UC Santa Cruz has selected Tod Williams Billie Tsien Architects (TWBT) to design its new Institute of the Arts and Sciences, which will combine academic and museum functions and encourage research that bridges the arts and sciences with other disciplines. “As soon as they walked into the room they pulled two tables together and we were talking,” said institute founding director John Weber. “It was clear they wanted collaboration. They wanted to talk to us.” In addition to the firm’s collaborative approach, Weber said UC Santa Cruz was impressed with TWBT’s reverential attitude toward the site.

The ambitious alternative, if funded, will green 11 miles along the LA river.
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Broad Problems

In a recent interview, Diller Scofidio + Renfro Senior Associate Kevin Rice told A|N that the Broad Museum’s “veil,” a facade made of hundreds of molded GFRC panels, had been delayed by over a year. “Some of the things took longer to make than they thought, but there aren’t really problems with it,” he said. But it looks like the issues are more severe than initially thought.

The Broad Collection and contractor Matt Construction are suing Seele, the engineer of the facade, seeking $19.8 million in damages relating to the delay. Other damages, according to the complaint, include breach of contract, fraud in the inducement, and fraud and deceit. Seele has in the past worked on the London Olympic Stadium, on OMA’s Seattle Central Library, and on Herzog & DeMeuron’s “Bird’s Nest” for the Beijing Olympics.

The lawsuit, filed in Los Angeles Superior Court, alleges that Seele violated the important ‘aesthetic aspect’ of the architect’s design,” and its mockups were “unsightly and wholly unacceptable for use on the project.” As a result, the firm was not able to meet its October 2013 deadline to design, fabricate, and install the facade, delaying the project’s timeline.

The Broad’s lawsuit also names Zurich American Insurance Company and Fidelity Deposit and Company—backers of a bond guaranteeing Seele’s work—as defendants.

“Seele did not possess the necessary skill, experience, resources, commitment, or ability to perform the work at The Broad museum,” states the complaint. Broad Foundation spokesperson Karen Denne told A|N, “we’re not commenting—the lawsuit speaks for itself.”

As of now the $130 million museum, located just south of Frank Gehry’s Disney Concert Hall in Downtown Los Angeles, is still set to open in 2015, but the exact date remains up in the air. When completed, the museum will be home to the Broad Collection’s stable of over 2,000 contemporary artworks, as well as offices for the Broad Foundation.

SL

PHILANTHROPIST SUES SEELE OVER PROBLEMATIC FACADE

For a profession that prides itself on its open mindedness and collaboration, we’re obsessed with dividing ourselves into factions. One particularly egregious example: corporate versus boutique practices. More than ever it seems you’re either perceived as creative or that you’re working as a corporate drone.

By some accounts this dichotomy has some truth to it, as larger firms, burdened with high profit expectations and bottom-line-oriented clients, take on more bread and butter work and burden their younger employees with monotonous details. And as young firms continue to get shut out of major work, they instead bury themselves with residences, competitions, and art installations.

But despite the practical realities, fostering such divisions is a counter-productive way of thinking, and of practicing. It’s the kind of mentality that will keep the profession marginalized from the mainstream.

If the profession is to thrive, and if our urban landscape is to improve, there is some movement in the right direction, as larger firms edge toward creativity and innovation and small ones learn to adapt the models of the big boys.

Larger companies are following in the footsteps of a precious few firms like SOM and Foster + Partners that have long embraced innovation (even though still they sometimes produce B-quality work) at a large scale, corporate level.

Last month we interviewed Peter Zellner, an adventurous architect known for small residences and art galleries, who recently took a job as studio design lead for the LA office of AECOM, the largest A/E firm in the world, and a place not known as avant-garde. The move, coupled with similar hires elsewhere, shows the company’s desire to step out of its comfort zone and focus harder on design and innovation.

Earlier this month we learned that LA firm P-A-T-T-E-R-N-S has joined forces with Gensler (a corporate firm taking major steps to create design excellence in its rapidly growing office) to design SoLA Village, a $1 billion residential, hotel, and retail complex just south of the 405 Freeway in downtown Los Angeles.

Yazdani Studio of Cannon Design has for the past decade or so harnessed the power of Cannon but stuck with only ambitious work. It makes for some tension within the firm, but it has also created some stunning large-scale projects.

In New York, Greg Pasquarelli of SHoP has talked about how merging design excellence and corporate scale is essentially his firm’s business model. And it’s paid off, resulting in major commissions of rare quality. Other firms like Steven Holl Architects, Snøhetta, and Diller Scofidio + Renfro are growing and teaming up with larger firms to make their visions reality. And across Los Angeles small to medium sized firms like John Friedman Alice Kimm, Brooks + Scarpa, and Steven Ehrlich Architects are winning larger commissions by bolstering their staffs and their technologies, embracing delivery methods like design/build, partnering with larger architecture and construction firms, and making important connections in the corporate and government sector.

I plan to continue exploring this sea change in the coming months, observing the merger of design culture, innovation, and corporate environments. There are so many models in other businesses that we can learn from. You may have heard of a little startup known for merging design with practicability called Apple?

If there is a sustainable way to stop moving apart and start coming together, perhaps there will be a time with practicality called Apple?
MOVING TIME

It appears our friends at engineering firm Buro Happold, which just moved their offices to Downtown LA, are experiencing some of their own moves. Chief engineers Greg Otto and Sanjeev Tankha have taken their talents to Walter P. Moore, a Santa Monica firm hoping to expand their design expertise and research capabilities.

In other moving news, after ten years with Design's founding partner Yo Hakamori has left the firm for DesignARC. And over in New York our friend Dunq Ngo has announced he’s leaving Rizzoli. No word why at this point, but according to Ngo the parties are leaving “on the very best of terms.” If only all breakups were as amicable.

THE HOUSE THAT DOGS BUILT

In one of our many visits to offices around the West Coast we recently stumbled upon a true gem. Apparently the dog whisperer, Cesar Milan, is hoping to build an estate for himself in Santa Clarita, north of Los Angeles, that would include the world’s largest dog park, a home for his foundation, the Dog Psychology Center, a dog track for training rescued dogs, and villas for pet owners to stay when they’re treating their dogs. The project is still seeking funding, but well keep you posted if this one gets its, ahem, legs.

GUGGENHEIM MADNESS

Of all the competitions around the world, one has gotten West Coast architects—very excited: The Guggenheim’s new museum in Helsinki. Why? Because not only is it a Guggenheim, but apparently the institution is looking for a smaller, unknown firm to do the design. Cue thousands of smaller, unknown firms please...

And speaking of competitions, it turns out that of the six cities vying for the 2024 Summer Olympics, three of them—Los Angeles, San Francisco, and San Diego—are in California. So perhaps we’ll be seeing some Olympic rings on the west coast again soon? Stay tuned.

If you find most new restaurants too sleek and cold, you need to visit the Oinkster, a new meat-centric Hollywood eatery from LA firm Design, Bitches. Among other things the duo was inspired by LA’s prolific burger joints, but wanted to create a space where diners would linger a little longer. The Oinkster’s original location is in Eagle Rock.

Inside what the designers call a “wonderfully strange” building that had been enlarged in piecemeal fashion over the years they uncovered existing wood rafters, brick walls, steel beams, and large windows. They inserted a colorful, eclectic arrangement of colors, textures, and spatial arrangements. Both the restaurant and its banquette-lined patio have been opened up significantly and better connected to the surrounding area. The firm’s own graphics include red and white checkerboard patterns inspired by classic burger joints; blue and white checks inspired by Vans shoes, and a giant road sign easily seen from Vine Street.

LAND MATTERS continued

from front page

The 30,000-square-foot facility, sited next to a forest of Redwoods and Ancient Oaks and overlooking the Monterey Bay, will provide space for research, installations, exhibits, seminars, and residencies by artists and scholars. “They’re avoiding monumental gestures and monumental scale and showing a real sensitivity to the landscape. That seemed appropriate. You can’t dominate that site. It’s too dramatic,” said Weber.

The $32 to $40 million facility’s design is still very conceptual (official renderings should be ready by August, said Weber), but at this point TWBT has laid out a minimalist grouping of buildings organized around a central courtyard, all enveloped in thick foliage and, in some cases, embedded into the landscape. Pathways and bridges will help connect the facilities, and in some cases it appears visitors will be able to walk on top of the structures.

“The buildings have an ethos making them an experience more than an object in the land,” said TWBT spokesperson Octavia Giovannini-Torelli. Williams and Tsien were traveling at press time, but previously they called the site one of the most beautiful they have ever worked on.

TWBT won last year’s AIA Firm of the Year award, and have been practicing in New York for over 25 years. Their American Folk Art Museum in New York is infamously being replaced by Diller Scofidio + Renfro’s reorganization of MOMA. The firm is currently working on the United States Mexico City Embassy Compound, set for completion in 2019.

TWBT is collaborating on the project with San Francisco firm TEF, with which it developed Berkeley’s C.V. Starr East Asian Library. It beat out two other teams shortlisted for the commission: Allied Works and Patkau Architects with Fong and Chan.

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COURTING GEORGE continued from front page emphasized a cultural hub and outdoor open space, while the third laid out plans for a museum housing $1 billion of digital media and illustrations from George Lucas’s personal collection.

Now San Francisco Mayor Ed Lee has officially endorsed Seawall Lot 330 for Lucas’s museum, hoping he will choose San Francisco over a Chicago lot near Soldier Field currently being offered by Mayor Rahm Emanuel.

“We are home to the world’s most innovative companies and entrepreneurs. Indeed, your own life’s work and accomplishments are proof that the future is often first imagined and invented here,” said Mayor Lee in a letter to Lucas.

The lot sits across from Piers 30-32, a piece of land to the west of the Embarcadero that is currently a parking lot. The land was originally included as part of the new Golden State Warriors Arena project proposal, but facing political pressure, the Warriors have since bought inland property across from mission Bay.

The team had planned to build condos and a hotel on the seawall lot to help finance the new arena. The seawall lot was appraised two years ago at $30 million. The Port of San Francisco would either sell or lease the land to Lucas, who has personally offered to put up $700 million for a new museum that could measure between 200,000 and 300,000 square feet. Mayor Lee has also offered Lucas Piers 30-32, but that site needs $100 million in repairs and approval from its overseeing organizations, the Army Corps of Engineers and the Bay Conservation and Development Commission. At Lot 330, Lucas’s museum does not have to go before voters because the proposed design is under the 65-foot height limit.

Meanwhile, the Presidio Trust has also offered Lucas a site near the Letterman Digital Arts Center to the southeast of West Crissy Field in the Presidio.

ROLLING ON THE RIVER continued from front page are detailed in the Los Angeles Ecosystem Restoration Integrated Feasibility Report, released last fall.

Los Angeles Mayor Eric Garcetti provided vocal support for Alternative 20 along with river and neighborhood advocates, circulating a petition and making multiple trips to Washington D.C. to lobby the USACE and congressional leadership. At the press conference following the announcement, Garcetti said that Los Angeles residents deserve the full restoration plan as proposed by Alternative 20. “It’s the right thing for the environment, the economy, and the people who’ve been living along a concrete channel,” said an effusive Garcetti.

Alternative 20 would restore 719 acres along an 11-mile stretch of the river between Griffith Park and Downtown. Three miles of concrete would be removed, and two confluences, the Verdugo Wash and the Arroyo Seco, would be restored. The plan includes several wetlands restorations, including those at the Piggyback Yards site—owned by Union Pacific and described by river advocates as the most critical site on the river—the Los Angeles State Historic Park (which would also include a terraced connection to the main stem), and Taylor Yard.

The recommendation by Assistant Secretary Darcy will inform the forthcoming draft of the Chief’s Report, the next step in the approval process for Alternative 20. According to an emailed statement from the mayor’s office, the USACE is expected to complete the Chief’s Report by the end of the year. The report will then go to Congress for authorization as part of the next Water Resources Development Act, and, again according to the mayor’s office, “Mayor Garcetti is already working with California Senator Boxer and Rep. Shuster on that process.” As for funding, Garcetti “is also urging the [White House Office of Management and Budget] to include the LA River in the budget.”

JAMES BRASuell
GOING BOLD continued from front page

also includes landscape architecture firm Mia Lehrer + Associates, presented the master plan’s latest incarnation at a community workshop. This iteration represents the further—and more ambitious—development of a preferred scheme selected by the board in October of last year.

The master plan was set in motion when Metro purchased Union Station and the surrounding 47 acres of underutilized land in 2011. Since then, the agency has been studying how to improve its transit connections, incorporate high-speed rail, and enhance adjacent properties as development opportunities. The station is currently used by roughly 70,000 passengers but this is expected to double to 140,000 by 2040, especially if high-speed rail becomes a reality.

The latest version of the master plan includes a new passenger concourse that extends from the station’s existing underground passageway and continues under existing train platforms, a new consolidated bus terminal on the same level as the station’s rail platforms, pedestrian and bicycle bridges, and the replacement of a parking lot in front with a civic plaza that connects with an esplanade along Olvera Street.

While these elements were all in the board’s preferred scheme, this latest iteration represents a leap forward from last year, articulating what is now beginning to look like architecture. In new renderings, an expansive, naturally lit concourse running under rail platforms creates an atmosphere similar to Santa Monica Place or The Grove instead of a transit facility.

The multimodal civic plaza, which replaces an existing parking lot, includes extensive gardens, outdoor seating and dining amenities, and open green space. Abstract representations of towers stand in as placeholders for 3.25 million square feet of potential mixed-use development around the station. This includes a hotel, office space, retail, and a residential complex.

Some controversial elements of the plan still persist. To make room for a separate high-speed rail terminal linking to Union Station with bridges, Metro would like to take the existing Patsouras Transit Plaza, behind the station, and relocate it to an adjacent site currently occupied by the Mosaic Apartments. To achieve this, Metro will have to tear down the apartments. Critics of this proposal question the logic of reorienting the passenger concourse in an east/west direction and tearing down the taxpayer-funded transit plaza when it seems to work.

Concurrent with the ongoing master plan development, the city and Metro are studying neighborhood linkages with enhanced pedestrian, bicycle, and transit connections, and more public green space. As part of a push to make the master plan more sustainable, Metro anticipates pursuing LEED ND (neighborhood development) certification for the master plan and LEED EBOM (existing building, operations, and maintenance) for the renovated Union Station.

The completed master plan is due for review by the Metro board in September.

GUY HORTON

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Working at the intersection of art and architecture, Faulders Studio functions at multiple scales, focusing on material research and architectural experimentation. The focus is on projects “working with a really reduced set of materials and tectonics,” said founding principal Thom Faulders. “Selecting a set of operable media that we are going to explore and then limiting yourself to doing as much as possible with that.”

As an example of Faulders’ working philosophy he pointed out a sculpture by Tony Smith titled *Moondog*, which at certain viewpoints appears perfectly ordered and symmetrical, but from others appears to tilt and lean in another direction. While the piece’s 15 octahedra and 10 tetrahedra are perfectly made, their interaction with one another leads to what one might think of as an imperfection. Faulders is interested in methodology steeped in the notion of “unpredictability and how comfortable are we with unpredictability,” “the unpredictability of growth,” and the challenges of “trying things for the first time.” As one can see from the following projects, the studio’s focus is on changing the way people interact with the world and repositioning architecture in a space of transformation and uncertainty.

**CRUSSLINE WORLD: SUBHEDRAL**

Crystalline World was an installation at SOMArts Cultural Center in San Francisco, designed with artist Lynn Marie Kirby. The project focused on creating crystals out of multi-faceted 3-dimensional forms. The firm created simple, crystalline building blocks that were stand-ins for the ubiquitous 8-foot-by-8-foot-by-10-foot shipping container. Their name, “Subhedral,” is basically “a state that’s between an ordered crystal, euhedral, and basically anahedral, which is complete granularity.” The blocks explored the significance of the massive global salt industry while also encapsulating the studio’s interest in exploring the ordinary materials that surround us, and repositioning it into extraordinary new situations.

**FRAMESPACE**

Framespace, an extensive house renovation in San Francisco, is an attempt to translate the studio’s more speculative work into built form. The goal was to provide the client with a home and a high end space for displaying art, with a sprawling 3,000-square-foot one room gallery showcasing specific views of the owner’s incredible artworks. The built-in cabinetry, bathroom tile, and entryway signage all exhibit a translated noise, then lets you know that you have entered “a box that is a set of situations.”

**ENTRiuM lighT ClOuD**

Entrium was the winning public art commission for Portland State University’s renovation of its Science Teaching and Research Center. The overhead canopy addresses the entrance to the building, interacting with the users of the main space and attempting to create new patterns and light conditions—significant in a city where light is often grey and overcast. Fabricated by LIT Workshop in Portland, it was a combination of digital fabrication and a uniquely hand-crafted piece that essentially is “just a fin system,” said Faulders, but “the fins are not only moving in plan but they’re moving in section.” All of the bending for this sectional change had to be done by hand, a perfect example of what Faulders calls a “responsive situation,” rather than merely the creation of a new “object.”

**GEOTUBE TOWER DUBAI**

The Geotube Tower is a speculative proposal for a 43-story building in Dubai that would be, to some extent, grown, with local conditions sculpting and transforming the building over time. Salt would be harnessed from the highly saline ocean water of the nearby Persian Gulf, supplied via a pipeline and mixed onto the tower’s exposed mesh. As the water evaporates and salt deposits aggregate over time, the tower’s appearance would transform from a transparent skin to a highly visible white solid plane.

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I first met Jerrold Lomax in 1992, I would not
say that I knew him. He was a mentor, a
guide. When I started working for him, he
hired me, told me that what I asked for
wasn’t possible, “we’ll call you.” It went
differently. He had a way of making
people feel important. The first meeting
exhibited what now seems like an
immediate kinship. It was one of those job
interviews where you expect to show your
work, get a couple of polite comments and
interviews where you expect to show your
work, get a couple of polite comments and
the typical, “we’ll call you.” It went
differently. He hired me, told me that what I asked for
in wage was too low, offered to pay more,
and asked to tour one of the projects I had
previously worked on. Was this just his way?
Mary would say (and will say), Jerry was just
simply a nice guy.

I knew a different Jerry. I knew a man who
had an amazing Rolodex—which he carried
with a wry wit and just the right amount of
cunning. People who demand perfection aren’t
noble. He was the Obi Wan Kenobi, the
Jedi prince of architects. Jerry taught me
something like that—with numbers including
boring. He was a dreaming realist.

“Carry on the good work,” he told me. When
I first met Jerrold Lomax in 1992, I would not
know at the time what good friends we would
become and what an influence he would have
on my life. Looking back upon it, even our
first meeting exhibited what now seems like
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He was noble. He was the Obi Wan Kenobi,
the Jedi prince of architects. Jerry taught me
to settle down, to take my time, and not be so
angry so that I could become a better architect.

He had discipline, but he was fun. He sweated
all the details but never raised his voice. He
had an amazing memory, often recalling the
exact detail of a connection in a building done
decades ago.

I am proud that he was born in in my home-
town of Los Angeles in 1927. Jerry always
told me his love for drawing dated back to the
earliest years of his childhood. By age 11 his
family moved to Houston, where he developed
an interest in mechanical drawing and early
WWII model airplanes. He would often tell the
story that “the task allowed me to combine
my artistic ability with my love for drawing
mechanical connections and details. I realized I
wanted to design things in three dimensions, and
ultimately this led me to pursue architecture.”
This sounded similar to me.

He entered the Navy at age 17 and was sent
to Japan after the end of World War II. He told
me that he became fascinated by Japanese
building details. After his return, he entered
the School of Architecture at the University of
Houston.

Lomax admired Craig Ellwood’s work, and
after Houston returned to Los Angeles to join his
studio. Ellwood, seeing his abilities, immediately
granted Lomax the freedom to modify an early
scheme for the Pierson House (1955). Lomax’s
design change was the first of a series of
proposals that would become characteristic of
many subsequent Ellwood projects.

He had talent. At the age of 27 he designed
the Hunt House in Malibu and it became a
Record House. Many of us will spend a career
getting there. Some call him Ellwood’s protégé,
but without Lomax, Ellwood would not have
achieved what he had set out to do. Lomax
stuck to his minimalist and modernist principles
even in the darkest moments of architectural
history in the country.

In 1962 Jerry opened his first studio and
when renderings of his first project, the Miller
Desk Headquarters, were published in Arts &
Architecture Magazine, future clients took note
and the practice grew.

By the late 1970s, Lomax’s clarity of form
and poetic design sensitivities had clearly
made an impact on the architectural landscape of
the region. In 1976, the Pacific Design
Center selected Lomax as a participant in its
original LA12 exhibition, an event that
recognized twelve Los Angeles architects
for their significant architectural contributions.
It included luminaries like Frank Gehry, Cesar
Pelli, Ray Kappe, and John Lautner.

The practice flourished in Los Angeles
until 1995. Planning to move to the Monterey
Peninsula with his wife Sandy Miles and
continue the practice, Lomax sold the business
to then-partner John Rock. I was lucky enough
that he asked me to continue working with
him after the Lomax-Rock days. We completed
several projects working as a team.

Lomax represented a long-awaited role
model for the next generation of architects in
Monterey, and was honored at the 2007 AIACC
Monterey Design Conference as its “tribal
er elder” keynote speaker.

His impact on the Los Angeles architectural
scene is profound, yet quiet, full of love, and
light. Of course, he made it look easy, but Jerry
worked hard and long. He never stopped, even
working on several projects just two weeks
before he got ill and passed at 87 years old,
working on several projects just two weeks
before he got ill and passed at 87 years old,
just feet from his desk. He had a good run! A
great run! A

If he didn’t leave LA, I think my life would
have gone in a different direction. Perhaps it
would have ended up ok. I will surely miss him.

ZOLTAN PALI

JERROLD LOMAX, 1927–2014

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ZOLTAN PALI
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Anna Bergren Miller looks into how architect-led design-build can deliver more for less

INSIDE ARCHITECTURE’S ONE-STOP SHOP
“The typical process of architecture is broken.” So begins a slideshow on the website of GLUCK+, the New York firm known for its practice—and advocacy—of architect-led design build. Design-build differs from conventional project delivery in that a single firm is responsible for both design and construction. Proponents of the method argue that by repairing the breach between architecture and building design-build benefits both clients and architects, and produces better designs.

“I did this for years without really talking about it,” said GLUCK+ principal Peter Gluck. “For some reason in the academy, as soon as you talk about building something, it’s dirty in a way. That’s a schism that exists in the profession that’s detrimental to the making of architecture. We’re fighting against that, we’re really trying to change the profession.”

While some are more tempered than Gluck in their defense of the method, design-build practitioners are unanimous on one point: working as both architect and contractor changes the way a firm does design. Design-build negates the idea of design for design’s sake, and instead prioritizes the finished product. “Everything we design and draw is thought about in terms of constructability and cost,” wrote Kevin Eckert and Andrew van Leeuwen, partners at Seattle’s BUILD, on their firm’s blog. “We don’t do theoretical work, design for competitions, or go after awards.” Design-build offers potential benefits to clients, architects, and the buildings themselves. By establishing a single point of responsibility, the practice eliminates a major source of client frustration: conflicts between the architect and contractor. “It’s amazing how much time gets wasted, and money, trying to figure out how to blame someone else,” said GLUCK+ principal Stacie Wong. “We can only point the fingers at ourselves, and that takes about one second.” Clients save money under design-build, though how much is up for debate. BUILD suggests that the process reduces project costs by about 10 percent. The most widely cited figures, touted by the Design-Build Institute of America and other proponents of the method, come from a 16-year-old study by the Construction Industry Institute (CII) and Penn State, which found that design-build lowered unit costs 6.1 percent over design-bid-build. For Katherine Hogan, co-owner of tonic design | tonic construction in Raleigh, North Carolina, the financial advantage of design-build is harder to pin down, yet nonetheless real. “There are efficiencies in the process,” she said. “It’s not percentage-wise that there’s a savings, but there’s a cost savings in time, management, and responsibility.”

Design-build also saves time. The CII/Penn State report found that design-build projects had a 12 percent faster construction speed and 33.5 percent faster delivery speed compared to design-bid-build. Tonic co-owner Vincent Petrarca argued that the benefit stems from streamlined communication. On a conventional project, a fear of recrimination can slow even email correspondence to a crawl. “If time is money and communication is the problem, then there is this savings for the client,” he said. “Now we can do a house in six to eight months to build, [plus] a couple months to design.”

The savings inherent to design-build make it possible to offer design services to clients who would not otherwise be able to afford them. Much of GLUCK+’s recent work has been for non-profits, like the East Harlem School. “Not-for-profits, one thing they don’t have is money,” said Gluck. “They can’t afford cost overruns. So we’re able to pin the tail on the donkey, we guarantee our prices. The normal process simply cannot do that.” Design-build can also serve a wider range of private clients. Under design-bid-build, a property owner must pay for architectural drawings up front, before applying for a construction loan. “That’s why a lot of people don’t have architects,” said Petrarca. “It’s an economic model that limits creativity.” Taking their cue from speculative builders, tonic rolls their design fee into the mortgage. “This model makes modern architecture available to more people,” explained Hogan. Architects as well as clients benefit from the method. On a design-build project, the architect controls the design throughout the process. “Working this way just gives us so much freedom, freedom from the tyranny of the contractor,” said Gluck. “We don’t have people telling us we can’t do things, or that that detail is too complicated or we won’t work.” Architects in a design-build practice participate in construction profits and collect any savings generated through efficiencies. “You get to define what reward means to you: put it back into architecture, put it in your pocket, or do less work,” observed Petrarca. In addition, having both design and construction projects on the table can keep a design-build firm going during a downturn. A single project provides tonic with steady work for about eighteen months, said Petrarca, while a conventional architecture practice would have to take on three or four jobs to cover the same period.

Design-build can improve the quality of design, as architects and subcontractors work together to solve problems. While designing the Rank Residence, for example, tonic experimented with a mockup of the house’s vertical siding built by their roofing subcontractor. “We were enrolling them in the process to make sure we had the correct details,” said Hogan. “That way we didn’t have to draw it, then have them reinterpret it later on: we were figuring it out as a team.”

The nuts and bolts of design-build are more complicated than conventional architecture practice. The designers must maintain two licenses as well as two types of insurance, which sometime forces an artificial separation between the design and construction elements of the firm. Tonic began as two companies, explained Petrarca “because our state AIA laws were against the architect being in two different [roles]. It’s a pro and con depending on the situation. I think if we had to do it again, it would’ve been more like GLUCK+,” which operates as a single commercial entity. But even at GLUCK+ the streamlining only goes so far. Most projects there operate on separate design and build contracts. “It really is superficial simply because there is no existing standard contract that...
represents what we do,” said Gluck. “We often just use the standard contracts because it’s less confusing to clients and their lawyers.” Separate contracts require extra attention to billing. “We often talk about it as you’re wearing two hats, throughout the day you’re switching,” said Wong. “Everybody is very conscious of how they spend their time.”

Interaction with subcontractors encourages innovations in documentation. “We can draw anything we want, but we have to have our [subcontractors] be able to understand an interface with the technology,” said Petrarca. “They typically haven’t gone to architecture school, so we’ve always kind of catered to them in terms of what we need to produce.” GLUCK+ has developed a system of sequential drawings targeting each trade. Besides making life easier during construction, said Wong, the drawings save money by removing some of the guesswork from the bidding process.

Design-build’s detractors say the method puts architects at greater risk of litigation. Gluck disagrees. “The fear is that there’s much more liability,” he said. “Our position is there’s much less liability because you control the quality of the work. Why would you design as an architect and have all the personal liability and then give it to somebody else to execute?”

Design-build does produce more paperwork—and more stress. “It’s another business, it’s another operation,” said Gluck. “It’s a lot easier just to make a sketch on a napkin and call that design.” Firms transitioning from conventional to design-build practice can find it hard to navigate the regulatory structures involved. BUILD was audited several times during its first five years. “It was a trying time and we have more gray hair (and unfortunately less hair in general) as a result, but we can now operate with confidence that we are checking all the appropriate legal boxes,” wrote Eckert and Van Leeuwen.

Practitioners of design-build say they see two opposite responses to their work from fellow architects: dismissal and interest. “I talk to a lot of people and they say they really don’t like it,” said Hogan. “They see design-build takes the architecture out of it. But when you look at it, [design-build] firms are doing really critical work.” Other designers are genuinely interested in understanding the design-build model. Curious architects interrupted Hogan and Petrarca during a recent lecture on their work. “Every one of them wanted to know how we figured out our fee, how does it relate to insurance,” said Petrarca. “We never got to the rest of our slides because we were all talking about money.”

Design-build is not for everyone, said Hogan. “There are really great firms that do just architecture. This is the path we’ve chosen in our context, in our history. It appeals to some firms and not to others.” That said, many who have practiced this way are thoroughly convinced. GLUCK+ offers conventional architecture services to some clients, said Wong, but “situations like that reinforce in our mind how much more program, building, architecture a client gets when we do design-build. For us the proof is in the pudding: we really know because we experience it both ways. It’s hard to fully convey how much better it is.”

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Since the first LEED plaques were rolled out in 2000, more than 56,000 commercial projects worldwide have received the coveted environmental certification, which stands for Leadership in Energy and Environmental Design. Generally acknowledged as the world’s foremost seal of approval for sustainable design, the ranking system has grown to encompass all kinds of projects, from interiors to neighborhood development, retrofits to new construction, skyscrapers to student centers. In 14 years, LEED has gone from fringe to mainstream. Derek Hoeferlin, an assistant professor at Washington University’s Sam Fox School of Design & Visual Arts, recalled a rude reminder of how proficiency in the system has become so common as to be expected. He remembered celebrating at a cocktail party after getting his architectural license. “I was talking to someone about getting licensed and they asked me, ‘Well, how can you be an architect and not be LEED certified?’” said Hoeferlin. “I’ve always kind of had an issue with all these extra certifications.” Hundreds of cities and dozens of states now require LEED certification for most public buildings. The U.S. Green Building Council, which runs LEED, has certified some 3 billion square feet of real estate around the world. But LEED has come under fire in recent years. Critics say it is too expensive, and that it forces designers to check off boxes instead of pursuing overall strategies that may actually result in better building performance. A 2008 study by the New Buildings Institute, commissioned by the U.S. Green Building Council, looked at 121 new construction projects and found that more than half of them did not qualify for the Environmental Protection Agency’s Energy Star labels.

It is a problem acknowledged by the U.S. Green Building Council. “I don’t think a tool can be everything to all people,” said Scot Horst, USGBC’s vice president overseeing LEED. “I see LEED as an extremely functional and well-designed tool for incentivizing the market to do better work. I don’t see it as a vision. The reason it’s so functional is partially because there’s so many people that know about it, taking real action. And it’s not easy.
projects chasing LEED points. Ecological principles too often shirked by changes, big data, and a return to basic room for growth in aggressive energy code among some practitioners who see more underscores a growing sense of LEED fatigue more stringent Living Building Challenge, as the industry-run Green Globes and the but the rise of alternative metrics, such USGBC is taking to update the system. A place for LEED, especially in light of steps Design professionals say there is still in real time. Plaques" that measure building performance. They are also installing new "dynamic rating system (LEED for Existing Buildings: Star-like system for existing buildings, where owners and operators have to be recertified every five years. To date, 1.15 billion square feet of built space is certified under this new rating system (LEED for Existing Buildings: Operations & Maintenance, or EBOM)—more than any of the other LEED rating systems. They are also installing new "dynamic plaques" that measure building performance in real time.

Design professionals say there is still a place for LEED, especially in light of steps USGBC is taking to update the system. But the rise of alternative metrics, such as the industry-run Green Globes and the more stringent Living Building Challenge, underscores a growing sense of LEED fatigue among some practitioners who see more room for growth in aggressive energy code changes, big data, and a return to basic ecological principles too often shirked by projects chasing LEED points.

Recently USGBC introduced an Energy Star-like system for existing buildings, where Personally I think that's good enough."

Currently USGBC is taking to update the system. But the rise of alternative metrics, such as the industry-run Green Globes and the more stringent Living Building Challenge, underscores a growing sense of LEED fatigue among some practitioners who see more room for growth in aggressive energy code changes, big data, and a return to basic ecological principles too often shirked by projects chasing LEED points.

Codebreakers

In Guangzhou, China, designers at Skidmore, Owings & Merrill are turning 35 square kilometers of former industrial land into a "new sustainable city" for 740,000 residents. Their Baietan master plan is one of many large projects testing LEED's limits. "There isn't density everywhere in that project, so how do you prove you need the walk score everywhere? Certain things happen when you scale up. You start getting into the nuances of these systems," said SOM sustainability specialist Arathi Gowda. "It's a strange, new kind of design. I do think it's to LEED's credit, they're seeing that trend and adapting."

Master planning is making a comeback, with projects from coast to coast reconciling ambitious development with ecological economies of scale. In Asia, mega-developments defy categorization. Baietan's ecosystem-scale thinking does not mesh easily with LEED's checklist. Closer to home, SOM is nearly 10 years into planning the 600-acre Lakeside development on the site of a former U.S. Steel plant in Chicago. With developer McCaffery Interests, the firm is looking at recycling wastewater through the porous slag infill, and even generating and distributing its own energy through a localized power grid. Lakeside would be a proving ground for sustainable design infrastructure that its architects hope will be standard fare for future generations.

Today, though, it would require its own building code. Net-metering for energy use, recycling wastewater, and even selling energy back to the grid would necessitate a kind of public/private utility that has little precedent in the U.S. "It's not all figured out, but it is very hopeful that we're saying, 'Lakeside is going to have its own building code,'" said Gowda. "All of the big cities are very interested in having this kind of development. If you talk to them in the right way, intelligently, the doors are opening much more rapidly than they were ten years ago."

That's partially because of LEED, she added. After all, Lakeside was named a pilot project for LEED's Neighborhood Development Certification. But it is largely due to changes in energy codes at the municipal, national, and international levels. Since 1975, the ASHRAE (American Society of Heating, Refrigeration, and Air-Conditioning Engineers) standard has ratcheted up energy use standards nearly 60 percent, with half of that code tightening in just the last six years. LEED's latest version sets the baseline at 10 percent more efficient than ASHRAE's 2010 standards. "Because this is becoming codified, in many jurisdictions around the world you can't pull a permit without at minimum meeting these standards, and we are seeing more areas around the world ramp up the aggressiveness of their energy codes," said Gowda. That's driving SOM to explore other aspects of sustainable design— their environmental design practice is focused on Smart Cities and Embodied Energy, among other things—rather than LEED's traditional strong suit of energy and water conservation.

Building Performance Anxiety

Two months before architects at Westlake Reed Leskosky had their final interview on a major government project, their client, the General Services Administration, publicly announced its intention to become the nation's first net-zero agency. That put pressure on the firm to step beyond basic LEED guidelines. "People say they're never going to get there," said engineer Roger Chang, principal and director of sustainability at Westlake Reed Leskosky. "And in some ways, they're never going to get there, for some buildings. But if you set the bar any lower, it gives you an excuse not to try hard."

At the Wayne Aspinall Federal Building and U.S. Courthouse, which is also LEED-Platinum, Chang and his colleagues cut energy consumption with extra insulation, installed a 132-kilowatt solar panel system, and added 32 geothermal wells 475 feet deep. The government remains one of USGBC's best clients. The General Service
Administration has required basic LEED certification since 2003 and LEED-Gold since 2010. Last year it put its first net-zero facility on the National Register. Aspinall was also one of AIA’s top 10 green buildings last year. Once they are built, buildings do not use energy—tenants do. Westlake Reed Leskosky needed Aspinall’s employees, mostly federal agencies, to cooperate. Chang said their firm helped the GSA set goals for energy use within each of the building’s offices. Many of them, including the Army Corps of Engineers and the Internal Revenue Service, were gung-ho about energy conservation. Others were not. In a building as efficient as Aspinall, a handful of people could use as much electricity as the rest of the tenants combined. That experience illustrates an important lesson for energy-efficient building: office culture matters.

Making sure a green building performs like its designers envisioned is often easier said than done. Building managers are not just the guys who get yelled at when the tenants are too hot or too cold—they are often the people with the most intimate knowledge of how a building actually works in the real world. “People spend too much money on HVAC equipment and other hardware,” said Chang. “But it’s the software that tracks energy use within each of the building’s offices.”

A few years ago, web-based sustainability analysis tool Sefaira got the attention of Dolan and other designers for its pared-down user interface and detailed real-time feedback. The company recently revamped its plugin for Revit. It’s not just detail that matters, Dolan said, but ease of use. In a design process constrained by time, money, and manpower, sustainability can fall by the wayside unless clients are actively involved. “It makes the whole argument easier if you can say, ‘yes you’re going to save energy and it’s going to save you this much money,’” said Dolan, who also coordinates Chicago’s Living Building Challenge efforts. “That conversation happens early at Clayco, he added, where designers work side by side with construction management and development teams.

Promising energy savings is one thing, but critics say LEED and other sustainable design regimes focus on energy and water conservation at the expense of metrics that might be fuzzier, but no less important. How do you quantify a tenant’s emotional response, or the psychological benefits of access to daylight and green space? “Those things have always been more rules of thumb, and they’re typically first on the chopping block because there’s not a good way to quantify that return on investment,” said Dolan.

The non-profit Earth Economics and environmental consultants Terrapin Bright Green have each tried to do just that. Earth Economics summarized their approach in a 2011 report, assessing the value of “eco-system services,” like carbon sequestration and water retention, as well as costs avoided and benefits to productivity that result from design more attuned to natural systems. In Terrapin Bright Green’s 2012 study, “The Economics of Biophilia,” the authors concluded that the $2.5 trillion healthcare industry could save $93 million each year simply by increasing views from hospital beds to nature, since patients would require less time in the hospital to recover from major surgeries.

Such alternative accounting is fundamentally different from the current thinking on sustainable design, according to biomimicry guru Janine Benyus. “What would it take for this city to function as elegantly as this forest?” Benyus asked during a conference hosted earlier this year by Esri, the geographic information systems company. It is not making buildings look like nature, she said. “It’s asking how does nature function and then trying to emulate that function and performance.”

Getting Creative

This summer HOK expects to break ground on the William Jefferson Clinton Children’s Center, an orphanage in Port-au-Prince, Haiti.
Meticulous engineering and innovative materials combine to make movable walls and windows a more dynamic design element than ever before.
In his design for the penthouse additions to a 1882 landmark SoHo building, Shigeru Ban willfully breaks away from the historic archetype and continues his investigation of the relationship between indoors and out. Atop the nine-story structure, massive glass doors roll away, exposing adjoining sides of the enclosed living areas to the rooftop terrace.

Two components make this feat possible. A Vierendeel truss, comprising a series of rectangular openings rather than diagonal ones, suspends the constructions. Used vertically, these trusses resist horizontal loads and allow for large uninterrupted expanses of fenestration. The aluminum sliding system from Schüco features a 90-degree corner, a concealed outer frame, and a triple track that fits flush to the floor. Electric and manual opening mechanisms are available.
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Moveable partitions give structure to open floor plans and adapt to shifting spatial needs, in both residential and commercial applications. By Leslie Clagett

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   - pk30system.com

2. **LAMA SYSTEM MODERNUS**
   - This partition system offers swing, sliding, and pocket door options, and can be configured for single- or double-glazed designs.
   - modernus.com

3. **GENIUS MOVEABLE WALL KI**
   - Providing outstanding acoustic protection at 44-48 STC, these walls are available in solid, glass, and stick-built panels. The non-progressive design means changing a single frame doesn’t require dismantling an entire wall.
   - ki.com

4. **PATTERN+ 3FORM**
   - Using an online design tool, patterns and colors can be etched or printed in varying scales and densities, lending both uniformity and diversity to the glass or resin panels.
   - 3-form.com

5. **STRIPERIMADESIO**
   - Horizontal aluminum crosspieces on both sides of these sliding doors sandwich one of 50 glass types available. Designed by Giuseppe Bavuso.
   - stripedesign.com

6. **RAYDOOR RAYDOOR**
   - Soft-close barn doors have a gasket edging where the panels meet in this corner installation, ensuring privacy. No floor track eases maintenance.
   - raydoor.com

7. **ARIA INSCAPE**
   - Merging transparency and minimalistic lines, this movable wall system brings elegance to the interior.
   - inscape.com
Light, ventilation, and privacy are achieved through a strategic use of louvers on the slide/fold door system, here custom fabricated in teak. Fourteen wood species are offered for this configuration.

With only ¾-inch vertical sightlines for dual-glazed sliding doors, this system creates a nearly invisible operable wall. Available as horizontal sliding windows and doors, vertically sliding windows, and pivoting doors.

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Doors with lift-slide and swing mechanisms combine with tilt-turn windows in this custom mahogany curtain wall.

With a maximum panel size of 20 feet tall by 10 feet wide, these thermally broken lift-and-slide doors feature an extruded aluminum profile and polyamide iso-bars.
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This aluminum thermally controlled multi-slide door system features AAMA certified wheels, which allow for a symmetrical, low-profile bottom rail.

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3 **SANTA MONICA COLLECTION**
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   hawa.com

5 **AXEL**
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25
WITH THE KIDS
Architecture Camp
9:00 a.m.
AIA East Bay
College of Environmental Design
230 Wurster Hall
Berkeley, CA
aiabeb.org

CONFERENCE
The New Ground Floor:
Street Level Production
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

THURSDAY 26
CONFERENCE
ALAB/ALABS:
Interpreting the Building Code
7:30 a.m.
AIA Los Angeles
Los Angeles Department of Building & Safety
201 North Figueroa St.,
9th Floor Conference Room
Los Angeles
aialosangeles.org

EVENTS
A Street Life Plan for
Downtown San Jose
12:30 p.m.
SPUR San Jose
76 South First St.
San Jose
spur.org

JULY

Daltile & Mohawk
Group Grand Opening
5:30 p.m.
AIA San Francisco
Daltile and Mohawk Design Studio
212 Utah St., San Francisco
aisf.org

SYMPOSIUM
Panel: Thorax Restoration
Project at UC Berkeley
12:00 p.m.
AIA San Francisco
30 Sutter St., Suite 600
San Francisco
aisf.org

THURSDAY 10
SYMPOSIUM
Investing in Infrastructure
in San Francisco
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

WEDNESDAY 16
LECTURE
ASLA Online
Learning Series:
Supplementing Your Parks Department:
How About Friends of Parks?
3:00 p.m.
ASLA Oregon
aiso.org

THURSDAY 24
EVENT
6th Annual A/E/C:
MAKE THE CONNECTION:
Cocktails, Conversation &
Charity
5:00 p.m.
AIA San Francisco
Autodesk Gallery
1 Market St., #200
San Francisco
aisf.org

EVENT
The Genesis of a New vernacular:
Lumsden, and
High-Tech Los Angeles
7:00 p.m.
LACMA
Brown Auditorium
5905 Wilshire Blvd.
Los Angeles
lacma.org

AUGUST

3
EXHIBITION CLOSING
Heather Flood:
Punk’d
SCI-Arc Gallery
350 W 3rd St.
Los Angeles
sclarc.edu

MONDAY 4
CONFERENCE
CCA Formations
Summer 2014
9:00 a.m.
AIA San Francisco
California College of the Arts
1111 Eighth St.
San Francisco
aisf.org

SATURDAY 9
TOUR
2014 AIA East Bay
Homes Tours
10:00 a.m.
AIA East Bay
1501 Clay St.
Oakland
aiaeb.org

SATURDAY 16
EXHIBITION CLOSING
The Eden’s Edge Project
MAX Center
Mackey Garage Top
1137 South Cochran Ave.
Los Angeles
makcenter.org

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Before its destruction, Pompeii was one of the most vibrant and modern cities of its time. Now on display at the California Science Center, Pompeii: the Exhibition is a full-scale display of over 150 artifacts that illuminate the city’s cultural import. On loan from the Naples National Archeological Museum are garden frescoes, marble statues, and religious altars and shrines. While the exhibit honors Pompeii’s significance as an emblem of Roman engineering, it also pays special attention to the cataclysmic impact of the volcano’s destruction. Full-body replicas of the body casts created by the volcano’s eruption (the original casts remain in Italy) occupy a designated space. An “eruption room” houses an immersive CGI experience of the eruption. The exhibit as a whole acts as an immersive experience for visitors, in order that they may fully soak in the art, architecture, and lifestyle of Pompeii residents. After its Los Angeles residency, the exhibition will move to the Pacific Science Center in Seattle, Washington.

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A camel is a horse designed by committee, the saying goes. Los Angeles’ Union Station is a clear exception to that rule.

With drawings never before seen in public, the story of Union Station’s creation is now on display at the Los Angeles Central Library. The tortuous process they describe could not have involved more committees and architects, or been drawn out through more years, lawsuits, and political battles.

Stretching from 1910 to the station’s opening in 1939, it featured three competing railroads and their architects, the City of Los Angeles, and consulting architects John and Donald Parkinson.

And yet a more handsome thoroughbred was never designed. Union Station demonstrates how great a public space in Los Angeles can be. That’s a lot to say in a city that is not often given credit for having public space—but that is only one of the myths that the exhibit explodes. From afar its broad white walls proclaim it as a major civic monument. Even in today’s stripped-down days of Amtrak train travel, the warmth, color, and detail of the station’s interior marble, ceramic tile, and wood still have the power, momentarily, to transport even hurried travelers into a state of bliss.

It’s astonishing that such a great design should emerge from such a chaotic, contentious planning and design process (including the wholesale removal of the city’s existing Chinatown.) But the story illuminates some of the particular strengths of Los Angeles design in general.

For example, Union Station was not just a typical civic landmark; it was to be a three-dimensional advertisement for the region, raised to the level of a civic landmark. While the city fathers and the Parkisons first imagined a grand Beaux Arts station in the mold of New York’s Grand Central or Washington, D.C.’s Union Station, the railroads, as successful commercial enterprises, wanted it to promote tourism by showcasing the “otherness” of Southern California: the climate, the rich Hispanic history—and its futuristic outlook. With the rich ceramic tile-work by Herman Sachs evoking the missions, and the exotic plants in the open air courtyards landscaped by Tommy Tomson showing the climate to best advantage, the Parkisons turned a Chamber of Commerce promotion into great architecture.

It was a brilliant starting place for the design. The exhibit’s drawings show the building’s familiar Franciscan mission silhouette: a large entry gable, red tile roofs, plain flat walls, a bell tower, arcades—and courtyards. The original charcoal pencil drawings show how the architects studied proportion, detail, and the blending of decorative features.

Yet Father Serra never saw a mission like this. Chief designer Edward Warren Hoak took every opportunity to make it modern architecture, not a historic recreation. It is concrete and steel in construction, not adobe. It is far larger than any mission, establishing its presence across from the pueblo’s old plaza. Its plan is a fluid stream of overlapping transportation systems: trains, cars, buses, streetcars, and pedestrians. Coming from the architects of Bullocks Wilshire, it’s not surprising that Union Station evokes the modern age with streamline elements at least as much as it evokes old missions.

Curated by Marilyn Musicant of the Getty Research Institute, the exhibit lets us enjoy a period when Los Angeles continued on page 32

Entering the darkened gallery we encounter an object on the floor—it is a PONTIAC sign, an actual dealer sign but facing down. It is lit and emitting a red glow. This is the centerpiece of “We Build Excitement,” by artist Jesse Sugarmann, and the premiere gallery exhibition of his ambitious on-going project. On three walls of the Southern Exposure gallery in San Francisco are large video projections that were shot in Pontiac, Michigan, at abandoned Pontiac sites. One video shows former autoworkers, re-enacting the physical movements that they experienced during car accidents. The third screen presents various temporary sculptures Sugarmann has made using Pontiacs as displaced objects—held aloft by poles, in angular and gravity-defying poses, or stacked two or three high. All of these “arrangements” and “perforative collisions” are on the grounds of his “unsanctioned Pontiac dealerships.” Sugarmann has arrived too late to be included in Automotive Prosthetic: Technological Mediation and the Car in Conceptual Art by Charissa N. Terranova, but his work is a perfect fit with her scholarly and theoretical treatise. Terranova begins by dismissing outright art cars, pimped out cars, the BMW car art series, lowriders, custom cars, and the like, all meant to be “looked at.” Instead she is interested in exploring the idea of “looking through,” wherein “the automobile functions as an apparatus—a prosthetic connected to the body and systems of infrastructure—through which to see and experience the world. Here the car is fathomless. It is a mode of communication roving through a system of roads and within the culture of conceptual art.” The idea of “looking through” can easily be applied to art works with no cars involved, but it seems a smart way to define seemingly unlikely connections across decades and generations of artists. Throughout six chapters Terranova surveys the condition of the “automotive prosthetic” (what McLuhan called “extensions of man”) from 1951 to the present. The book thinks in the context of the “conceptual turn”—“a new take on conceptualism that is chronologically broader and, rather than being an -ism limited to a few years in time, is a decision-making process and sensibility that came to the fore in the post-World War II period, and that is now normative.” This is a smart strategy because the “conceptual turn” was a paradigmatic shift in artmaking that has affected all areas of art and in particular art education. Chapter titles lay out a progression of arguments for the automotive prosthetic and its affect: Chapter One, “Rethinking Conceptualism through Technology,” gives us a historical framework connecting Brian O’Doherty’s essay, “Highway to Las Vegas” (1972), with sculptor Tony Smith’s account of a famous drive on the unfinished New Jersey Turnpike continued on page 32

Sitting in the Back of a Car

Jesse Sugarmann. We Build Excitement
Southern Exposure gallery
3030 20th Street, San Francisco
Closed May 3

Automotive Prosthetic: Technological Mediation and the Car in Conceptual Art
By Charissa N. Terranova
University of Texas Press, $46.90

Edward Warren Hoak, Main Concourse Section XII.
was becoming the future, but did not believe it had to ignore its past. The exhibit also takes us into our own future; the final section curated by Greg Goldin displays recent proposals to turn Union Station into a transportation hub for today’s city. History repeats itself: planning started back in 1910 to efficiently consolidate the city’s three stations (for the Southern Pacific, Union Pacific, and Santa Fe) into a single location. Until then, locomotives regularly chugged down major streets to their different stations, clogging streets, endangering pedestrians, and complicating travel connections. Today the challenge is to expand the transportation operations for today’s needs and tie the station into the downtown and the newly developing neighborhoods around it. Wisely, all of the proposals retain the old station. But do they adopt its magic? No. That’s why this exhibit is necessary. It shows us how Union Station, while untangling the snarled knot of urban transportation in 1939, created a place that holds the popular imagination 75 years later. That’s the standard that the latest Metro revisions should meet.

ALAN HESS IS THE ARCHITECTURE CRITIC OF THE SAN JOSE MERCURY NEWS

PUBLIC LEGACY continued from page 31

was becoming the future, but did not believe it had to ignore its past. The exhibit also takes us into our own future; the final section curated by Greg Goldin displays recent proposals to turn Union Station into a transportation hub for today’s city. History repeats itself: planning started back in 1910 to efficiently consolidate the city’s three stations (for the Southern Pacific, Union Pacific, and Santa Fe) into a single location. Until then, locomotives regularly chugged down major streets to their different stations, clogging streets, endangering pedestrians, and complicating travel connections. Today the challenge is to expand the transportation operations for today’s needs and tie the station into the downtown and the newly developing neighborhoods around it. Wisely, all of the proposals retain the old station. But do they adopt its magic? No. That’s why this exhibit is necessary. It shows us how Union Station, while untangling the snarled knot of urban transportation in 1939, created a place that holds the popular imagination 76 years later. That’s the standard that the latest Metro revisions should meet.

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SITTING IN THE BACK OF A CAR continued from front page in the early 1950s, which occasioned a shift in his thinking about the experience of art. She also links the Robert Rauschenberg and John Cage print, *Automobile Tire Print* (1953), with the original scroll manuscript famously typed by Jack Kerouac for *On The Road*. Chapter Two, “Mobile Perception and the Automotive Prosthetic: Photoconceptualism, the Car, and Urban Space,” shows how the conceptual turn unfolds in the perceptual experience and the photoconceptual work of Margaret Lawther, John Baldessari, Ed Ruscha, Jeff Wall, Martha Rosler, and others. Terranova states, “These photos and photo-text pieces are not journalistic accounts or straight-shot views to the road, as for example, the photos in Robert Frank’s *The Americans.* Instead, they cast that view to the road and its accoutrement of freedom in doubt. Particularly notable is her close reading of Ed Ruscha’s *Every Building on Sunset Strip* (1966), and a little known 1970 work by Jeff Wall, *Landscape Manual.* She writes, “Ed Ruscha captures the zones of entropy,” citing Robert Smithson’s essay, “A Museum of Language in the Vicinity of Art” (1968), that describes the landscape of Los Angeles as a “pointless phenomenon which seems inhabitable, and a place swarming with dematerialized distances.” And with Rosler’s 1995 work, *Rights of Passage,* a series of photos in and around New York, shot with a disposable camera. Terranova states, “The car becomes precisely the connector here—linking aesthetic experience, both perception as the unmitigated intake of sensual knowledge and the construction of how one approaches the world, to politics.”

In Chapter Three, “The Nows of the Automotive Prosthetic: Moving Images, Time, and the Car,” Terranova introduces connections between time-based art works and literary commercial movies in respect to temporality. (Full disclosure: A project I did with Ant Farm in 1971, *The World’s Longest Bridge,* is discussed here). Works by Gregory Crewdson, Julian Opie, Charlotte Posenenske, Nic Nicosia, and Teresa Hubbard and Alexander Birchler are discussed in relation to the films of Wim Wenders and Robert Altman to frame a larger window on cultural reflection.

Other chapters are devoted to the work of Dan Graham and Richard Prince, and the iconic symbolism of the Hummer. Terranova, an assistant Professor of Aesthetic Studies, University of Texas, Dallas, writes well and brings to bear a wealth of theoretical positions, but it is her lively original thinking and comprehensive knowledge that make this book important. She has found less known works to support her arguments and to flesh out a truly significant collection of art works made in and around the car during the long peak period of its existence: 1950 to 2014.

We Build Excitement will travel to the Portland Institute of Contemporary Art in September, then across the country to the Space Gallery in Portland, Maine in October, and finally to MOCA, Indianapolis, in April 2015.

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Daniel Faust is an anthropologist of information and memory, an understated, structuralist photographer whose subject might best be described as storage. He has a sixth sense for what matters most to a given organization or enterprise and a keen eye for the repositories of that information. His photographs picture not people, but their collective modes of presentation, communication, and effects. Faust is hyper-sensitive to where, and in what form, we locate our most crucial information and save what we save. His subjects range from tiny regional museums, to off-hours interiors of the United Nations, to the Silicon Valley data collection pictured here; the sites of his subjects—and the sites of these sites—range from the tiniest of Midwestern U.S. towns to Paris, Morocco, Dubai, Istanbul, San Jose. But there is an almost uncanny consistency to Faust’s engagement of his material, which can be deadpan to the point of arcane. Making sense of the content of these photos requires precisely the same slow scrutiny that Faust requires to identify his subject as he works. This is not because he buries clues or complex conceptual propositions; it’s because Faust’s photography depends on discerning behavior via the forms in which people process their information and inhabit their space.

Faust remains committed to the slow setup and straight, “no gimmick” photography on which he was raised—he is a third-generation photographer by way of his father and grandmother—in which time and f/stop exposure, framing, and color are crucial. The photographs he culled from the 200 or so he took in Silicon Valley look deceptively unassuming on first view. (Faust would make an ideal in-house photographer for corporate annual reports and a very good spy: A recent book project, Niche, which he collaborated on, has the feel of a high-end corporate Annual Report.) Faust knows, however, that there is something telltale in a mindset and moment in which minutely printed, black and white logarithmic tables and streamlined iconic, international style “business machines” coexist, and that the quantity and density of cables necessary to run those machines offer a clue. He also knows enough to juxtapose these to a few merely decorative design details—such as the multi-colored stained glass and adobe palette—to give some feel for the external indicators that marked the architecture in which those mainframe computers reigned coolly supreme.

Faust’s pre-digital editing process serves as an accurate metric for the concentrated power of each image, and for their intricate interplay as a set. He manages to make these six anonymous images stand for an industry and an era, as well as a locale.

Faust’s aesthetic anthropological accounting is comprehensive and direct. Without setup or post-fact manipulation, by focusing on the forms we identify with an industry, he summons a system of values as well as the tasks these machines were designed to process. His pictures reconfigure Wittgenstein’s most poetic proposition: to imagine a language is to imagine a form of life.


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