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HOK-DESIGNED SILICON VALLEY CAMPUS EMBRACES THE OUTDOORS

BLURRING BOUNDARIES

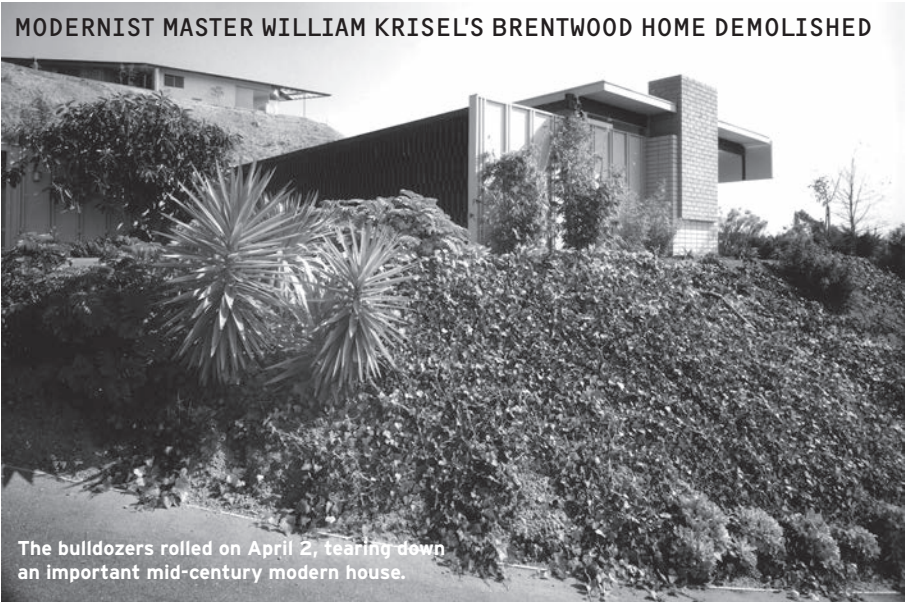


The campus will contain walking trails at ground level and on rooftops.

COURTESY HOK

Lately, the world’s largest technology companies have pushed to redefine the meaning of the tech campus. These giants have commissioned some of the biggest names in architecture, including Frank Gehry (Facebook), Foster + Partners (Apple), NBBJ (Google, Amazon, and Samsung). Although distinct in form, they all share a similar world-within-a-world ideal. They are mini cities that blur the traditional divide between work and life. There is space for everything: brainstorming, haircuts, kitchens, daycare, laundry, yoga, bike repairs, banking, eating, drinking, dog walking, and strolling. For the newest Silicon Valley campus this means taking the **continued on page 8**

MODERNIST MASTER WILLIAM KRISEL'S BRENTWOOD HOME DEMOLISHED



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

JULIUS SHULMAN COURTESY OF WILLIAM KRISEL

HOME INVASION

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

HERALD-EXAMINER RENOVATION MOVES AHEAD



MONICA LEE AND JOEL PULIATTI/GIBBS-SMITH

NEWS FLASH

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

SPECIAL SECTION: FACADES

AN SHOWCASES FIVE CASE STUDIES WHERE MATERIALS DEFINE THE DESIGN OF THE BUILDING ENVELOPE, PLUS THE LATEST IN GLAZING PRODUCTS, CLADDING SYSTEMS, AND MEDIA WALLS. SEE PAGES 14-31.

CONTENTS

04 D.C. TROUBLE FOR GEHRY

06 MCDONOUGH'S DROPBOX DIGS

07 PEREIRA REBORN

05 EAVESDROP

33 CALENDAR

35 MARKETPLACE

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

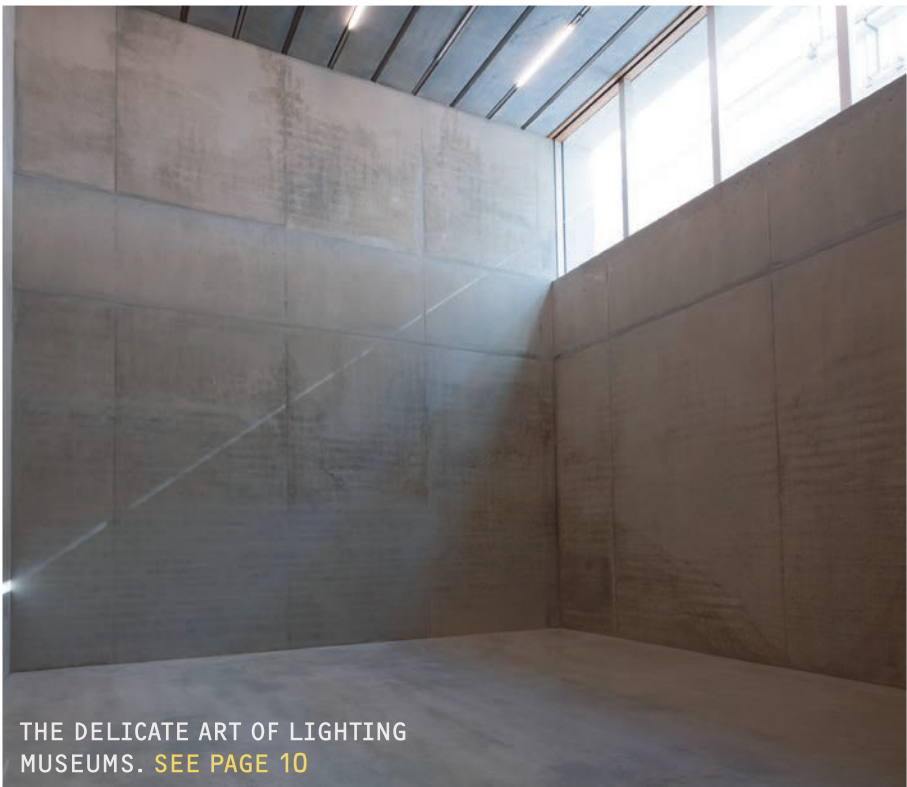


SF OFFICE OF COMMUNITY INVESTMENT

FOSTER + PARTNERS DESIGNS MAJOR PROJECT IN SF'S TRANSBAY AREA

An Important Place

In early April, TMG Partners announced that Foster + Partners, along with Heller Manus, will design a 2 million-square-foot mixed use project at First and Mission streets in San Francisco, the latest in a series of big-name architectural commissions to land in the city’s Transbay area. In February, developer Tishman Speyer announced that it had hired Chicago architect Jeanne Gang to design a tower near the Transbay Transit Center, which is itself being designed by Pelli Clarke Pelli. And in March, Related California announced that it had asked OMA to design **continued on page 6**



THE DELICATE ART OF LIGHTING MUSEUMS. SEE PAGE 10

COURTESY TROST AND ASSOCIATES

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WORKING TOWARD GREATNESS IN LA

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

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

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

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

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

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

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

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



COURTESY NCPC

REJECTION OF GEHRY'S EISENHOWER MEMORIAL THREATENS PROJECT

End of the Line?

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

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

In the meantime, the most vocal of the Gehry proposal's opponents, the National Civic Arts Society, launched a competition for a more traditional design. Last July, the U.S. Commission of Fine Arts approved an updated design, but in January, Congress, unimpressed with Gehry Partners' revisions thus far, cut off funding to the Eisenhower Memorial Committee.

The NCPC executive director's recommendations, which the commission adopted on Friday, cited concerns with “the proposed scale and configuration of the tapestries” and how they jeopardize several of the design principles outlined during the 2006 site approval process. These include protecting views to and from the Capitol building, preserving building and tree lines along Maryland Avenue, and working within the L'Enfant Plan's broader vision for Washington, D.C.'s civic core.

The report asked Gehry Partners to modify the memorial design to address specific issues of pedestrian circulation, perimeter security, lighting, and public space. On a positive note, the NCPC report announced that the stainless steel alloy proposed for the tapestry panels passed a series of durability tests.

No one has said for certain that Gehry's design is a goner. The NCPC report “notes the Commission's continued support for a modern and innovative approach to commemorate President Dwight D. Eisenhower, including the possible use of stainless steel tapestries, although not as currently proposed.” If nothing else, the price associated with scrapping the Gehry proposal—an estimated \$17 million—has kept the process going this long. But the question remains: how many more stops and starts can one project take?

ANNA BERGREN MILLER

LETTERS



COURTESY CALIFORNIA STATE PARKS

CORN LINE

The following comments were left on archpaper.com in regard to “Growing Strong” (ANW 02_02.26.2014), a story that compared the economic growth potential of LA's Cornfield Arroyo Seco Specific Plan to New York City's High Line.

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

this history as the High Line does so successfully, our examples have erased nearly everything that had once been there. That is not how you create a new High Line.

RANDOLPH RUIZ
AAA ARCHITECTURE
SAN FRANCISCO, CA

I like the potential. But ugh, why are there still some in LA trying always to find NY parallels? Aside from the fact that it in no way resembles NYC's High Line, it's embarrassing.

MARK SHARP
SAN DIEGO, CA

SUPERDESK STRIKES BACK

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

CHRIS CROSS

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

SEND PURELL AND NAPKIN SKETCHES TO EAVESDROP@ARCHPAPER.COM



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

JULIUS SHULMAN COURTESY OF WILLIAM KRISSEL

what he was about and what his design aesthetic was."

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

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

HOME INVASION continued from front page turn flipped it, selling it to the new owners Darya Family LLC, who, Krisel said, also promised a restoration.

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

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

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

\$17 million.

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

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

"It's a huge loss for Los Angeles and for Modernism in general," said Adrian Scott Fine, Director of Advocacy for the Los Angeles Conservancy. "It's an important house. It talks to



> RÉPUBLIQUE

624 South La Brea Avenue
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Tel: 310-362-6115
Designers: Walter and Margarita Manzke and Osvaldo Maoizzi

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

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

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



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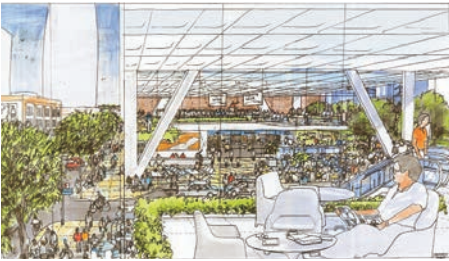
THE ARCHITECT'S NEWSPAPER APRIL 23, 2014

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

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

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

All of these projects fall under the scope of the 2006 Transbay Redevelopment Plan, which is guiding the transformation of a once-blighted 40-acre swath south of the city's financial district into a center for high-density, transit-oriented development. Subsidized by tax increment financing, the plan oversees the implementation of local infrastructure, the building of the Transbay Terminal, the development of vacant,



Rendering of the mixed-use project's "urban room."

publicly-owned parcels, and the addition of affordable housing throughout. Height limits were raised from 600 feet to over 1,000 feet. "To our surprise we had little pushback on those height changes," said former planning director Dean Macris, who described height limits in the city as "a dramatic political event."

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

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

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



UNVEILED

333 BRANNAN STREET

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

Passive energy saving tactics include concrete and masonry construction to create thermal mass, a super-insulated building skin, and operable windows with light shelves. Two active strategies may be a first for a San Francisco tech building: rain water collection designed to reduce water usage by 55 percent compared to similar structures and a roof-mounted biogas

turbine to generate electricity for Dropbox as well as neighboring buildings. The project is seeking LEED Platinum certification.

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

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

GEORGE CALYS

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



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Looking up at the adapted tower, inside an upper floor unit (middle), electric vehicle charging station (right).



AFTER TWO DECADES OF VACANCY LA'S METROPOLITAN WATER DISTRICT BUILDING, A HIDDEN GEM, HAS BEEN CONVERTED TO APARTMENTS

AN AFTERLIFE FOR A PEREIRA

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

The long hiatus started when MWD moved out in 1994, selling the property to the Holy Hill Community Church. After adding a new sanctuary and destroying part of the original building, Holy Hill became mired in internal battles and lawsuits. A subsequent buyer hoped to revive the building in 2009, but was foiled by the economic downturn. The new owner, Linear City, bought the property in 2011.

"It looked like Beirut," said Linear City partner Leonard Hill of the

vacant building, which was full of pigeons, dirt, and other surprises.

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

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

"For a stodgy agency, MWD made a bold move hiring Pereira," noted Hill, of the original building's unique design. Some of the original elements—like wrap-around balconies and a top floor machine room (replaced by 14 penthouses

topped by a new metal wing roof)—have been changed. But Linear City, which also redeveloped the Toy Company Lofts, Biscuit Company Lofts, and 7+ Bridge in the city's Arts District, focused on leaving many of the original details intact.

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



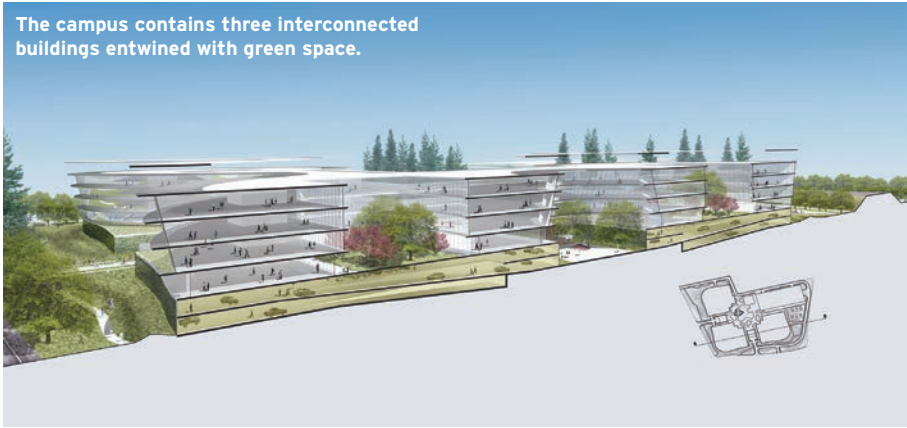
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The campus contains three interconnected buildings entwined with green space.



COURTESY HOK

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

The design provides plenty of space for collaboration, with most parking underground to provide about 9 acres of ground-level open space with 2 miles of outdoor trails. There are plans for a second layer of green: a 90,000-square-foot rooftop garden

and an optional second 208,000 rooftop green space with an additional mile of trails. And at the center of the three curved interconnected buildings, renderings depict a sunken amphitheater with food truck access. Shuttle busses will convey employees to and from a Caltrain station, which is 1½ miles from campus.

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

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

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

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

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

Herald-Examiner's Broadway frontage.



FLOYD B. BARISCALE

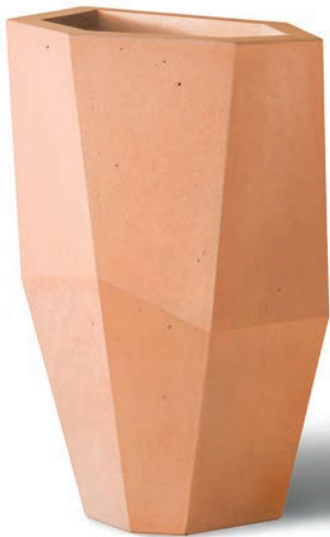
HED is designing a narrow, heavily landscaped paseo behind the Herald-Examiner, giving the buildings breathing room and providing outdoor dining and congregation space. The buildings and the paseo are expected to break ground by the end of this year and be completed by late 2016 or early 2017.

Hearst almost redeveloped the Herald-Examiner in 2007, commissioning Morphosis to design two jagged residential high rises behind the Julia Morgan building. The recession killed that scheme.

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

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

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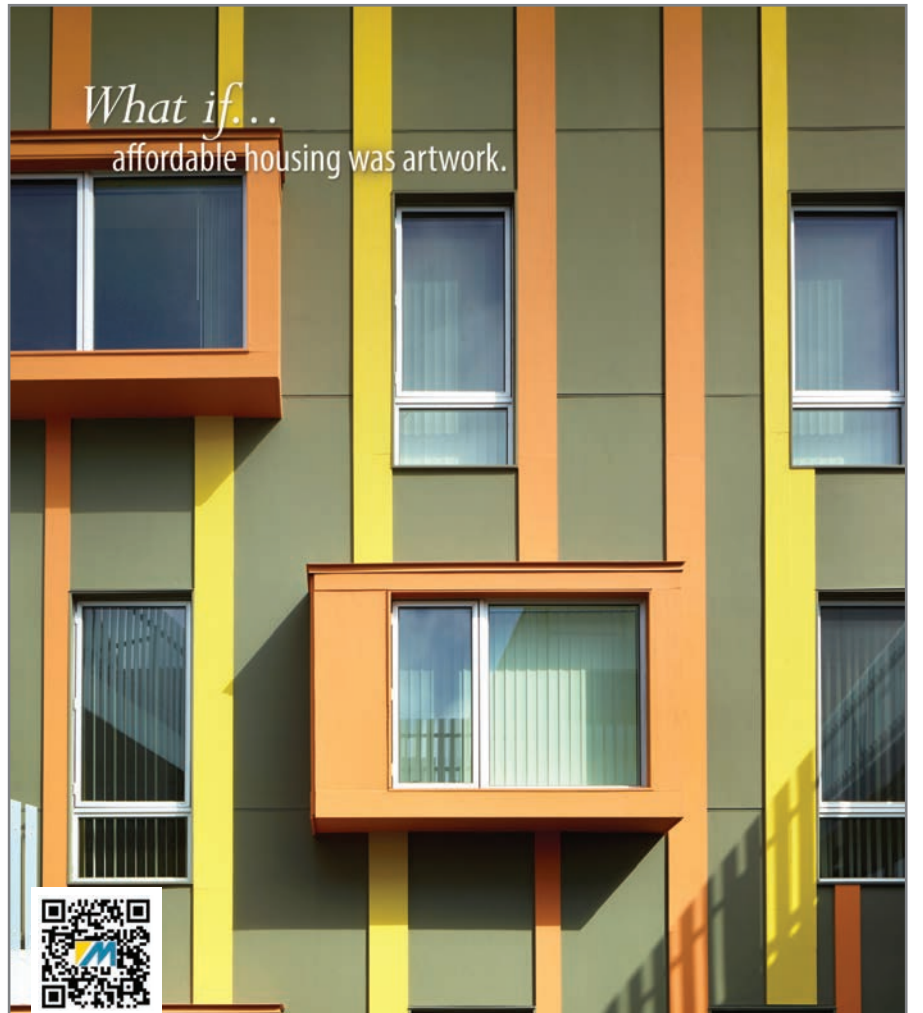
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AN looks into four naturally lit contemporary gallery spaces and talks to Andy Sedgwick of Arup—which completed the lighting schemes of all of these projects—who Thomas Phifer calls, “the premier daylight designer in the world.”

THE ART OF DAYLIGHT

RENZO PIANO PAVILION,
KIMBELL ART MUSEUM
FORT WORTH, TEXAS

ARCHITECTS: RENZO PIANO
BUILDING WORKSHOP, KENDALL/
HEATON ASSOCIATES
LIGHTING DESIGNER: ARUP

Louis Kahn’s Kimbell Art Museum building in Fort Worth, Texas, is widely considered to be one of the best spaces in the world for viewing art, largely because of the silvery ambient light that seems almost magically to fill the concrete vaults of its roof. When the museum commissioned Renzo Piano Building Workshop to design an expansion to this lauded facility, it requested a continuation of that light condition. “I think the light in the Kahn building is just about the most ideal light I’ve ever seen for viewing paintings and other art,” said Eric Lee, director of the Kimbell Art Museum. “That’s the gold standard for us.”

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

The new building, known as the

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

While the louver system opens and closes, it does not react to changes in sunlight throughout the day. “We didn’t want to sanitize the daylight so much,” said Andy Sedgwick, a partner in Arup’s building engineering team, which designed the project’s lighting scheme. “One of the special features of natural light is the fact that it is

variable and it changes all the time. If you have a system that is too reactive you can kill that dynamism and you lose some of the special character.” It does however close completely during off hours and opens minutes before the museum begins accepting visitors. This cuts down on heat gain from the sun during the long summer mornings, reducing demand on the HVAC system.

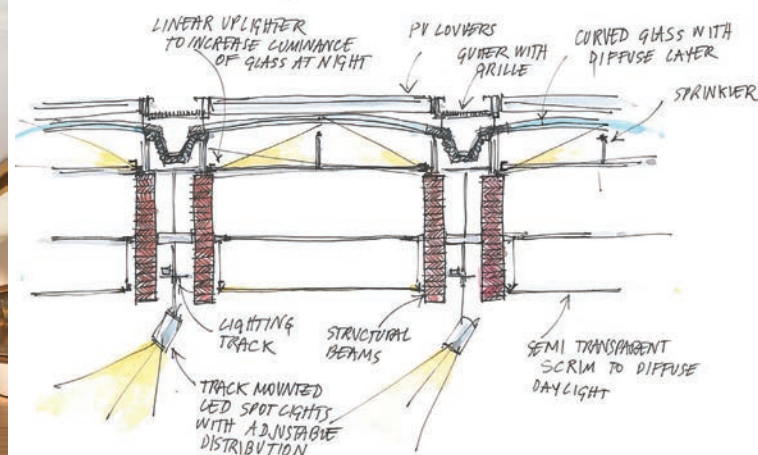
As with the Kahn building, the Piano Pavilion features a mix of daylight and electric light. The tops

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

The galleries’ art lighting is provided by a set of track-mounted LED fixtures from California company

Xicato. The luminaire provides high color rendering (95 CRI, which is phenomenal for an LED product) and show consistent color from fixture to fixture, even after years of use. “We’ve found it very compelling among museum professionals,” said Sedgwick. “They like it at least as much as tungsten halogen.” These are 3000K, which is apparently Piano’s favorite color temperature. “Everything that Piano does is 3000K,” continued Sedgwick. “We normally don’t have to ask.” **AARON SEWARD**

A motorized louver system outfitted with PVs allows curators to dial-in the ideal amount of natural light for any exhibition.





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

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

that of typical concrete.

The field of skylights cannot be seen from outside. Adjoining the Cass Gilbert-designed “Palace of Fine Arts” constructed for the 1904 World’s Fair, the new East building does not trumpet its presence. Instead it is low and flat, in deference to its historic neighbor.

Once light enters the skylights and bounces around among the reflective concrete, it meets the light spreaders, which are suspended within each coffer. The spreaders diffuse the daylight further, creating an even distribution of light throughout the space. The light spreaders were made by St. Louis-based fabrication studio Troco. They consist of two layers—a 3form plastic light-diffusing material and a micro-perforated Barrisol fabric layer underneath—held in a rectangular aluminum frame. Between the two layers is a void that traps sound, so it also serves as an acoustical panel. By varying the density

of the fabric, the design team fine-tuned the amount of light and sound reduction necessary across the ceiling grid.

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

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

before the space opened to the public.

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

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

CHRIS BENTLEY

Q&A> ANDY SEDGWICK

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

his team works with architects.

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

Andy Sedgwick: In the mid 20th century there were two contrasting

approaches. To be overly black and white about it, there was a Northern European approach that used daylight to create a well-lit room, a place where light fell more or less evenly on all the walls, creating a setting to show art in a neutral way. On the other end of the spectrum was the North American approach, where, in the 1940s and 50s, following the great

Beaux Arts Museums that included natural light, there was a tendency to go black box for museum space, partly to allow the curators to create much more mediated viewing experiences. When you just have electric light you can create a story, you can emphasize things or deemphasize others using light. There was also a feeling that using electric light was

safer and would expose the works of art to less damage, or the threat of damage, from natural light. I think we’ve seen things swing the other way for a number of reasons. One is a lot of European architects who have found favor for large cultural projects in North America—Piano, Chipperfield, Herzog & de Meuron, and others—they have brought that Northern



PÉREZ ART MUSEUM MIAMI
MIAMI, FLORIDA

ARCHITECTS: HERZOG & DE MEURON,
HANDEL ARCHITECTS
LIGHTING DESIGNER: ARUP

In Miami, “art” usually means “art deco.” But that is exactly what Herzog & de Meuron did not want for their Pérez Art Museum Miami (PAMM), formerly the Miami Art Museum. “Art deco was about decorated boxes with no great relationship and exchange between inside and outside,” said senior partner Jacques Herzog. “The greatest thing,

however, that makes Miami so extraordinary is its amazing climate, lush vegetation, and cultural diversity.” The firm’s design, a glass cube nestled inside a concrete and wood canopy, rejects the interiority of most art museums in favor of direct engagement with its surroundings. “Given the spectacular location, PAMM offers more views than any

A concrete and wood canopy protects the museum’s extensive glazing from direct exposure to the intense Miami sun.

of the other 14 museums we built,” said partner in charge Christine Binswanger. “To balance the intimate and concentrated experience of contemporary art with exposure to the sea and the park was one of the things we wanted to achieve.”

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

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

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

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



IWAN BAAN

European approach to gallery design. Another part of it is that when you’re investing in a major new cultural building, you want to see it, not just from outside, but on the inside too. Using daylight in an ambient way means you can see the rooms and see the architecture. It’s a more enriching experience for those visiting as well as those funding the spaces. You get more bang for your buck. I’d like to

think that some of it has to do with understanding daylight better, how to handle UV radiation and quantify exposure of art to light. Daylight is a complex science and such a variable phenomenon—the sun moves in sky, clouds move under sun, it varies where in the world you are. We can be very responsible with daylight now. Finally, there is an imperative on many projects now to work toward

more sustainable design solutions. Historically, tungsten halogen or incandescent light sources have been used every operating hour of the day to light gallery spaces. They’re energy intensive and bring a lot of heat that has to be taken out with AC. A museum with a good daylighting design can run without electric light for much of the year.

Do you find that clients and architects are more receptive to daylighting galleries these days? Generally I find that to be the case. Sometimes the role of daylight is still an open question. There are still some institutions who, perhaps because they require complete flexibility, may need designs that are very safe in terms of light. Sometimes that may be designed as a daylight gallery with

ways of blacking out the light. I find it’s helpful to take clients on a tour of recent and contemporary projects to get informed about the value and the risks of natural light. My experience is that, after those tours, everyone had fallen in love with the daylight space.

Have there been recent technical innovations that have made it easier to use daylight in gallery



CORNING MUSEUM OF GLASS EXPANSION

ARCHITECT: THOMAS PHIFER
AND PARTNERS
LIGHTING DESIGNER: ARUP

On sunny days, the museum's glazed, translucent roof will allow as many as 425 footcandles of natural light into the gallery spaces, eliminating the need for electric lighting.

Unlike paintings, drawings, or photography, glass can take a lot of natural light. So for the planned addition to the Corning Museum of Glass, Thomas Phifer and Partners decided to make natural light a central idea of their

design. An enclosed "porch," offering views out to the museum campus, rings the glass-walled pavilion. The galleries are set within entirely opaque, load bearing concrete walls, focusing visitors' attention on the

works inside.

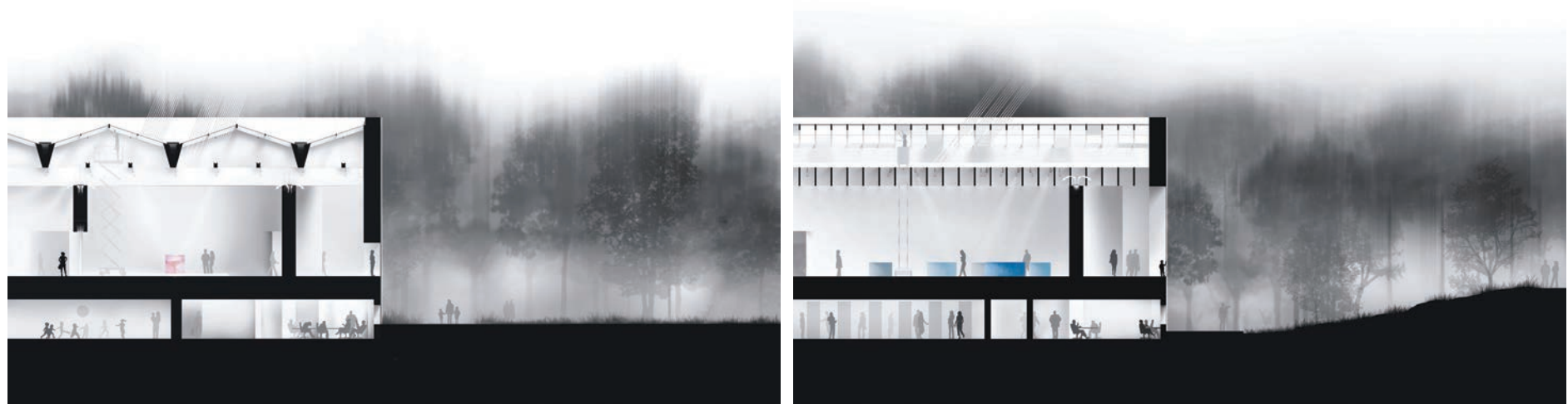
Phifer worked closely with Arup's lighting design studio to study the particular qualities that daylight brings to the medium. "Glass loves light, it throws it and becomes

luminous," said Phifer. Because most of the works will be displayed on pedestals or on the floor, rather than hung from the wall, the architects wanted the light to come directly from above, rather than through pointed spots. This helps to diminish shadows and silhouettes.

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

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

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



COURTESY THOMAS PHIFER AND PARTNERS

spaces?

There are now a lot of laminates that can go into a glazing system that do a very effective job of filtering out UV radiation without coloring the light. Twenty years ago it was a real battle to find something that met the sweet spot. Now there's a range of products that have a high light transmission while reflecting heat back out. Natural light can be very energy

efficient if it doesn't bring heat with it.

When does your team typically get involved in a project?

We're normally in right at the beginning because there are discussions to be had around things like whether the gallery spaces need special flexibility, whether they have partition walls, or a fixed lot of rooms that are

there forever. It changes very much the approach to designing the roof, and there are many modern systems that need integrating into the roof. The AC needs to work in a compatible way with the lighting, as do the sprinklers and so on. These things need to be worked on together.

What other daylit art spaces does Arup have in the pipeline?

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

We're also working on the Whitney with Piano in New York. Here in Europe we have the second phase of the Tate Modern with Herzog & de Meuron, which is half way through construction now. We have a private museum in Holland, The Caldic Museum, for a very fine collection of late 20th century modern and contemporary art.

facades—

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PUSHING THE ENVELOPE

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PROFILE

MUSEUM BRANDHORST

MUNICH, GERMANY

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

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

Manufactured by NBK Keramik, the facade was created in response to nearby structures. Berlin-based architecture firm Sauerbruch Hutton placed an array of terracotta rods in

front of colored, perforated aluminum sheeting to create a gentle veil on the outside of the structure. Sunlight shining on the face of the building casts a pattern of shadows that shifts throughout the day, further enhancing the design's dynamic effect.

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

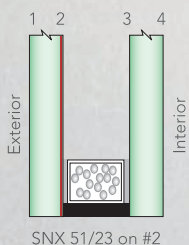
ARCHITECT: SAUERBRUCH HUTTON, BERLIN
STRUCTURAL ENGINEERS: INGENIEURBÜRO OTTITSCH
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MOSAIC VILLAGE

CHARLOTTE, NORTH CAROLINA



Part of Johnson C. Smith University, Mosaic Village is designed as a sustainable campus that embodies diversity, mobility, identity, and history. It serves as one of the first components of a culturally oriented master plan, and was visually inspired by the vital, rhythmic progressions of jazz music. The mixed-use project consists of a

299-bed residence hall, 7,000 square feet of retail space, and a 400-car parking deck.

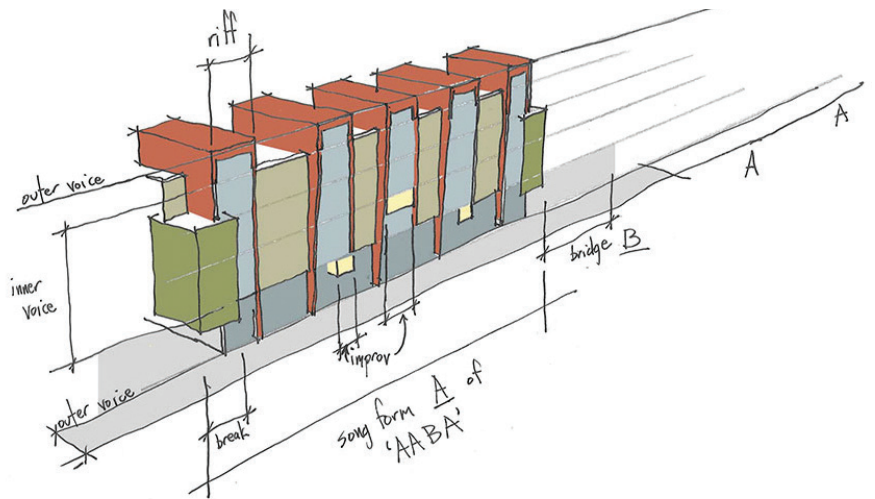
The architect for the project, Neighboring Concepts, is a multidisciplinary design firm that strives to deliver elegant and sustainable solutions to their clients. Opting for colorful metal panel cladding systems gave the firm not just the design flexibility

it needed to see their vision for Mosaic Village become a reality, but also a cost-effective and energy-efficient solution.

Specifying Kingspan Benchmark Design-wall insulated metal panels and Morin's single skin metal panels was a collaborative effort that focused on high-performance results. From the design stage through

installation, both the manufacturers' teams offered in-house support to the architects, associates, and contractors to ensure successful and timely project completion.

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



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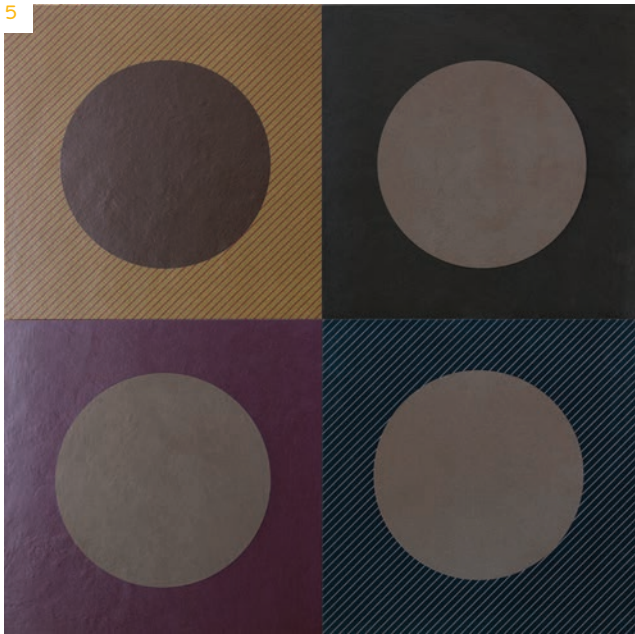
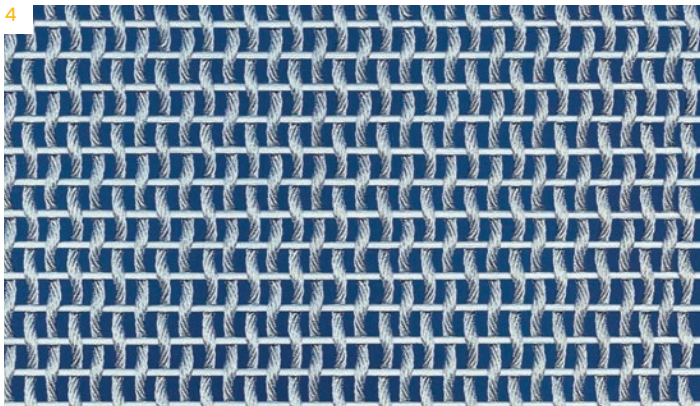
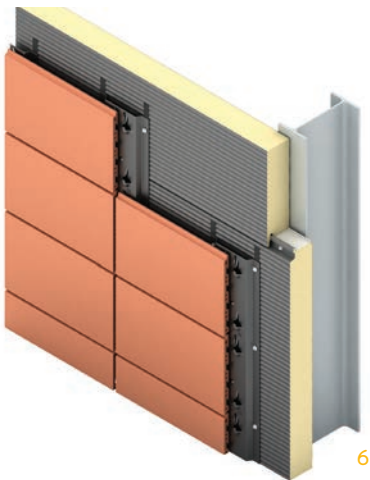
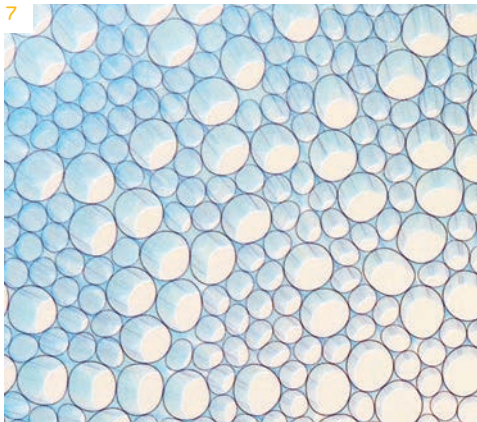
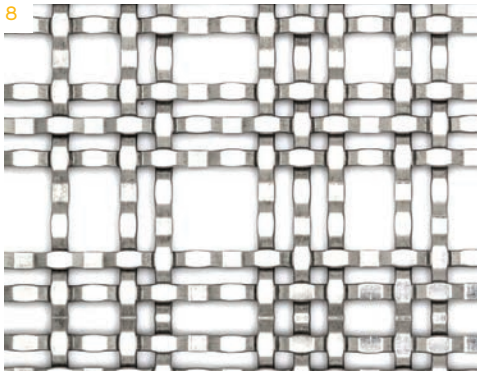


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| Available in sheets up to 126 by 56 inches and thicknesses of 8, 12, and 20 millimeters, this ultra-compact material has a high compressive strength, is non-porous, and UV resistant. In ten colors and textures. | | Laminated bamboo elements are up to 20 percent more stable than hardwoods, while milling, sanding, and finishing using conventional machinery. Its naturally occurring silica content resists insects and fungal agents. LEED eligible. | | The system is based on three-dimensional ceramic modules that function as pixels when mounted to an exterior facade. Consulting with the manufacturer, designers can create their own limited edition glazed porcelain tiles for ventilated facades or other architectural coverings. | | With a range of visible light transmittance from .28 to .42 and a solar gain coefficient of between .20 and .29, this metal fabric makes an effective sunshade. | | Architects can create their own custom cladding imagery on ultra-thin, oversized ceramic panels using the Lea Lab digital printing technology. Upload high-resolution files, specify the panel size, and the manufacturing process is initiated. | | A single package system that combines the energy efficiency of IMPs with a proprietary carrier panel system that accommodates many cladding options, including aluminum composite material, metal composite material, ceramic granite, thin brick, plate, high pressure laminate, and ceramic tile. | | A glazing solution that optimizes both daylight and solar heat control, its honeycomb insert is offered in a range of colors and patters; customization is available. | | In panels up to 96 inches wide, the flattened surface area of this rigid stainless steel mesh boosts reflectivity. Produced from 100 percent recycled materials, it is LEED eligible. | |
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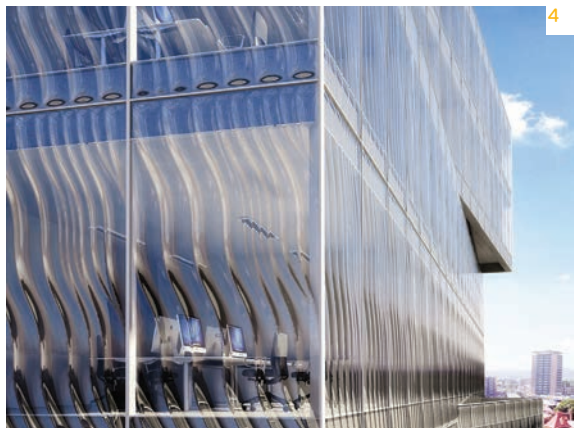
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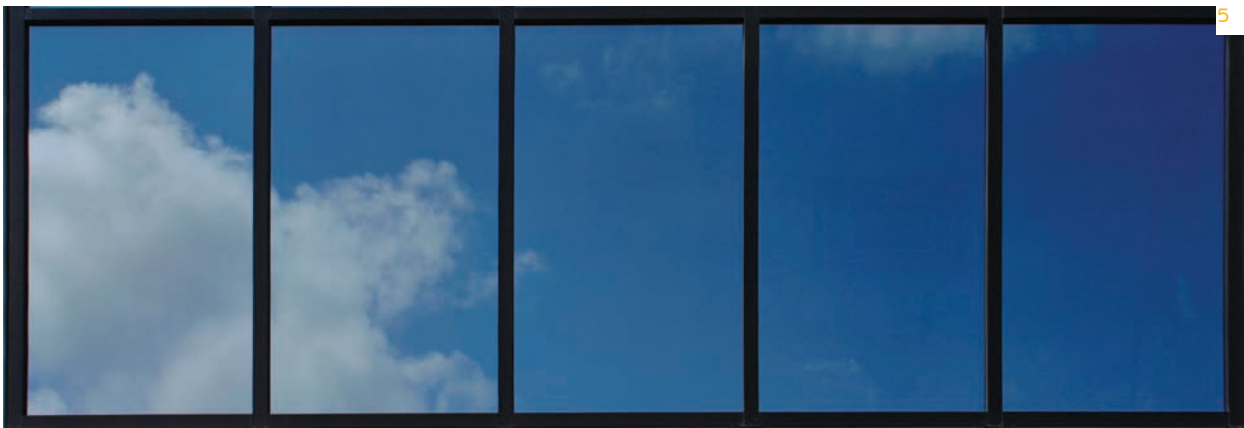
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3



4



5

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2 YKK AP
YCW 750 OGP

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

3 GUARDIAN
SUNGUARD EC

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

4 LASVIT
LIQUIDKRISTAL

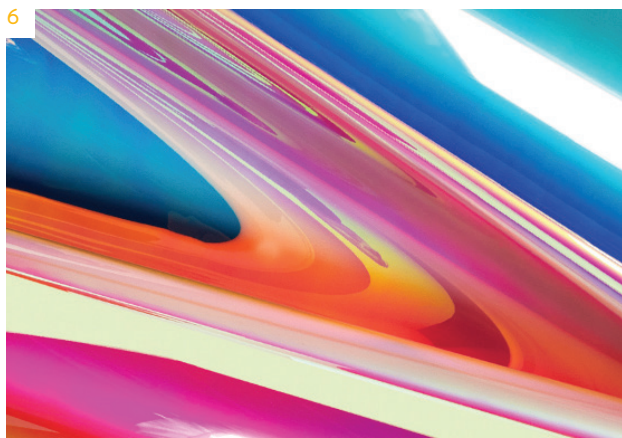
Designed by Ross Lovegrove, these glass panels can be fixed into construction profiles or into building construction-assembly grooves. Specialty colors and finishes are available; panels range in size from 80 by 8 centimeters to 270 by 370 centimeters.

6 VIRACON
VUE-30

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

6 DICHROIC
GLASS FINISHES
3M

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

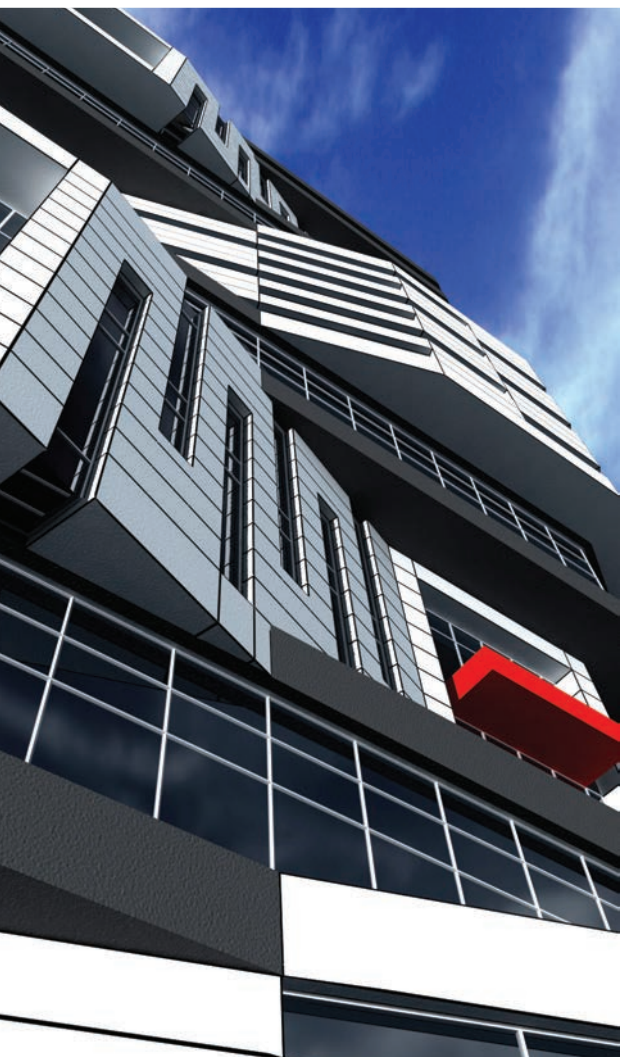




PROFILE

SALATA 14

DOHA, QATAR



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

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

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

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

ARCHITECT:
E-SQUARE ARCHITECTS
TECHNICAL PLANNERS:
QATAR STEEL TECHNOLOGIES
CONTRACTOR: RED LINE
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PROFILE

J. CRAIG VENTER INSTITUTE

LA JOLLA, CALIFORNIA

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

Since the scientists at the J. Craig Venter Institute are working on biological genomic research, their new facility reflects related ideals. Investigating issues germane to global climate change and hydrocarbon dependency, it is only fitting that the 45,000-square-foot Southern California structure put its principles into practice.

Laboratories traditionally consume massive amounts of energy, for both equipment operation and for heating and

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

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



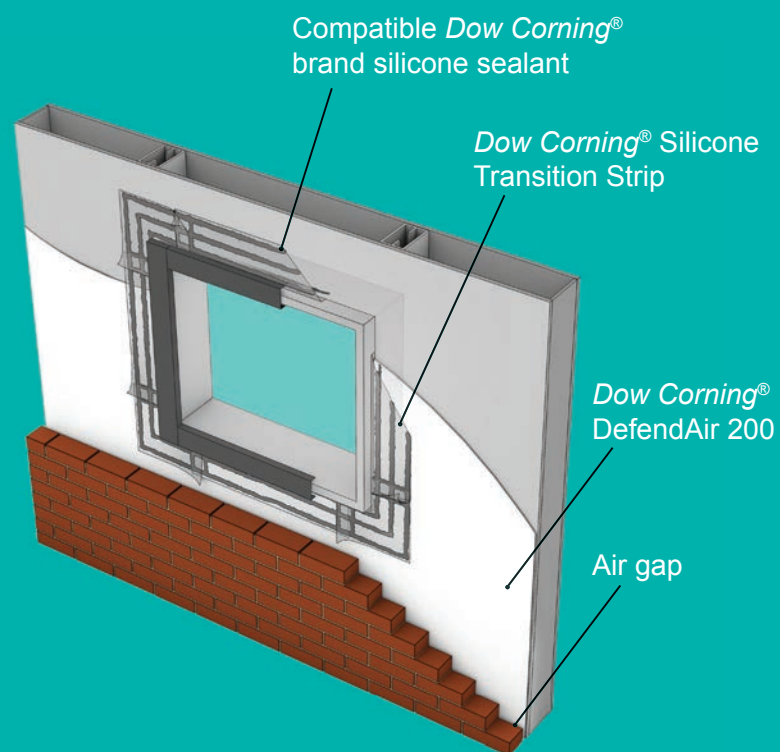


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The faceted facade of this new academic and research facility represents the innovative, collaborative, and life-changing activities housed inside. It is home to the University of Florida's colleges of Pharmacy and Medicine.

Todd Bertsch, Design Director of HOK in Atlanta, said, "The building's unique attribute is the blend of undergraduate teaching and learning space with state-of-the-art research. We wanted the undergraduate

students to see and get excited about the cool research going on inside the building. Our solution combined these activities under one roof while providing a bridge between the university and other Lake Nona institutions."

With its bold colors, shapes, and forms, the building presents a memorable image from all directions. A multi-material surface comprising composite metal panels,

a terra-cotta rain screen system, and elaborate stainless steel sunshades gives the conventionally reinforced, four-story concrete structure an iconic identity.

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

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

PROFILE

UNIVERSITY OF FLORIDA LAKE NONA RESEARCH CENTER

ORLANDO, FLORIDA

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



PERFORMANCE UNDER PRESSURE



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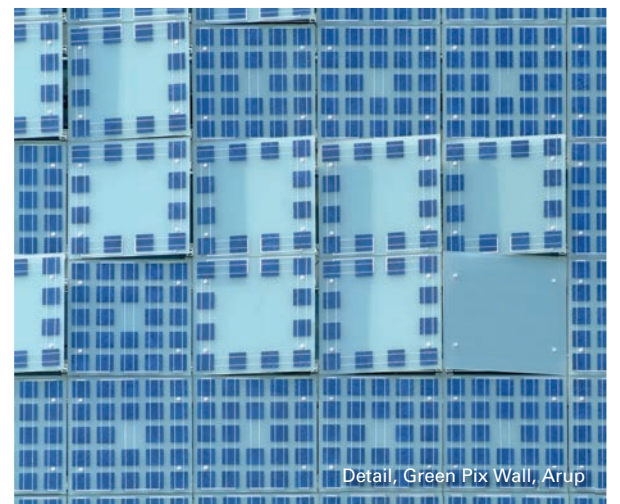
Green Pix Wall, Arup



ag4 Architect, Mediamesh, GKD



Atelier a Torce, Batir, GKD



Detail, Green Pix Wall, Arup

TRENDS

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

THE LIGHTING ON THE WALL

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

These media walls are as much an electronic canvas as they are a billboard, albeit a complex one. Building physicists

Mediamesh, GKD



and facade specialists analyze interior lighting and solar heat-gain conditions during the daylight hours, then develop a combination software/hardware package that implements dramatic after-dark imagery.

As part of a new project, media walls can be a money making feature, mediums for virtually endless series of advertising and branding campaigns. LED systems are more economical than conventional billboard signage, with lower installation, energy, and maintenance costs. In Beijing, Arup consulted on the world’s largest LED screen, a 2,000-

square-meter skin called the GreenPix wall. It is powered by a self-sufficient photovoltaic system that captures twice as much energy as the facade uses.

A media wall can also invigorate an older building, giving it a modern facelift. French A/E firm Batir wrapped the facade of a aging manufacturing facility with illuminated mesh screens, turning it into an ever-changing display of light, color, and detailed graphics. The woven steel reflects sunlight during the day, and provides a pleasing glow from the embedded, weatherproof LEDs at night.

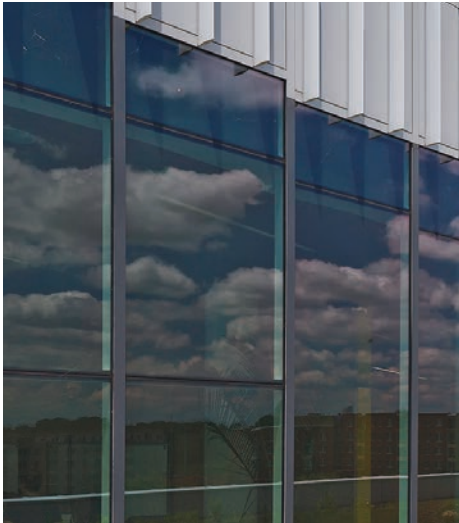


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APRIL

THURSDAY 24
LECTURE

Gina Osterloh
7:00 p.m.
Cal Arts
24700 McBean Pkwy.
Valencia, CA
calarts.edu

PLAY

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

FRIDAY 25
EVENT

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

SYMPOSIUM

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

SUNDAY 27
TOUR

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

TUESDAY 29

LECTURE

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

WEDNESDAY 30

LECTURE

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

MAY

THURSDAY 1

CONFERENCE

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

LECTURE

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

SYMPOSIUM

Strategies to Increase Inclusivity in Procurement and The Los Angeles Business Assistance Virtual Network

9:00 a.m.
Edward R. Roybal
BPW Session Room
Los Angeles City Hall
200 South Spring St.
Los Angeles
aialosangeles.org

SATURDAY 3

CONFERENCE

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

EXHIBITION OPENING

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

SUNDAY 11

EXHIBITION CLOSING

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

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THURSDAY 15

CONFERENCE

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

LECTURE

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

SUNDAY 18

EVENT

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

MONDAY 19

EVENT

AIASF 2014 Portfolio Review
5:30 p.m.
AIA San Francisco
130 Sutter St., San Francisco
aiaf.org

THURSDAY 22

CONFERENCE

AIA|LA Committee on the Environment presents 2014 Changes to Cal Green & California Energy Code
6:00 p.m.
AIA Los Angeles
3780 Wilshire Blvd., Los Angeles
aialosangeles.org



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BOWLARAMA: CALIFORNIA BOWLING ARCHITECTURE 1954-1964

Architecture and Design Museum
6032 Wilshire Boulevard, Los Angeles
Through May 11

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

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Memories of a More Adventurous LA

L.A. [Ten]: Interviews on Los Angeles Architecture 1970s-1980s
By Stephen Phillips
Lars Müller Publishers, \$35

Cal Poly professor Stephen Phillips interviewed nine of the ten Los Angeles architects featured in the new book L.A. [Ten]. Frank Gehry, the most notable of this loosely linked pack that came to prominence in the 1970s and 80s, is absent. The majority of these mavericks were featured in *A Confederacy of Heretics*, the exhibition that SCI-Arc presented last year. As with the New York Five, and other ad hoc

groupings, each went in a different direction. As Phillips observes in his introduction, “The group as a whole seemed less important to them than their own individuality... LA was a place of free expression.” The label originated with a series of lectures and exhibits, inspired by the European Team X, which Thom Mayne organized in his Venice home-studio in 1979. These interviews, a group

endeavor by the Cal Poly LA Metro Project and the Getty Research Institute, constitute an oral history of a turbulent and creative era. Even Mayne, whose career has burgeoned in the past three decades, looks back on that time with wistful nostalgia. He recalls the genesis of SCI-Arc as a throwaway remark by Ray Kappe, who gathered the dissident faculty of Cal Poly Pomona and said “Let’s start a school.” Forty senior students signed up for a penniless institution operating out of an empty warehouse; five faculty worked long hours without pay for the first two years. Against all the odds, SCI-Arc flourished, while keeping its edge. That provided a hub for

Pictures of each of the architects in the L.A. Ten.

experimentation that channeled and stimulated the talents of young architects who wanted to break away from the stale conventions of modernism. It helped that there was a confident mood in LA leading up to the 1984 Olympics, and the *Los Angeles Times* gave architecture critic John Dreyfuss a prominence unthinkable today. UCLA’s School of Architecture under Tim Vreeland was another incubator. Excitement was in the air, and it is fascinating to hear how these ten architects saw their contribution, then and now.

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

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

The other architects—Neil Denari, Frederick Fisher, Craig Hodgetts, and Ming Fung, Wes Jones, and Coy Howard are more conversational, recalling their first encounters with LA and especially with Venice, which was then a cheap, seedy backwater, beloved by impecunious artists. It is the LA that is 98 percent mundane with a few scattered sparks of brilliance and eccentricity that nurtured Reyner Banham, the Eameses, and a long succession of architects who found opportunities here they would never have enjoyed in conventional cities. The perspective of the LA Ten is invaluable—as social history and as a spur for another tide of talent to ameliorate the mediocrity.

MICHAEL WEBB IS A REGULAR CONTRIBUTOR TO *AN*.

THE ARCHITECT'S BIBLE

The Architect’s Handbook of Professional Practice, Fifteenth Edition
Various authors
Wiley, \$250.00

As the profession’s bible, I welcomed the opportunity to reexamine or examine *The 2014 Architect’s Handbook of Professional Practice, Fifteenth Edition*, a tome I hadn’t carefully looked at in years. I took an informal survey and realized that I am not unique. Most of my peers proudly confided in me that they too hadn’t opened it since they got their licenses. What a mistake.

The book itself weighs in at over 1,000 pages and could only be described as a comprehensive. The list of contributors and editors alone fills the first two pages. Their ranks include many architects, supplemented by a bevy of lawyers, insurance brokers, educators, economists, and assorted specialists in marketing, in cad, in management. Many of them teach and lecture about their topics. Many of them consult. With this many authors, the prose varies ranging from informative to straightforward to thorough. It is a textbook and not a novel. It is definitely not lively.

Organized in four parts beginning with Practice and followed by Firm Management, Project

Delivery, and Contracts, it is stuffed with useful information. Each author was given a topic supplemented by case studies and backgrounders.

The book itself exemplifies what is right and wrong with the AIA. The broad scope pretty much assures that nothing is dealt with in depth. In an effort to be inclusive, many of the articles became too basic and generic, assuming that the audience has no background or knowledge of the subject, which is impossible since they are actually practicing architects dealing with cad, social media, LEED, etc. on a daily basis. From this perspective, the first part, Practice, is the weakest. By the time the Handbook hits its stride and gets to the meatier topics of running firms and project delivery, the approach makes considerably more sense.

The amount and caliber of reference material goes beyond helpful. Since architects do not take any classes in business management in architectural school, here is B School lite. Similarly, what they learn of project management comes from how it was done in offices in which they worked, which is certainly not comprehensive. This will help. At a time when architects are struggling to master design build and BIM, discussions about the issues are relevant. It goes without saying that the section on when to use which contract and how to modify it is fundamental. There is so much stuff, that if one topic does not resonate with one architect at a moment in time, another will.

The book also sidesteps many thorny hot button issues, which are treated in a more cursory fashion than they really warrant. The IDP as it is currently designed puts a huge amount of pressure on practitioners (employers) to create an appropriate apprenticeship experience. Admonishing them in print probably does not

help mitigate this. Extolling the virtues of mentoring is conventional wisdom. But the real issue is about the best way of training the next generation. At the other end of the career scale, the discussion of project credit is a very complex issue because it deals with how you can present yourself and get work. But it is not addressed with anywhere near the sympathy and nuance that is required.

Some of the advice is simplistic. Suggestions that you tell employees honestly what you are looking for when you hire them and people do not want to work overtime on a daily basis seem a bit flatfooted. As do paragraphs promoting keeping good project records. Case studies are oddly selected; there should have been a concerted effort to draw from projects that are more significant buildings architecturally and to do it in a more formalized manner.

The book itself looks dull; the layout is very traditional, and very tired. We are a visual profession. In our own practices, we strive to make everything we touch beautiful to look at. We respond to good graphics. The Handbook is filled with charts, most of which look like they were lifted from PowerPoint presentations by management consultants. There are practically no photographs whatsoever, even in the section about architectural photography and how it helps win design awards. The handful of photos are black and white and very small.

It is, for the most part, business as usual. The sticker price alone hovers around \$250 (including the downloadable sample contracts) with some discounts for online versions. That virtually guarantees the Handbook a place on the reference shelves of the firms who need it the least. Those are the offices most likely to have access to myriad consultants to help them navigate potential minefields. It virtually ensures

that the tome is a deal breaker for the smaller, less financially stable practices who could benefit from its collective wisdom the most.

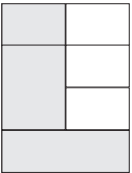
There is no question that much of the information contained in the Handbook belongs in every architectural practice and should be included with membership. Architects already complain bitterly about the high cost of joining the AIA. The AIA should make the grand gesture of focusing on its core mission of member service and realize that they are sitting on a gold mine. The wealth of content is extraordinary. The advice is plentiful and by any metric useful.

This is an incredible resource that has been compiled. It should be delivered online, not in print, with each section supplemented by case studies showcasing the buildings and the firms that have won AIA Honor Awards. There should be more thorough discussions about critical issues that we face that are open ended: ethics, project credit, mentoring. There should be links to appropriate websites with supplemental material. The contracts should be annotated in a way that would make it easy for practitioners to choose the most appropriate. The graphics and photography should mirror the caliber of presentation material routinely generated by architects in a way that more accurately reflects who we are. Rather than educating your first time client, there should be sections you could point your client to about mutual expectations.

Providing the toolset to strongly support their members and position them to effectively serve their clients and communities will do far more to endear the AIA to the architectural community and, in turn, the larger public than any advertising campaign, no matter how well conceived. This is an extraordinary opportunity to achieve that.

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The Broad Public Plaza, DS+R; Right: Kevin Rice.

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

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

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

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

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

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

The structure is upside down. The concrete deck is at the bottom and the beams stick up. And then that gets filled with soil. Then the paving gets built on top of that. It's a big sandwich. It's a big box full of dirt. It's treated as one giant planter. We vary the types and amounts of soil

depending on what's being planted. Normally you build a structural deck and build planters into it or on top of that. Which is how you end up with a lot of hardscape and what landscaping there is in structures on raised planters. We're trying to make it this seemingly natural space on what's not natural at all.

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

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

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

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

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

Why did the city build a giant road underneath a cultural street?



DILLER SCOFIDIO + RENFRO

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

Why has the Broad Museum been held up?

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

Will this project transform Grand Avenue?

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

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

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

Has working with Eli Broad been as hard

as people say?

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

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

It's a subtle distinction. When we originally designed it the competition drawing was steel and GFRC. Then in working through it and talking to the contractors and engineers we started exploring structural precast concrete so it was the structure and aesthetics rolled into one. But the formwork required for precast concrete is much more complicated than the formwork for lightweight GFRC panels. Also, the structural coefficient that goes into the building code—and it was supporting a very small amount of the roof—put the building into a different seismic calculation with the building code.

By going back to the steel and GFRC system and taking that load off the veil it changed the way the calculations were done and it changed the requirements for the facade. It made it easier to build. It's still very structural. The structure is still self-supported. It's not tied back. I think early on this idea that it supports the roof—which was a minor part, but made the story—it's been a very minor change. But that slight change made it much easier to build. Because it doesn't support the roof we can treat as a curtain wall instead of as a building structure.

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

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

What have been the biggest challenges?

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



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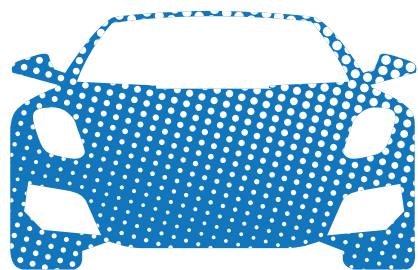
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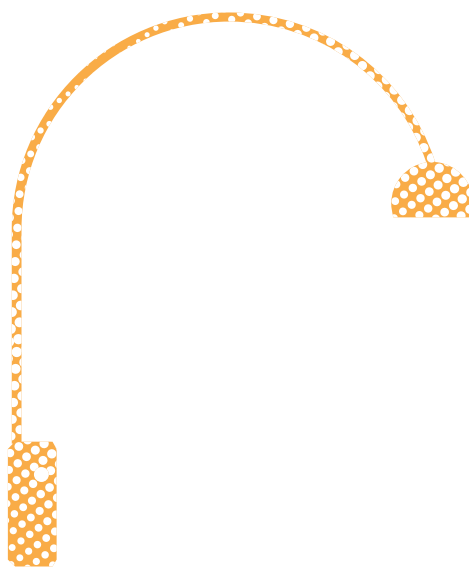
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