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NEWSPAPER

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TOD WILLIAMS BILLIE TSIEN CHOSEN FOR UC SANTA CRUZ INSTITUTE OF THE ARTS AND SCIENCES

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.”

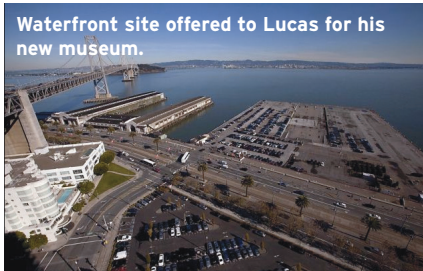
In addition to the firm’s collaborative approach, Weber said UC Santa Cruz was impressed with TWBT’s reverential attitude toward the site. **continued on page 5**



LA'S UNION STATION ENTERS NEXT PHASE WITH BIG AMBITIONS

Rendering shows plans for ambitious towers behind Union Station and landscaped plazas linking the areas in front of it.

In 2012, Metro’s Board of Directors selected a design team made up of Los Angeles-based Gruen Associates and Grimshaw Architects to design a Union Station Master Plan, laying the groundwork for more than 40 acres of development on the north end of downtown. On June 5, the team, which **continued on page 6**



Waterfront site offered to Lucas for his new museum.

SF MAYOR OFFERS GEORGE LUCAS PRESIDIO SITE FOR NEW MUSEUM

Courting George

Last February, the Presidio Trust turned down three revised proposals for developing a public cultural space at Mid-Crissy Field in the Presidio, a park fronting the San Francisco Bay with views of the Golden Gate Bridge. The three proposals were vastly different—one team proposed a sustainability institute, another **continued on page 6**

SPECIAL SECTION:

OPERABLE WALLS

THIS SUPPLEMENT INCLUDES THE LATEST INDOOR AND OUTDOOR PRODUCTS FOR FLEXIBLE ENVIRONMENTS. SEE PAGE 19.

CONTENTS

04

LAWSUIT AT THE BROAD

10

JERROLD LOMAX, A TRIBUTE

31

WONDERFUL UNION STATION

05

EAVESDROP

30

CALENDAR

33

MARKETPLACE



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

U.S. ARMY CORPS OPTS FOR \$1 BILLION LA RIVER RESTORATION

Rolling on the River

The U.S. Army Corps of Engineers (USACE) and the City of Los Angeles have finally found their confluence—coming

together on an ambitious project to restore the Los Angeles River. The federal and local synchronicity arrived at the end of May, when Assistant Army Secretary for Civil Works Jo-Ellen Darcy announced that the USACE would support a \$1 billion proposal for the restoration of 11 miles along the Los Angeles River.

In recommending Alternative 20, the title granted the \$1 billion version of the restoration, Assistant Secretary Darcy rescinded the USACE’s earlier recommendation of Alternative 13, which would have implemented a \$442 million suite of projects. Each of those alternatives, as well as several others, **continued on page 6**

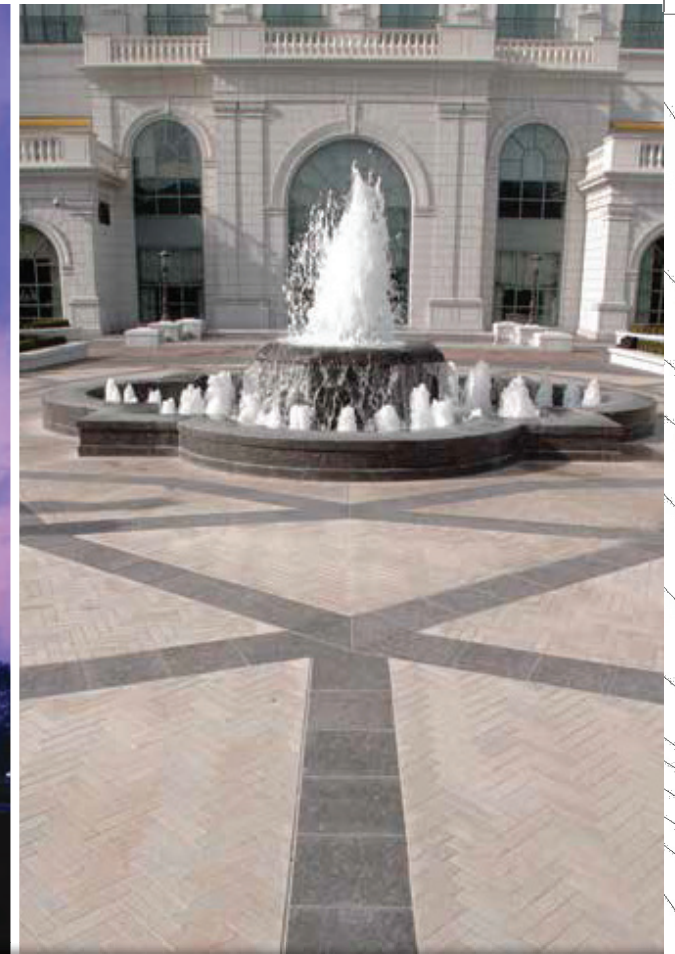


MASTERING DESIGN/BUILD. SEE PAGE 12

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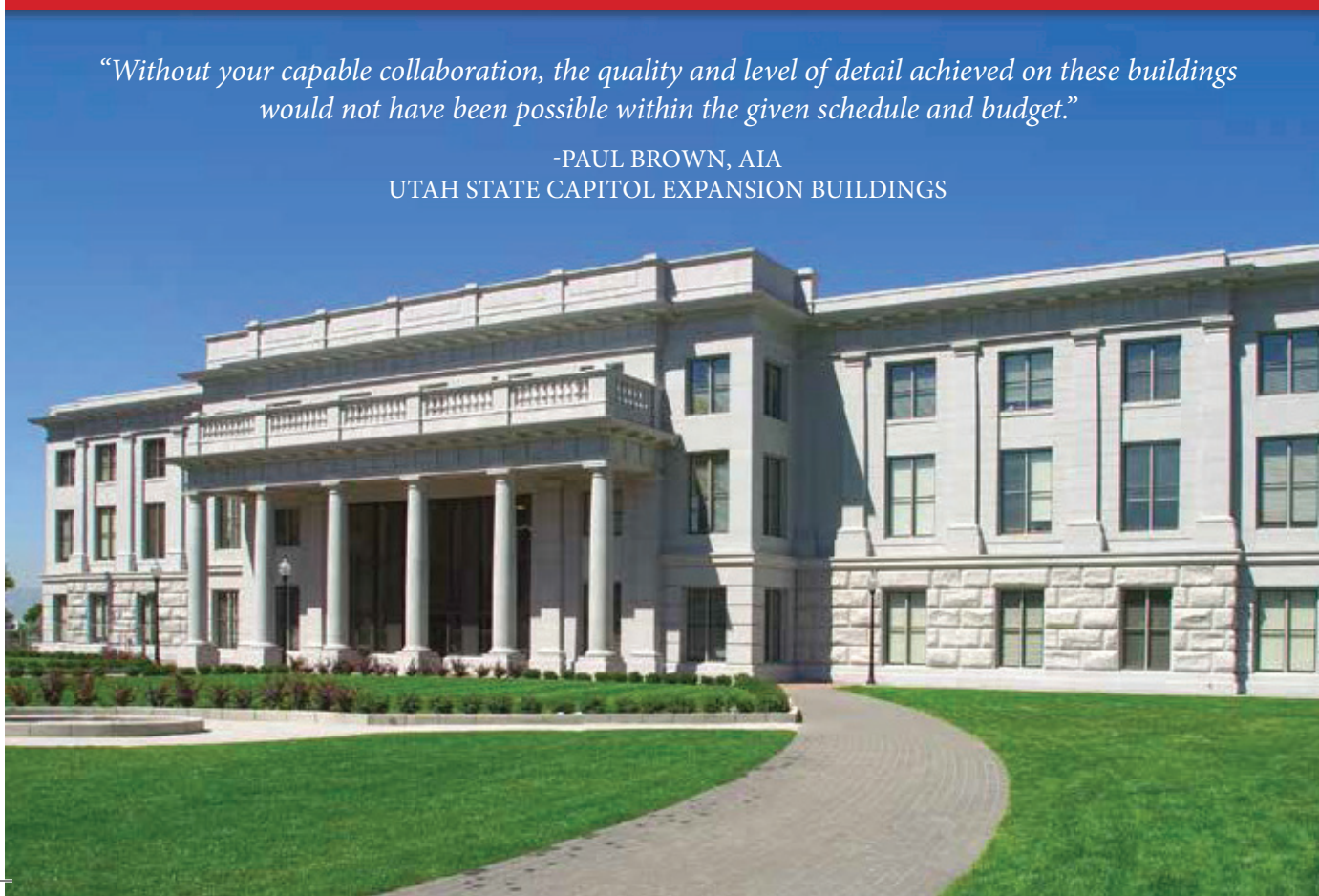
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ON NOT CHOOSING SIDES

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 busy 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, more firms need to find ways to take advantage of the creativity of a small firm and the resources of a big one. They don’t need to choose a side. Happily 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 (although even they still 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 10 Freeway in downtown Los Angeles.

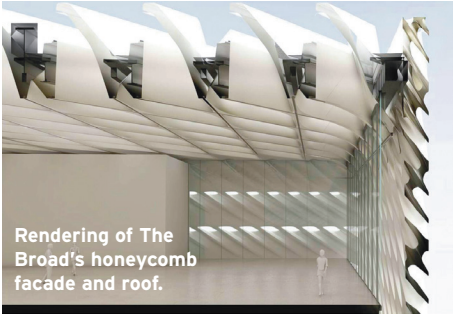
Yazdani Studio of Cannon Design has for the past decade or so harnessed the power of Cannon but stuck with only ambitious work. It makes for some tension within the firm, but it has also created some stunning large-scale projects.

In New York, Gregg 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 sectors.

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 practicality called Apple?

In order to stay relevant, and to harness its potential, the profession needs to stop moving apart and start coming together. Perhaps there will be a time when we don’t need to distinguish between a so-called design firm and a so-called corporate one. **SAM LUBELL**



Rendering of The Broad’s honeycomb facade and roof.

DS+R / THE BROAD FOUNDATION

PHILANTHROPIST SUES SEELE OVER PROBLEMATIC FACADE

Broad Problems

In a recent interview, Diller Scofidio + Renfro Senior Associate Kevin Rice told *AN* 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 and Deposit 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 *AN*, “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**

RBPW DESIGNING MIXED-USER IN SF SUBURBS

Renzo in San Ramon



RENZO PIANO BUILDING WORKSHOP

San Ramon, a suburban city outside of San Francisco with a population of just over 70,000, may get a Renzo Piano-designed plaza as part of a new mixed-use downtown development project called City Center.

Located next to the 585-acre Bishop Ranch Business Park—a major feature of the area since the first building was constructed in 1978—the project will bring in housing, a hotel, and retail. Working with developer Sunset City Development and San Francisco-based architecture firm BVC Architects,

Renzo Piano Building Workshop will design the retail space that is the first phase of the project.

A major goal of the design is to provide a more walkable experience for the community, nearby office workers, and visitors. The central element of the design—a plaza—will be surrounded by six glass pavilions. “All of the pavilions have a direct relation to the piazza and each of them contributes to animate it,” explained Piano in a statement.

Totalling 350,000 square feet, the

plan includes an estimated 70 tenants, with a mix of restaurants, cafes, retail, and a movie theater. At press time the project was set to go before the planning commission in mid-June. The opening of the first phase is anticipated in late 2016, while future planned phases include a 169-room hotel, four office buildings totaling 800,000 square feet, and 479 residential units.

ARIEL ROSENSTOCK

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 WHY Design's founding partner **Yo Hakamori** has left the firm for **DesignARC**. And over in New York our friend **Dung 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.

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Multiple buildings will be set into a landscape of thick trees and winding walking paths.

COURTESY TWBT

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 famously 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.

SAM LUBELL



LAURE JOUET

> THE OINKSTER

776 Vine Street, Los Angeles
Tel: 323-536-9248
Designers: Design, Bitches

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 checkboard patterns inspired by classic burger joints; blue and white checks inspired by Vans shoes, and a giant road sign easily seen from Vine Street. **SL**

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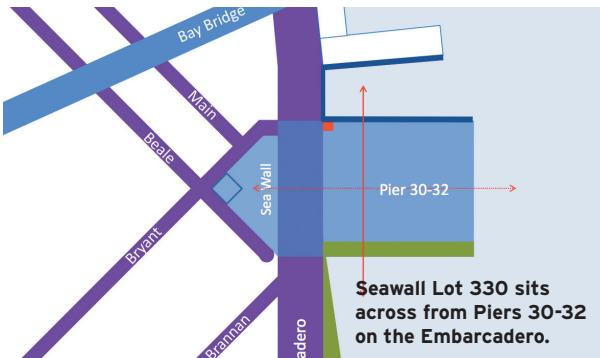
THE ARCHITECT'S NEWSPAPER JUNE 25, 2014

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 to the south, in 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. **AR**

PORT OF SAN FRANCISCO



U.S. ARMY CORPS OF ENGINEERS

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

What if... exhibit spaces were artwork.

CHAMPIONS

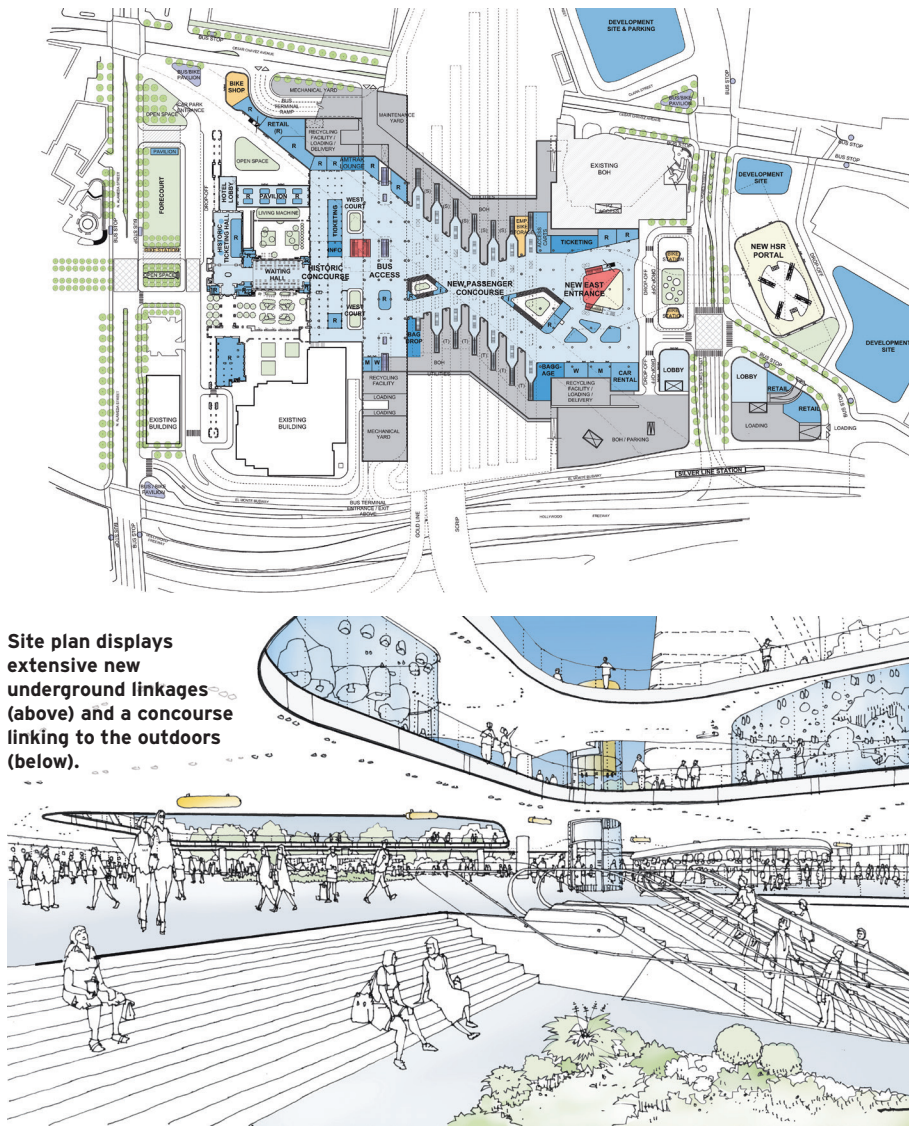
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GOING BOLD continued from front page also includes landscape architecture firm Mia Lehrer + Associates, presented the master plan's latest incarnation at a community workshop. This iteration represents the further—and more ambitious—development of 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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CRYSTALLINE WORLD: SUBHEDRAL



ENTRIUM LIGHT CLOUD



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

CRYSTALLINE WORLD: SUBHEDRAL
EXHIBITED AT SOMARTS CULTURAL
CENTER, SAN FRANCISCO

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.

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

FRAMESPACE
SAN FRANCISCO, CALIFORNIA

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.”

FRAMESPACE



GEOTUBE TOWER DUBAI



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

ENTRIUM LIGHT CLOUD
PORTLAND, OR

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.”

FRAMESPACE



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.

GREGORY HURCOMB

GEOTUBE TOWER DUBAI
EXHIBITED AT FRAC CENTRE,
ORLEANS, FRANCE

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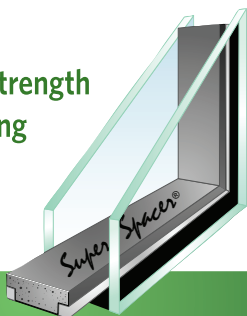
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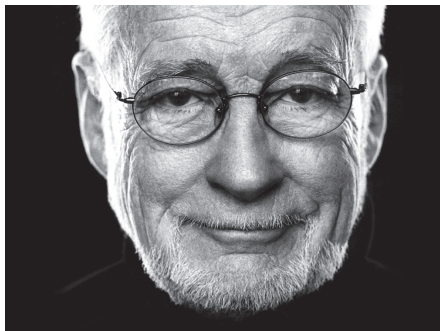
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**JERROLD LOMAX, 1927–2014**

"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 an immediate kinship. It was one of those job 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? Many would say (and will say), Jerry was just simply a nice guy.

I knew a different Jerry. I knew a man who had resolve, was stubborn, knew what he wanted, and would not take anything less than the best that can be achieved at any given moment. I knew a mischievous, playful guy with a wry wit and just the right amount of cunning. People who demand perfection aren't "nice"—that would be boring. Jerry was not boring. He was a dreaming realist.

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 loved a good drink but was not a drunk. He had an amazing Rolodex—which he carried everywhere. Really one from the 1950s or something like that—with numbers including area codes that make no sense anymore. The history of his family, friends, and clients through the changes in their phone numbers. 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 hometown 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 luminaires 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 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, just feet from his desk. He had a good run! A great run.

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

Moses Residence



Rice Residence



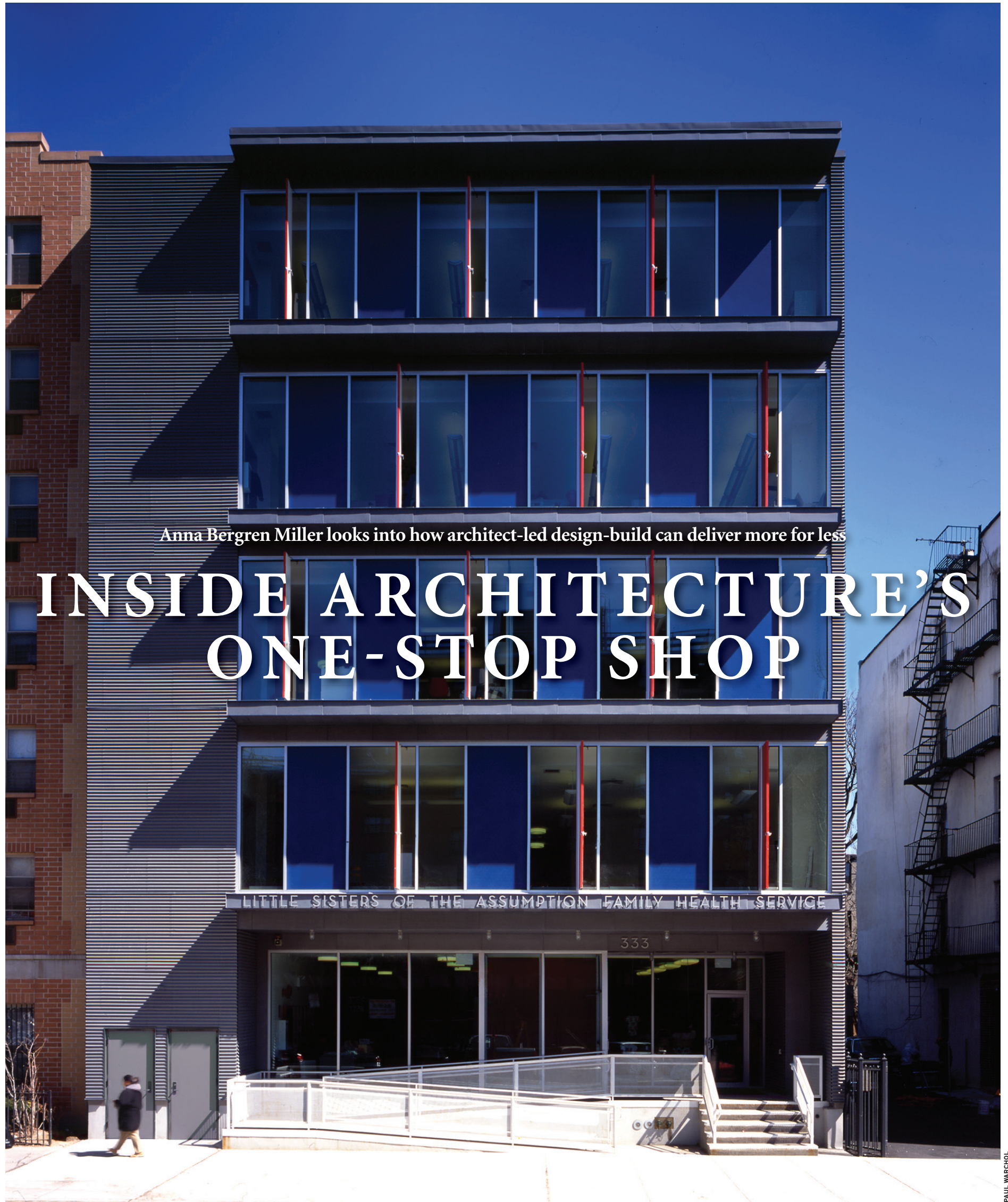
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Anna Bergren Miller looks into how architect-led design-build can deliver more for less

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East Harlem School, New York City, Gluck +; **Below left:** Little Ajax Affordable Housing, Aspen, CO, Gluck+; **Below right:** Lakeside Retreat, Adirondack Mountains, NY, Gluck+; **Opposite page:** Little Sisters of the Assumption Family Health Service, New York City, Gluck+.



CLOCKWISE FROM TOP: ERIK FREELAND; COURTESY GLUCK+; STEVE MUNDINGER

"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 it, 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 more 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 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

Art as Shelter, Raleigh, NC, Tonic Design; **Below left:** Chiles Residence, Raleigh, NC, Tonic Design; **Below right:** Crabill Modern, Hillsborough, NC, Tonic Design.



CLOCKWISE FROM TOP: JIM WEST; RAYMOND GOODMAN; JIM WEST

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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Chris Bentley explores the latest horizons in sustainable design metrics

BEYOND LEED

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 Hoferlin, 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 Hoferlin. "I've always kind of had an issue with all these extra certifications."

Hundreds of cities and dozens of states

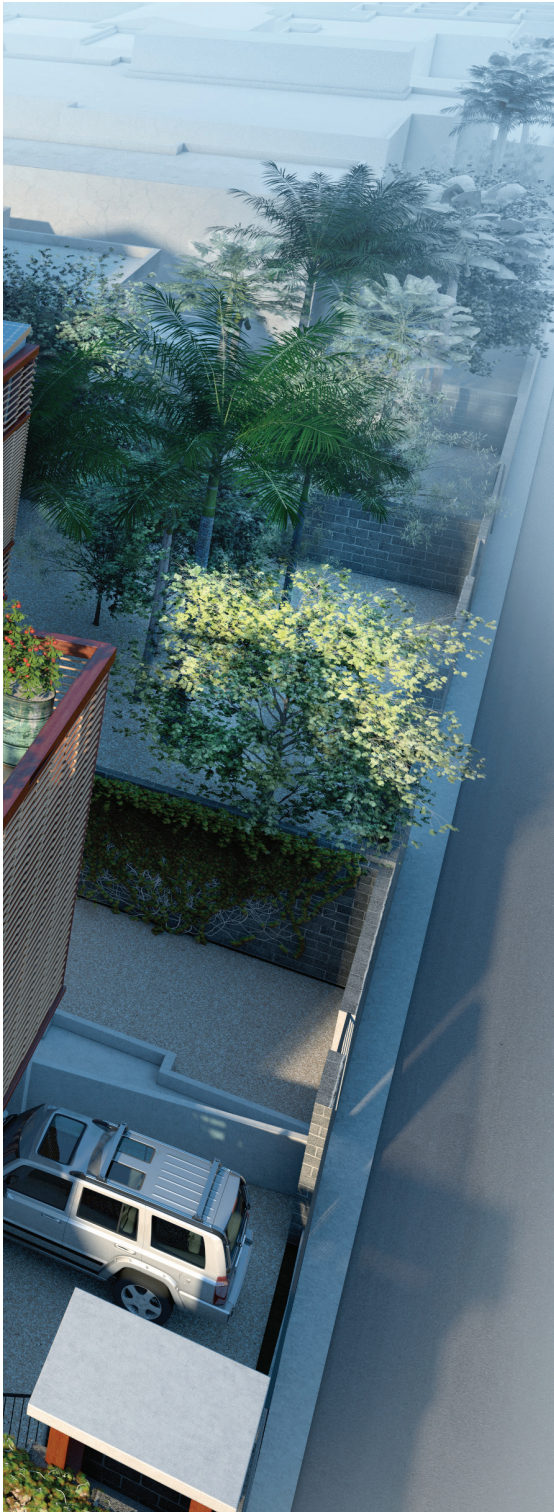
now require LEED certification for most public buildings. The U.S. Green Building Council, which runs LEED, has certified some 3 billion square feet of real estate around the world. But LEED has come under fire in recent years. Critics say it is too expensive, and that it forces designers to check off 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.

Above and below: William Jefferson Clinton Children's Center, Port-au-Prince, Haiti, HOK.



COURTESY HOK



Personally I think that's good enough."

Recently USGBC introduced an Energy 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.

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,' and everyone at the table is saying yes, it has to," 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

The LEED Platinum certified Wayne Aspinall Federal Building and U.S. Courthouse, Grand Junction, CO, Westlake Reed Leskosky.



KEVIN C. REEVES



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



COURTESY SOM

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 the front end for new buildings, and forget you need to maintain the building for 50 years," said Chang. The average commercial building wastes roughly 30 percent of the energy it consumes, according to Energy Star. In a process engineers call "energy creep," high-performance buildings actually slip more easily into inefficiency than simpler, lower-tech structures. "I'd rather design

something that's a little bit less efficient but simpler to operate, than something that's really complicated," said Chang.

Data-Driven Design

One thing that might bridge that gap is a kind of holy grail for building managers, engineers and architects alike: robust building performance data. Software could play a bigger role in transmitting information about building use in real-time. Conventional HVAC equipment and other hardware is approaching a plateau when it comes to energy efficiency improvements. But companies like Retroficiency that conduct "virtual energy audits" remotely via software are just beginning to take off.

A similar trend is underway in the design studio. "The ideal for me is to be in some virtual design environment, and every time I make a move or a tweak, to have updated real-time energy and in parallel with that cost information, to really be able to analyze what you're doing," said Brian Dolan, a designer at Clayco's Forum Studio.

Tools like Autodesk's Green Building Studio come close, he said, but lack detail. 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.

The original building was destroyed in the 2010 earthquake. HOK designers set ambitious sustainable design goals, aiming to restore some stability to Foundation Enfant Jesus—the charity that operated the original orphanage and children's center.

HOK's Thomas Knittel said their goal to be net-zero was not borne of eco-altruism—it was a necessity. With little infrastructure to work with, the designers looked to self-sustaining systems in nature. "When you get into highly evolved systems, they're distributed, heterogenous, decentralized. Resilient systems are rugged and tough. They have this ability through the degree of redundancy and decentralization," said Knittel. Multiple composting systems reduce the waste that needs to be trucked off-site. Wind and solar power systems feed into battery systems. A bamboo-cladding system works with a sound concrete structural system, suggesting the form and function of a small forest while bracing the building against future storms and earthquakes.

"The process allows us to get to the core principle in nature and identify the design principle to come up with the solution. Sometimes that's just the things you have at hand," said Knittel. "To me it creates almost a new form of creativity, where we get out of our normal every day way that we approach projects, and there's a real value in that." Following biomimicry concepts led HOK to a design that is expected to meet the Delos Living Well Building Standard, as well as LEED Platinum. USGBC has been involved since the start, hoping to show that sustainable design is not just for rich clients and countries.

To Scot Horst, USGBC's vice president overseeing LEED, that has always been the value of a program with such broad market appeal. "We're changing the construction industry in Brazil. Just as it's really getting established, we're having a huge impact on what it means to build a really quality building there, or in Asia," said Horst.

Only a handful of buildings worldwide have met Living Building Challenge standards to date.

Except in rare cases like Project Haiti with HOK, LEED's strength is incremental change, said Horst. "I wish that LEED provided more of an understood vision of where we can go," he said, "but instead I think what it really provides is a roadmap for where we can go right now, what's really doable."

CHRIS BENTLEY IS AN'S MIDWEST EDITOR.



Above: Baietan Urban Master Plan, China, SOM; Chicago Lakeside Master Plan, Chicago, IL, SOM.

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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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INTERIORS

Moveable partitions give structure to open floor plans and adapt to shifting spatial needs, in both residential and commercial applications. By Leslie Clagett

GREAT DIVIDERS

1 PK-30 SYSTEM PK-30

Folding walls, room fronts, and clerestory windows all utilize the same aluminum profile, thus achieving design continuity through several different architectural applications. Accepts panels in ¼-inch or ½-inch thickness.

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 STRIPE RIMADESIO

Horizontal aluminum crosspieces on both sides of these sliding doors sandwich one of 50 glass types available. Designed by Guiseppe Bavuso.

dominteriors.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 minimalist lines, this movable wall system brings elegance to the interior.

inscapesolutions.com

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EXTERIORS

GRAND OPENINGS

Sliding, telescoping, rising—these walls and doors do a disappearing act and erase the boundaries between interiors and exteriors. By Leslie Clagett

1 SLIDE/FOLD DURATHERM

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.

durathermwindow.com

2 VITROCSA INVISIBLE WALL SYSTEM VITROCSA

With only 3/4-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.

vitrocsaUSA.com

3 SOLARLUX CERO

A 1 1/3-inch profile and a concealed track system facilitate a near-seamless appearance. Capable of supporting panels up to 13 feet by 19 feet with a weight of 2,200 pounds.

cero.de

4 ARCHITECTURAL OPENINGS ARCHITECTURAL OPENINGS

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

archop.com

5 LIFT/SLIDE PANDA WINDOWS & DOORS

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.

panda-windows.com



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6 E1200 ELEPHANT
DOORS SYSTEM
CRL

Operable storefront sections slide behind fixed sections of this opening system. Suitable for conditions that require a wide opening that can be easily converted into a fixed panel, a wall, or a wall with a door system inside.

crl-arch.com

7 MULTI-SLIDE DOOR SYSTEM
LA CANTINA

This aluminum thermally controlled multi-slide door system features AAMA certified wheels, which allow for a symmetrical, low-profile bottom rail.

lacantinadoors.com

8 HYDRAU-LIFT BIFOLD DOORS
HUF COR

These automated bifold doors fold vertically up and outward when retracted, leaving a clear opening and minimizing the amount of headroom needed inside the building.

hufcor.com

9 STANDARD GRADE
MULTIWALL SHEETS
POLYGAL

Featuring a UV coating to protect the polycarbonate panels against yellowing, the rigid sheet structure provides extra strength under wind and snow loads.

polygal-northamerica.com

10 ARC
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HARDWARE

Handles, tracks, hinges, and other door hardware make functionality an open and shut case. By Leslie Clagett

SMOOTH OPERATORS

1 VARIOTECH 150 SERIES HÄFELE

Suitable for straight or curved runs, the Variotech 150 allows doors to remain stationary or to slide open. Two-point guide wheels support panels up to 330 pounds.

hafele.com

2 B.100 ASTEC

These load-bearing stainless steel wheels can carry a wood or glass door leaf weighing up to 1,760 pounds. The floor track can be surface- or flush-mounted.

index-d.com

3 SANTA MONICA COLLECTION BALDWIN

Four new lever styles balance horizontal and vertical lines in this design. Solid forged-brass construction; offered in 20 finishes.

baldwinhardware.com

4 APERTO 60/H HAWA

When not in use as a flush sliding wall, up to nine 132-pound wooden doors can be stacked in parallel or at a 90-degree angle. The pivot door locks the entire group.

hawa.com

5 AXEL KROWN LAB

Barn-door hardware for panels up to 150 pounds, in thicknesses ranging from 1 3/8 to 1 3/4 inches. The track can be cut and drilled on the job site. In raw or blackened steel.

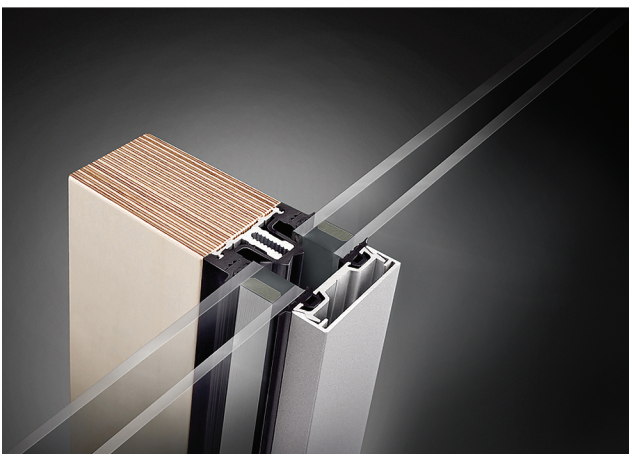
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JUNE

**WEDNESDAY 25
WITH THE KIDS
Architecture Camp**
9:00 a.m.
AIA East Bay
College of
Environmental Design
230 Wurster Hall
Berkeley, CA
aiaeb.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
AIALA & LADBS:
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

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

**SYMPOSIUM
Panel: Thorsen Restoration
Project at UC Berkeley**
12:00 p.m.
AIA San Francisco
130 Sutter St., Suite 600
San Francisco
aiaSF.org

JULY

**TUESDAY 8
CONFERENCE
Learning from London**
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

**WEDNESDAY 9
SYMPOSIUM
The New Ground Floor:
Getting the Regs Right**
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

Designing for Urban Streets
6:00 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.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
aslaoregon.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
aiaSF.org

**LECTURE
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

**SUNDAY 3
EXHIBITION CLOSING
Heather Flood:
Punk'd**
SCI-Arc Gallery
350 Merrick St.
Los Angeles
sciarc.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
aiaSF.org

**SATURDAY 9
TOUR
2014 AIA East Bay
Homes Tours**
10:00 a.m.
AIA East Bay
1405 Clay St.
Oakland
aiaeb.org

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

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SOPRINTENDENZA PER I BENI ARCHEOLOGICI DE NAPOLI

**POMPEII:
THE EXHIBITION**
California Science Center
700 Exposition Park Drive, Los Angeles, CA
Through January 4, 2015

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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PUBLIC LEGACY

No Further West: The Story of Los Angeles Union Station

Getty Gallery, Los Angeles Central Library
630 West 5th Street, Los Angeles, CA
Through August 10

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.

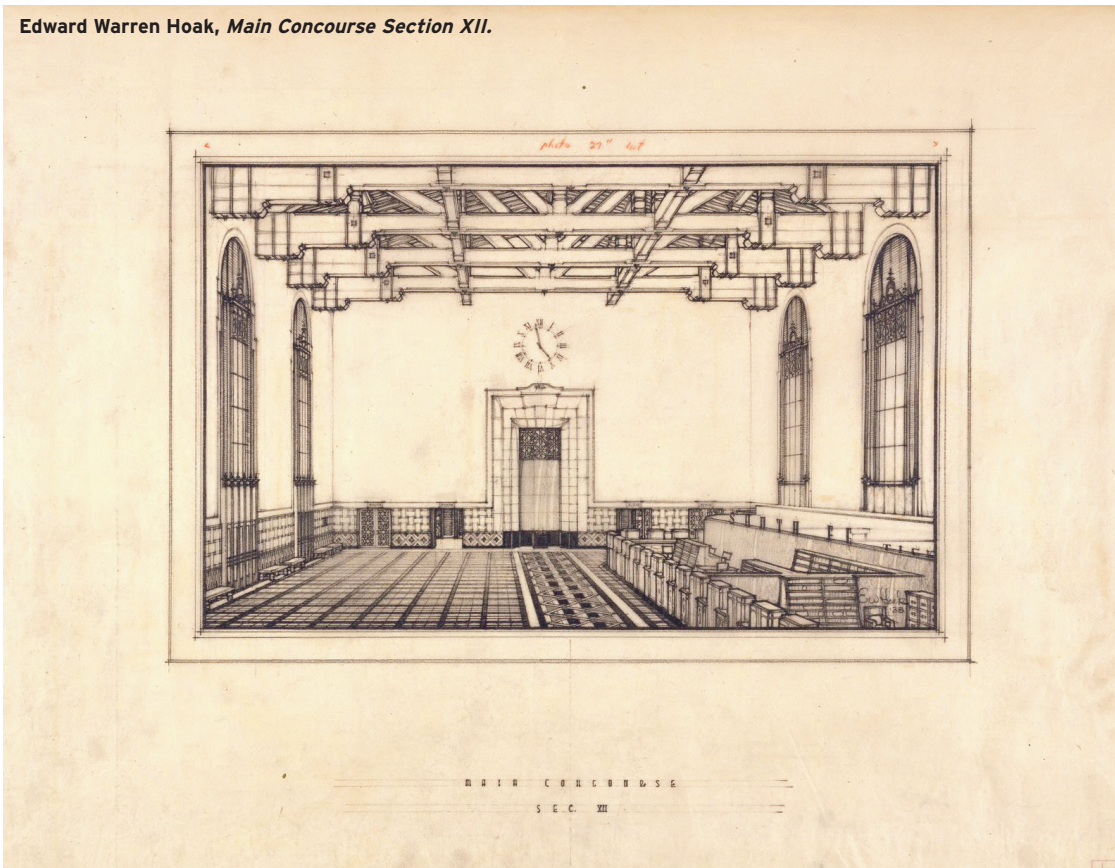
And yet a more handsome thoroughbred was never designed. Union Station demonstrates how great a public space in Los Angeles can be. That's a lot to say in a city that is not often given credit for having public space—but that is only one of the myths that the exhibit explodes. From afar its broad white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

have the power, momentarily, to transport even harried 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 Parkinsons 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 "otherliness" 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

Edward Warren Hoak, *Main Concourse Section XII.*



COURTESY GETTY RESEARCH INSTITUTE

Parkinsons 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 Marlyn Musicant of the Getty Research Institute, the exhibit lets us enjoy a period when Los Angeles **continued on page 32**



JESSE SUGARMANN

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

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 repeated thousands of times while building Pontiacs. A second video shows former owners re-enacting the movements 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 "performative 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**



COURTESY GETTY RESEARCH INSTITUTE

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 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

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 accouterment 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.

CHIP LORD'S MORE RECENT BOOK IS THE NEW CARS. HE WAS A FOUNDER AND PARTNER OF ANT FARM FROM 1968-1978.

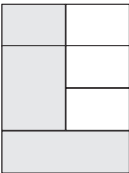
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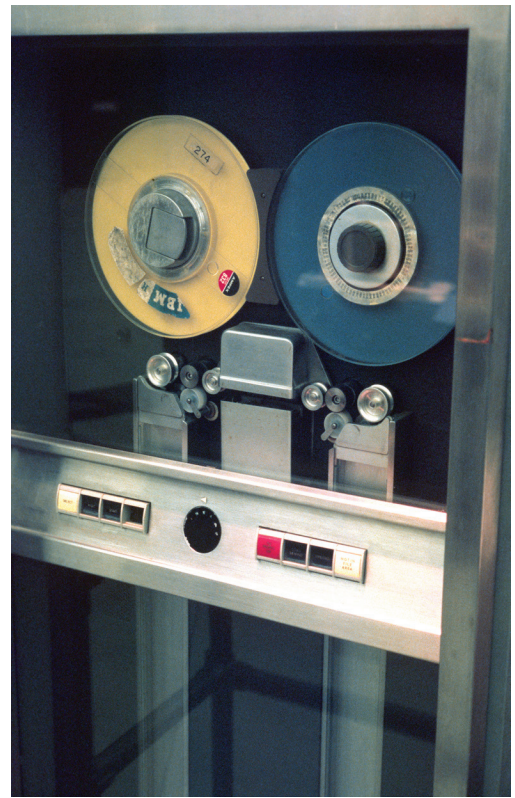
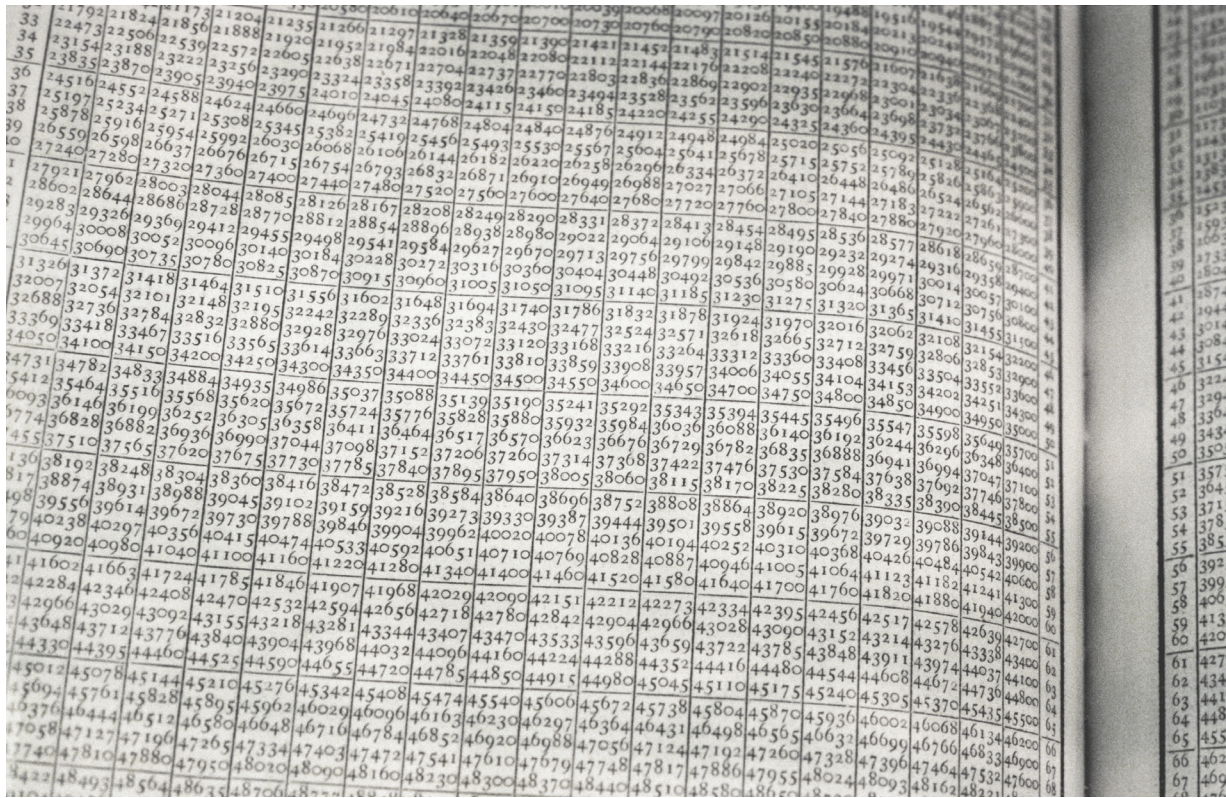
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PORTFOLIO> DANIEL FAUST



DANIEL FAUST

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 to these 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.

LINDA NORDEN TEACHES AT THE MALMO ART ACADEMY. FROM 2008 TO 2010, SHE WAS DIRECTOR OF THE JAMES GALLERY AT THE GRADUATE CENTER OF THE CITY UNIVERSITY OF NEW YORK. FROM 1998 TO 2006, SHE WAS ASSOCIATE CURATOR OF CONTEMPORARY ART AT FOGG ART MUSEUM HARVARD. IN 2005, SHE SERVED AS COMMISSIONER OF THE U.S. PAVILION AT THE VENICE BIENNALE, WITH DONNA DE SALVO, ON THE ED RUSCHA COURSE OF EMPIRE EXHIBITION.

"SILICON" FAUST PHOTOGRAPH INSTALLATION COMMISSIONED/EXHIBITED: URAL INDUSTRIAL BIENNIAL, EKATERINBURG, RUSSIA 2010 SUPERLIGHT BIENNALE, SAN JOSE MUSEUM OF ART, CALIFORNIA 2008

DANIEL FAUST LIVES IN NEW YORK. HIS PHOTOGRAPHS HAVE BEEN EXHIBITED AT INTERNATIONAL BIENNALES: GWANGJU, SOUTH KOREA, ISTANBUL, KIEV, UKRAINE AND ELSEWHERE. IN 2013 THE METROPOLITAN MUSEUM OF ART ACQUIRED A NUMBER OF "MUSEUM" FAUST PHOTOGRAPHS.



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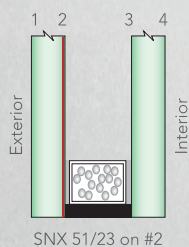
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