think they’re in the forest. It’s not about making this a faux natural space. It’s about having spaces where people’s interaction with the landscape is more what they would be in a natural environment. It’s more of a natural environment than what you’d get with planters. It’s what we did at Lincoln Center and at the High Line. This is not a new train of thought for us. Fundamentally it’s all about use. The last thing we wanted was another dead corporate plaza that gets filled at lunchtime and has tumbleweeds flying around the rest of the time. We wanted something that people would want to come back to throughout the day. It’s not just about the restaurant. Ideally it’s a confluence of cultural programming, food, and recreation, and the landscape supports and encourages all those things.

Some have said it’s impossible to plant real trees and create a real landscape on Grand Avenue.

It was the 60s. It’s the same kind of thought process that we were dealing with at Lincoln Center; this whole idea of hyper-efficient transportation systems that turn the pavement into a very efficient area to service vehicles from public vehicles around the efficiencies of the parking garage. Still we’ve benefited from Lower Grand because the loading dock and services are in the basement down below. It doesn’t make for good cities but if it’s there you might as well use them.

Why has the Broad Museum been held up?

There were some issues around fabrication and delivery. Some of the things took longer to make than they thought, but there aren’t really problems with it. The final project is going to be great. We’re happy with what’s happened so far. There haven’t been any compromises, we’re just having to push. They’re not catastrophic problems. They’re normal construction problems. The building will be completed sometime next year.

Will this project transform Grand Avenue?

It’s tough, because we’re building on a bridge and it’s hard to make it feel like you’re not working on a bridge. But I think once the Foun and crosswalk and planters are done that’s going to green it up a lot. Also, once the phase one work that Gehry is working on across from Disney Hall is done it’s going to feel less alien, because you’ll lose some of the hardness.

At the end of the day it’s still a bridge; and you’re never going to have 50-foot-tall Majestic Oaks lining the street. You do have trees now. When you walk along MOCA it feels like a street. Having the plaza and Grand Park will add a lot. Grand Park has already helped that a lot. So all these little things add up. No one project is going to fix it. The kind of aggregation of all these projects together will start to make it feel like the cultural center that it is. It’s shaping up to be the cultural center of Los Angeles.

What about complaints that The Broad’s veil—the concrete lattice facade—is no longer structural, but ornamental?

It’s a subtle distinction. When we originally designed it the construction drawing was steel and GFRC. Then in working through it and talking to the contractors and engineers we started exploring structural precast concrete structure and aesthetics rolled into one. But the formwork required for precast concrete is much more complicated than the formwork for lightweight GFRC panels. Also, the structural coefficient that goes into the building code—and it was supporting a very small amount of the roof—put the building into a different seismic calculation with the building code. By going back to the steel and GFRC system and taking that load off the roof it changed the way the calculations were done and it changed the requirements for the facade. It made it easier to build. It’s still very structural. The structure is still self-supported. It’s not tied back. I think early on this idea that it supports the roof—which was a minor part, but made the story—it’s been a very minor change. But that slight change made it much easier to build. Because it doesn’t support the roof we can treat as a curtain wall instead of as a building structure.

How have you addressed the connection to the Plaza and Hope Street?

On either side of the restaurant there will be stairs that go down to Hope Street. Then the Regional Connector is going to reconfigure that intersection. So there will be ample crosswalks across Hope and up these stairs up to Grand Avenue. Then there’s an elevator for ADA access. We tried to make those stairs as gracious as we could. Because of the street right of way we only had so much sidewalk to work with. There’s plenty of room around Grand Avenue, but it’s been a conundrum. It’s a ten-foot-wide opening and a nine-foot-wide stair on either side of the building.

What have been the biggest challenges?

Any time you’re doing very public projects they come under a lot of scrutiny, but they’re also projects that are trying to push the envelope and be different and unique. It’s always hard and challenging and you run into roadblocks. We stay fairly nimble. We try not to be overly dogmatic, demanding that things have to be exactly this way.
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Despite how much I like living here, I constantly ask myself as I travel around Los Angeles, why do things have to be the way they are? And why do things have to function the way they do?

It appears I’m not alone. This year, LA’s 2020 Commission—a group of former elected officials, lawyers, developers, and other local leaders—has presented two reports that were highly critical of how the city operates and adapts to future changes, despite its rich pool of talent and resources. While LA is going through an amazing transformation for the better, this is still a theme that is quite familiar to those who have spent some time here.

“Los Angeles is barely treading water, while the rest of the world is moving forward,” the commission, originally formed in 2013, said. “We risk falling further behind in adapting to the realities of the 21st century and becoming a city in decline.”

The two reports were called A Time For Truth, which addresses specific shortcomings, and A Time For Action, which proposes solutions. Among the issues were poverty, unemployment, problematic schools, inflating pension obligations, and troubled ports. Solutions included increased transparency, more realistic budgeting, and establishing commissions to oversee pension distribution and other problems.

And while light on architecture and urban design considerations, the reports did allude to some pertinent issues, calling out LA’s horrendous traffic, which the addition of transit alone will not be able to alleviate; its inability to “get big things done” (such as transforming LAX); its lack of regional coordination; and its inability to update its many community plans and its zoning code to reflect the current economic and social realities.

Of course, these issues are not unique to Los Angeles; they are endemic to most American cities. But Los Angeles, with its sprawling geography and sprawling bureaucracy, has a special place among the country’s major metropolises. At the same time, with an urbanism-savvy mayor and a (mostly) progressive population it has an opportunity to lead the way in addressing the future now.

Embracing the future means making long-term holistic investments, not relying on short-term stop gaps or gimmicks. Not trying to fix traffic through lane widening, or even a few rail lines, but through a coordinated strategy of mass transit, affordable housing, land use changes, and other approaches. Not trying to make development more efficient by simply merging the building and planning departments, but through a more thorough investigation of what works and what does not in the bureaucracy. And not trying to fix troubled infrastructure, but through a well-publicized pet projects, but through a comprehensive, and innovative attempt to rethink what these important places can be.

Some in the city may think it can take the easy, or cheap way out. That it can rest on its laurels, leaning on its fantastic climate and its booster-enhanced sense of superiority. But if these issues are not dealt with quickly and thoroughly then the current massive demographic, technological, and societal changes will pass it by. If LA does not face the future and embrace change it will squander a golden opportunity; it will be just another good city that could have been a great one.

Sam Lubell
SUPERDESK STRIKES BACK

It’s hard enough for west coast firms to make it into architecture publications, but Clive Wilkinson has made it into the vaunted pages of the New Yorker in the “Talk of the Town,” writer Nick Paumgarten describes Wilkinson’s thousand-foot-long, resin-topped “superdesk,” which he designed for New York ad agency

Barbarian Group in Chelsea, as “swerving around the giant loft space like a mega slot-car track.” Barbarian calls the desk “4,400 square feet of undulating, unbroken awesomeness to keep people and ideas flowing.” In fact the desk even played a major role in a recent company party, and Paumgarten wondered if the desk itself might be taking on human characteristics: “One got a sense, after a while, that the superdesk might be capable of consciousness, that it was observing the humans as they heedlessly laughed and flirted and left glasses of wine on its carapace, and that it might be developing longings and resentments, or plotting its revenge.”

CHRIS CROSS

Since architect Chris Genik left Daly Genik (now called Kevin Daly Architects) and became dean at the New School of Architecture and Design in San Diego in 2010, we have lost touch with him. He’s no longer the dean, and we haven’t heard a peep about what he’s up to. If you know of his whereabouts please contact eavesdrop immediately. And speaking of Chrises, we hear that our friend Christopher Mount, who curated MOCA’s New Sculpturalism exhibition before things with Jeffrey Deitch went haywire, is opening up a gallery inside the Pacific Design Center dedicated to architectural prints and related art. More on this development to come in future issues.

HOME INVASION continued from front page

Turn flipped it, selling it to the new owners Darya Family LLC, who, Krisel said, also promised a restoration.

One of the new owners, Joe Safai, who was standing at the scene of the demolition on April 2, told AN that the house was not salvageable due to an assortment of age-related problems, including termite infested wood and mold.

“It’s beyond repair,” said Safai, who paid $4.26 million for the property. “We originally wanted to restore it, but we couldn’t afford to keep it at the price we paid. There was absolutely no promise given to Mr. Krisel by me or my folks that this house would be restored.”

“The house was definitely not ‘beyond repair,’” countered Krisel. “I am convinced that he purchased the property in order to demolish the existing house.”

Krisel added that other teardowns on the block have sold for between $10 and $17 million. The home was the epitome of Krisel’s “Modernism for the Masses,” in which he employed simple, understated techniques that suffused homes with light, warmth, and elegance. Clerestory windows, continuous sliding glass doors, and an interior courtyard all connected the home to the Southern California surroundings. Exposed columns and beams, long-span ceilings, and period built-ins gave it midcentury style.

Krisel, whose archives are maintained at the Getty Research Institute, built thousands of modernist buildings through the mid 20th century, including hundreds of homes in Palm Springs, the San Fernando Valley, and elsewhere. “It’s a huge loss for Los Angeles and for Modernism in general,” said Adrian Scott Fine, Director of Advocacy for the Los Angeles Conservancy. “It’s an important house. It talks to what he was about and what his design aesthetic was.”

Fine said that the Conservancy only found out about a possible threat to the house last month, after the owner quickly received a demolition permit. “We didn’t have much to go on,” said Fine. “We were just in the early stages of figuring out how real this was in terms of a threat.”

He added that with more time advocates could have gotten the home designated as a historic cultural monument, at the very least putting any demolition on hold. He recommended that owners of similar homes get their properties listed before selling. “Once a good steward sells the property to someone who you don’t know what they’re going to do, it’s really challenging. We’re in a reactive mode then, which is always a difficult thing to do… We’ve lost a number of these residences by big name architects and each time we’re hoping it’s a wake up call,” said Fine, pointing to the destruction of John Lautner’s nearby Shusett house as an example. “I’m hoping this may resonate with owners of similar properties in realizing their houses could just as easily end up like this.”

It is not easy to replace a legend, but sometimes it works out better than you think. This was the case with République, the new restaurant located inside the cavernous historic space that once housed LA mainstay Campanile. The Hollywood Gothic edifice was built in 1929 for Charlie Chaplin and then taken over in the 1980s by the longstanding Angeleno favorite.

In order to bring the space up to date, the owners, Walter and Margarita Manzke, and their architect, Osvaldo Maoizzi, actually brought it further back in time, highlighting the original building materials and elements—like arches, concrete and brick walls, and a fountain—while supplementing the design with period light fixtures and furniture. To make the space feel more intimate they broke it into smaller parts, and to add a contrasting touch they made the kitchens much more contemporary.

“My vision was to take the building and make it look more like it did when it was originally built,” said Walter Manzke. “We tried to put materials that would’ve been used in that time period.” Adding a family touch, Manzke’s brother did the metalwork for the stools and his father stained the wooden seats.

Exterior details and a peak inside the light-infused living space.

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The Foster development, located on an L-shaped site, includes two towers, one 605 feet tall, the other 850 feet tall, containing a combined total of 1.35 million square feet of office and commercial space and about 650,000 square feet of residential space. The distribution of program within each tower is still in flux, said TMG Partners president and CEO Michael Covarrubias. The design features extra large office floor plates and open layouts to encourage flexibility and interaction. Schematic designs should be available to present to both the city and the public by this summer.

Heller Manus President Jeffrey Heller said that the team also plans to redevelop three historic buildings on the block, ranging in height from three to eight stories. The design includes an “urban room” at the base of the towers, with pathways through the site to the rest of the city. “The point where the towers touch the ground is as important as their presence on the skyline,” said Norman Foster in a statement.

All of these projects fall under the scope of the 2006 Transbay Redevelopment Plan, which is guiding the transformation of a once-blighted 40-acre swath south of the city’s financial district into a center for high-density, transit-oriented development. Subsidized by tax increment financing, the plan oversees the implementation of local infrastructure, the building of the Transbay Terminal, the development of vacant, publicly-owned parcels, and the addition of affordable housing throughout. Height limits were raised from 600 feet to over 1,000 feet. “To our surprise we had little pushback on those height changes,” said former planning director Dean Macris, who described height limits in the city as “a dramatic political event.”

Overall the area will contain more than 8 million square feet of office space, almost 4,400 units of new housing (with about 1,200 affordable units), about 100,000 square feet of new retail space, and nearly 1,000 new hotel rooms. It will also contain the most remarkable architecture in San Francisco.

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Heller attributes the changes to the influx of foreign investment (particularly from Asia), and the influx of tech companies into the city from Silicon Valley. “The city has changed forever. It’s becoming a more global, a more important place.”

Leading green architecture firm William McDonough & Partners has designed an ultra-sustainable office building for cloud storage company Dropbox. Located at 333 Brannan Street in San Francisco, the facility is at the heart of the city’s South of Market “ecodistrict.” Passive energy saving tactics include concrete and masonry construction to create thermal mass, a super-insulated building skin, and operable windows with light shelves. Two active strategies may be a first for a San Francisco tech building: rain water collection designed to reduce water usage by 55 percent compared to similar structures and a roof-mounted biogas turbine to generate electricity for Dropbox as well as neighboring buildings. The project is seeking LEED Platinum certification.

The 6-story, 180,000-square-foot building has floor plates ranging from 27,000 to 31,000 square feet. It features two courtyards that break up the massing as well as a roof with 360-degree views. The outdoor spaces are landscaped to create a butterfly habitat. Architect David Johnson, a partner at McDonough & Partners, said that “exposed materials give the building a ‘tech’ aesthetic” even though it is new construction.
Driving down Sunset Boulevard between Dodger Stadium and Downtown Los Angeles, drivers have long looked up at an empty, concrete-framed building that thrusts its hulking mass above the streetscape. It turns out that the structure was a long-forgotten gem, left vacant for about 20 years—the Metropolitan Water District by LA architectural pioneer William Pereira. The structure has now been given new life as an apartment tower.

The long hiatus started when MWD moved out in 1994, selling the property to the Holy Hill Community Church. After adding a new sanctuary and destroying part of the original building, Holy Hill became mired in internal battles and lawsuits. A subsequent buyer hoped to revive the building in 2009, but was foiled by the economic downturn. The new owner, Linear City, bought the property in 2011. “It looked like Beirut,” said Linear City partner Leonard Hill of the vacant building, which was full of pigeons, dirt, and other surprises. The new 96-unit project, called the Elysium, preserves many of the Pereira building’s original elements—including exposed, uninterrupted exterior columns and beams, and travertine tile entry details—while making several energy efficiency upgrades, like a solar thermal system, double pane windows with Low E Glass, LED Lighting, and electric car charging stations.

David Lawrence Gray Architects led the project and Studio Hus designed the interiors. The open-planned units feature balconies, polished concrete (or in some cases bamboo) floors, and floor-to-ceiling windows, not to mention panoramic views of downtown, Echo Park, and elsewhere. The building also houses a first floor restaurant (yet to be filled at press time) and contains an outdoor deck, designed by Ilan Dei Studio.

“For a stodgy agency, MWD made a bold move hiring Pereira,” noted Hill, looking down from a balcony at a decidedly different building down the street, the Faux-Tuscan Orsini. “We’re interested in finding a way to transform underutilized structures,” said Hill, looking down from a balcony at a decidedly different building down the street, the Faux-Tuscan Orsini. “We’re selling architectural style, as opposed to the box-like, (but very popular) apartments that are popping up.” The question now remains: “Will people pay for architecture?”
The campus contains three interconnected buildings entwined with green space.

**BLURRING BOUNDARIES** continued from front page outside world in and the inside world out through generous proportions, permeable access, and copious green space. Plans unveiled for The Central and Wolfe Campus (named for its location at the intersection of the Central Expressway and Wolfe Road) in Sunnyvale California boast floor plates ranging from 62,000 to 208,000 square feet and 13½-foot floor-floor heights. The 777,000-square-foot campus designed by HOK with developers Landbank, C Richard Ellis, and Cassidy Turley, will replace a 1970s business park on an 18-acre site. The campus, still finalizing its tenants, is intended to meet LEED Platinum standards.

The design provides plenty of space for collaboration, with most parking underground to provide about 9 acres of ground-level open space with 2 miles of outdoor trails. There are plans for a second layer of green: a 90,000-square-foot rooftop garden and an optional second 208,000 rooftop green space with an additional mile of trails. And at the center of the three curved interconnected buildings, renderings depict a sunken amphitheater with food truck access. Shuttle buses will convey employees to and from a Caltrain station, which is 1½ miles from campus.

“It was critical that every major design element that went into the campus had to raise the user experience bar. In this case, the ‘users’ include companies, their employees, surrounding communities, and Mother Nature,” said Scott Jacobs, CEO of Landbank. Paul Woodford, Senior Vice President and Director of Design at HOK noted that the firm had to challenge preconceptions about what is “leasable, efficient, and excitable.” He added: “We redefined the traditional developer driven real estate solution at a competitive price point.”

Projected completion is slated for March 2016. **ARIEL ROSENSTOCK**

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**NEWS FLASH** continued from front page have awarded Los Angeles firm Omgivning the commission for its renovation and redevelopment. Meanwhile, Harley Ellis Devereaux (HED) will design two adjacent mixed-use buildings, tentatively called 11 x 12, for Forest City.

The opulent, Spanish Revival style Herald-Examiner (1914) was designed for William Randolph Hearst’s newspaper of the same name. The publication closed in 1989 and the edifice, with its terra cotta rooftops, tiled domes, and elegant archways, has been suffering from serious neglect since. The architects will install retail and restaurants on the ground floor and creative office and commercial spaces above. The building’s ornate lobby remains in tact, said Omgivning principal Karin Liljegren, but the remaining interior consists mostly of a raw concrete shell. The developer for the renovation is the Hearst Companies. Completion dates have not been finalized, said Liljegren.

HED’s nearby buildings include “11,” a red-colored linear building behind the Herald Examine near 11th Street, and “12,” a blue-colored cube-shaped building one block south near 12th Street. 11 contains 178 residential units and about 6,000 square feet of retail, while 12 houses 214 units and 8,000 square feet of retail. Both designs have large podiums and are “rangingly contemporary,” said HED principal Daniel Gehman. Still, 11, its red color inspired by the Herald-Examiner’s aurubin tiles, is slightly more muted when facing the historic building, so as to “be a good, poetic neighbor,” said Gehman.

HED is designing a narrow, heavily landscaped paseo behind the Herald-Examiner, giving the buildings breathing room and providing outdoor dining and congregation space. The buildings and the paseo are expected to break ground by the end of this year and be completed by late 2016 or early 2017. Hearst almost redeveloped the Herald-Examiner in 2007, commissioning Morphosis to design two jagged residential high rises behind the Julia Morgan building. The recession killed that scheme.

Omgivning is also designing a boutique hotel across the street from the Herald Examine in a historic 13-story high rise that once contained the Case Hotel. “It’s such an important thing for Broadway to get that bookend,” said Liljegren, referring to filling out the south side of a street that has been suffering from years of slumber. Liljegren has been involved with reforming the area’s sign ordinance to allow for a much wider variety of signs on Broadway, from open panel roof marquees to long, narrow blade signs, rising up the side of the street. “This is long overdue, what’s happening here,” agreed Gehman. “It’s all coming together.” SL
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Louis Kahn’s Kimbell Art Museum building in Fort Worth, Texas, is widely considered to be one of the best spaces in the world for viewing art, largely because of the silvery ambient light that seems almost magically to fill the concrete vaults of its roof. When the museum commissioned Renzo Piano Building Workshop to design an expansion to this lauded facility, it requested a continuation of that light condition. “I think the light in the Kahn building is just about the most ideal light I’ve ever seen for viewing paintings and other art,” said Eric Lee, director of the Kimbell Art Museum. “That’s the gold standard for us.”

Of course, the Kimbell did not want a knock-off. The institution wanted the addition to be very much grounded in the 21st century, and sustainability was central to this goal and a large part of the lighting design.

The new building, known as the Piano Pavilion, bears a close kinship with the architect’s other Texas art spaces—The Menil Collection in Houston and The Nasher Sculpture Center in Dallas—in that it features skylit galleries with sunlight modulating hardware on the roof. While the previous projects feature static shading systems—baffles and perforated screens—the Kimbell addition’s skylights are shaded by a motorized louver system outfitted with photovoltaic arrays. The louvers open to face south, for the PVs, at five-degree increments. Arup provided the museum with a table indicating the number of footcandles of daylight a setting will provide at any time of year, giving curators the flexibility to set the amount of light for an exhibition’s needs. The louvers are also capable of rotating 180 degrees to protect the skylight and the PV arrays from North Texas’ not infrequent hailstorms.

While the louver system opens and closes, it does not react to changes in sunlight throughout the day. “We didn’t want to sanitize the daylight so much,” said Andy Sedgwick, a partner in Arup’s building engineering team, which designed the project’s lighting scheme. “One of the special features of natural light is the fact that it is variable and it changes all the time. If you have a system that is too reactive you can kill that dynamism and you lose some of the special character.” It does however close completely during off hours and opens minutes before the museum begins accepting visitors. This cuts down on heat gain from the sun during the long summer mornings, reducing demand on the HVAC system.

As with the Kahn building, the Piano Pavilion features a mix of daylight and electric light. The tops of the structure’s 100-foot-long, 54-inch-deep, 8-inch-wide, laminated, twinned Douglas fir beams are outfitted with LED strips that project 3000K white light up at the bottom of the fritted, low-iron, UV-filtered IGUs that makeup the skylight. This maintains a gentle glow that shines down into the galleries during cloudy days and in the evening. Fabric scrims span between the beams, further diffusing the light.

The galleries’ art lighting is provided by a set of track-mounted LED fixtures from California company Xicarto. The luminaire provides high color rendering (95 CRI, which is phenomenal for an LED product) and show consistent color from fixture to fixture, even after years of use. “We’ve found it very compelling among museum professionals,” said Sedgwick. “They like it at least as much as tungsten halogen.” These are 3000K, which is apparently Piano’s favorite color temperature. “Everything that Piano does is 3000K,” continued Sedgwick. “We normally don’t have to ask.”

A motorized louver system outfitted with PVs allows curators to dial-in the ideal amount of natural light for any exhibition.
A recent expansion of the historic St. Louis Art Museum by David Chipperfield Architects and HOK features a sophisticated daylighting system that fills the galleries with diffused natural light without adversely affecting the art on display. “It is so natural that you can feel a cloud go over head,” said HOK’s Roger McFarland. Designed with Arup, the system pipes in natural light through a coffered concrete ceiling, diffusing it throughout the galleries with a custom tool dubbed the “light spreader.”

The building’s 16-foot-high, 40,000-square-foot cast architectural concrete ceiling is divided into a grid of 680 rectangular coffers, each four feet deep. Centered above each coffer is a skylight made of double-glazed, low-iron glass. Light enters through the skylights and bounces around among the reflective concrete, it meets the light spreaders, which are suspended within each coffer. The spreaders diffuse the daylight further, creating an even distribution of light throughout the space. The light spreaders were made by St. Louis-based fabrication studio Troco. They consist of two layers—a 3form plastic light-diffusing material and a micro-perforated Barrisol fabric layer underneath—held in a rectangular aluminum frame. Between the two layers is a void that traps sound, so it also serves as an acoustical panel. By varying the density of the fabric, the design team fine-tuned the amount of light and sound reduction necessary across the ceiling grid.

The light spreaders also conceal the addition’s mechanical systems, which are floated within the space between the coffers and the skylights. “So it acts as a light diffuser, the light fixture holder, the sprinkler containment portion, the acoustical panel, and the track to hold exit signs, speakers, security cameras, and motion detectors,” said McFarland. “It’s a work horse. It hides all of the stuff that you have to have in a museum.”

To test the system, the design team made a full-scale, 20-by-30-foot mock-up of the gallery and ceiling grid, even drawing up Mondrianesque paintings to test the appearance of different colors under the diffused light. Even after the real thing was built, museum workers tested each surface with humidity and light meters for months before the space opened to the public. The unique lighting system traps heat near the ceiling, which helped the new wing achieve a 29 percent reduction in energy use compared to a museum with conventional systems, helping it earn LEED Gold certification.

After viewing hours, the building’s automation system pulls shades over the skylights and the addition’s two floor-to-ceiling glass walls that look out over St. Louis’ Forest Park. A Hyperium software system tracks the movement of the sun throughout the day, fine-tuning with shade controllers manufactured by Lutron an assemblage of translucent and blackout shades to maintain a consistent level of light within the interior. The system also supplements the Midwestern daylight with fluorescent fixtures positioned above the ceiling coffers, which fill in for daylight during evening hours.

**Q&A: ANDY SEDGWICK**

Andy Sedgwick is a director of Arup’s building engineering team with a specialty in designing natural lighting schemes for art spaces. He spoke to AN about recent trends in daylighting galleries, the technologies that are enabling this movement, and how his team works with architects. 

AN: It seems that there is a trend in contemporary museum design to bring more and more daylight into gallery spaces. Do you think this is true and, if so, why do you think it is a growing tendency?

Andy Sedgwick: In the mid 20th century there were two contrasting approaches. To be overly black and white about it, there was a Northern European approach that used daylight to create a well-lit room, a place where light fell more or less evenly on all the walls, creating a setting to show art in a neutral way. On the other end of the spectrum was the North American approach, where, in the 1940s and 50s, following the great Beaux Arts Museums that included natural light, there was a tendency to go black box for museum space, partly to allow the curators to create much more mediated viewing experiences. When you have electric light you can create a story, you can emphasize things or deemphasize others using light. There was also a feeling that using electric light was safer and would expose the works of art to less damage, or the threat of damage, from natural light. I think we’ve seen things swing the other way for a number of reasons. One is a lot of European architects who have found favor for large cultural projects in North America—Piano, Chipperfield, Herzog & de Meuron, and others—they have brought that Northern
In Miami, “art” usually means “art deco.” But that is exactly what Herzog & de Meuron did not want for their Pérez Art Museum Miami (PAMM), formerly the Miami Art Museum. “Art deco was about decorated boxes with no great relationship and exchange between inside and outside,” said senior partner Jacques Herzog. “The greatest thing, however, that makes Miami so extraordinary is its amazing climate, lush vegetation, and cultural diversity.” The firm’s design, a glass cube nestled inside a concrete and wood canopy, rejects the interiority of most art museums in favor of direct engagement with its surroundings. “Given the spectacular location, PAMM offers more views than any other of the other 14 museums we built,” said partner in charge Christine Binswanger.

“To balance the intimate and concentrated experience of contemporary art with exposure to the sea and the park was one of the things we wanted to achieve.”

Achieving this balance between openness and intimacy was a particular challenge when it came to the museum’s lighting design. Herzog & de Meuron and executive architect Handel Architects employed the canopy not just to shade the outdoor spaces, but also to protect PAMM’s extensive glazing from the Miami sun. Inside the museum’s galleries, the architects opted for a combination of incandescent track lights (by Litelab) for highlighting the artworks and four-foot-long fluorescents (by Bartco) for ambient light. The addition of the fluorescent lights was “done both as a lighting strategy and as an energy-saving strategy,” said Matt Franks of Arup, the project’s lighting designer. An automated dimming system adjusts the artificial light according to the amount of daylight coming in.

The fluorescent lighting system extends throughout many of the museum’s nongallery spaces, including the shops and bar. For the cafe, Herzog & de Meuron designed a simple custom pendant fixture—“really just a suspended lamp with a simple bulb in it,” said Franks. Daleite manufactured custom ceramic escutcheon plates, again designed by Herzog & de Meuron, for the ceiling and pendant lights in the museum’s restrooms and secondary corridors. For PAMM’s third-floor offices, Litelab fabricated an aluminum pendant task light based on the PAR-38 spotlight. Similar lights, also by Litelab, hang in the museum gift shop.

“In the outdoor space, within the space of the canopy, we made the conscious decision to not continue the same lighting from inside, but rather create a space that would be darker, more comfortable, and more environmentally friendly,” said Herzog & de Meuron. “The contrast of the lighting from outside to inside also allows the interior spaces to glow from within.” To diffuse the light from the column-mounted fixtures (BEGA-US), the designers commissioned custom bent steel plate light reflectors from American Architectural Metals and Glass.

The straightforwardness of PAMM’s lighting strategy belies the extent to which Herzog & de Meuron’s inside-out approach to museum design depends on its success. “The design concept is pretty simple,” concluded Franks. “But there’s a lot of thought that went into how everything fits together.”

**European approach to gallery design.** Another part of it is that when you’re investing in a major new cultural building, you want to see it, not just from outside, but on the inside too. Using daylight in an ambient way means you can see the rooms and see the architecture. It’s a more enriching experience for those visiting as well as those funding the spaces. You get more bang for your buck. I’d like to think that some of it has to do with understanding daylight better, how to handle UV radiation and quantify exposure of art to light. Daylight is a complex science and such a variable phenomenon—the sun moves in sky, clouds move under sun, it varies where in the world you are. We can be very responsible with daylight now. Finally, there is an imperative on many projects now to work toward more sustainable design solutions. Historically, tungsten halogen or incandescent light sources have been used every operating hour of the day to light gallery spaces. They’re energy intensive and bring a lot of heat that has to be taken out with AC. A museum with a good daylighting design can run without electric light for much of the year. Do you find that clients and architects are more receptive to daylighting galleries these days? Generally I find that to be the case. Sometimes the role of daylight is still an open question. There are still some institutions who, perhaps because they require complete flexibility, may need designs that are very safe in terms of light. Sometimes that may be designed as a daylight gallery with ways of blocking out the light. I find it’s helpful to take clients on a tour of recent and contemporary projects to get informed about the value of natural light. My experience is that, after those tours, everyone had fallen in love with the daylight space.

**Have there been recent technical innovations that have made it easier to use daylight in gallery?**
Unlike paintings, drawings, or photography, glass can take a lot of natural light. So for the planned addition to the Corning Museum of Glass, Thomas Phifer and Partners decided to make natural light a central idea of their design. An enclosed “porch,” offering views out to the museum campus, rings the glass-walled pavilion. The galleries are set within entirely opaque, load bearing concrete walls, focusing visitors’ attention on the works inside.

Phifer worked closely with Arup’s lighting design studio to study the particular qualities that daylight brings to the medium. “Glass loves light, it throws it and becomes luminous,” said Phifer. Because most of the works will be displayed on pedestals or on the floor, rather than hung from the wall, the architects wanted the light to come directly from above, rather than through pointed spots. This helps to diminish shadows and silhouettes.

An entirely glazed ceiling of 4-by-6-foot glass panels, roughly 10 percent transparent, 80 percent translucent, and 10 percent opaque, will flood the space with daylight, while also creating a “dappled light effect,” according to Phifer. On sunny days light levels could reach up to 425 footcandles, and most days the galleries will require no artificial light at all.

Massive 4-foot-tall, 60-foot-long concrete beams support the glass ceiling. At only three and a half inches thick, the beams act like fins or diffusers, and rest on top of the gallery walls, which curve and bend to create highly irregular, sculptural spaces. The ventilation and climate control systems, embedded within the concrete, circulate air through the top of the walls, eliminating visible vents. The height of the beams also allows the electric lighting—necessary at night on the occasional dark day—to be similarly concealed. Placed at the top of the beams, LSI halogen track lights will only be visible when looking directly up at the ceiling. The designers considered LEDs, but did not feel that the technology at this point was capable of producing an even distribution of light across the roughly 24-foot distance from tops of the beams to the floor. “It needs to be as seamless as possible, and we aren’t sure the technology is there yet,” said Phifer.

On working with Arup, and Andy Sedgwick in particular, Phifer said: “Andy is the premiere daylight designer in the world.” And on the importance of bringing natural light into museums: “It brings a full spectrum of color into viewing art and it grounds the architecture and the art in the place where you are.” ALAN G. BRAKE

There are now a lot of laminates that can go into a glazing system that do a very effective job of filtering out UV radiation without coloring the light. Twenty years ago it was a real battle to find something that met the sweet spot. Now there’s a range of products that have a high light transmission while reflecting heat back out. Natural light can be very energy efficient if it doesn’t bring heat with it.

When does your team typically get involved in a project? We’re normally in right at the beginning because there are discussions to be had around things like whether the gallery spaces need special flexibility, whether they have partition walls, or a fixed lot of rooms that are there forever. It changes very much the approach to designing the roof, and there are many modern systems that need integrating into the roof. The AC needs to work in a compatible way with the lighting, as do the sprinklers and so on. These things need to be worked on together.

What other daylit art spaces does Arup have in the pipeline? There are three or four in North America. The Broad Museum in Los Angeles with DS+R, which is well on in construction. It has a very extensive top lit third floor gallery space, which is fully flexible. There’s the Harvard Art Museum with Piano that is close to completion. It has a lot of daylit galleries, but also a major conservation space on the top floor that is the piece de resistance.

We’re also working on the Whitney with Piano in New York. Here in Europe we have the second phase of the Tate Modern with Herzog & de Meuron, which is half way through construction now. We have a private museum in Holland, The Caldic Museum, for a very fine collection of late 20th century modern and contemporary art.
Contemporary building exteriors are composed of an increasingly broad palette of materials. Some, like wood and ceramic, are traditional surfaces that are being reinvented by science to meet 21st century performance requirements. Others, such as glass and metal, are modern by nature, and are continuing their high-tech architectural trajectories. AN takes a survey of the latest building enclosure products and key design applications that are stretching the frontier of facade aesthetics and performance.
Color can transform a design, but only if it refuses to fade, chalk or submit to the elements. When you specify TRINAR, you are ensuring your project will retain its beautiful appearance - season, after season, after season. The proof can be seen in every TRINAR installation: brilliant color and gloss performance that continues to be proven over time.

TRINAR is a 70% PVDF coating that meets the AAMA 2605 superior performance spec for coil and extrusion coatings, and can be found on some of the most recognizable buildings worldwide. Its performance enhances many different elements of the exterior facade: from louvers to metal roofs, and from column covers to commercial windows.

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Photo courtesy of Dri-Design | www.dri-design.com
Appropriate to a museum, the poly-chromatic design for this facade acts almost like a large-scale abstract painting. This skin plays with the perception of the scale and plasticity of the building. The overall building envelope is seemingly divided into three interlocking volumes through the demarcation of different color fields.

Seen from afar, each of these color families merges into one overall neutral color. But when viewed at close range, it is clear each field is composed of seven different colors.

Manufactured by NBK Keramik, the facade was created in response to nearby structures. Berlin-based architecture firm Sauerbruch Hutton placed an array of terracotta rods in front of colored, perforated aluminum sheeting to create a gentle veil on the outside of the structure. Sunlight shining on the face of the building casts a pattern of shadows that shifts throughout the day, further enhancing the design’s dynamic effect.

The technical design of the system is also dynamic as it uses the principles of a ventilated facade. Instead of being engineered as an impervious layer, caulked and sealed against the weather, the facade features open vertical joints that allow a free flow of air. The facade’s ability to balance air pressure, along with a support system that drains rainwater away from the interstitial space, discourages water from entering wall cavities.
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## It’s All In A Facade

From enhancing aesthetics to increasing build-speed, the latest cladding and facade systems offer specialized solutions to architects.

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### 1. COSENTINO DEKTON
Available in sheets up to 126 by 56 inches and thicknesses of 8, 12, and 20 millimeters, this ultra-compacted material has a high compressive strength, is non-porous, and UV resistant. In ten colors and textures.

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### 2. LAMBOO RENEWAL
Laminated bamboo elements are up to 20 percent more stable than hardwoods, while milling, sanding, and finishing using conventional machinery. Its naturally occurring silica content resists insects and fungal agents. LEED eligible.

[lamboo.us](http://lamboo.us)

### 3. TAGINA DOT-TO-DOT
The system is based on three-dimensional ceramic modules that function as pixels when mounted to an exterior facade. Consulting with the manufacturer, designers can create their own limited edition glazed porcelain tiles for ventilated facades or other architectural coverings.

[tagina.it](http://tagina.it)

### 4. GKD METAL FABRICS BALTIC
With a range of visible light transmittance from .28 to .42 and a solar gain coefficient of between .20 and .29, this metal fabric makes an effective sunshade.

[gkdmetalfabrics.com](http://gkdmetalfabrics.com)

### 5. LEA CERAMICHE LEA LAB
Architects can create their own custom cladding imagery on ultra-thin, oversized ceramic panels using the Lea Lab digital printing technology. Upload high-resolution files, specify the panel size, and the manufacturing process is initiated.

[ceramichelea.it](http://ceramichelea.it)

### 6. KINGSPAN BENCHMARK
A single package system that combines the energy efficiency of IMPs with a proprietary carrier panel system that accommodates many cladding options, including aluminum composite material, metal composite material, ceramic granite, thin brick, plate, high pressure laminate, and ceramic tile.

[kingspanpanels.us](http://kingspanpanels.us)

### 7. PANELITE CLEARSHADE INSULATED GLASS PANEL
A glazing solution that optimizes both daylight and solar heat control, its honeycomb insert is offered in a range of colors and patterns; customization is available.

[panelite.us](http://panelite.us)

### 8. CAMBRIDGE ARCHITECTURAL HASHTAG
In panels up to 96 inches wide, the flattened surface area of this rigid stainless steel mesh boosts reflectivity. Produced from 100 percent recycled materials, it is LEED eligible.

[cambridgearchitectural.com](http://cambridgearchitectural.com)
New glazing products excel in the extreme, on both performance and aesthetic fronts

**TRANSPARENT THINKING**

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   - Refined design meets extreme durability in this translucent polycarbonate panel material. Specially formulated for exterior applications, it is a cost-effective alternative to glass.

2. **YKK AP YCW 750 OGP**
   - This low-conductivity pressure plate for curtain walls uses polyamide 6.6, which offers superior thermal and moisture performance when compared to fiberglass materials.

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3-form.com  ykkap.com  guardian.com  lasvit.com  viracon.com  3MArchitecturalMarkets.com
Designed by E-Square Architects in Lebanon, this building is a 14-story commercial structure in the heart of Doha, the capital of Qatar. The concept underlying the appearance of the Salata 14 building is to reflect the urban site; its fragmented facade panels are an abstraction of the property lines. The architects selected a material that could be easily shaped to fit this conceit as well as withstand the harsh climate conditions. The entire facade was surfaced using Neolith, an ultra-compact, lightweight mineral-based material available in slabs up to 3200 by 1500 millimeters, and in a variety of thicknesses, from 3 millimeters to 12 millimeters. The technical properties of the cladding were a significant factor in the success of the project. Extremely hot summers and biting sand and winds are of concern in Qatar; Neolith is abrasion- and UV resistant, and can withstand thermal extremes without compromise.

An overarching goal for Salata 14 was to support the construction of green buildings. To meet this goal, a ventilated facade system using Neolith slabs was developed, instead of using conventional composite panels.

ARCHITECT: E-SQUARE ARCHITECTS
TECHNICAL PLANNERS: QATAR STEEL TECHNOLOGIES
CONTRACTOR: RED LINE CONTRACTING
FACADE: NEOLITH BY THESIZE
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ASSEMBLED IN USA
Since the scientists at the J. Craig Venter Institute are working on biological genomic research, their new facility reflects related ideals. Investigating issues germane to global climate change and hydrocarbon dependency, it is only fitting that the 45,000-square-foot Southern California structure put its principles into practice.

Laboratories traditionally consume massive amounts of energy, for both equipment operation and for heating and cooling. In pursuit of carbon-neutral status, strict strategies for environmentally beneficial mechanical systems and materials were employed whenever possible. Using a timber curtain wall system from Pacific Architectural Millwork contributed to that goal. The system is U.S.-tested for air, water, structural, and thermal performance; woods are certified by the Forest Stewardship Council or the Sustainable Forestry Initiative.

Ted Hyman, managing partner of ZGF Architects, said, “The architectural design takes cues from a sailboat, in which all of its systems must work together to make it self-sustaining. Incorporating a wood facade not only made sense from a sustainability standpoint—the Spanish cedar comes from renewable sources, is durable, and can weather naturally without chemical treatments—but boat-builders have been using this type of wood for centuries.”
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The faceted facade of this new academic and research facility represents the innovative, collaborative, and life-changing activities housed inside. It is home to the University of Florida’s colleges of Pharmacy and Medicine. Todd Bertsch, Design Director of HOK in Atlanta, said, “The building’s unique attribute is the blend of undergraduate teaching and learning space with state-of-the-art research. We wanted the undergraduate students to see and get excited about the cool research going on inside the building. Our solution combined these activities under one roof while providing a bridge between the university and other Lake Nona institutions.”

With its bold colors, shapes, and forms, the building presents a memorable image from all directions. A multi-material surface comprising composite metal panels, a terra-cotta rain screen system, and elaborate stainless steel sunshades gives the conventionally reinforced, four-story concrete structure an iconic identity. Research areas include two floors of open laboratories made up of large, “ballroom”-plan island bench areas. Labs have views of a wooded preserve to the south. An internal glass wall provides visual connections to offices.

The sustainable-design strategies include daylight harvesting, sun-shading devices, chilled-beam technology, heat pump recovery for reheat, solar thermal and photovoltaic panels, and green roofs. The sunshade is made of GKD Escale 7 by 1 architectural mesh, which simultaneously addresses sun control and visual transparency.
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Whether for advertising or artistic purposes, media walls are transforming facades.

THE LIGHTING ON THE WALL

In the digitally-connected, 24/7 world, it seems everyone—and everything—is in a perpetual state of “on.” Buildings are no exception. But where once facilities managers sent terse memos reminding tenants to turn out the lights at the end of the day, now automated systems—monitors (with a little human help from engineers) are literally flipping the switch on eye-catching, energy-efficient exterior lighting programs.

These media walls are as much an electronic canvas as they are a billboard, albeit a complex one. Building physicists and facade specialists analyze interior lighting and solar heat gain conditions during the daylight hours, then develop a combination software/hardware package that implements dramatic after-dark imagery.

As part of a new project, media walls can be a money making feature, mediums for virtually endless series of advertising and branding campaigns. LED systems are more economical than conventional billboard signage, with lower installation, energy, and maintenance costs. In Beijing, Arup consulted on the world’s largest LED screen, a 2,000-square-meter skin called the GreenPix wall. It is powered by a self-sufficient photovoltaic system that captures twice as much energy as the facade uses.

A media wall can also invigorate an older building, giving it a modern facelift. French A/E firm Batir wrapped the facade of a aging manufacturing facility with illuminated mesh screens, turning it into an ever-changing display of light, color, and detailed graphics. The woven steel reflects sunlight during the day, and provides a pleasing glow from the embedded, weatherproof LEDs at night.
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Photo courtesy of Dri-Design | www.dri-design.com
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Since the scientists at the J. Craig Venter Institute are working on biological genomic research, their new facility reflects related ideals. Investigating issues germane to global climate change and hydrocarbon dependency, it is only fitting that the 45,000-square-foot Southern California structure put its principles into practice.

Laboratories traditionally consume massive amounts of energy, for both equipment operation and for heating and cooling. In pursuit of carbon-neutral status, strict strategies for environmentally beneficial mechanical systems and materials were employed whenever possible. Using a timber curtain wall system from Pacific Architectural Millwork contributed to that goal. The system is U.S.-tested for air, water, structural, and thermal performance; woods are certified by the Forest Stewardship Council or the Sustainable Forestry Initiative.

Ted Hyman, managing partner of ZGF Architects, said, “The architectural design takes cues from a sailboat, in which all of its systems must work together to make it self-sustaining. Incorporating a wood facade not only made sense from a sustainability standpoint—the Spanish cedar comes from renewable sources, is durable, and can weather naturally without chemical treatments—but boatbuilders have been using this type of wood for centuries.”
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The faceted facade of this new academic and research facility represents the innovative, collaborative, and life-changing activities housed inside. It is home to the University of Florida’s colleges of Pharmacy and Medicine. Todd Bertsch, Design Director of HOK in Atlanta, said, “The building’s unique attribute is the blend of undergraduate teaching and learning space with state-of-the-art research. We wanted the undergraduate students to see and get excited about the cool research going on inside the building. Our solution combined these activities under one roof while providing a bridge between the university and other Lake Nona institutions.”

With its bold colors, shapes, and forms, the building presents a memorable image from all directions. A multi-material surface comprising composite metal panels, a terra-cotta rain screen system, and elaborate stainless steel sunshades gives the conventionally reinforced, four-story concrete structure an iconic identity. Research areas include two floors of open laboratories made up of large, “ballroom”-plan island bench areas. Labs have views of a wooded preserve to the south. An internal glass wall provides visual connections to offices.

The sustainable-design strategies include daylight harvesting, sun-shading devices, chilled-beam technology, heat pump recovery for reheat, solar thermal and photovoltaic panels, and green roofs. The sunshade is made of GKD Escale 7 by 1 architectural mesh, which simultaneously addresses sun control and visual transparency.
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Whether for advertising or artistic purposes, media walls are transforming facades.

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In the digitally-connected, 24/7 world, it seems everyone—and everything—is in a perpetual state of “on.” Buildings are no exception. But where once facilities managers sent terse memos reminding tenants to turn out the lights at the end of the day, now automated systems-monitors (with a little human help from engineers) are literally flipping the switch on eye-catching, energy-efficient exterior lighting programs.

These media walls are as much an electronic canvas as they are a billboard, albeit a complex one. Building physicists and facade specialists analyze interior lighting and solar heat gain conditions during the daylight hours, then develop a combination software/hardware package that implements dramatic after-dark imagery.

As part of a new project, media walls can be a money making feature, mediums for virtually endless series of advertising and branding campaigns. LED systems are more economical than conventional billboard signage, with lower installation, energy, and maintenance costs. In Beijing, Arup consulted on the world’s largest LED screen, a 2,000-square-meter skin called the GreenPix wall. It is powered by a self-sufficient photovoltaic system that captures twice as much energy as the facade uses.

A media wall can also invigorate an older building, giving it a modern facelift. French A/E firm Batir wrapped the facade of an aging manufacturing facility with illuminated mesh screens, turning it into an ever-changing display of light, color, and detailed graphics. The woven steel reflects sunlight during the day, and provides a pleasing glow from the embedded, weatherproof LEDs at night.
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LECTURE
Gina Osterloh
7:00 p.m.
Cal Arts
24700 McBean Pkwy.
Valencia, CA
calarts.edu

PLAY
False Solution
8:00 p.m.
Santa Monica Playhouse
1211 Fourth St.
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santamonicaplayhouse.com

FRIDAY 25
EVENT
AIA|LA Leaders Breakfast Series: Felipe Fuentes
8:00 a.m.
TBD
aialosangeles.org

SYMPOSIUM
LABC’s 2014 Sustainability Summit
7:30 a.m.
Getty Center
1200 Getty Center Dr.
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getty.edu

THURSDAY 1
CONFERENCE
Southern California Association of Governments’ 2014 Regional Conference & General Assembly
Esmeralda Resort & Spa
44-400 Indian Wells Ln.
Indian Wells, CA
scag.ca.gov

LECTURE
Collecting and Displaying Byzantine Art in the Medieval, Renaissance, and Modern Periods
7:30 p.m.
The Getty Villa
17985 Pacific Coast Hwy.
Malibu, CA
getty.edu

TUESDAY 29
LECTURE
Artists and Faiths
7:00 p.m.
The Getty Center
Harold M. Williams Auditorium
1200 Getty Center Dr.
Los Angeles
getty.edu

WEDNESDAY 30
LECTURE
EPC Brownbag Session: Construction Costs and Estimates (1 LU/1 IDP hour)
12:00 p.m.
AIA San Francisco
130 Sutter St., San Francisco
aiasf.org

SUNDAY 27
TOUR
How Do Architects Live: Experimental House by Sarah Graham
11:00 a.m.
Hollywood Hills
Los Angeles
aialosangeles.org

MAY
THURSDAY 15
CONFERENCE
Southern California Architect & Engineer Conference
Los Angeles Athletic Club
431 West Seventh St.
Los Angeles
aialosangeles.org

LECTURE
Alexander Gorlin: Kabbalah in Art and Architecture
6:30 p.m.
The Contemporary Jewish Museum
736 Mission St., San Francisco
thecjm.org

SUNDAY 18
EVENT
Breakfast with the Architect: Dean Larkin
11:00 a.m.
7000 Macapa Dr.
Hollywood, CA
aialosangeles.org

MAY 1
CONFERENCE
Southern California Architect & Engineer Conference
Los Angeles Athletic Club
431 West Seventh St.
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LECTURE
Collecting and Displaying Byzantine Art in the Medieval, Renaissance, and Modern Periods
6:30 p.m.
The Contemporary Jewish Museum
736 Mission St., San Francisco
thecjm.org

SUNDAY 11
EXHIBITION CLOSING
Venice: The Golden Age of Art and Music
Portland Art Museum
1219 Southwest Park Ave.
Portland, OR
portlandartmuseum.org

TUESDAY 29
SYMPOSIUM
Strategies to Increase Inclusivity in Procurement and The Los Angeles Business Assistance Virtual Network
9:00 a.m.
Edward R. Roybal Federal Building
200 South Spring St.
Los Angeles
aialosangeles.org

SATURDAY 3
CONFERENCE
Environments for Aging
Disneyland Hotel
1150 Magic Way, Anaheim, CA
aialosangeles.org

EXHIBITION OPENING
Lines on the Horizon: Native American Art from the Weisel Family Collection
10:00 a.m.
De Young Fine Arts Museum
50 Hagiwara Tea Garden Dr.
San Francisco, CA
deyoung.famsf.org

SUNDAY 11
EXHIBITION CLOSING
Venice: The Golden Age of Art and Music
Portland Art Museum
1219 Southwest Park Ave.
Portland, OR
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Bowlarama: California Bowling Architecture 1954–1964
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Through May 11

Bowlarama: California Bowling Architecture 1954–1964 uses rarely seen photographs, drawings, and original artifacts to explore the space age design of bowling alleys during the mid 20th century. This new look of recreation in the mid-1950s reinvented the sport of bowling. The exhibition takes visitors back in time to a place where one in four Americans bowled and 50-lane alleys were open 24 hours a day. Curated by Chris Nichols, a longtime preservationist who has worked to save historic mid-century buildings for 25 years, the show is sponsored by Bowlmor AMF, PINZ Bowling Center, International Bowling Industry magazine, and the Bowling Centers of Southern California.
Memories of a More Adventurous LA

Cal Poly professor Stephen Phillips interviewed nine of the ten Los Angeles architects featured in the new book L.A. [Ten], Frank Gehry, the most notable of this loosely linked pack that came to prominence in the 1970s and 1980s, is absent. The majority of these mavericks were featured in A Confederacy of Heretics, the exhibition that SCI-Arc presented last year. As with the New York Five, and other ad hoc groupings, each went in a different direction. As Phillips observes in his introduction, “The group as a whole seemed less important to them than their own individuality... LA was a place of free expression.” The label originated with a series of lectures and exhibits, inspired by the European Team X, which Thom Mayne organized in his Venice home-studio in 1979. These interviews, a group endeavor by the Cal Poly LA Metro Project and the Getty Research Institute, constitute an oral history of a turbulent and creative period. Even Mayne, whose career has burgeoned in the past three decades, looks back on that time with wistful nostalgia. He recalls the genesis of SCI-Arc as a throwaway remark by Ray Kappe, who gathered the dissident faculty of Cal Poly Pomona and said “Let’s start a school.” Forty senior students signed up for a peniless institution operating out of an empty warehouse; five faculty worked long hours without pay for the first two years. Against all the odds, SCI-Arc flourished, while keeping its edge. That provided a hub for the ten architects who wanted to break away from the stale conventions of modernism. It helped that there was a confident mood in LA leading up to the 1984 Olympics, and the Los Angeles Times gave architecture critic John Dreyfuss a prominence unthinkable today. UCLA’s School of Architecture under Tim Vreeland was another incubator. Excitement was in the air, and it is fascinating to hear how these ten architects saw their contribution, and then how the first two pages. Their ranks include many architects who wanted to break...
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The Broad Public Plaza, DS+R, Right: Kevin Rice.

Diller Scofidio + Renfro recently revealed plans for a plaza on Grand Avenue in Downtown Los Angeles, adjacent to Eli Broad’s new museum, The Broad. The public space is located on a small sliver of land south of the building, but in many ways it is a revolutionary step for this long-struggling thoroughfare. AW+R Editor Sam Lubell sat down with DS+R Senior Associate Kevin Rice to get a more detailed description of the deceptively complex project, to learn about the process for making it a reality, and to discuss the challenges of enhancing this vital part of the city.

Sam Lubell: What was the process for developing this scheme?

Kevin Rice: We have this funny condition of a plaza that’s built above the street. We wanted to make this a place that was different from the other corporate plazas in the neighborhood, which have a tendency to be hardscape and trees and planter boxes and very commercial. We wanted to make a space that was more of a landscaped public space that was open enough for events to take place.

The hope is that MOCA and the Colburn School will be involved so it will be an active public space. The idea was to create as much variety as we could. Locating the restaurant at the back was to be a draw in from Grand Avenue. And we’re planning a lawn space that either people picnic on or sunbathe on or have events on. Then there’s the darker, more protected, shaded areas with trees that are like outdoor rooms for conversations, meeting, for people to hang out in smaller groups. The second, smaller set of trees is for people from the restaurant spilling out into the plaza. The first trees act as a buffer for the traffic on Grand Avenue.

The front trees, lawn, and back trees are all consistent and work together. They have very different characters. The idea is to bring different kinds of people at different times of day or night, and to try to keep it in use as often as possible.

Apparently you decided to build a very different platform to allow for trees and heavy growth?

The structure is upside down. The concrete deck is at the bottom and the beams stick up. And then that gets filled with soil. Then the paving gets built on top of that. It’s a big sandwich. It’s a big box full of dirt. It’s treated as one giant planter. We vary the types and amounts of soil depending on what’s being planted. Normally you build a structural deck and build planters into it or on top of that. Which is how you end up with a lot of hardscape and what landscaping there is in structures on raised planters. We’re trying to make it this seemingly natural space on what’s not natural at all.

From the beginning we wanted to green it as much as we could. It’s an aesthetic decision, but it’s also a use decision. The way people interact under a set of trees is very different from how you interact when the trees are in planters. That’s important to the things we’re doing: the things we did at Lincoln Center and on the High Line. Having as natural a condition in these unnatural structures is actually important. Both in terms of aesthetics and in terms of how people use the space over time.

Did your experience on the High Line and at Lincoln Center help inform this project? Yeah I think so. No one’s going to think they’re in the forest. It’s not about making this a faux natural space. It’s about having spaces where people’s interaction with the landscape is more what they would be in a natural environment. It’s more of a natural environment than what you’d get with planters. It’s what we did at Lincoln Center and at the High Line. This is not a new train of thought for us. Fundamentally it’s all about use. The last thing we wanted was another dead corporate plaza that gets filled at lunchtime and has tumbleweeds flying around the rest of the time.

We wanted something that people would want to come back to throughout the day. It’s not just about the restaurant. Ideally it’s a confluence of cultural programming, food, and recreation, and the landscape supports and encourages all those things.

Some have said it’s impossible to plant real trees and create a real landscape on Grand Avenue.

It was the 60s. It’s the same kind of thought process that we were dealing with at Lincoln Center; this whole idea of hyper-efficient transportation systems that turn our cities into very efficient at all times service vehicles from public spaces around the efficiencies of the parking garage. Still we’ve benefited from Lower Grand because the loading dock and services are in the basement down below. It doesn’t make for good cities but if it’s there you might as well use them.

Why has the Broad Museum been held up? There were some issues around fabrication and delivery. Some of the things took longer to make than they thought, but there aren’t really problems with it. The final project is going to be great. We’re happy with what’s happened so far. There haven’t been any compromises, we’re just having to push. They’re not catastrophic problems. They’re normal construction problems. The building will be completed sometime next year.

Will this project transform Grand Avenue? It’s tough, because we’re building on a bridge and it’s hard to make it feel like you’re not working on a bridge. But I think once the Foun on crosswalk and planters are done that’s going to green it up a lot. Also, once the phase one work that Gehry is working on across from Disney Hall is done it’s going to feel less alien, because you’ll lose some of the hardness.

At the end of the day it’s still a bridge; and you’re never going to have 50-foot-tall Majestic Oaks lining the street. You do have trees now. When you walk along MOCA it feels like a street. Having the plaza and Grand Park will add a lot. Grand Park has already helped that a lot. So all these little things add up. No one project is going to fix it. The kind of aggregation of all these projects together will start to make it feel like the cultural center that it is. It’s shaping up to be the cultural center of Los Angeles.

Los Angeles in general is changing a lot. Three or four blocks away there’s a very vibrant pedestrian culture. But even that didn’t exist ten years ago. If you start to create places that people want to come to I think it will start to happen. I do think it’s possible to make it work. You go to Grand Avenue on a Saturday afternoon and there are a lot of people walking on the street. It’s just that there’s nowhere for them to go now.

Has working with Eli Broad been as hard as people say?

I think the challenge hasn’t been Eli so much. It’s just different. Normally on projects like this you’re dealing with boards of directors and multiple personalities. With this it’s a very singular vision, and Joanne [Heyler, the Director of the Broad] and Eli’s brain trust. It’s a different process than we’re used to. But I wouldn’t say it’s challenging. We all knew his reputation. He’s actually been very fair all the way through. When it comes down to making a decision, the decision always gets made for good design. Which is not the reputation that he has. We’ve been pleasantly surprised by that.

And what about complaints that The Broad’s very-well the concrete lattice facade—is no longer structural, but ornamental? It’s a subtle distinction. When we originally designed it the ornamentation was steel and GFRC. Then in working through it and talking to the contractors and engineers we started exploring structural precast concrete. The structure and aesthetics rolled into one. But the formwork required for precast concrete is much more complicated than the formwork for lightweight GFRC panels. Also, the structural coefficient that goes into the building code—and it was supporting a very small amount of the roof—put the building into a different seismic calculation with the building code. By going back to the steel and GFRC system and taking that load off the roof it changed the way the calculations were done and it changed the requirements for the facade. It made it easier to build. It’s still very structural. The structure is still self-supported. It’s not tied back. I think early on this idea that it supports the roof—which was a minor part, but made the story—it’s been a very minor change. But that slight change made it much easier to build. Because it doesn’t support the roof we can treat as a curtain wall instead of as a building structure.

How have you addressed the connection to the Plaza from Hope Street?

On one side of the restaurant there will be stairs that go down to Hope Street. Then the Regional Connector is going to reconfigure that intersection. So there will be ample crosswalks across Hope and up those stairs up to Grand Avenue. There’s an elevator for ADA access. We tried to make those stairs as gracious as we could. Because of the street right of way we only had so much sidewalk to work with. There’s plenty of room around the building. It’s a ten-foot-wide opening and a nine-foot-wide stair on either side of the building.

What have been the biggest challenges? Any time you’re doing very public projects they come under a lot of scrutiny, but they’re also projects that are trying to push the envelope and different and unique. It’s always hard and challenging and you run into roadblocks. We stay fairly nimble. We try not to be overly dogmatic, demanding that things have to be exactly this way.
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