

THE ARCHITECTS NEWSPAPER

11 12.17.2014

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ARCHITECTS SPECULATE ON THE FUTURE OF EAST LANSING AND MICHIGAN STATE UNIVERSITY

# TOWN/GOWN



WXY's "East Lansing Bend" is one of several 15-year visions solicited by MSU's Broad Art Museum.

COURTESY WXY

Like many college towns, East Lansing, Michigan, has an ambiguous relationship with the massive university in its midst. The institution of higher learning here is Michigan State University (MSU), which since its

founding in 1855 has basically driven development in the small city adjacent to the state capital of Lansing, about 90 miles west of Detroit. Such is the context **continued on page 6**

STOCKING STUFFERS FOR ARCHITECTS AND DESIGNERS. SEE PAGE 10



COURTESY PHILIP JOHNSON GLASS HOUSE

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LOS ANGELES PASSES DEMOLITION NOTIFICATION ORDINANCE

## Missing Piece

Back in 1962, Los Angeles became one of the first cities in the country to approve a preservation ordinance, helping officials designate significant local sites as historic and provide protection through a design review process, among other things. But until now there has always been a gaping hole in that policy: any unprotected building could be secretly torn down before it was given a fair shot at preservation.

In late November, however, LA City Council passed an ordinance that requires building owners to notify local council district offices and abutting property owners, and post signage of their intent, in order to demolish buildings older than 45 years old anywhere in the city.

"Too many times, **continued on page 3**


DATA AND URBAN DESIGN ARCHITECTS, DEVELOPERS, AND GOVERNMENT AGENCIES ARE HARNESSING INFORMATION TO BUILD THE CITIES OF TOMORROW. SEE PAGE 15

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UNIVERSITY OF KANSAS CAMPUS EXPANSION INCLUDES SEISMIC RESEARCH TEST FACILITY

# GROUNDBREAKING



KU students will test building loads on an interior wall 40 feet high and four feet thick.

ALISTAIR TUTTON

Kansas is probably not the first place people think of when it comes to earthquake-resistant structures. Then again, most people would not think of housing a high-

performance structural lab for mega-stress-testing building components anywhere but inside a huge industrial box. The University of Kansas is **continued on page 14**

DOWNTOWN'S SOUTH PARK EXPERIENCING TOWER RENAISSANCE

# Sky Scraping Again



Rendering of Harley Ellis Devereaux's Flg South

HARLEY ELLIS DEVEREAUX

It seems like only yesterday that over 20 high-rises planned for downtown Los Angeles—including KPF's Park Fifth, a coupling of 76- and 41-story skyscrapers that would have been the tallest on the West Coast—

were scuttled by the Great Recession. As the economy gets back into shape, and the area once again becomes a hot address, that impulse for height has picked up where it left off. **continued on page 7**





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**PUBLISHING INTERN**  
**Min Ji Chung**

**CONTRIBUTORS**  
 JAMES BRASUELL / TIM CULVAHOUSE / GREG GOLDIN  
 / ALAN HESS / GUY HORTON / CARREN JAO / SAM  
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## NEW HOPE OR PHANTOM MENACE?

At the start of this year if Chicagoans were readying for a battle over a high-profile museum project, it was Barack Obama's presidential library. That project—though it's sure to be contentious, too—will take shape in 2015. In the meantime filmmaker George Lucas has given the city plenty to discuss. After San Francisco's Presidio Trust turned down his plans to erect a “cultural arts museum” at the foot of the Golden Gate Bridge, Lucas looked to Chicago, where he married local businesswoman Mellody Hobson last year.

Since the project shifted to Chicago, it has grown substantially in size—Lucas has committed to spending some \$300 million to \$400 million of his own money to finance what's now called a “museum of narrative art”—and garnered design talent that far outshines his initial West Coast proposal. The nonprofit in charge of the museum tapped Beijing-based MAD Architects, as well as local darlings Studio Gang Architects and VOA. The project won't officially go before the powers that be until next year, but conceptual renderings were released in November.

Detractors were vocal. How vocal? Well, enough that Frank Gehry stepped in to pen a defensive op-ed in the *Chicago Tribune*, dismissing the backlash as the shock of the new. That probably wasn't helpful—there's more to the criticism than that—but the speed with which much of the public wrote off this opportunity deserves some challenge.

There are three issues so far: the site, the process, and the design. The site is currently the subject of a lawsuit. As the 17 acres on Burnham Harbor between Soldier Field and McCormick Place is composed of lake infill, erstwhile green space crusaders Friends of the Parks have maintained that any privately financed construction there constitutes a violation of the state's public trust doctrine. The legitimacy of that claim will be decided in court. Its optics, however, could scarcely be worse: open space advocates are in effect fighting for a surface parking lot used by the Chicago Bears (whose parking deal with the city virtually ensures they'll benefit one way or another from their potential neighbors).

The battle of the public process surrounding the museum is somewhat of a proxy debate over Mayor Rahm Emanuel's way of doing business. There's little doubt that his political cache and private sector connections helped the city wheel and deal when the San Francisco proposal fell apart; it irks some that the city seemed ready with a controversial site in mind, basically ensuring some legal wrangling later. And it makes the whole thing feel like a foregone conclusion—an unfortunate sentiment that started off the conceptual design's public relations campaign with a broken knee. Depending on your political alignment, you likely view Rahm's *modus operandi* here, and elsewhere, as either effective leadership or an affront to government transparency.

The design, on the other hand, is somewhat of an incidental casualty in all of this. Irresistible Star Wars puns provided support for the clunky pejoratives and gut-reactions that have characterized much of the media commentary on the subject. Whoever chose to release the few MAD concepts before the Studio Gang-designed landscape work was available deserves some of the blame—while the fringes of these early renderings hint at some exciting human-scale spaces, we're left with monolithic images that dare an already wary public not to call it out for starchitect object-worship. (The press release refers to Frank Lloyd Wright and Mies van der Rohe in what seem like rote platitudes here—not that I'd prefer retro designs, but the incongruity of those designers' styles with the project as proposed appears to belie the PR team's commitment to context.)

But there is a lot to love about the initial design, recognizing of course that it is a preliminary concept. We're told there are myriad landscape improvements (burying a parking lot in favor of a park, essentially), including a new bridge over Burnham Harbor connecting the museum to Studio Gang's eco-oasis on Northerly Island. There are public spaces throughout the building, including a rooftop observation deck and what appear to be layers of greenery and space-age hardscapes harboring human activity. I'd like to zoom in—what transit connections and other public benefits are possible? Let's work to bring this design down to earth, instead of hitting hyperdrive to discredit it. **CHRIS BENTLEY**



Illegal demolition at Whitley Heights; former Mole-Richardson Studio Depot (below).



STEVEN WOLFE, ADRIAN SCOTT FINE

### MISSING PIECE continued from front page

I've seen buildings demolished before permits for a new project is even approved,” said councilman Mitch O'Farrell, who first proposed the measure. “This at least gives us or the neighborhood council or neighbors some input—it provides a way for us to take a pause,” he added. The ordinance requires a 30-day waiting period before any demolition permit can take effect.

According to a report by the city council's Planning and Land Use Management Committee (PLUM), the California Environmental Quality Act (CEQA) had also not done a proper job protecting such demolition. For instance, if building owners keep planned projects under wraps they can skirt CEQA requirements to announce demolition.

Several structures have been torn down in the city in recent years before protections could be set in motion. The most high profile recent example was Morgan, Walls & Clements' art deco Mole-Richardson Building in Hollywood, which was quietly taken down this summer. O'Farrell said that the new ordinance would at least give locals a chance to respond to such a plan.

“Mole-Richardson was clearly a historic building and shouldn't have fallen between the cracks,” said Los Angeles Conservancy Director of Advocacy Adrian Scott Fine, who called the demolition a wake up call. Owners, he added, have often received demolition permits for historic properties within a day or two, leaving neighbors and officials mystified at the outcome.

The bill, which went through a lengthy public process and vetting by the PLUM committee, the city attorney, and the Office of Historic Resources, passed on an 11-0 vote. It will take effect in January. Nearby cities like Pasadena, Long Beach, and Beverly Hills already have similar waiting periods. “It would have been great to have something like this in the past,” said Fine. “It took losing some key buildings to get it moving ahead.” **SL**

with the bill.

In our Unveiled on Elevon at Campus El Segundo (ANW 10\_11.26.2014), we refer to the architect as both Steven Ehrlich Architects and Ehrlich Architects. The official firm name is Ehrlich Architects.

### CORRECTIONS:

In ANMW 09\_10.08.2014, images of Antunovich Associates' Motor Row development and Rinka Chung Architecture's Couture project in Milwaukee were erroneously attributed to Brininstool+Lynch. That firm is not associated with the projects detailed in our stories “At

Your Server” and “Next Stop: Lakefront” and the rendering credits should have read Courtesy Antunovich Associates and Courtesy Rinka Chung Architecture, respectively. In the jump for “Next Stop: Lakefront,” an image was also erroneously credited to Joseph Noel. That also should have read Courtesy Rinka Chung

Architecture.

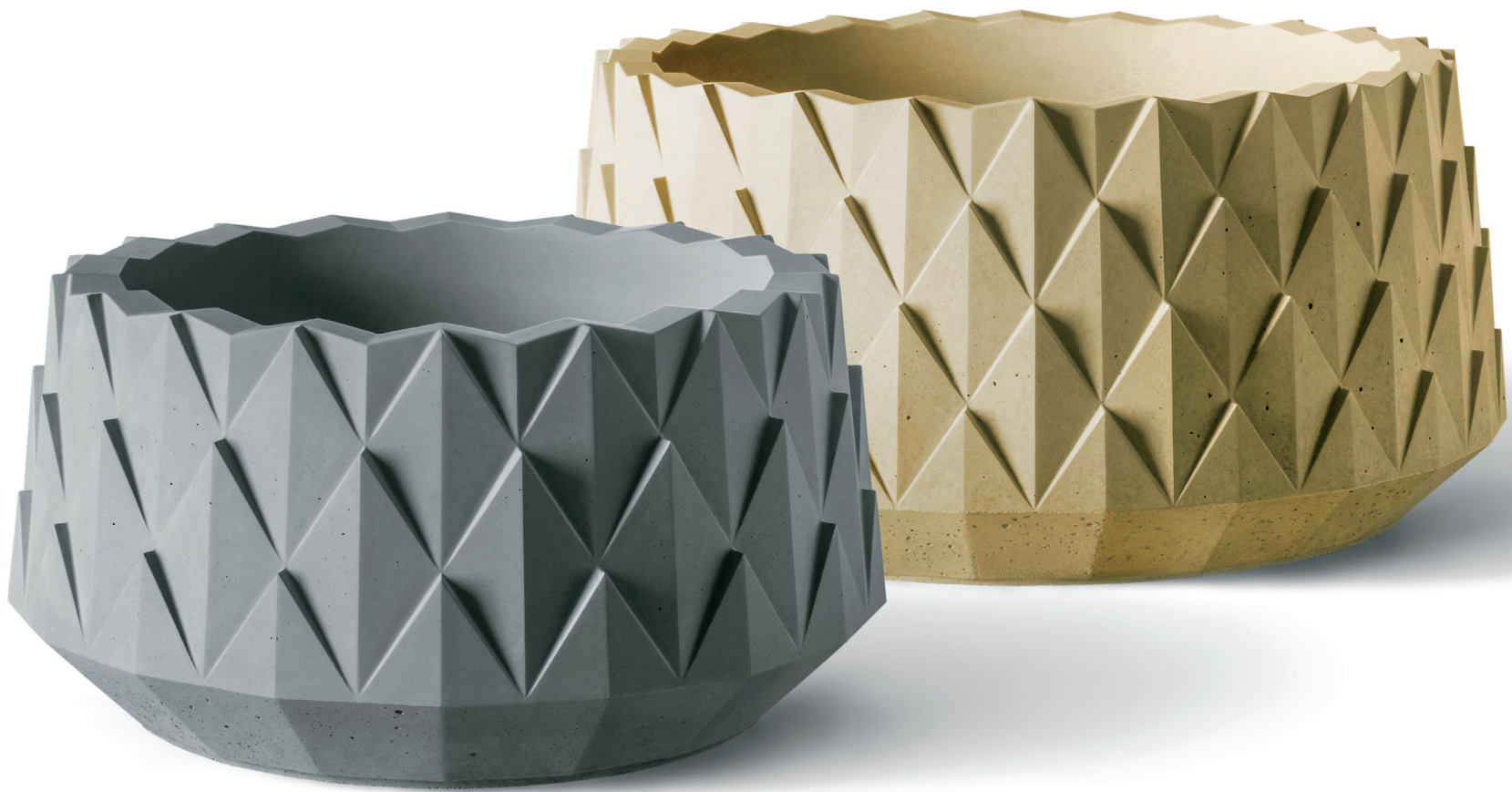
Also in “Next Stop: Lakefront,” we wrote that the Wisconsin Public Service Commission ruled against Milwaukee paying for utility infrastructure relocations. In fact the PSC said utility companies and their ratepayers were protected by the decision, which stuck the city



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THE ARCHITECT'S NEWSPAPER DECEMBER 17, 2014

EAVESDROP&gt; THE EDITORS

## ROAST TURKEY

It's good to see some good old-fashioned roasting, and that's what the West Side Urban Forum's WUFFIES awards are all about. This year's event, held earlier this month at the *Los Angeles Times* of all places, was full of the usual snipes on botched RFPs and difficult County Supervisors. But it also got in some good jibes at architecture's expense. Our favorite: the Darth Vader Award, which went both to **Peter Zumthor's** foreboding, jet black LACMA expansion and to **Renzo Piano's** Academy of Motion Picture Arts and Sciences Museum with its helmet-looking theater bulging out of the old May Company Building.

## DEBBIE POSTHUMOUSLY DOES THE CHICAGO DESIGN MUSEUM

The Chicago Design Museum held its most recent opening for *Deborah Sussman Loves Los Angeles!* on November 12. The show, which runs through February 28, further cements this museum startup by **Tanner Woodford** into the Chicago cultural fold. Yeah, it's in a mostly dead mall (Block 37), but this exhibit is museum quality and perfect for exploring over one's lunch break. I just wish more local design movers and shakers had been there for the preview party (ahem—**Zoe Ryan** or **Sarah Herda**, although maybe both were busy with their respective biennials: Istanbul and Chicago).

SEND ROASTS, ALGORITHMS, AND MALL WALKERS TO [EAVESDROP@ARCHPAPER.COM](mailto:EAVESDROP@ARCHPAPER.COM)



## UNVEILED

## LYCÉE FRANÇAIS DE CHICAGO

Chicago's premier French school is running out the lease on its building in the Buena Park neighborhood, and plans to move into a new location on the site of the old Ravenswood Hospital before the 2015–2016 school year. The new facilities will be built in phases, as fundraising allows, but first up in a master plan by local architecture firm STL will be 86,000 square feet of classrooms and the typical educational amenities such as a gym and library. Soon to follow will be an auditorium—something architect Luis Collado said is lacking in the current building. “The only place the school comes together in one place is in the auditorium,” he said. “You never feel that you are in one school. Our design completely changes that.”

The new building's 12 stories stratify the K-12 school by grade level, using bright color coding in walls, furniture, and detailing to identify shared and public spaces. Architect Jose Luis de la Fuente said a large atrium unites the floors, acting as the “heart” of the building, “the social infrastructure that kind of allows everyone to connect to each other.”

Color coding informs the double-skin facade as well. The bright red portals that ring the facade's variously sized square windows are the most obvious element of an abstracted color scheme that recalls the colors of the French flag. White detailing on the perforated

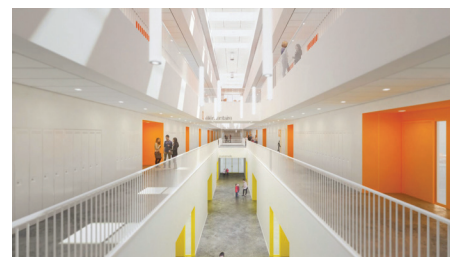
screen and flashes of blue on the metallic inner envelope complete the subtle pattern.

While a fence encloses the school's three-quarter sized soccer field and outdoor areas, Collado said community engagement was a key goal for the Lycée. STL made the gym and auditorium accessible separately from the academic spaces, allowing it to stay open for neighborhood events after hours. He said the school is also exploring ways to manage public access to the playground and soccer field.

The amount of space tucked behind the 12-story volume on Wilson Avenue will be surprisingly large, its designers said. That helps Lycée open up, even on a dense urban site. “They want to create citizens of the world,” said Collado. “The idea of really having a campus is something they haven't had before.”

CB

**Architect:** STL  
**Client:** Lycée Français de Chicago  
**Location:** Chicago, Illinois  
**Date:** Summer 2015



COURTESY STL

OPEN&gt; BAR

## &gt; HYATT OVERFLOW BAR

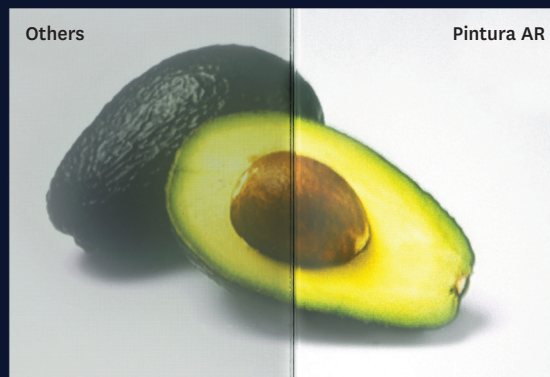
2233 South Dr. Martin Luther King Jr. Drive, Chicago  
 Tel: 312-567-1234  
 Designer: Ideation Studio



CHENG-YUNG KUO

Following a national trend, trade show attendance in Chicago slumped two percent last year to 863,773. But total attendance at McCormick Place—the massive South Loop convention center—rose to 2.4 million thanks to events like the Chicago Auto Show. All that foot traffic means good business for McCormick Place's Hyatt hotel, which opened a new bar and lounge area catering to the convention spillover crowd. The hotel already thrives off the center's activity. Hyatt asked Chicago designers Ideation Studio to turn an underused hallway into a casual meeting area decked out with a full service bar, a lounge, and private booths. “It's really about connecting with people and having a fun place to do that,” said Ideation's Jessica Desnoyers. Conceptual design began in June, just five months before the bar's opening. Desnoyers said the quick turnaround benefitted from a familiarity with Hyatt—Ideation helped remodel the hotel's Wacker Drive location. Large printed acrylic panels and wall coverings celebrate Chicago's neighborhoods, encouraging trade show visitors to step out and see the city. Custom printed millwork panels with colored stripes serve as Hyatt branding while steel shelving in back of the bar recalls the local industrial heritage. Guests can leave something behind, too. Those still in networking mode can add business cards and bar-napkin sketches to one of the hanging mobiles in the bar area. **CB**

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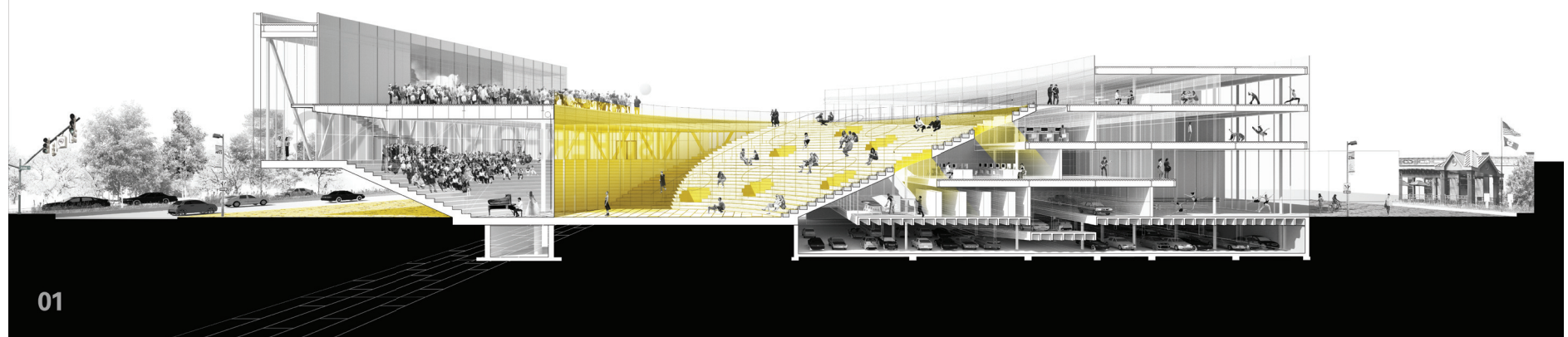
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## The proposal from LEVENBETTS



LEVENBETTS

## TOWN/GOWN continued

from front page for a public exhibition and “inquiry” organized by the Eli and Edythe Broad Art Museum that mulls the future of East Lansing, MSU, and the American college town in the 21<sup>st</sup> Century. The Broad, which turned heads in 2012 by recruiting starchitect Zaha Hadid for its new \$40 million museum building, invited emerging architectural firms from across the country to submit speculative projects addressing Michigan Avenue and Grand River Avenue, which form the border between MSU to the south and downtown East Lansing to the north.

“These are projects that are intended to have an impact on general conversations, but also on how we see the town,” said Alec Hathaway, the museum’s associate curator of architecture and design. Most of the firms invited to submit had never been to East Lansing, Hathaway said, adding that they sought geographic diversity beyond the usual mix of New York City and Los Angeles-based firms. “We just wanted to bring in outside perspectives and in a sense ask people to respond to what they saw when they came to visit,” said Hathaway. “We’ve got a pretty good depth of issues and responses.”

Firms involved include Bionic; DIGSAU; LEVENBETTS Studio; Min | Day; PLY Architecture, MAde Studio, and Political Scape Economy; Stoss; UrbanLab; and WXY Studio. According to Hathaway, while everyone addressed the unique town-gown relationship between East Lansing and MSU, the projects in *East Lansing 2030: Collegeville Re-Envisioned* explore a variety of underlying issues, from stormwater management and global warming to the shared experience of watching a

football game.

Chicago’s UrbanLab tackled the town-gown divide across East Lansing’s de facto Main Street, Michigan / Grand River Avenue. Alluding whimsically to a need for density in town, UrbanLab made a playful, interactive model of a “Clustered Quad”—design schemes of which mix and match a variety of programs within a stadium-scale ring of mixed-use buildings at the north end of campus.

“It’s basically a cartoon,” said UrbanLab principal Martin Felson. “It’s about what happens when a highly defined shape is inserted into a boundary condition. We wanted to provoke a discussion about growth, density, expanding into agricultural land, and housing.”

Football, practically an elemental force in East Lansing, factored into other “MSU 2030” submissions. LEVENBETTS’ “HELIOcity” singled out sunlight as the unifying element on and off campus, proposing a series of interventions that would redirect and harvest the sun’s rays “in order to sustain, collect and delight the inhabitants” of East Lansing. Formally speaking they took cues from a study of Spartan Stadium and other Big Ten college football arenas. “Football became sort of a model for them,” said Hathaway, “for spaces to connect and activate the city.”

Other projects tap themes of environmental sustainability and local ecological resources. A team of firms based in Ann Arbor, home to the University of Michigan, held up MSU’s land grant legacy with “Common Table,” a proposal to bring university and community groups together with shared spaces devoted to local food and agriculture. Boston-based Stoss organized its designs around “Carbon Nests” that

Football is an economic driver and social glue in East Lansing, Michigan. The structural forms and cultural cachet of Michigan State University’s Spartan Stadium inspired several of the exhibition’s architects. Others took cues from natural resources and the campus’ fraught “boundary condition.”

would remake East Grand River Avenue into “a working, breathing civic parkway that funnels stormwater and counteracts the emissions of the vehicles it carries.”

Much of the working was

about bringing townies and students together, whether through shared botanical gardens and housing (Min | Day), a transportation nexus (WXY), an experiment in “ramped urbanism”

(DIGSAU), or a parking garage repurposed for mixed-use development (Bionic).

The exhibition, which will continue to dovetail with public lectures and other programs, is up at the Broad

Museum through mid 2015—in a gallery facing out from campus toward greater East Lansing.

CB



BIONIC



DIGSAU





**SKY SCRAPING AGAIN** continued from front page Now the focus is South Park, on the southern edge of downtown. The neighborhood, anchored by the Staples Center, LA Live!, and the LA Convention Center, has a batch of more than ten towers in the works, and many more planned in the vicinity. The biggest new projects are Figueroa Central, RTKL's mixed-use complex at 1101 South Flower, consisting of one 49-story and two 40-story towers; and Harley Ellis Devereaux's Fig South, consisting of two 29-story towers at 1200 South Figueroa. Other planned skyscrapers nearby include 1130 South Hope, a 28-story tower being developed by Amacon Construction; 820 Olive

Street, a 50-story tower developed by Omni Group; 801 South Olive, a 27-story high rise by Carmel Partners; and a complex still under wraps by Mack Urban and AC Martin at 1142 South Grand. Just beyond that are AC Martin and Korean Air's 73-story Wilshire Grand, on the southern edge of the financial district, slated to be the tallest building on the West Coast, and Gensler and Greenland's Metropolis, a development at the boundary of South Park that includes a 38-story residential tower and a 19-story hotel. Outside of the economic recovery, reasons for the boom in the South Park area are numerous, said Jessica Lall, executive director of the



South Park Business Improvement District. LA Live! and Staples have driven growth and demand for complementary facilities; the area's many parking lots represent rare development opportunities in built out downtown; South Park is adjacent to transit like the Blue Line, the new Expo Line, and the upcoming Regional Connector, supporting high density growth; and nearby USC is the biggest employer in Southern California, necessitating housing and services. The trend of people moving to urban cores has supported more residential towers, and because it is not a historic area, there are fewer restrictions to building here, and lots are larger than in other parts of the city. "It's

more of a blank slate to build, and to build tall," said Lall. "There's more ability to be flexible here." Lall said her BID has been involved with local leaders in crafting an urban design district task force, improving sidewalks, signage, trees, public art, and other amenities around buildings. As for the buildings themselves, their design is guided largely through the Central City's comprehensive design guidelines. To maintain flexibility and creativity, the guidelines are not prescriptive, said Simon Pastucha, head of the Urban Design Studio at the Los Angeles Department of City Planning. "We want to spur creativity and innovation in design,"

he said. But designers need to stay within their larger framework to gain approval. Such creativity may continue to expand with the September code change allowing for city structures to avoid flat tops for helipads, although the newest group of towers were already designed before that change passed. Pastucha suspects some designs may now be changed, depending on economic feasibility, and Kevin Keller, Mayor Eric Garcetti's director of planning, said more upcoming buildings look set to take advantage of the new rules. But the city's codes still highly restrict overall building massing and floorplate sizes, said Pastucha, putting continued limits on originality. Pastucha is not worried about increases in traffic in the area, given its access to all types of mass transit. "This is a regional center and it's going to be a very busy area. Hopefully the residents are more sophisticated in understanding where they're living," he said. As for the possibility of South Park overheating? "I see a buildup of pressure. The area is ready for this type of development. Everything is falling into place and there are very few places in the country where you can do this kind of development. If you look at other major U.S. cities, we are just catching up," said Pastucha. **SL**



Seattle SeaSk8 Skate Park

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RAC Design Build and contractor City Constructors have transformed a 12,000-square-foot former aircraft facility on the edge of Culver City's Hayden Tract into a flexible work environment for the visual effects company Framestore. The New York-based outfit, known for its work on the film *Gravity*, wanted a distinctive space to serve as its new West Coast headquarters.

Repurposing the building—an industrial tilt-up concrete shell with a unique four-story central tower—on a fast-track schedule required a coordinated approach between the architect and the builder. “I think the finished design really shows how the team came together,” said Evan Richardson, vice-president of City Constructors.

The distinctive tower, originally used for fireproofing and drying fabric for airplane wings, was reinterpreted by RAC as a visual and social hub. With its independent steel truss system called out in striking yellow, it now houses a bi-level conference area and functions as a light well to illuminate the open plan below. Its upper level serves as a roof deck overlooking the surrounding neighborhood and offering views of the city. Since the tower was a separate structure, it posed logistical and structural challenges. “Its completion marked a turning point,” said Richardson. “Once that tower steel was done and the new staircase (made out of cantilevered concrete) was in, the flood gates opened and it allowed

**The former aircraft facility's steel truss system is called out in yellow, complementing new wood, glass, and steel details.**

the finishes to really take shape.”

More character was added to the tower by opening it up and highlighting the steel trusses as design elements, making it part of the language of the interior. Additionally, large steel-framed windows, doors, and glass partitions were used to define the tower's new functional spaces.

RAC designed the core and shell, adding new details to the openings of the original tilt-up by using redwood, steel, and glass to create a large pivot door, which replaced a roll-up door at the entrance. A large steel and glass barn door was also built for a secondary entrance. Interior firm DHD Architecture and Design, out of New York, designed playful faceted “islands” in an open floor plan for meeting and workspaces.

**SHERIN WING**

#### RESOURCES:

##### Contractors

City Constructors  
cityconstructors.com

##### Hardware Fabrication

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studiocortez.com

##### Interior Design

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##### Carpeting

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##### Porcelain Tile

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##### Lighting

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mattermatters.com

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DAVID SUNDBERG/ESTO



## MALTZAN DESIGNS NEW STRUCTURE TO BETTER CONNECT HAMMER MUSEUM

# Bridge Builder

Michael Maltzan is getting into the bridge business. He is already part of the HNTB-led Sixth Street Viaduct team in Los Angeles, he is finishing up a bridge in Chengdu, China, and even parts of his One Santa Fe in the city's Arts District form a bridge, providing a peek through the building to the LA River.

Now he has been tapped by the Hammer Museum to design the John V. Tunney pedestrian bridge, above the institution's large garden courtyard, finally connecting the second floor western galleries to the eastern galleries.

The new bridge will encourage expanse to explore all sides of the institution and give curators more flexibility, allowing them to design

shows utilizing both wings of the museum. The structure, which Maltzan designed with engineers Guy Nordenson and John A. Martin, is almost in place, and will officially open early next year.

The tapered, 33-foot-long project, connected to the buildings' structural bays, ranges from 30-feet-wide to 8 feet by 8 inches. Its flanks are white painted steel, and its flooring consists of composite metal deck and concrete slab. The bridge's angular curve, Maltzan pointed out, allows more sunlight to reach the courtyard, creating a feeling of movement and giving the bridge a distinctive look.

"We think the bridge will be a destination in itself," said Maltzan. "A phenomenal place

to look over the courtyard and be among the tree canopies and to even say hi to your friends in the courtyard."

Maltzan has worked on several of the Hammer's projects in recent years, including the Billy Wilder Theater and the museum cafe, which are both glass-fronted, adding transparency and activity to the courtyard, which has become a welcome gathering space. Since the bridge needed to be constructed quickly and during off hours, most of the structure was prefabricated, trucked to the site, and craned into place on a recent evening.

The bridge's crisscrossing understructure looks like a cat's cradle from below. It has several 12-inch-diameter circular cutouts filled with frosted glass in the floor, which transmit daylight or artificial light depending on the hour. The diagonal pattern is both structural and aesthetic. "Having worked with Guy (Nordenson) before on so many buildings, there is an ongoing conversation about the inherent relationship between architecture and structure," said Maltzan. "It's a permanent piece of sculpture." **SL**

## DEVELOPER PROPOSES BIKE PATH ON LA RIVER CHANNEL

# Riding On The River

The Los Angeles River has two lengthy bike paths stitched along its sides, stretching more than 30 miles from Elysian Valley into the San Fernando Valley, and from Maywood toward Long Beach. But there's an 8.9-mile gap adjacent to Downtown LA and Boyle Heights that is blocked by rail tracks, bridges, and other barriers. Yuval Bar-Zemer, a principal at local firm Linear City Development, wants to change that. He has proposed a path extending not alongside the river, but on the concrete channel itself.

The plan for the trail, which Bar-Zemer designed with Geosyntec engineering consultants and wHY architects, is composed of precast or cast-in-place concrete panels that are fluted on their underside to allow the passage of water. The panels sit six inches above the riverbed. Diagonal

fissures in the sloped ramps connect bikers on the existing raised paths to the channel path.

Bar-Zemer commissioned a hydrology study along a 1.7-mile length of the route, showing that the path will remain dry 360 days a year. He is also developing a forecasting system to provide water height warnings ahead of time and provide for necessary shutdowns.

"Installing such a pass is not a crazy idea. It's actually a valid, valuable idea," said Bar-Zemer.

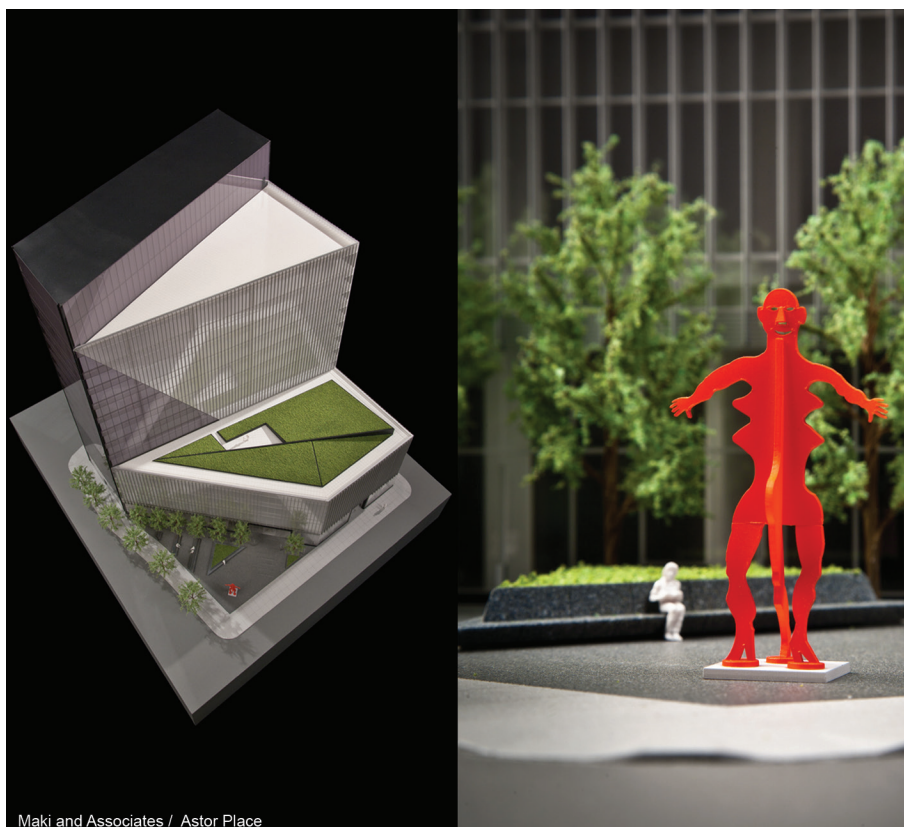
In May, Bar-Zemer received approval to begin a feasibility study from the city and METRO, the county transit agency. The approval comes after a year of delay stemming largely from the hesitancy of the U.S. Army Corps of Engineers, which initially objected to any public access inside the channel due to safety and water management concerns.

"It's a change in paradigm,"

said Bar-Zemer. "At one point the river was neglected, but now it's at the front line of attention, so it's not so easy to dismiss ideas that would bring value to the community."

The portion of the river included in the plan flows through several congressional and council districts, and through several community plan areas. Bar-Zemer set up a technical advisory committee task force made up of officials in the city, METRO, Friends of the Los Angeles River, the LA River Revitalization Corporation, the Mountains Recreation Conservation Authority, the LA County Community Development Commission, LA County Flood Control, LA County Public Works, and the Army Corps.

After METRO completes the approximately \$300,000 feasibility study, the developer hopes to receive formal passage of the project from city council, put together a design and construction team, and gain funding through private sources and federal and state bonds and grants. Bar-Zemer hopes to have the path, which he estimates would cost roughly \$20 million to build, completed within three years. **SL**



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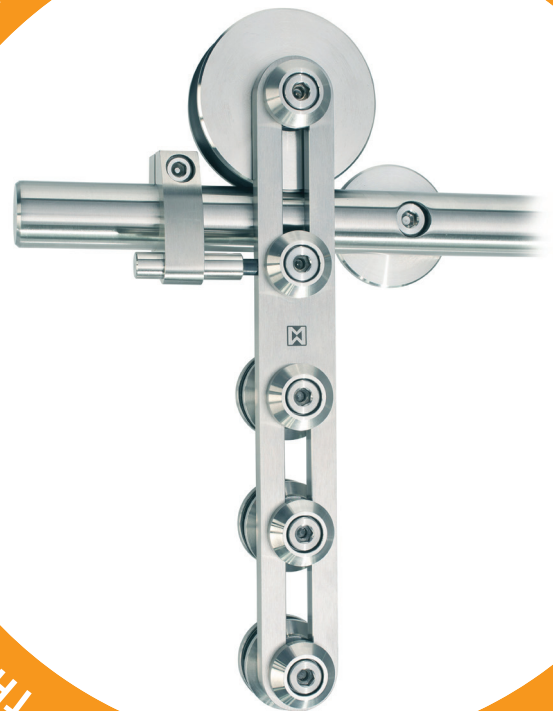
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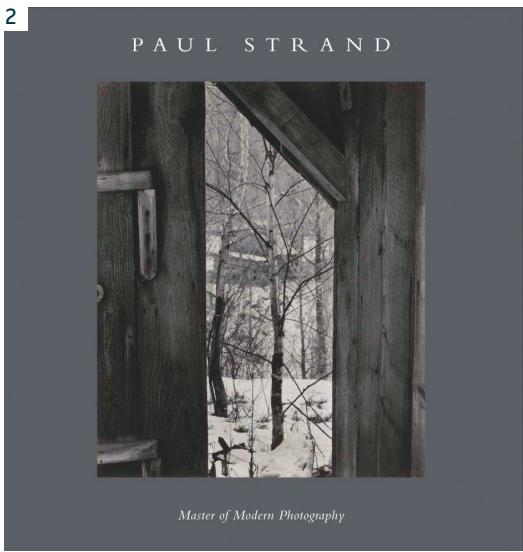
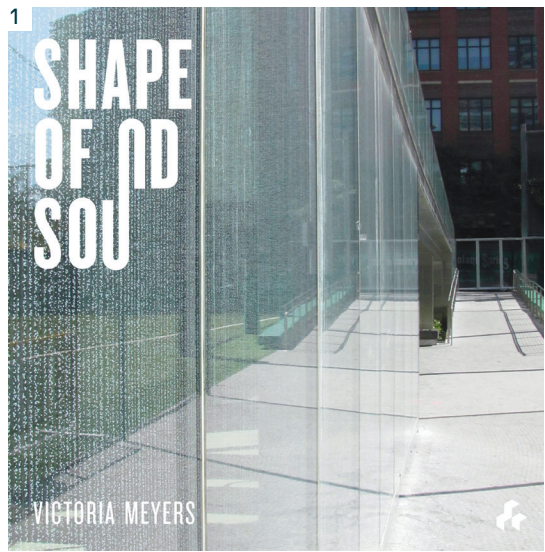
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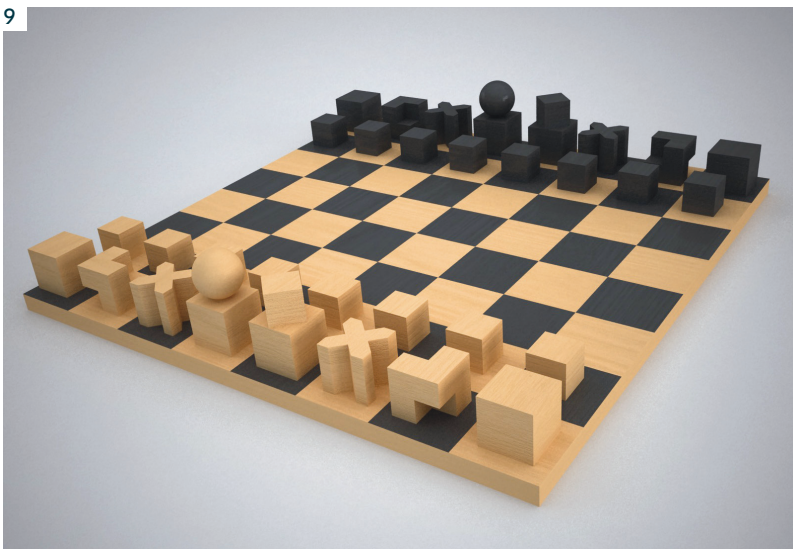




# PRESENTS WITH PRESENCE

<b>1 SHAPE OF SOUND</b> ARTIFICE BOOKS	<b>2 PAUL STRAND:</b> MASTER OF MODERN PHOTOGRAPHY YALE UNIVERSITY PRESS	<b>3 FLO BEDSIDE/DESK</b> LUMINA ITALIA	<b>4 PERFETTO PENCILS</b> BY LOUISE FILI PRINCETON ARCHITECTURAL PRESS	<b>5 ELEMENTS COLLECTION</b> J. HILL'S STANDARD	<b>6 ARCHAEOLOGIST</b> CHOPSTICK RESTS SPIN CERAMICS	<b>7 SNØHETTA LIMITED</b> EDITION, XO CONTEMPORARY COGNAC BRAASTAD
Architect Victoria Meyers examines the dynamic relationship between architectural forms and materials and acoustics in this amply illustrated book.	Featuring more than 250 plates, this book by Philadelphia Museum of Art curators Peter Barberie and Amanda N. Bock chronicles the career of the seminal photographer.	Rotate the head of this minimalist light fixture to focus the LED beam where it's wanted. In varnish-coated aluminum and steel, the fixture is also available in clamp, wall, floor, and grommet styles. Designed by Foster + Partners.	Graphic designer Louise Fili celebrates Italian typography with these two-color pencils; related items include notecards and a book.	A fresh take on Irish cut crystal, this drink ware is marked by cuts and textures of varying depth, creating a graphic language. Designed by Scholten & Baijings.	Impeccably detailed and finished, these glazed clay pieces are both naturalistic and abstract in form. Eight pieces to a set; designed by Na An.	Adding Scandinavian cool to a classic French product, the graphic design team at Snøhetta uses subtle metallic colors and hand lettering to reinvigorate the image of the spirit.
<a href="http://artificebooksonline.com">artificebooksonline.com</a>	<a href="http://yalepress.yale.edu">yalepress.yale.edu</a>	<a href="http://lumina.it">lumina.it</a>	<a href="http://papress.com">papress.com</a>	<a href="http://jhillsstandard.com">jhillsstandard.com</a>	<a href="http://store.spincermics.com">store.spincermics.com</a>	<a href="http://braastad.com">braastad.com</a>





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8 BRUT NATURE 2006  
LOUIS ROEDERER

Of his design for the packaging for this vintage, Philippe Starck said, "The contents are so potent I decided to design a bottle that was stripped of any superfluous embellishment."

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

9 BAUHAUS CHESS SET

No prancing steeds or earnest foot soldiers here: Wooden cubes, spheres, and cylinders comprise this 1923 chess set. Designed by Josef Hartwig.

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

10 PRISMATIC SCARVES  
NOTNEUTRAL

From the product-design branch of Los Angeles-based architects Rios Clementi Hale Studios, these 30-inch-square silk scarves are based on color studies for a competition project.

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

11 FOLLOWME LAMP  
MARSET

Cordless and rechargeable via USB, this oak-handled lamp shines a diffuse light through its polycarbonate shade. Designed by Inma Bermúdez.

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

12 GLASS HOUSE  
SNOW GLOBE  
THE GLASS HOUSE

You'll never have to shovel the snow at this finely crafted miniature Glass House.

[designstore.theglasshouse.org](http://designstore.theglasshouse.org)

13 OSSIDIANA  
ALESSI

Fabricated of cast aluminum, this old-school, new-style espresso maker comes in three sizes. Designed by Mario Trimarchi.

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

14 QLOCKTWO W WATCH  
BIEGERT & FUNK

In this reactionary design to a digital world, a grid of 110 letters illuminates the time in text form. The watch communicates in English, German, French, Spanish, Italian, Dutch, and Arabic.

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





AHEAD OF 80<sup>TH</sup> ANNIVERSARY, PERKINS+WILL REDISCOVERS ITS PAST

## THE ARCHIVE PROJECT

Until Perkins+Will's Chicago office hired Cheryl Ziegler to catalogue and organize them, the archives of the nearly 80-year-old design firm were just a loose collection of photographic slides, yellowing sketches, and scrapbooks. "It wasn't an archive," said design director Ralph Johnson. "They were working files."

Johnson said in his early days at the firm he would often go to the cluttered file cabinets to pull examples of past work for inspiration. Original documents date back to some of the firm's first work, including the Crow Island School in Winnetka, Illinois. Designed by founding principals Lawrence Perkins and Philip Will in collaboration with Eero and Eliel Saarinen, its "zoned" hubs of classrooms organized around common activity areas earned recognition from the American Institute of Architects as "a landmark of design for education which demonstrates that an inspired educational philosophy can be translated into an architecture of continuing function and beauty."

Old photos, sketches and notes related to the project endure in the archives, which Johnson said might result in some sort of publication. For now, they're happy to have someone protecting the wealth of information just sitting in storage on the

36<sup>th</sup> floor of Ludwig Mies van der Rohe's IBM building. "A lot of these things could have been lost," said Ziegler, an archivist and art teacher that Perkins+Will hired in June. "Some of it ended up in the Art Institute and some of it ended up in the dumpster."

Other gems include the sketchbooks of C. William Brubaker, who started as an intern at the firm and became partner in 1958, and color slides of Lawrence Perkins' Heathcote Elementary School in Scarsdale, New York.

The archives are not an encyclopedic or perfectly preserved record. Caustic glue once used to adhere photos and clippings in various scrapbooks has started to corrode one-of-a-kind material. But for Johnson, who used to pluck things from the archive to show other regional offices, comprehensiveness is not the point.

"It's more of a personal view of Perkins+Will," he said. And it leads to interesting insights about their current work, like the fact that they still strive for a goal set by the original Perkins and Will: being "architects of social consciousness" who try to imbue institutional buildings with humanity. **CB**

**The Heathcote School in Scarsdale, N.Y. was a landmark in modern educational design. Perkins+Will recently digitized historic color slides of the school, shown here.**



COURTESY PERKINS+WILL



TRIBE MEDIA

## ERIN WILLIAMS HYMAN, 1972–2014

One bright, sunny day in February 2014, Erin Williams Hyman entered her parent's Palm Springs home into a living room full of production lighting and a video camera. She was about to be interviewed for a film we were producing about her grandfather, noted desert modernist architect, E. Stewart Williams. Erin had spent a number of years researching his work and her quest for historical accuracy and attention to detail was impressive. As a young adult she appreciated that her grandfather's work was exceptional and worthy of chronicling. She would often attempt to initiate conversations with friends and peers on the merits of modernism, which at the time had fallen out of favor with the current trends of the day, and would be generally met with apathy. Undeterred, she took the time to interview Stewart many times throughout the 1990s with the hope that one day she would author his life's story. Prior to our meeting that day, she had completed an essay titled, "Trying His Hand: Williams as Multifaceted Artist," which served as an outline of talking

points for our interview and would later be included in the Palm Springs Art Museum's exhibition catalog, *An Eloquent Modernist: E. Stewart Williams, Architect*.

Erin sat down in front of the camera, and my wife Tracey began conducting the interview. It did not take long to realize how important the interview would prove to be for the film. Erin's commentary was insightful and tempered with a great sense of humor. She was well composed and enthusiastic. As the interview progressed, she relaxed into a wonderful groove, where only the slightest prompt was needed to encourage the wonderful stories of her grandfather to flow. One letter she shared with us was from Stewart to his then fiancée, Mari, speaking warmly of how he looked forward to building a future home with her and furnishing it with her handmade textiles. Erin's bright blue eyes sparkled and misted over, and she and my wife laughingly wiped away a few tears in a very "verklemt" moment. We would later comment to her on how beautifully that spark of enthusiasm showed through her eyes, and she

smiled brightly. There was never an indication that she was ill, we certainly had no clue there was anything amiss. Not this vibrant, lovely, eloquent person.

It would be several months later before we learned that she was fighting, and tragically losing, a battle with a complex form of breast cancer. To say that we were extremely impressed and humbled by her professionalism despite private suffering is an understatement.

Erin's strength, her humility, her drive for knowledge and understanding of the world around her, and the class with which she carried herself, characterized everything that she accomplished in her life. She earned a doctorate in comparative literature at UCLA and was a post-doctoral fellow at Cornell University. She was a writer and editor, tackling architecture and other varied subjects. Among the books she edited was *Backyard Oasis: The Swimming Pool in Southern California Photography, 1945–1982*. She conducted research and wrote for the San Francisco Museum of Modern Art exhibition, *How Wine Became Modern: Wine and Design, 1976–now* (2010). She was a devoted wife and mother, and a culinary expert.

After being diagnosed with cancer, Erin developed the blog *B'Matzav*, where she shared thoughts about healing and parenting with breast cancer. She was candid and forthright about her treatment and experience, which was often expressed through her wonderful sense of humor. She was, and is, an inspiration to cancer patients and survivors alike. She also served as the president of the Bay Area Young Survivors group.

In the months that followed the interview, Erin continued to conduct photographic research for the production, providing rare images for use in the film. We were honored to have her invaluable contribution included in our film, and have dedicated it to her memory.

Erin passed away on September 18, 2014. She is survived by husband Micah, sons Nathan and Theo, parents Sidney and Erik Williams, and brother Brian Williams.

**JAKE GORST**



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**GROUNDBREAKING** continued from front page pleasantly defying conventional thought on both counts with its \$14 million West Campus Structural Research Facility, the first phase of KU Engineering School's expansion, known as LEEP2. "The idea was to make it welcoming to students," said Dr. David Darwin, chair of Civil, Environmental, and Architectural Engineering at KU, during a tour of the facility, which opened in August. "As you come in, it looks

like something special. And it is."

Fei Jun, structural engineering manager for Burns & McDonnell, led the design works of the 40-foot-high, four-foot-thick, L-shaped strong wall backed by 8-foot-deep buttresses. Here, KU faculty and students will soon be testing T-shaped walls of concrete reinforced with different grades and sizes of steel. It is part of a five-year industry initiative to develop reinforced concrete solutions that use less steel, focused on projects

for nuclear power plants and earthquake-zone construction as well as mainstream uses.

KU was looking at the growing competition for both research contracts and the engineering stars of tomorrow. So in 2012, with LEEP2 planning already underway on the main campus, the school revamped the design to include a second building on the newer west campus, more than tripling its structural testing facility space. The four-story-high bay, rising up in

a meadow along busy Clinton Parkway in west Lawrence, is bound to be noticed.

"They thought this was going to be just a simple Butler building, and then they wanted it to be nicer," said senior architect Amy Slattery. "One of the moments for that was seeing the 804 project, Ecohawks." Even from deep inside the high bay, Slattery could still point through two walls of glass to the shimmering 2013 creation of Dan Rockhill's renowned Studio

804—a new research facility, run by KU students, dedicated to the study of alternative energy for transportation.

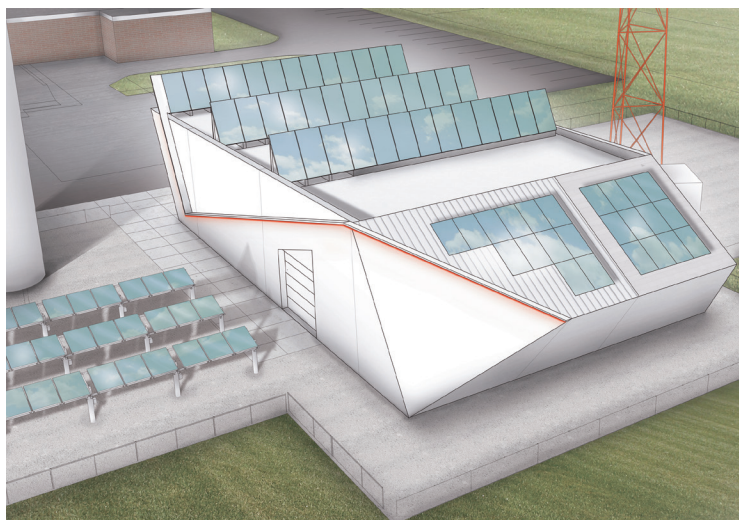
Burns & McDonnell, whose architects and structural engineers were already working on LEEP2 with Treanor Architects, was given command of the west building. Work on the main campus extension is expected to wrap up in 2015.

**AARON BARNHART**



ALISTAIR TUTTUN

Midway through a campus expansion project, the University of Kansas added a second building on its newer west campus, more than tripling its structural testing facility space.



CONTRACTORS GET AN EYE-CATCHING TEST FIELD FOR RENEWABLE ENERGY GADGETS

## PLUGGING IN

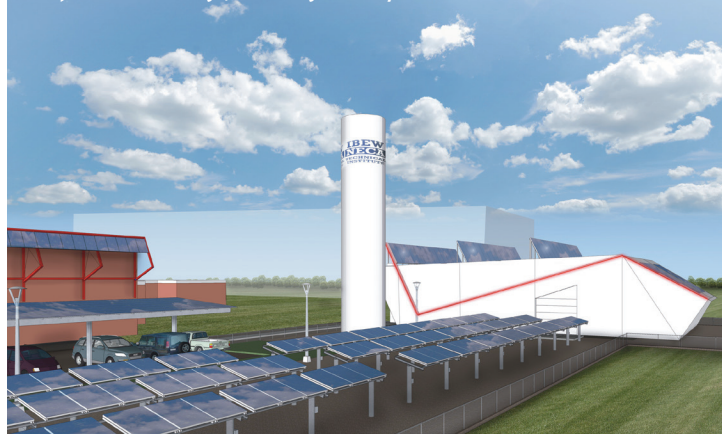
Construction has begun on a crystalline box 15 miles outside Chicago that, when complete, will make the IBEW-NECA Technical Institute (IN-TECH) the nation's largest outdoor facility for training union electricians to install small-scale renewable energy technology.

As it is with many trades, the best way for electricians to learn renewable energy installation is through hands-on experience. At IN-TECH, members of the two main

trade groups—the International Brotherhood Of Electrical Workers and the National Electrical Contractors Association—will clamber up to the roof to install working solar photovoltaic panels. That roof is clad partly in asphalt shingles and partly in metal so Local 134 union members can gain experience with different types of buildings.

Legat Architects, which designed the facility, folded several slanted building faces into a jagged crystal

This training facility for union electricians could also be one of the Midwest's first net-positive buildings, its designers say.



COURTESY LEGAT ARCHITECTS

shape, eschewing the concrete box in favor of an eye-catching form that can be seen from the busy I-294 corridor. A strip of red, blue, and green LEDs further electrifies the project's profile, while working models of wind turbine components are visible through transparent portions of a nearby building's facade.

"It's not just something to look at. You can see what it is and how it works," said Alan Bombick, a principal at Legat Architects. "That's a real advantage for the contractors. And for the electricians, it's training their workforce for where the future of power is going to go."

Residential and other small-scale solar projects are more affordable than ever, due in part to the falling

price of installation—historically a prohibitive cost for many rooftop projects in the U.S. Last year installation costs for residential and commercial solar projects fell by roughly 12 to 15 percent from the year before.

Training facilities like IN-TECH are helping electricians develop expertise and increase competition in the solar installation market. "You're really working with the real thing here," said Bombick. "All of these systems are very technical, and the installation is very involved."

Utility-scale solar projects, however, still drive the U.S. market, accounting for a majority of growth in the sector over the last two years. In Germany, where solar energy

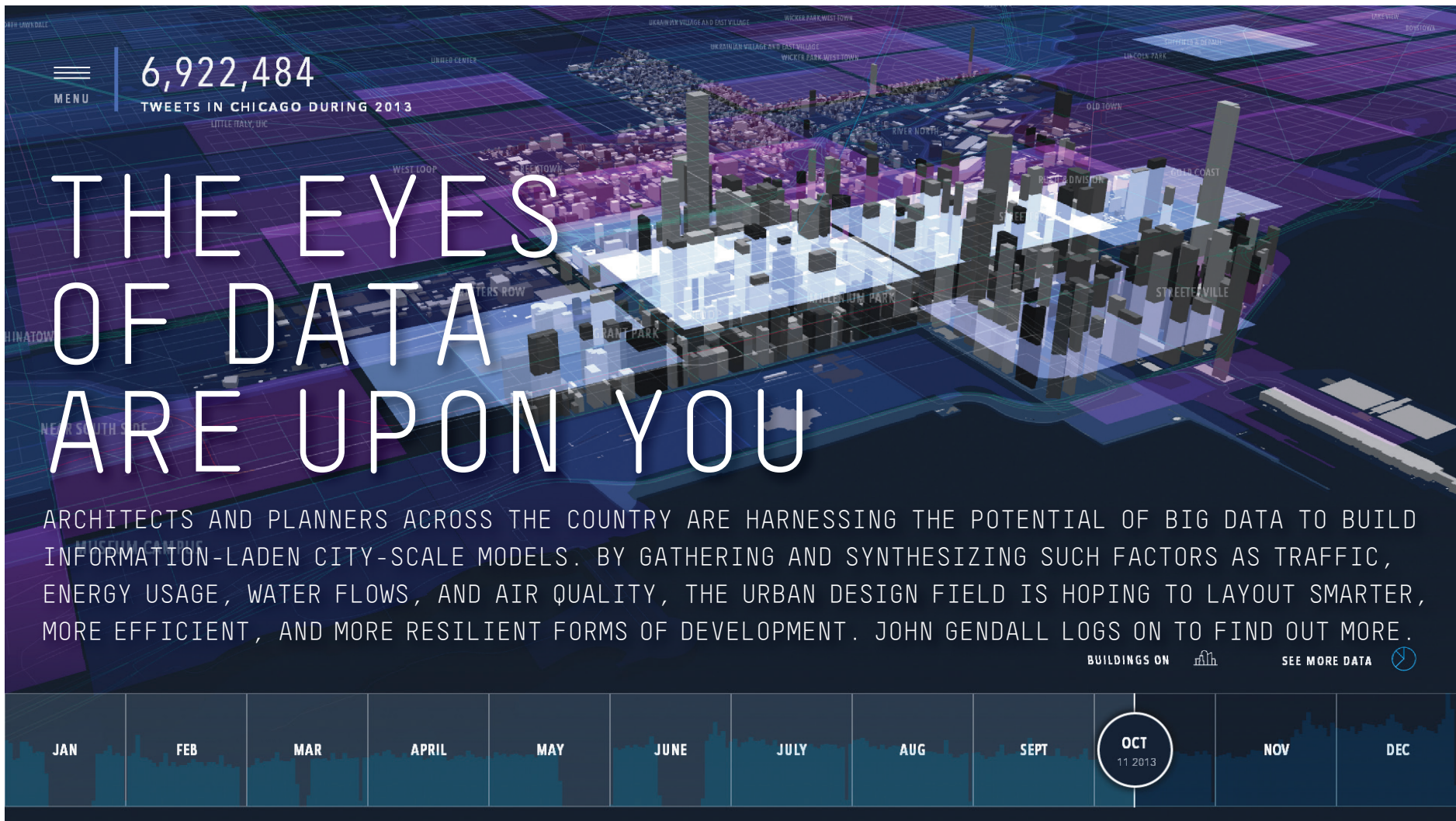
has at times provided as much as half of the country's total electricity demand, generous government subsidies have meant a bulk of the country's solar power comes from small, rooftop panels. China, too, hopes to move its solar development away from massive, remote solar power plants in favor of decentralized projects.

IN-TECH provides training for larger-scale solar fields too. A ground-mounted solar array about the size of a football field will help power the new storage building and a welding lab in the institute's main building.

As electric utilities increase their share of renewable energy—which needs to be stored when the sun isn't shining, for example—and cut down on waste, many are expanding off-grid storage. As such, the demo facility at IN-TECH is not just an empty shell for solar panels. Inside the 4,500-square-foot building will be inverters, a heaping block of lead-acid and lithium-ion batteries, and other energy storage technologies that will help the building pursue a net-zero energy balance. Nearby a solar carport can charge up to five electric vehicles using electricity generated on site.

IN-TECH may also drive excess energy back to the grid at times, potentially making it one of the first net-positive buildings in the Midwest. **CB**





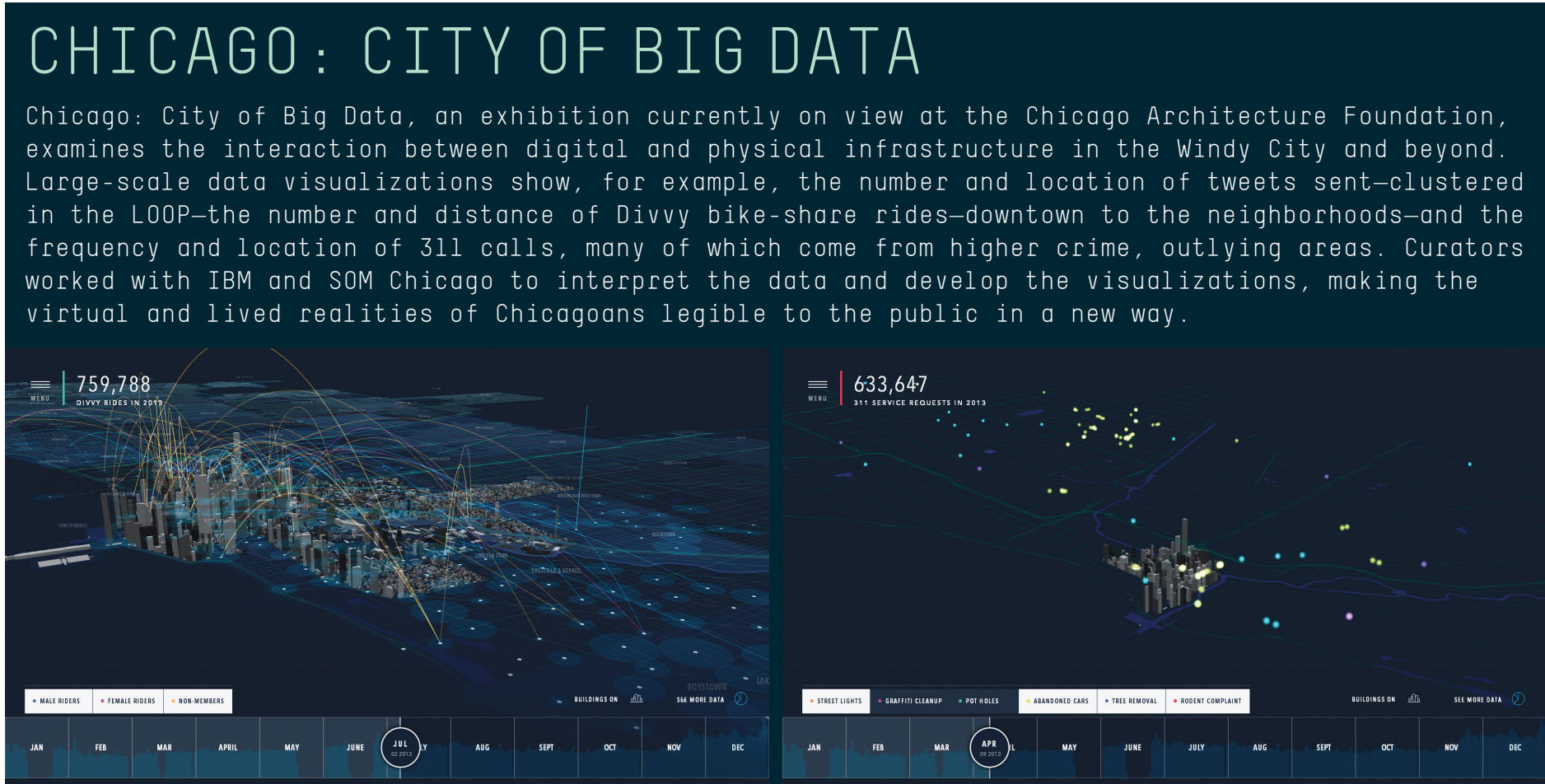
Scan the bookshelf of any urban designer or planner who graduated after 1980, and you will very likely spot a copy of *The Social Life of Small Urban Spaces*, by William H. Whyte, the journalist and consultant to the New York City Planning Commission who advocated

a new, more empirical way of making urban areas. Cities, he reasoned, ought to be studied with the eyes of a scientist, subjected to a sort of post-occupancy analysis providing quantitative insight into just how urban spaces performed. While his approach now

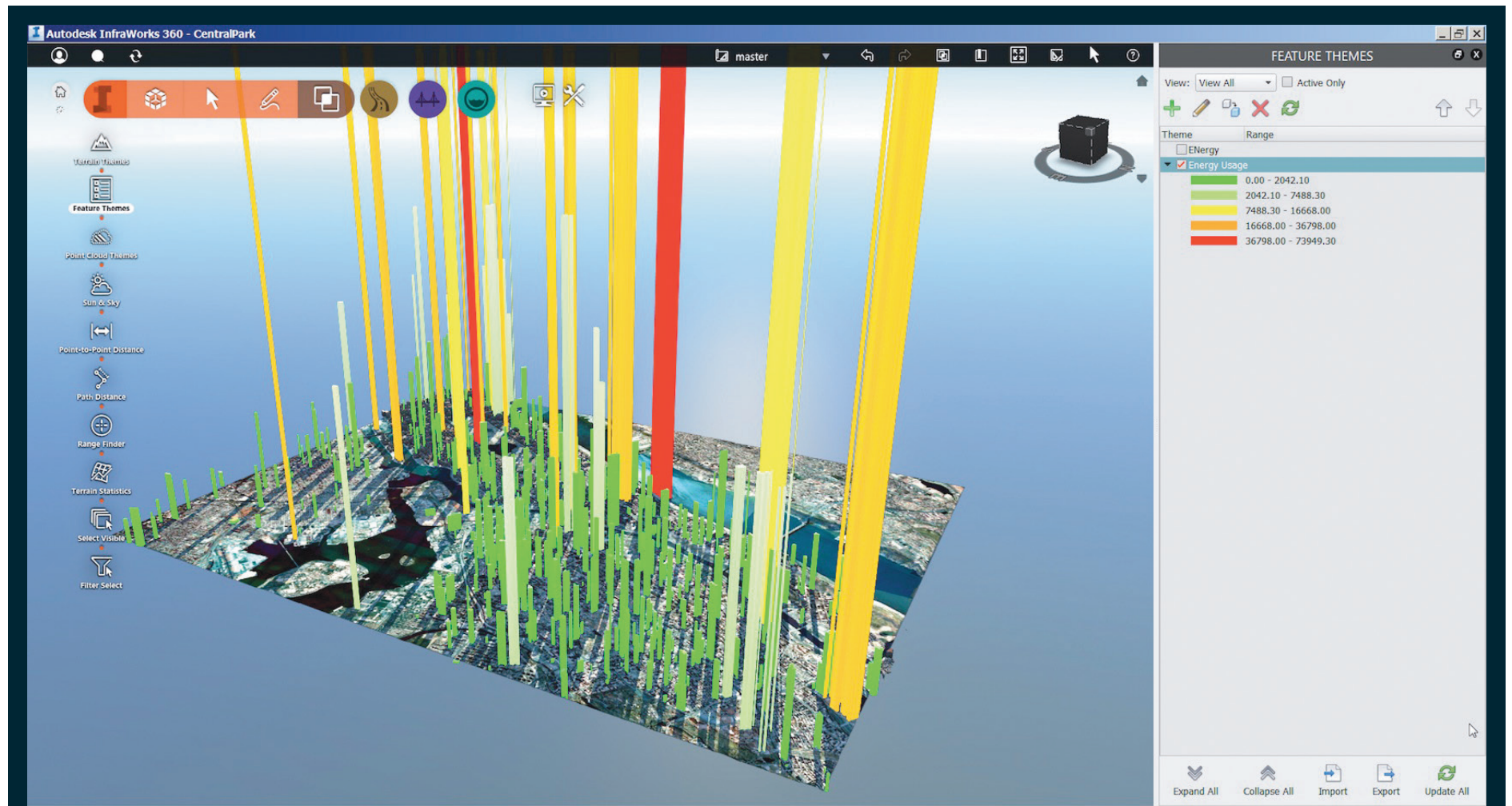
has so much currency as to seem obvious, his technique comes off as quaintly primitive. Through the 1970s, equipped with a camera, pen, clipboard, reams of paper, and several research assistants, Whyte would ensconce himself in public areas for weeks and months

on end to painstakingly document figures like use, traffic, and interactions, culminating in his 1980 publication.

Thirty-five years later, cities around the world are carrying out extensive performance analyses, but rather than relying on an







## INFRAWORKS BY AUTODESK

InfraWorks, a new data software for infrastructure developed by Autodesk, is modeled on BIM, but uses “horizontal” information, including traffic patterns—which is richer information than just vehicle counts—noise volumes, construction schedules, and pollution emissions. Multiple government agencies can access the information to coordinate work, and advocates and neighborhood groups can track potential impacts on affected communities. This information can be used to model how design changes—to highways, tunnels, rail lines, etc.—can shape outcomes before construction begins.



COURTESY AUTODESK

intrepid clipboard-toting individual, they are turning to another source: Big Data. Having reshaped other industries—finance, public health, manufacturing, and, with Building Information Modeling, architecture—the wheels of Big Data are increasingly being set on cities. With that comes access to immense and complex sets of information that city planners and urban designers can now harness to make cities perform better. Applications abound: traffic can be made to move quicker, energy consumption can be brought down,

view corridors preserved, and all of this can happen while budgets get trimmed. The “big” in Big Data refers not just to volume (even though there are unprecedented amounts of information churning in its orbit); it also refers to the number of different data sets. “We think of Big Data as a degree of complexity, not simply volume,” said Matthew Shaxted, a computational designer at SOM City Design Practice. This makes it particularly well suited to sort through webs of changing interdependencies, or, put

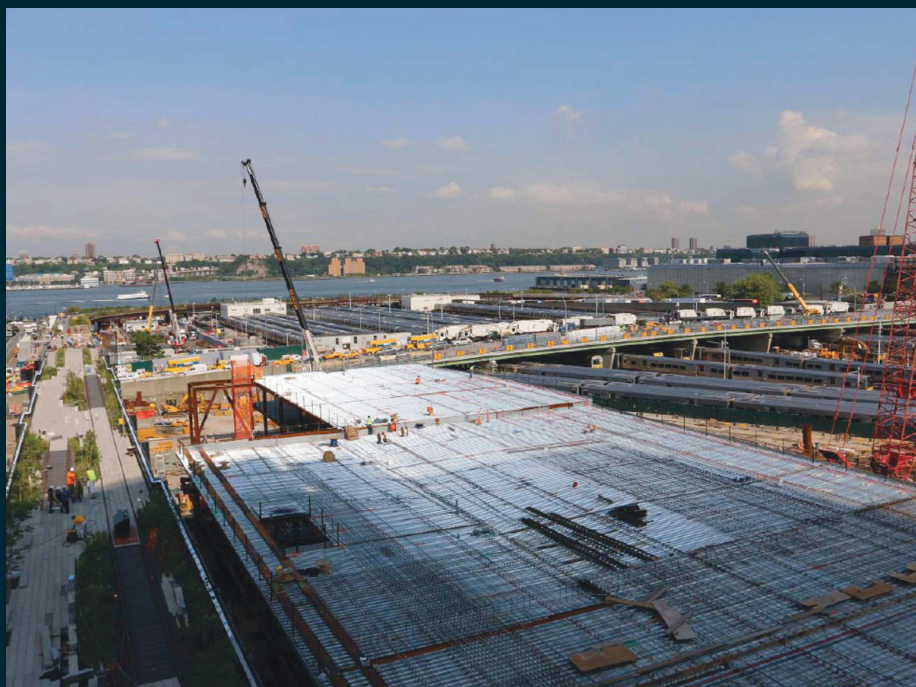
another way, through cities.

Take urban flooding, for example. With so much at stake, municipalities have started wrangling data as a way to become more resilient in the face of climate risks that are becoming increasingly hard to predict. In Chicago, where rain events perennially cause widespread basement flooding, the city’s Department of Planning and Development partnered with SOM and the University of Chicago to get out ahead of what has become a costly problem. Aggregating high-

resolution point cloud data from the city, the team developed a model for how water flows and pools across Chicago. As Shaxted explained, “we then combined this with other open source data—vacant lots, single-family residential parcels, etc.—and we were able to determine locations across the city where green infrastructure would lead to the highest impact.”

But as it is with any information, big data is only as useful as it can be processed and aggregated. Invite eight million New Yorkers





# HUDSON YARDS/ CUSP

Private developers are also getting into the data game. At Hudson Yards, a vast new neighborhood now under construction on Manhattan's far West Side, developers Related Companies and Oxford properties have teamed with New York University's Center for Urban Science and Progress (CUSP) to make the neighborhood the most connected and analyzed in the city. Pedestrian and transit flows will be measured, along with retail traffic and dollars spent—serving both public and commercial interests. Energy, solid waste, and water benchmarking will also be instituted to improve environmental performance and cut costs for the building owners. Residents and area employees will also be able to opt-in to health monitoring applications, which will help demonstrate the beneficial aspects of living and working in this new urban district.

to lodge complaints over 311, and you will need a way to analyze whatever lands on the receiving end of that line. Cities are tooling up to do that work. In 2013, for example, New York City established the Office of Data Analytics, outfitted to aggregate data and collaborate with other city agencies in using that information. Cities, from San Francisco and Miami to Boulder and Kansas City, are similarly committed to leveraging data to tackle local challenges. Because volumes of available information exceed the capacity of any single municipality to apply it, and because cities make much of it publicly available, architects, planners, and urban designers have a new, powerful resource—and a role to assume. "When working in 2-D, it used to be that designers would come up with one or two options, then clients end up with one of those," said Jay Mezher, the Director of Virtual Design and Construction at Parsons Brinckerhoff. "The advantage with Big Data in design is that there is so much information that you can make the best decision for each project."

Because it synthesizes complex information, these data-laden visualizations can have a clarifying effect on project coordination. As Mezher explained, "with infrastructure jobs, it's not just one client making the decisions. It's sometimes five or ten stakeholders—cities, counties, agencies—so any decision needs to go through many different layers." For its work on the State Route 99 tunnel, in Seattle, Parsons Brinckerhoff built eight different models within the city context, comparing eight different scenarios that involved underground utilities, all underground facilities, alignments, and an environmental impact statement.

This is what Justin Lokitz, a senior product line manager at Autodesk, calls "horizontal building information modeling." To carry out that modeling, the company developed InfraWorks, the software used for the Seattle tunnel design that, as he said, "brings in data from different sources and allows different constituents and stakeholders to act on it—it makes data real."

This modeled data allows these stakeholders to see the ramifications of design decisions. "For a highway job, for example, it's not just cars illustrated on a road—it's actual traffic patterns," said Mezher, underscoring the distinction between projected traffic versus representing the traffic in real time, as found in data. "Then," he added, "if you need to consider other factors—noise volumes, carbon emissions, construction schedules—you can incorporate that data, too, for clients to understand different aspects of a job."

Long the very apotheosis of permanence, modern cities have come to be made at something of a generational pace, with major works grinding their way through approval and construction (with fingers crossed for their effectiveness). Now, as their flows of information become better understood, cities seem to be moving toward something more fluid, where projects can be tailored for maximum efficiency, and where they can be tweaked and adjusted in light of changing conditions.

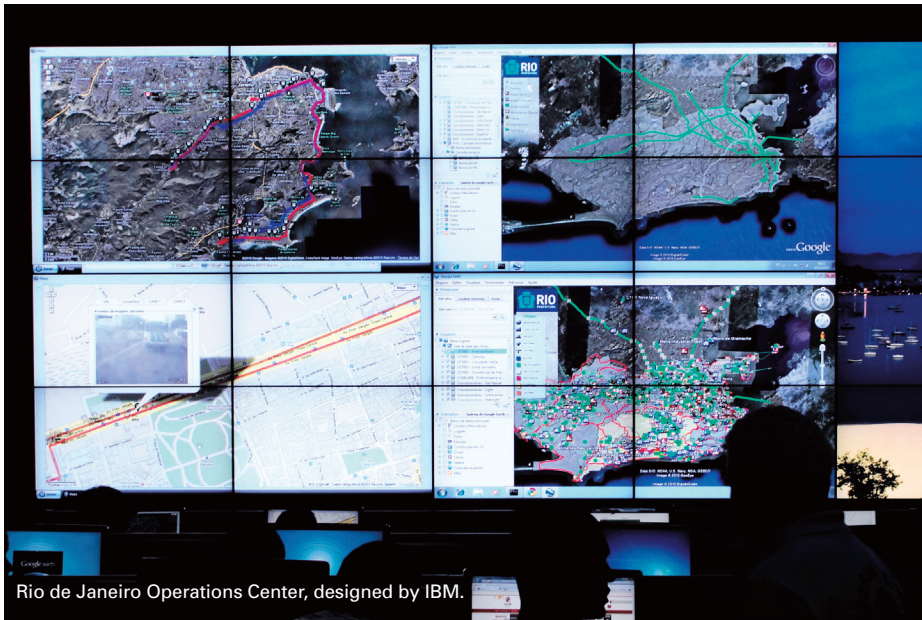
Consider Hudson Yards. Earlier this year, Related Companies and Oxford Properties, the developers of the over \$20-billion Manhattan development, announced a partnership with New York University's Center for Urban Science and Progress (CUSP) to make Hudson Yards what they called "the nation's first 'quantified

COURTESY RELATED COMPANIES









Rio de Janeiro Operations Center, designed by IBM.



People voting on their devices, New Cities Summit 2014.

LEFT: COURTESY IBM; RIGHT: REX CURRY

## CRUNCHING BIG URBAN DATA

John Rossant is the founder and chairman of the New Cities Foundation, a global non-profit with a mission to shape a better urban future. He took time from his busy schedule to speak with *AN* managing editor Aaron Seward about Big Data: what it means, how it is being used, how it can help us, and what we need to be wary of when implementing it in our urban areas.

**Aaron Seward: To begin with, city planners have obviously used data for a long time in order to do their jobs, but now when we discuss Big Data we're talking about an evolution in the sort of data they're getting and how they're using it. What exactly is Big Data and how are planners using it to make our cities more efficient and better places to live?**

**John Rossant:** I guess there are a few things. One is the impact on connectivity that the web has had everywhere, not only in allowing people to communicate as we do on the internet, but also in allowing objects to communicate with other objects. That's a game changer. That has also led to a massive quantum increase in real time data coming in from a variety of sensors. If you go into literally any city today and look up on a lamp-post there are cameras, temperature gauges, traffic meters, air quality monitors, and a whole variety of sensors that are tracking our movements, etc. And then there's the miniaturization of these kinds of things, which has enabled their proliferation. That's what I think of as Big Data. There's literally a massive amount of it.

We have a largely positive view of it. We think it does well for city managers and gives them the ability to make a much better city, particularly in terms of energy use, mobility, and security. Security is a huge issue. It should be among the first priorities of any city government to make sure residents can move around without fear, and Big Data can really make that easier to ensure. But of course, there's a whole realm of possible negative sides to this, which is the potential of the all-seeing, all-knowing State, which I think can be worrying. I think that enough people are concerned about this issue, particularly in our freer countries in the West that we'll be able to come up with guidelines for the use of all this data. There's a very interesting startup in New York, for

example, which runs real time analytics from CCTV feeds. Right from the get-go, they've addressed the issue of privacy by not using facial recognition software. Its only purpose is to look at flows of traffic.

**So how do we ensure that Big Data isn't used as a means of oppression as opposed to a tool, and a very powerful one at that, for effecting real progress?**

Well it all comes down to who uses Big Data? If it's used in a democratic way, which is the tendency so far in this country, then there's not much to worry about. Look at what Rahm Emanuel has done in Chicago by making all of the data they collect open to anybody who wants it. That allows citizen groups to build things from the ground-up. That's the approach that I favor. The other side, in more authoritarian societies, Big Data will not be opened up publicly, but it will be for the use of whoever is in charge of the city and long-term planning.

What's going to be interesting is that the price of these sensors is dropping dramatically. It allows you to do things that could never have been dreamed of even five years ago. What will be interesting is to see how it is used in some of these big new greenfield urban projects that are going up, largely in Asia and the Middle East. How are they going to bake this stuff into their urban structure from the beginning? In New York or London you have to retrofit systems. In Songdo, Korea, it's going to be a ground-up smart city with built-in Big Data collection and real-time analytics, so it will be interesting to see how that works out.

**There are the obvious arenas in which Big Data can be used to create efficiencies, such as traffic flows and energy usage, but are you seeing any more specific targeted niches in which data is being utilized to make cities smarter?**

Sure. Just look at something kind of mundane, but extremely pervasive, like street lighting. The whole world of street lighting is going to be upended by using data in a very smart way. You can modulate the intensity of lighting according to the traffic. If the system senses people are there, it will light up. There's no reason to light the street if no one is using it. So you have energy savings. They're doing this in Chicago and they're doing it a lot in LA. Parking is another big area where data has a huge potential to make a positive impact. There are new apps coming out in this field daily that allow you to find parking easily. Boston has rolled one out, as have other cities. One of the biggest impacts though, and I know you mentioned traffic, is mobility. But it's not only in geo-localized services like Uber, but in the whole promise of seamless, multi-modal transportation in the city. If you live in Bronxville or Westchester and you work in Midtown, you will be able to find the most efficient way on any given day to get to work, whether it's by car, bus, subway, water taxi, whatever. It will be mining real data and it will allow you to get from point A to point B as quickly as possible.

**You mentioned greenfield cities, these urban areas particularly in Asia and the Middle East that are being built from scratch with smart technologies integrated into their DNA, so to speak. Is there any benefit to that as compared to the job of retrofitting our older cities to use Big Data?**

The challenges of greenfield cities have yet to be discovered. We don't know that much about them here in the U.S. We don't have many examples. One of the main challenges of the greenfield city doesn't come so much from whether or not you integrate Big Data analytics, it's how do you make a greenfield city an attractive place to live and work. Look at some of the new cities going up in China. They're fairly soulless places. It's almost a given that there's going to be sensors, there's going to be software and algorithms, but to what degree can Big Data be used to make a city a more vibrant, more interesting place? If you boil it down to efficiency, it doesn't make it a very sexy place to live. If you look at someone like Daniel Libeskind, he thinks of the role of memory in the creation of our experience of a city. If you have a new city, you need some mechanism for people to relate to the buildings and their place among them, or else it's going to be like George

Orwell's *1984*: a soul destroying place.

The ultimate question is what makes cities exciting places to live in the first place? Part of the beauty of cities is that you never know what's going to happen when you step out the door! If you know everything in advance, well, I don't know how we're going to react to that.

**So Big Data is here and here to stay for at least the foreseeable future. And while it has clear benefits for our cities and our society, you don't seem to be its biggest booster.**

Big Data can and will make things more efficient. If you look at the savings in heating and lighting houses, the savings to the body politic in not keeping street lights on, or the savings in terms of the gas you're not going to use looking for parking, this will give more money back to cities and individuals who will then spend it in more interesting ways, hopefully. I'm all for efficiencies. We're never going to get to a place like in *The Lego Movie* with these automatons moving round doing the same thing every day. As a species we just don't do that. Big Data is very exciting, it's changing everything, but when it comes to smart cities and networks, they're only as smart as the people that run them. The challenge is making sure that we have city administrators who understand these issues. The other question is top-down or bottom-up? Look at Rio De Janeiro's experiment with big data. They got IBM to build a big operations center for the city, like NASA's Mission Control Center in Houston. It's great on several levels, as it centralizes data in a very chaotic city and includes more informal urban areas like the favelas. On the other hand, centralizing it is very expensive, and it's a very top-down approach. Is that the best kind of approach? I don't know.

The other issue, and one that no one has done any good work on, is that the more we're individually and collectively reliant on Big Data, what happens if in a crisis it's turned off or the system goes awry? We had a little of that during Sandy, when the cell network went out in Lower Manhattan. It made it basically unlivable below 34<sup>th</sup> Street. We need to think more about our reliance on these things and on the fact that they can leave people stranded. We have to hope that we don't get to a point where we will have forgotten the more informal types of communication we used to have, like just talking to people.



## WHY ISN'T THE 1947 NEUTRA KAUFMANN HOUSE ON THE NATIONAL REGISTER?

Sunday, February 15, 11:30 a.m.  
Hilton Palm Springs  
\$12 per person

This working panel hosted by the California State Historic Resources Commission's (SHRC) Modernism Committee will look at this and other case studies to begin to address integrity standards and interpretations that stand between many midcentury modern resources and the coveted National Historic Register designation.

Now in its tenth year, Modernism Week is an 11-day celebration of architecture, design and culture in Palm Springs, California.

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Photo by David A. Lee. Sponsors as of December 5, 2014.

### THE PANELISTS

**Beth Edwards Harris, PhD**

Architectural historian, writer, preservationist,  
Commissioner California State Historic Resources  
Commission, Chair SHRC Modernism Committee

**Alan Hess**

Architecture critic of the *San Jose Mercury News*,  
author of 19 books on Modern architecture and  
urbanism, architect, historian, preservationist,  
member SHRC Modernism Committee

**Brian Conway**

State Historic Preservation Officer for the State  
of Michigan, architect, preservationist

**Katie Horak**

Senior Associate, Architectural Resources Group,  
founding member Docomomo US/SoCal

**Christine Lazzaretto**

Principal, Historic Resources Group, founding member  
Docomomo US/SoCal

**William Menking**

Founder and Editor-In-Chief, *The Architect's Newspaper*





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DECEMBER

THURSDAY 18  
EVENT

**AIA Minneapolis  
Annual Fellows Luncheon  
and Holiday Party**  
11:45 a.m.  
International Market Square,  
Ste. 185, Minneapolis  
aia-mn.org

**EXHIBITIONS OPENING**  
**50 Years Beyond Point &  
Shoot: Photographs by  
Ward Thompson AIA**  
6:00 p.m.  
AIA|LA Offices, 3780 Wilshire  
Blvd., Ste. 800, Los Angeles  
aialosangeles.org

**MCA DNA: Richard Hunt**  
Museum of Contemporary  
Art Chicago  
220 East Chicago Ave.  
Chicago  
mcachicago.org

**FRIDAY 19**  
**EXHIBITIONS CLOSING**  
**Michael L. Abramson:**  
**Pulse of the Night**  
Columbia College Chicago  
Library, 2nd Fl.  
624 South Michigan Ave.  
Chicago  
mccp.org

**Design Radicals: Creativity  
and Protest at Wurster Hall**  
Environmental Design Library  
UC Berkeley College  
of Environmental Design  
210 Wurster Hall, Berkeley  
ced.berkeley.edu

TUESDAY 23

**EXHIBITION OPENING**  
**In Focus: Play**  
Getty Center  
1200 North Sepulveda Blvd.  
Los Angeles  
getty.edu

JANUARY

**SATURDAY 3**  
**EXHIBITION CLOSING**  
**Carla Klein**  
Contemporary Art Museum  
St. Louis  
3750 Washington Blvd.  
St. Louis  
camstl.org

**SUNDAY 4**  
**EXHIBITIONS CLOSING**  
**Encountering the City:**  
**The Urban Experience**  
in Contemporary Art  
Garen Gallery, Mildred Lane  
Kemper Art Museum  
Sam Fox School of  
Design & Visual Arts  
Washington University  
in St. Louis  
1 Brookings Dr.  
St. Louis  
arch.wustl.edu

**Italian Style:**  
**Fashion Since 1945**  
Minneapolis Institute of Arts  
2400 Third Ave. S.  
Minneapolis  
artsmia.org

Groundswell:

**Guerilla Architecture in  
Response to the Great  
East Japan Earthquake**  
**Mak Center for Art  
and Architecture**  
835 North Kings Rd.,  
West Hollywood, CA  
makcenter.org

**FRIDAY 9**  
**SYMPOSIUM**  
**Getting to Zero:**  
**Building & Operating**  
8:30 a.m.  
Bertha Knight Landes Room,  
Seattle City Hall  
600 Fourth Ave.  
Seattle  
aiaseattle.org

**SATURDAY 10**  
**TOUR**  
**Private tour of the**  
**auditorium building with**  
**historian Bart Swindall**  
10:15 a.m.  
Glessner House Museum  
800 South Prairie Ave.  
Chicago  
glessnerhouse.org

**SUNDAY 11**  
**EXHIBITION CLOSING**  
**Forbidden Games: Surrealist**  
**and Modernist Photography**  
Cleveland Museum of Art  
11150 East Blvd.  
Cleveland  
clevelandart.org

MONDAY 12

**EVENT**  
**Emerging**  
**Professionals' Forum**  
6:00 p.m.  
AIA East Bay, 1405 Clay St.,  
Oakland, CA  
aiaeb.org

**WEDNESDAY 14**  
**LECTURE**  
**Tod Williams & Billie Tsien:**  
**Being Specific**  
7:00 p.m.  
SCI-Arc  
W.M. Keck Lecture Hall,  
960 East Third St.  
Los Angeles  
sciarc.edu

**SATURDAY 17**  
**EXHIBITIONS OPENING**  
**Louise Nevelson in L.A.:**  
**Tamarind Workshop**  
**Lithographs**  
LACMA  
5905 Wilshire Blvd.  
Los Angeles  
lacma.org

**Data Clay: Digital Strategies**  
**for Parsing The Earth**  
Museum of Craft and Design  
2569 Third St.  
San Francisco  
sfmcd.org

**MONDAY 19**  
**EXHIBITION CLOSING**  
**Robert Heineken:**  
**Object Matter**  
Hammer Museum  
10899 Wilshire Blvd.  
Los Angeles  
hammer.ucla.edu



PAULA BRONSTEIN

**SINK OR SWIM:**  
**DESIGNING FOR A SEA CHANGE**  
Annenberg Space For Photography  
2000 Avenue of the Stars, Los Angeles  
Through May 3, 2015

*Sink or Swim: Design for a Sea Change*, at the Annenberg Space For Photography, examines worldwide resiliency strategies in architecture and design for the new challenges brought about by climate change and sea level rise. Composed of photographs from the likes of Iwan Baan, Stephen Wilkes, Paula Bronstein, Jonas Bendiksen, and Monica Nouwens, the show focuses on efforts that include coastal flood mitigation in the Netherlands, sea walls in Japan, floating schools, and temporary relief housing. The photographs are not glossy—they depict raw human responses along with un-staged images of contemporary design, creating a critical dialogue on the subject. The varied ecological and social contexts on view seek to provide starting points for discussions on nature, culture, and climate change in densely populated coastal regions.

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# URBAN IMAGINARY

**The City Lost and Found:**  
Capturing New York, Chicago, and Los Angeles, 1960–1980  
The Art Institute of Chicago  
111 S. Michigan Avenue, Chicago  
Through January 11, 2015

Unlike many of the shows mounted by the Art Institute of Chicago's Architecture & Design department, *The City Lost and Found: Capturing New York, Chicago and Los Angeles, 1960–1980*, doesn't deliver a huge visual impact—at least on its surface. The objects in the show—primarily black and white photography, video, and works on paper—present themselves more quietly than the acutely detailed architectural models, large-scale images, and sleek, shiny design objects you are accustomed to seeing in the department's galleries.

But what the exhibition lacks in flash, it more than compensates for in rich content and fine scholarship. It offers deep insight into the forces that shaped American cities in the 20<sup>th</sup> century and the cultural products that emanated from urban areas, illuminating the connection between the seismic changes in those cities and the simultaneous emergence of new art forms.

*The City Lost and Found* portrays the American urban condition during the 1960s and 70s in the nation's three largest cities which, despite the many differences among them, shared common developments in response to the various challenges they faced during that period: urban decay, invading infrastructure, social unrest, and sprawl, among others.

The curators outline three overarching themes that resonated in each place: support for preservation of buildings and neighborhoods, the role of public protest in bringing about change, and an overall goal of urban renewal. They argue that the common thread connecting them were the media and methods that evolved to portray urban life and issues. The ascendance of new media and practices—photography, documentary film, community activism—from utilitarian activities to art forms is inexorably linked to an awareness of urban problems and potentials. Among the conclusions suggested is that much of what we consider “contemporary art” today is a result of or reflection of the urban experience.

This is not simply because so much significant artwork was made in urban environments, but because the subject matter typically reflected urban issues and contexts. While by the early 1960s the work of many photographers (Adams, Stieglitz, Steichen, Weston) had achieved “high art” status, the socio-political climate of the time created an ideal environment for the acceptance of new horizons for photography: The show includes street photography by Martha Rosler, Garry Winogrand, and Helen Levitt, plus more journalistic documentary work—notably the

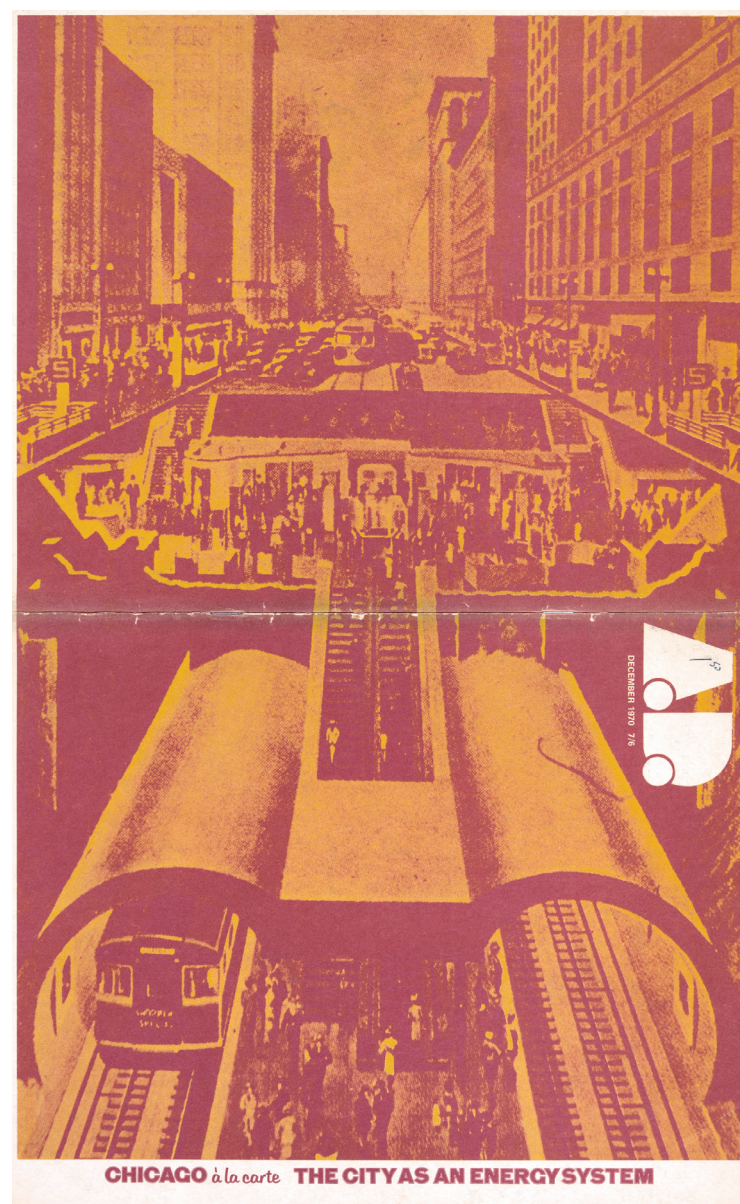
Alvin Boyarsky's “Chicago à la Carte: The City as Energy System, Architectural Design,” 1970.

*Ebony* magazine spread on Chicago's famed “Wall of Respect” (an excellent illustration of the power of community involvement in creating public art), and various documentations of the unrest, which accompanied the 1968 Democratic convention. Architectural photographs by Richard Nickel and Julius Shulman offer an additional take on why photography became such an important medium.

Collage—in the form of Romare Bearden's *The Block*—illustrates another emerging form of photographic expression. An essay in the fine catalog accompanying the show describes it as “a metonym for ‘the city,’ of which the block is a part, and a synecdochic reference to urbanism, with which city blocks are associated.”

The show also indicates how, even in more rarefied settings, photography proved a powerful vehicle for the growing field of conceptualism such as in Hans Haacke's *Shapolsky et al., Manhattan Real Estate Holdings, a Real Time Social System, as of May 1, 1971*, a straightforward delineation of all of a particular slumlord's Manhattan holding, and also in Ed Ruscha's *Every Building on the Sunset Strip*, an early, brilliant example of an artist's book.

Works like Kenneth Josephson's *33<sup>rd</sup> and LaSalle* (about the demolition of a building in the Chicago neighborhood of Bronzeville) represent the use of experimental film and video techniques in art making. It also stands for the proposition that if there's a downside



to the exhibition, it's the proliferation of film and video—there's just too much of it to take in. The catalog manages to reference every piece that's exhibited in the galleries, but

it can't reproduce the films; all the more reason to see this illuminating, edifying show in person.

**PHILIP BERGER IS A REGULAR CONTRIBUTOR TO AN.**

## A MURMURATION OF STARLINGS

**Art Basel Miami Beach/Design Miami**  
December 3–6, 2014  
Miami and Miami Beach, Florida

The Miami Art/Design Fair week starts quietly with a murmuration of starlings, a blob-like cluster of birds flying in perfect formation while re-morphing, changing shape, and moving up and down the horizon, but retaining their amorphous sense of unity throughout the aerial dance. I am stuck in traffic, trying to reach the first of many events, when just as suddenly the birds vanish. The moment of unexpected natural beauty will resonate throughout the week as a revelatory message of sorts. I only have to figure out what it means.

The week begins at 4:00 p.m. with a tour of the newly refurbished Design District with developer Craig Robins and Mathieu Le Bozec of L Real Estate (an LVMH subsidiary). With all the millions flowing in, Robins has managed to skip several stages of gentrification and go straight to platinum luxury utopia. More than a hundred luxury brands are either already

open or will soon be open, including Bulgari, Cartier, Louis Vuitton, Pucci, Versace, Dior, Givenchy, Dolce & Gabbana, Hermès, Tom Ford, etc. One looks for the grand architectural gesture and finds instead a high-end shopping mall, a protected urban space fortified with luxury brand logos and a variety of surface treatments. Much of the effect is just that, *special effects*, well-placed claddings, wrappings, and graftings, a kind of architectonic nipping and tucking that employs reflective glass, mottled surfaces, and theatrical lighting to achieve the desired suspension of disbelief. Will it be an effective enough illusion to lure zillionaire shoppers from the lush comforts of Bal Harbour Shops and the other high-end venues of South Florida? Without them, the heady rise of the Design District may turn into an equally precipitous decline. The new Palm Court creates a conspicuously fortified enclosure to protect Manolo Blahnik-wearing shoppers from accidentally bumping into urine-scented street folk, but the plaza is semi-public, open on the north and west to pedestrian traffic, and soon there will be an outdoor cafe on the second level and a handsome cast-concrete public events space designed by Aranda/Lasch to help lure non-shoppers deeper into the complex.

Some of the unfinished buildings have been draped with translucent mesh veils that give

them a mysterious, burka-like presence. There's also an element of folding and pleating going on in some of the facades. The Aranda/Lasch building is clad in cast concrete slabs with patterned imprints that mimic a kind of embroidery. The two-story arcade of narrow glass fins by Japanese architect Sou Fujimoto reads as a lattice of chilly blue icicles. It may help to break the ferocity of the Miami sun while framing the shops along the southern side of the Palm Court, but its engineering seems fussy and needlessly overwrought.

The district is desperately in need of more parking, as is all of Miami, and the origami-like folds of Leong Leong's unfinished multi-level garage on North Miami Avenue are best seen from the elevated perspective of I-195 as blue-and-white metallic membranes appear to crinkle from side to side as one drives by at 70 miles per hour.

The Design District's star attraction, however, is Buckminster Fuller's Fly's Eye dome that dropped like an alien intruder into the very heart of the complex. It's a digitally re-engineered version of the original 24-foot-diameter Fly's Eye that was fabricated in 1979 by John Warren and is now installed on the western deck of the Pérez Art Museum Miami, two miles to the south. The new version was built by Daniel Reiser to meet local codes, and has already



become the symbolic centerpiece of the entire Design District, upstaging all of the architecture that surrounds it.

I arrive late at the opening reception for the Edition, the renovated former Seville Hotel, pushing past tall thin models in black lycra mesh who stand guard with transparent clipboards as shields, like the

**continued on page 24**





**A MURMURATION OF STARLINGS** continued from page 23 “Hounds of Hell,” as one ruffled writer suggests. Ian Schrager concocted the refurbished hybrid hotel in tandem with Arne Sorenson of the Marriott. John Pawson is project architect and interiors are by Yabu Pushelberg with black walnut veneers and sandy shades of beige with creamy pale undertones. We sit in the Matador Room and listen to Schrager and Sorenson compliment one another and explain how they had created the highest-end luxury boutique hotel on Miami Beach, comparing their efforts most humbly to the corporate branding of Apple. The original Seville Hotel (1955) was designed by Melvin Grossman, protégé of Morris Lapidus, and the new owners want to keep its rat-pack elegance intact while smoothing and slimming it down. The Edition/Seville holds its own against the Fontainebleau and Eden Roc and only lacks the kind of money-shot moment that Lapidus was so good at choreographing. Grossman outdid his mentor when it came to an outdoor circular bar and a multi-level diving platform, both of which have been lovingly restored along with the oversized chandeliers and gold mosaic columns in the lobby.

Design Miami opens for previews on Tuesday and at last acknowledges the environment in three curated shows within the main exhibition

pavilion. For Swarovski, Jeanne Gang offers *Thinning Ice*, an ingenious interpretation of melting polar ice caps with white enameled icebergs rising from a reflective floor laced with rivers of melted ice (tiny Swarovski crystals) flowing through narrow fiber-optic streams.

Perrier-Jouët's *Ephemera* by Katharina Mischer and Thomas Traxler is a mechanical ornamental garden that rises and falls in response to human movements around a large oak table, a sweetly melancholic reminder of man's love-hate co-dependency with nature. Olson Kundig Architects have delivered the finest gesture of the show with their lounge installation called *38 Beams*, bringing a muscular Northwestern vibe to Miami's often-ephemeral sub-tropical environment. It's a kind of Lincoln Logs stacking of horizontal beams that allows for visual and atmospheric penetration from the main hall so that VIPs won't feel so lonely and removed while sitting within, sipping glasses of Perrier-Jouët. The massive beams, measuring about 15 inches by 30 inches and 30 feet long, were recycled by Olson Kundig from an old industrial building in Los Angeles, refurbished, flame-proofed and then lightly sanded.

On Thursday morning I am obliged to moderate a fractious panel on the theme of “The Future of Design” with furniture diva Patrizia Moroso, Italian architect/designer Piero Lissoni, and Israeli-Brit *enfant terrible* Ron Arad, who speaks about his remodel of the Watergate building in Washington, DC. In addition to making architectural changes, Arad has designed everything from furniture to napkins and stationary with a font based on shredded documents from the Watergate hearings. He also broke up the program by presenting a new prototype based on a funky old mattress that

he'd spotted on the street near his London studio. The mattress lay up against a wall, bent in half, deformed, reeking of malodorous human indignities, but he became obsessed with it, nonetheless, taking photographs, making sketches and somehow transforming it from trash into an elegant low-impact couch that he named “Matrizia” in honor of Patrizia Moroso who laughed and, on the spot, agreed to put it into production in her family's 62-year-old factory based in Udine, Italy. A design critic from England pointed out that while most designers see a problem and attempt to come up with a solution, Arad sees a problem and creates more problems.

Friday morning, the wind whips off Biscayne Bay, seeming to pick up velocity as it caroms off buildings and spills down onto the site of this morning's official groundbreaking ceremony for One Thousand Museum, the bone-like, 62-story tower designed by Zaha Hadid. A temporary wall of trees tips over and spreads dirt over the carpeting. Tables collapse, champagne glasses shatter. Waiters try to contain the damage. Valet parking attendants and security personnel scatter and then regroup as Hadid herself arrives, an hour late, entering the throng like a rock star, a royal personage, a diva who now finds herself surrounded by crazed fans pushing their iPhones into her face and inching closer to get a shot of the architect, now looking somewhat embarrassed, now growing concerned for her own safety as a Miami-Dade cop pushes into the mob and goes to her rescue.

There's a champagne brunch on the beach, an immersive video event, a plastic pollution installation in Wynwood, the Peter Marino show at the Bass Museum of Art, a Prouvé demountable house at the Delano that I still

haven't seen but I give up after sitting in cross-bay traffic and finally abandon my car by the side of the road and start to cross the Venetian Causeway by foot. Protests have broken out in reaction to the Eric Garner grand jury on Staten Island. Roads are blocked and conditions escalate when news gets out about a similar case of police brutality in Miami itself: Delbert Rodriguez Gutierrez, a 21-year-old street artist otherwise known as “Demz,” was run over by a squad car this morning when the cops spotted him “tagging” a private building near 24<sup>th</sup> Street and gave chase. Gutierrez is now in hospital in critical condition suffering from severe brain trauma.

The crowds are swelling even further, tempers flaring, momentum building as the mob moves outward and expands into a single body with a single mind: “I can't breathe!” they chant, holding up their hands, “I can't breathe!” echoing Garner's dying words. The protesters march onto I-195, shutting down the highway and blocking the Julia Tuttle Causeway, a prime connector between mainland and beach, between art fairs and design shows, disrupting the to and fro, the art world gossip, the back-room deals and interviews and celebrity clusterfucks, VIP red carpets, vacuous panel discussions. Suddenly the entire Art Basel Bubble bursts with the loud refrain: “I can't breathe!” and there is nothing left but an urge to file this report as quickly as I can. But I feel pressed to relate the ending back to the beginning—as a proper story should: The starlings rose up in their murmuration on Monday afternoon and appeared to be telling me something that I couldn't understand. I am still at a loss for words.

**ALASTAIR GORDON IS THE ARCHITECTURE CRITIC FOR THE MIAMI HERALD.**

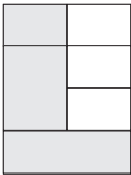


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THE ARCHITECT'S NEWSPAPER





**On November 3, Michael Rotondi, principal at Los Angeles-based RoTo Architecture, received Cal Poly Pomona's Richard J. Neutra Medal for Professional Excellence. The award, which has gone to Raphael Soriano, Thom Mayne, Ray Kappe, Tadao Ando, Lawrence Halprin, Garrett Eckbo, and others, honors "individuals who have dedicated their careers toward researching and developing new environments in which to work, live, and play."**

**Rotondi, a Cal Poly Pomona alum, has practiced for more than 30 years. He also founded the graduate program at SCI-Arc and became the school's first director of graduate studies in 1980. He was the school's director from 1987–1997. AN West Editor Sam Lubell sat down with Rotondi at his office in the LA Brewery to discuss the award and Rotondi's approach to practice, teaching, and even Buddhist philosophy.**

**Sam Lubell: The Neutra Award is about practice and education. It seems you're a perfect example of that balance. Can you talk about how you've managed to excel in both?**

**Michael Rotondi:** In the beginning education and practice are not so different because you have so much energy, and you use it in two directions. Eventually you begin to realize that it's one practice in two venues and you're really working with the same ideas; you're just using them in different ways.

You're delivering architecture and you're trying to trigger the imaginations of students and show them how to solve problems in a creative way. They both require that you're very clear on what your worldview is, and you're constantly working on your manual and intellectual skill sets. How do you convert all those ideas into architecture?

I want to know what students are interested in, and I want to help them convert that into a process that leads into architecture. Instead of saying "follow these techniques and stay on this course and you'll end up with something." When you work with software, it's basically procedural. It's not intuitive. So the work ultimately ends up coming out of the procedures, as opposed to the procedures being a means to an end.

People are afraid to make mistakes these days. In teaching, you're giving students license to make mistakes. As you get older, people try to avoid making mistakes. That's when they get more refined techniques and become experts. When you become



experts you stop learning. The most inventive work comes from people who have a beginner's mind. It's like you're seeing things for the first time and doing things for the first time.

**So would you say there's a backlash against the supremacy of software in architecture?**

Yes. For instance you can't rescript Revit. It's not a creative tool. Revit is becoming like LEED. Everyone thinks you need it and you don't. There's certain software that's good for architecture but not for architects. It hasn't given us more insight. At SCI-Arc we are always trying to stay a step ahead of the machine. In my seminar last year I got students to work very intuitively and trust their instincts. I make up a story and out of that extrapolate certain principles. We work our way around to a series of concepts that we can use as a basis for quick modeling. So they take it back from the verbal to the visual.

My teaching is a way to get the students back in touch with who they were at a younger age. The objective is to get them to act as spontaneously as they did as a child, but with the intelligence of an adult. That's a lethal combination. That's how I work. I'm like a 10 year old. Pure program is the body moving through space. Is it possible to make a coherent program that sustains your interest for a long period of time through the experience of space? It's about the body being able to sense lightness, weight, compression, expansion. How do you put together architecture the same way you put words together?

**Would you say that education has moved too far into the hyper intellectual?**

It definitely has. And what it's doing is marginalizing architects. Critical practice has become about marginalizing ourselves. When we're talking about narrative we're talking about procedures. But it's highly intellectualized.

It's an incredible fear of difference. Tribal differences. I think you become more open minded when you start to shed yourself of fear. That's been the path I've tried to stay on. I've wrestled with my fears and tried to push them aside. When you're a child you're very open. In a beginner's mind you're trying to provisionally remove expectations from the process and develop the innocence that you had as a child.

**What are your goals in architecture?**

I want to leave town like the Lone Ranger. Nobody knows who I am but the town is better off. Education at its best is drawing the best things out of people and then giving them structure. You can still satisfy the standards. It's like doing a building. What's the problem we're trying to solve? Then how do we turn it into something meaningful? For me, meaning is bringing people together and bringing meaning to their relationships and keeping them together. Not just how the space is configured or shaped, but the character of it. It's total aesthetic. Aesthetic become transparent and you don't notice it.

**How did Cal Poly Pomona help shape you?**

I started at Cal Poly SLO, which was very institutional. I heard there was something going at Cal Poly Pomona. It began to bring out the stuff inside me that I didn't know I had a capacity for. It helped bring out the creative side and focus it. That's where I met Thom Mayne and Glen Small and others. The highlight was meeting Thom and working with Thom. It's like a band of brothers.

**Why did you stop working with Mayne and Morphosis?**

In 1989 I met April (Greiman, his wife and noted graphic designer) and fell in love and changed my outlook. I realized I had to go on a path that was different from the path that we were on with Morphosis. It happened at the perfect time. It was difficult to give up that identity, but I needed to. I realized that if I was able to grab onto anything else I had to let go of what I had. We decided to dissolve the partnership, and look what he did. For me, seeing Eric Owen Moss bring SCI-Arc to the stratosphere and see Thom take Morphosis to where it is; just being part and laying down some DNA, it's a gift.

**No regrets about leaving?**

I was there when I was needed. It was about me working with Thom at a time when he needed someone like me working with him. He took off. I helped set up the structure of SCI-Arc at a time it needed structure. It was waiting for Eric to take it to where it's gone. For me the great fortune isn't being given credit for things. The success of others, it could be Thom or Eric or my students. I'm somehow in the glow of that. That's a gifted life. My objective is to try to put into the world my values and the things I believe in. I see things more clearly now than I ever have. My skill is more advanced than it's ever been. I think I'm prepared to make an offering to the world.

**How has SCI-Arc changed since you were director?**

In my time it was intentionally unorganized. We wanted to be free. But eventually it needed structure to have freedom. It was a mess. Now I think we need to peel back on the structure. Over time institutions perpetuate themselves. Is it possible for an institution to be on the edge and free-wheeling and still have procedures to fall back on? The answer is yes.

**What are the biggest challenges facing**

**architectural practice and education today?**

The biggest challenge is shifting from the age of economy into the age of humanity. The shift now in teaching is we're in a period where there's a generation that is more cooperative than any generation in the past and plays more games than any generation in the past. How do we leverage that? We're still teaching in a system that's outdated. It's about testing and trying to bring people up to a level playing field. How do we integrate play into teaching? Humans have the longest period of prolonged play of any species. If any species does it, it has to be an evolutionary imperative. Play is where the imagination develops. Experience is what lets theory hit the streets. The biggest challenge we have is the reintegration of the head and the body.

In practice I think the two sizes of firms are going to be infrastructural and small. The small firm is where the experimental happens. I keep my firm at 15 people. We're very nimble. That's my choice. I think 100-person offices are going to disappear. Firms will be from 400 and up or 30 and down.

**How does Buddhism impact you and your architecture?**

In practice I'm a Buddhist. It's a more precise way to reach, define, and see wholeness through interdependence. Everything is connected to everything else. There's a profound awareness of impermanence. Everything is always changing. In your mind you construct the world and objectify the world. You're always thinking about the nature of reality and the nature of existence. You're able to make connections between science and spirituality.

Meditation is a way to focus my mind and body and reach a very high state of concentration. To take all this thought that's stratified and scattered and bring it to a point where it becomes white light and you can see things very clearly and very quickly. You comprehend more clearly what you can do.

**What are your biggest frustrations about working in LA?**

It's always possible to disarm people not by making them afraid but by making them feel secure in your presence. You do that by being genuinely interested in who they are and what they know. You learn how to listen how to learn from somebody. In that listening your body senses that this person is interested in me. In LA that can't be the case if there's an endgame that's predetermined and you enter the room wanting certain outcomes. So everybody is on guard here.

**How have you changed with the profession?**

Trying to be aware of everything that's going on and not thinking you have to do everything. Just stay on the path you're on. I'm not a Zip-a-Dee-Doo-Dah guy. It's not my personality. In my early days I did a lot of Zip-a-Dee-Doo-Dah. Now it's a quest. Is it possible to make buildings that you can only see once you've looked twice? Once you look twice they open up like a great wine. It's very subtle. I asked myself, is it possible to look twice in order to see once?



## PUBLIC WORK, Lines of Desire: PETER SHIRE

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PUBLIC WORK is the first exhibition to focus exclusively on L.A. based artist Peter Shire's public and private architectural commissions. Executed over the course of three decades, the architectural works demonstrate Shire's understanding of the formal principles of twentieth century art and architecture collided with his interrogations of popular culture and the vocabulary of visual design. Plying graphic forms and structural geometry with radically saturated colors, Shire's architectural constructions are high-voltage improvisations of artistic legacy and traditional architectural platforms. The resulting works exuberantly transform space and environment.

The exhibition charts Shire's commissions from his first public entry in the 1984 Olympics (Los Angeles), to a 1990 sculptural installation commissioned by Sapporo Corporation, Hokkaido, Japan, to the most recent 2012 River Park, Ventura County public art installation. This creative journey will highlight architectural models and sculptural elements, ideation sketches, finished drawings and paintings, and varied objects of inspiration that have functioned as source material and propelled Shire's imagistic installations.

Spanning a career of path-breaking interventions and showcasing Shire's cross-disciplinary approach to materials and art categories, the architectural commissions exalt the blending of "fine" and "applied" art. They celebrate Shire's knowledge and production of ceramics, furniture, sculpture, drawing and painting, as all are essential attributes that potently inform Shire's architectural work and artistic vision.

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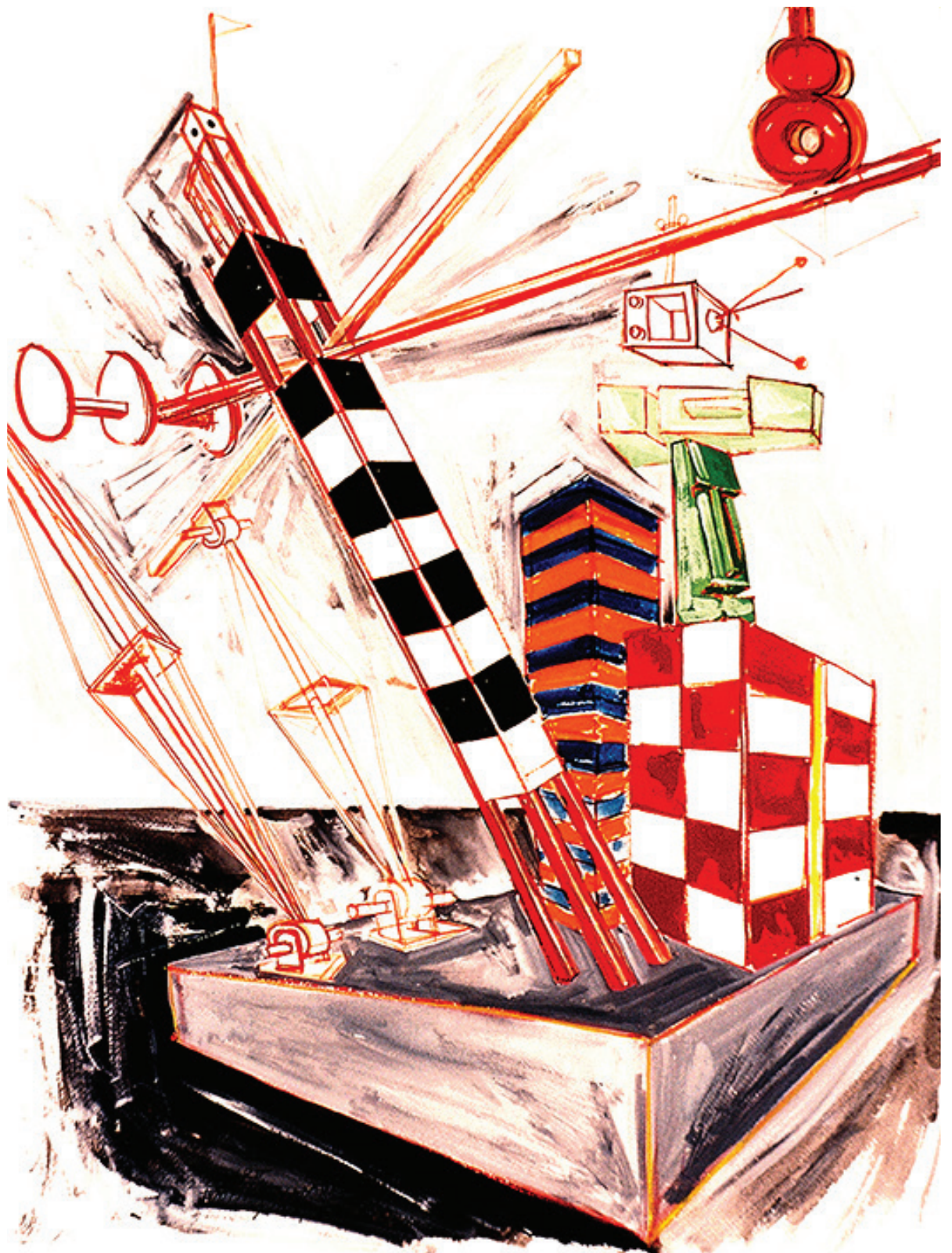
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