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

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.

The 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

HOK-DESIGNED SILICON VALLEY CAMPUS EMBRACES THE OUTDOORS

BLURRING BOUNDARIES

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

Herald-Examiner Renovation Moves Ahead

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

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

MODERNIST MASTER WILLIAM KRISEL’S BRENTWOOD HOME DEMOLISHED

Home Invasion

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

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

Herald-Examiner Renovation Moves Ahead

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

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

MODERNIST MASTER WILLIAM KRISEL’S BRENTWOOD HOME DEMOLISHED

Home Invasion

The 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
BE PART OF THE DYNAMIC SERIES

CHICAGO
Jul 24+25
at The Art Institute of Chicago

DALLAS - NEW!
October 30+31
at CityPlace

LA
Winter 2015

NYC
Spring 2015

Join AEC movers and shakers with a different program in each city. Always something new to learn and new people to meet at Facades+.

BE A 2014 SPONSOR!
CONTACT DIANA DARLING
AT DDARLING@ARCHPAPER.COM
FOR MORE INFO
THE SIEMATIC ALUMINUM INTERIOR SYSTEM for drawers and pull outs affords you creative new options for designing your kitchen entirely according to your own taste and harmonizing it elegantly with your style and finishes. With a unique mix of materials of high-quality aluminum, velvety flock, fine porcelain, and fine woods like dark smoked chestnut or light oak with numerous innovative functions.

Creating order has never been so much fun.
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 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 approach to address the many specific issues.

Some in the city may think it can take the easy, or cheap way out. That is not how you create a new 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
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 "swirling around the giant loft space like a mega slot-car track." Barbarian calls the desk "4,400 square feet of undulating, unbroken awesomeness to keep people and ideas flowing." In fact the desk even played a major role in a recent company party, and Paumgarten wondered if the desk itself might be taking on human characteristics: "One got a sense, after a while, that the superdesk might be capable of consciousness, that it was observing the humans as they heedlessly laughed and flirted and left glasses of wine on its carapace, and that it might be developing longings and resentments, or plotting its revenge."

CHRIS CROSS

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

HOME INVASION continued from front page

It turned 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 AV that the house was not salvageable due to an assortment of age-related problems, including termite infested wood and mold.

"It's beyond repair," said Safai, who paid $4.26 million for the property. "We originally wanted to restore it, but we couldn't afford to keep it at the price we paid. There was absolutely no promise given to Mr. Krisel by me or my folks that this house would be restored." "The house was definitely not 'beyond repair,'" countered Krisel. "I am convinced that he purchased the property in order to demolish the existing house." Krisel added that other teardowns on the block have sold for between $10 and $17 million.

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

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

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

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

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

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

CHRIS CROSS

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

HOME INVASION continued from front page

It turned 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 AV that the house was not salvageable due to an assortment of age-related problems, including termite infested wood and mold.

“It’s beyond repair,” said Safai, who paid $4.26 million for the property. “We originally wanted to restore it, but we couldn’t afford to keep it at the price we paid. There was absolutely no promise given to Mr. Krisel by me or my folks that this house would be restored.” “The house was definitely not ‘beyond repair,’” countered Krisel. “I am convinced that he purchased the property in order to demolish the existing house.” Krisel added that other teardowns on the block have sold for between $10 and $17 million.

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

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

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

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

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

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

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

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

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

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

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

UNVEILED

333 BRANNAN STREET
Leading green architecture firm William
McDonough & Partners has designed an ultra-
sustainable office building for cloud storage
company Dropbox. Located at 333 Brannan Street
in San Francisco, the facility is at the heart of the
city’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
Driving down Sunset Boulevard between Dodger Stadium and Downtown Los Angeles, drivers have long looked up at an empty, concrete-framed building that thrusts its hulking mass above the streetscape. It turns out that the structure was a long-forgotten gem, left vacant for about 20 years—the Metropolitan Water District by LA architectural pioneer William Pereira. The structure has now been given new life as an apartment tower.

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

"It looked like Beirut," said Linear City partner Leonard Hill of the vacant building, which was full of pigeons, dirt, and other surprises. The new 96-unit project, called the Elysium, preserves many of the Pereira building's original elements—including exposed, uninterrupted exterior columns and beams, and travertine tile entry details—while making several energy efficiency upgrades, like a solar thermal system, double pane windows with Low E Glass, LED Lighting, and electric car charging stations.

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

"For a stodgy agency, MWD made a bold move hiring Pereira," noted Hill, looking down from a balcony at a decidedly different building down the street, the Faux-Tuscan Orsini. "We're interested in finding a way to transform underutilized structures," said Hill, looking down from a balcony at a decidedly different building down the street, the Faux-Tuscan Orsini. "We're selling architectural style, as opposed to the box-like, (but very popular) apartments that are popping up." The question now remains: "Will people pay for architecture?" SL
BLURRING BOUNDARIES continued from front page
outside world in and the inside world out through generous proportions, permeable access, and copious green space. Plans unveiled for The Central and Wolfe Campus (named for its location at the intersection of the Central Expressway and Wolfe Road) in Sunnyvale, California, boast floor plates ranging from 62,000 to 208,000 square feet and 13½-foot floor-to-floor heights. The 777,000-square-foot campus designed by HOK with developers Landbank, C. Richard Ellis, and Cassidy Turley, will replace a 1970s business park on an 18-acre site. The campus, still finalizing its tenants, is intended to meet LEED Platinum standards.

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

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

Projected completion is slated for March 2016.

NEWS FLASH continued from front page
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 expected to break ground by the end of this year and be completed by late 2016 or early 2017. Herald-Examiner in 2007, commissioning Morphosis to design two jagged residential high rises behind the Julia Morgan building. The recession killed that scheme.

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. 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 expected to break ground by the end of this year and be completed by late 2016 or early 2017. Herald-Examiner in 2007, commissioning Morphosis to design two jagged residential high rises behind the Julia Morgan building. The recession killed that scheme.

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. 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 expected to break ground by the end of this year and be completed by late 2016 or early 2017. Herald-Examiner in 2007, commissioning Morphosis to design two jagged residential high rises behind the Julia Morgan building. The recession killed that scheme.

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

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. Herald-Examiner in 2007, commissioning Morphosis to design two jagged residential high rises behind the Julia Morgan building. The recession killed that scheme.
May 17-20 2014

The 26th annual International Contemporary Furniture Fair
May 17-20 2014 at New York City’s Jacob K. Javits Convention Center
800-272-7469 or 212-204-1060 icff.com
Louis Kahn’s Kimbell Art Museum building in Fort Worth, Texas, is widely considered to be one of the best spaces in the world for viewing art, largely because of the silvery ambient light that seems almost magically to fill the concrete vaults of its roof. When the museum commissioned Renzo Piano Building Workshop to design an expansion to this lauded facility, it requested a continuation of that light condition. “I think the light in the Kahn building is just about the most ideal light I’ve ever seen for viewing paintings and other art,” said Eric Lee, director of the Kimbell Art Museum. “That’s the gold standard for us.”

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

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

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

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

The galleries’ art lighting is provided by a set of track-mounted LED fixtures from California company Xicarto. The luminaire provides high color rendering (95 CRI, which is phenomenal for an LED product) and show consistent color from fixture to fixture, even after years of use. “We’ve found it very compelling among museum professionals,” said Sedgwick. “They like it at least as much as tungsten halogen.” These are 3000K, which is apparently Piano’s favorite color temperature. “Everything that Piano does is 3000K,” continued Sedgwick. “We normally don’t have to ask.”
A 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 your 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 frame. Between the two layers is a void that traps sound, so it also serves as an acoustical panel. By varying the density of the fabric, the design team fine-tuned the amount of light and sound reduction necessary across the ceiling grid.

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

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

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

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

**Q&A> ANDY SEDGWICK**

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

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

**Andy Sedgwick:** In the mid 20th century there were two contrasting approaches. To be overly black and white about it, there was a Northern European approach that used daylight to create a well-lit room, a place where light fell more or less evenly on all the walls, creating a setting to show art in a neutral way. On the other end of the spectrum was the North American approach, where, in the 1940s and 50s, following the great Beaux Arts Museums that included natural light, there was a tendency to go black box for museum space, partly to allow the curators to create much more mediated viewing experiences. When you have electric light you can create a story, you can emphasize things or deemphasize others using light. There was also a feeling that using electric light was safer and would expose the works of art to less damage, or the threat of damage, from natural light. I think we’ve seen things swing the other way for a number of reasons. One is a lot of European architects who have found favor for large cultural projects in North America—Piano, Chipperfield, Herzog & de Meuron, and others—they have brought that Northern...
Bang for your buck. I’d like to fund the spaces. You get more out of the rooms and see the architecture. It’s a more enriching experience to see it, not just from outside, but on the inside too. Using daylight in an entirely new cultural building, you want to have 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. Daftile manufactured custom ceramic escutcheon plates, again designed by Herzog & de Meuron, for the ceiling and pendant lights in the museum’s restrooms and secondary corridors. For PAMM’s third-floor offices, Litelab fabricated an aluminum pendant task light based on the PAR-38 spotlight. Similar lights, also by Litelab, hang in the museum gift shop.

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

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

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

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

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

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

When does your team typically get involved in a project?

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

What other 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.
Contemporary building exteriors are composed of an increasingly broad palette of materials. Some, like wood and ceramic, are traditional surfaces that are being reinvented by science to meet 21st century performance requirements. Others, such as glass and metal, are modern by nature, and are continuing their high-tech architectural trajectories. AN takes a survey of the latest building enclosure products and key design applications that are stretching the frontier of facade aesthetics and performance.

Color can transform a design, but only if it refuses to fade, chalk or submit to the elements. When you specify TRINAR, you are ensuring your project will retain its beautiful appearance - season, after season, after season. The proof can be seen in every TRINAR installation: brilliant color and gloss performance that continues to be proven over time.

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

Learn how TRINAR endures at www.akzonobel.com/ccna

TRINAR®

The color you spec is the color that stays

Photo courtesy of Dri-Design | www.dri-design.com
Color can transform a design, but only if it refuses to fade, chalk or submit to the elements. When you specify TRINAR, you are ensuring your project will retain its beautiful appearance - season, after season, after season. The proof can be seen in every TRINAR installation: brilliant color and gloss performance that continues to be proven over time.

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

Learn how TRINAR endures at www.akzonobel.com/ccna

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

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

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

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

ARCHITECT: SAUERBRUCH HUTTON, BERLIN
STRUCTURAL ENGINEERS: INGENIEURBÜRO OTTITSCH
DAYLIGHT PLANNERS: ARUP LIGHTING, LONDON
FAÇADE: NBK KERAMIK
INTRODUCING GUARDIAN SUNGUARD SNX 51/23

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

ARCHITECT: NEIGHBORING CONCEPTS
STRUCTURAL: STEWART ENGINEERING
M/E/P: SABER ENGINEERING
CIVIL/LANDSCAPE: WIRTH & ASSOCIATES
Pilkington Planar™
The World’s Leading Structural Glass System

It’s All About The Glass...
We specialize in highly engineered structural glazing systems. With over 30 years of experience we can bring a solution based approach to your next point supported glass project.

Available exclusively through
W&W GLASS, LLC
1.800.452.7925
wwwglass.com

Glass Fin Walls  Cable Nets  Canopies
Tension Rod Facades  Skylights
It’s All In A Facade

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

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

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

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

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

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

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

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

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

**TRANSPARENT THINKING**

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

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

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

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

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

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

The architects selected a material that could be easily shaped to fit this conceit as well as withstand the harsh climate conditions. The entire facade was surfaced using Neolith, an ultra-compact, lightweight mineral-based material available in slabs up to 3200 by 1500 millimeters, and in a variety of thicknesses, from 3 millimeters to 12 millimeters. The technical properties of the cladding were a significant factor in the success of the project. Extremely hot summers and biting sand and winds are of concern in Qatar; Neolith is abrasion- and UV resistant, and can withstand thermal extremes without compromise.

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

ARCHITECT:
E-SQUARE ARCHITECTS

TECHNICAL PLANNERS:
QATAR STEEL TECHNOLOGIES

CONTRACTOR: RED LINE CONTRACTING

FAÇADE: NEOLITH BY THE SIZE
Be climate ready with horiso®
Retractable Horizontal Louvres.

*We supplied No.1 Bligh Street with Retractable Horizontal Louvres and operating system.

climate ready - www.horiso.com
Horiso, Inc. Toll Free (888) 556-8676

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

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

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

These compatible high-performance silicone technologies are designed to better protect your building and improve energy efficiency.

Get more of what you need to create sustainable buildings: better airtightness, UV resistance, weatherability, breathability and fire ratings.

Work with one system from a brand you trust. Learn how the *Dow Corning®* Silicone Air Barrier System can help you overcome the shortcomings of other air barriers at BuildaBetterBarrier.com.
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.
PERFORMANCE UNDER PRESSURE

INTRODUCING 1630 SS IR CURTAIN WALL – ELITE IMPACT RESISTANCE FROM KAWNEER

High Performance. Larger Spans. Increased Impact Resistance. Kawneer’s new 1630 SS IR Curtain Wall – an impact resistant 3” sightline curtain wall system – offers an additional line of defense against high winds, heavy rains and hurricanes. Having undergone rigorous testing, our new curtain wall meets increasing design pressure requirements in impact zones and can deliver larger spans. And, screw-spline architecture with both dry and wet glazing options makes the 1630 SS IR easy and fast to install. Kawneer knows how to protect buildings and occupants. 1630 SS IR Curtain Wall is performance under pressure.
Whether for advertising or artistic purposes, media walls are transforming facades.

THE LIGHTING ON THE WALL

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

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

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

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

Introducing Solarban® 67 glass. A crisp, vibrant neutral glass that stands out from the crowd. For a sample, call 1-888-PPG-IDEA or visit ppgideascapes.com/sb67.

Solarban, IdeaScapes, PPG and the PPG logo are trademarks of PPG Industries Ohio, Inc.
### METALS/MESH/TENSILE FABRIC
- Structurllex [structurllex.com](http://structurllex.com)
- Kingspan [kingspanpanels.us](http://kingspanpanels.us)
- Kawneer [kawneer.com](http://kawneer.com)
- Rigidized Metals Corp [rigidized.com](http://rigidized.com)
- United Architectural Metals [unitedarchitectural.com](http://unitedarchitectural.com)
- Kalzip [kalzip.com](http://kalzip.com)
- Spectrum Metal Finishing [spectrummetal.com](http://spectrummetal.com)
- Cambridge [cambridgearchitectural.com](http://cambridgearchitectural.com)
- Technical Fibre Products [tfglobal.com](http://tfglobal.com)
- Shaffner Heaney Associates [shaffnerheaney.com](http://shaffnerheaney.com)
- Doralco [doralco.com](http://doralco.com)
- GKD [gkdmetalfabrics.com](http://gkdmetalfabrics.com)
- Alcoa [alcoa.com](http://alcoa.com)
- YKK AP America [ykkap.com](http://ykkap.com)

### COMPOSITES
- Swisspearl [swisspearl.com](http://swisspearl.com)
- Bayer MaterialScience [materialscience.bayer.com](http://materialscience.bayer.com)
- Birdair [birdair.com](http://birdair.com)
- mouldCAM [mouldcam.com](http://mouldcam.com)
- Luminore [luminore.com](http://luminore.com)
- 3-Form [3-form.com](http://3-form.com)
- Goetz Composites [goetzboats.com](http://goetzboats.com)
- Eternit [eternit.ch](http://eternit.ch)
- Kreyser & Associates [kreyser.com](http://kreyser.com)
- Construction Specialties [c-sgrouip.com](http://c-sgrouip.com)
- Grace Construction Products [graceconstruction.com](http://graceconstruction.com)
- TRESPA [trespacom](http://trespacom)
- FORMICA VIVIX [formica.com](http://formica.com)
- CERAMICS/CONCRETE
  - Sika [usa.sika.com](http://usa.sika.com)
  - Porcelanosa [porcelanosa-usa.com](http://porcelanosa-usa.com)
  - [Fibre C](http://fibre.com)
  - Boston Valley Terra Cotta [bostonvalley.com](http://bostonvalley.com)
  - Cladding Corp [claddingcorp.com](http://claddingcorp.com)
  - KEPCO+ [kepcoplus.com](http://kepcoplus.com)
  - TAKTL [taktl-llc.com](http://taktl-llc.com)
  - Florim Solutions [florimsolutions.com](http://florimsolutions.com)
  - Cooperative Ceramica d’Imola [ccimolaproject.com](http://ccimolaproject.com)
  - Casalgrande Padana [casalgrandepadana.com](http://casalgrandepadana.com)
  - Stonepeak [stonepeakceramics.com](http://stonepeakceramics.com)
  - Shildan [shildan.com](http://shildan.com)
  - Grespania Ceramic [grespania.com](http://grespania.com)
  - Cercasa Ceramica [valuefloorsdirect.com](http://valuefloorsdirect.com)
  - Tek Homes [tekhomes.com](http://tekhomes.com)
  - Lea Ceramiche [leacamicheleia.it](http://leacamicheleia.it)
  - Palagio Engineering USA [palagiousa.com](http://palagiousa.com)
  - EQUIZONE [equitone.com](http://equitone.com)
  - Interceramic [interceramicusa.com](http://interceramicusa.com)
  - NBK Ceramic [nbkusa.com](http://nbkusa.com)
  - Daltile [daltile.com](http://daltile.com)
  - GLASS
    - View Inc. [viewglass.com](http://viewglass.com)
    - Schüco [schueco.com](http://schueco.com)
    - Safti First [safifi.com](http://safifi.com)
    - Dow Corning [dowcorning.com](http://dowcorning.com)
    - DuPont [dupont.com](http://dupont.com)
    - EFCO [efcocorp.com](http://efcocorp.com)
    - Viracon [viracon.com](http://viracon.com)

### SOFTWARE
- Autodesk [autodesk.com](http://autodesk.com)

### ADHESIVE/FILMS
- 3M [solutions.3m.com](http://solutions.3m.com)

### COATINGS
- AkzoNobel [akzonobel.com](http://akzonobel.com)

### SHADING/SOLAR CONTROL SYSTEMS
- MechoSystems [mec hosystems.com](http://mec hosystems.com)
- Horiso [horiso.com](http://horiso.com)

### WOOD
- Prodema [prodema.com](http://prodema.com)
TIMBER CURTAIN WALL
The sustainable, highly customizable alternative to metal curtain wall and storefront systems.

- Commercial & Residential Applications
- Fully AAMA/NFRC Tested
- Superior Thermal Performance
- Available with Wood or Low-Maintenance Aluminum Exterior Caps

CONTACT US TODAY for pricing and samples.
562.905.3200 pacmillwork.com
America’s Largest Design Event

June 20-22, 2014
Los Angeles Convention Center

Join us for three full days of dynamic exhibitions, unparalleled educational opportunities, and cutting-edge technologies.

— 2,000 + innovative modern furnishings and products
— 90 onstage programs
— broad range of Continuing Education Units (CEUs)
— Dwell Home Tours and Meet the Architects Night
— Keynote Speaker: Stephen Burks

Buy Tickets Now
DwellonDesign.com/archnews

Ideas for Modern Living

INDUSTRY PARTNER

For the latest updates and news about Dwell on Design, visit DwellonDesign.com

For questions about exhibiting or to reserve your exhibit space, email Toby Benstead, Toby@dwell.com
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

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
aia.org

MAY
THURSDAY 15
CONFERENCE
Southern California Architect
& Engineer Conference
Los Angeles Athletic Club
431 West Seventh St.
Los Angeles
aiaosangeles.org
LECTURE
Alexander Gorlin: Kabbalah in Art and Architecture
6:30 p.m.
The Contemporary Jewish Museum
736 Mission St., San Francisco
thecjm.org

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

FOR MORE LISTINGS VISIT DIARY.ARCHPAPER.COM

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-1950s, which riveted 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.
Cal Poly professor Stephen Phillips interviewed nine of the ten Los Angeles architects featured in the new book L.A. (Ten), Frank Gehry, the most notable of this loosely linked pack that came to prominence in the 1970s and 1980s, is absent. The majority of these mavericks were featured in A Confederacy of Heretics, the exhibition that SCI-Arc presented last year. As with the New York Five, and other ad hoc groupings, each went in a different direction. As Phillips observes in his introduction, “The group as a whole seemed less important to them than their own individuality…” LA was a place of free expression,” The label originated with a series of lectures and exhibits, inspired by the European Team X, which Thom Mayne organized in his Venice home-studio in 1979. These interviews, a group endeavor by the Cal Poly LA Metro Project and the Getty Research Institute, constitute an oral history of a turbulent and creative era. Even Mayne, whose career has burgeoned in the past three decades, looks back on that time with wistful nostalgia. He recalls the genesis of SCI-Arc as a throwaway remark by Ray Kappe, who gathered the dissident faculty of Cal Poly Pomona and said “Let’s start a school.” Forty senior students signed up for a peniless institution operating out of an empty warehouse; five faculty worked long hours without pay for the first two years. Against all the odds, SCI-Arc flourished, while keeping its edge. That provided a hub for pictures of each of the architects in the L.A. Ten.

experimentation that channeled and stimulated the talents of young architects who wanted to break away from the stale conventions of modernism. It helped that there was a confident mood in LA leading up to the 1984 Olympics, and the Los Angeles Times gave architecture critic John Dreyfuss a prominence unthinkable today. UCLA’s School of Architecture under Tim Vreeland was another incubator. Excitement was in the air, and it is fascinating to hear how these ten architects saw their contribution, and then how and why. 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 is not the most conversant 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 DP as it is currently designed puts a huge amount of pressure on practitioners (employers) to create an appropriate apprenticeship experience. Advising 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 present yourself and get work. But it is not addressed anywhere near the sympathy and nuance the LA should.

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 tidy. 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 one book or movie or an abstruse theory, and on a personal anecdote without a pause for breath. Phillips, former Getty Architecture Curator Wim de Wit, and other participants in the discussion offer a few cues, but these sections are essentially monologues. In contrast, Michael Rotondi talks up a storm, but the tone is radically different from that of his former partner at Morphosis—friendlier and much more accessible. He recalls the evolution of 72 Market, a sadly short-lived restaurant, and the way he learned by doing. Many of the LA Ten came to the city from back east; Rotondi confesses that he has always lived within two miles of where he was born, in Silver Lake—the neighborhood that was home to Richard Neutra for four decades. And he 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 have 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 Woods—created a more conversational, recalling their first encounters with LA and especially with Venice, which was then a cheap, seedy bohemian enclave blessed by impetuous artists. It is the LA that is 98 percent mundane with a 2 percent See-Through and eccentricity and eccentricity that nurtured Reyner Banham, the Eameses, and a long succession of architects who found opportunities here they would never have enjoyed in conventional cities. The perspective of the LA Ten is invaluable—as social history and as a spur for another tide of talent to ameliorate the mediocrity. MICHAEL WEBB IS A REGULAR CONTRIBUTOR TO AIA.

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 found 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 and maintaining membership. The architectural profession needs a 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. 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, should there 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 than anything else.

In turn, the larger public should understand this advertising campaign, no matter how well conceived. This is an extraordinary opportunity to achieve that.

ABBY SUCKLE IS THE PRINCIPAL OF ABBY SUCKLE ARCHITECTS.
**MARKETPLACE**

**THE ARCHITECT’S LIBRARY**

**YOUR CITY** **YOUR RESOURCES** **YOUR SCHEDULE**

USE OUR COMPLETELY-FREE PRODUCTS LIBRARY TO CONNECT WITH THESE ADVERTISERS AND MANY MORE. VISIT ARCHPAPER.COM (THE ARCHITECT’S LIBRARY).

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artemide, Inc.</td>
<td>5</td>
</tr>
<tr>
<td>AkzoNobel</td>
<td>15</td>
</tr>
<tr>
<td>Ceramics of Italy</td>
<td>40</td>
</tr>
<tr>
<td>Dow Corning</td>
<td>25</td>
</tr>
<tr>
<td>EGO Paris</td>
<td>7</td>
</tr>
<tr>
<td>Guardian SunGuard</td>
<td>17</td>
</tr>
<tr>
<td>Horizo</td>
<td>23</td>
</tr>
<tr>
<td>Kewmeer</td>
<td>27</td>
</tr>
<tr>
<td>Kornegay Design</td>
<td>8</td>
</tr>
<tr>
<td>LightFair International</td>
<td>39</td>
</tr>
<tr>
<td>modularArts</td>
<td>3</td>
</tr>
<tr>
<td>Morley Builders</td>
<td>8</td>
</tr>
<tr>
<td>Pacific Architectural Millwork</td>
<td>31</td>
</tr>
<tr>
<td>PPG Industries-Glass</td>
<td>29</td>
</tr>
<tr>
<td>Pulp Studio, Inc.</td>
<td>37</td>
</tr>
<tr>
<td>Renita Doors North America</td>
<td>37</td>
</tr>
<tr>
<td>Robert Long Lighting</td>
<td>37</td>
</tr>
<tr>
<td>Sfematic</td>
<td>3</td>
</tr>
<tr>
<td>Vitrocsa</td>
<td>37</td>
</tr>
<tr>
<td>W&amp;W Glass LLC</td>
<td>19</td>
</tr>
</tbody>
</table>

For more information call 212-966-0630  www.archpaper.com

**SAVE THE DATE**

**JUNE 28**

**A+D GROUPSHARING**

CELEBRATE 2014

7-11PM  | 5900 WILSHIRE BLVD  | LOS ANGELES  CA 90036  | APLUSD.ORG/CELEBRATE

**EVERY**

new trend. proven strategy. best practice.
creative solution.

Every opportunity to learn.
To get ahead and stay on top in commercial real estate, you need innovative strategies, creative solutions and the very latest information available. Our leading industry experts and top-notch educational sessions will give you exactly that.

Secure your competitive advantage at the Every Building Conference and make plans now to attend.

Register Before May 15 to Save $170:
www.EveryBuildingConference.org

**Sonoma Living: Home Tours**

May 10, 2014

www.aiasf.org/hometours

The Architect’s Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.
Contact: Adriana Echandi
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com

**MARKETPLACE**

The Architect’s Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.
Contact: Adriana Echandi
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com
Pulp Studio, Inc.
Pulp Studio, Inc. 3911 S. La Cienega Blvd. Los Angeles, CA 90016
T: 310-815-4999 F: 310-815-4999 E: sales@pulpstudio.com
Find out more: www.pulpstudio.com/products/lgt

Durability and safety all in one light weight assembly
• Mechanical Connections Available
• Category II Compliant

Light Glass Technology

R O B E R T  L O N G  L I G H T I N G

Robert Long Lighting
robertlonglighting.com HANDCRAFTED IN SAUSALITO

THE WORLD’S SLIMMEST SIGHTLINES.

The 3/4” profile Vitrocsa sliding glass wall system. Absolutely nothing else compares. Proven and tested since 1993, with over 25,000 Vitrocsa units installed in over 20 countries.

GOLDREICH USA INC.
5731 Buckingham Parkway Unit C
Culver City, CA 90230
Phone: 310 588 4455
www.vitrocsausa.com

VITROCSA

Renlita Doors

Architectural Appearance - Inside and Out

Custom Engineered and Fabricated To Your Design Objectives
www.renlitadoors.com  P: 903.583.7500
Diller Scofidio + Renfro recently revealed plans for a plaza on Grand Avenue in Downtown Los Angeles, adjacent to Eli Broad’s new museum, The Broad. The public space is located on a small sliver of land south of the building, but in many ways it is a revolutionary step for this long-struggling thoroughfare. AW: 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 hard space 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.

Apparentely 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 you experience your 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 you rendered more like a mound going up out of the sidewalk.

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

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 this into something efficient at all other places.

We thought about small service vehicles from public buildings around the efficiencies of the parking garage. Still we’ve benefited from Lower Grand because the loading dock and services are in the basement down below. It doesn’t make for good cities but it’s there you might as well use them.

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

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 fountain and crosswalk and planters are done that’s going to green it up a lot. Also, once the phase one work that Gehry is working on across from Disney Hall is done it’s going to feel less alien, because you’ll lose some of the hardness.

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

Los Angeles in general is changing a lot. Three or four blocks away there’s a very vibrant pedestrian culture. But even that didn’t exist ten years ago. If you start to create places that people want to come to I think it will start to happen. 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 Foundation] Eli’s brain trust. It’s a different process than we’re used to. But I wouldn’t say it’s challenging. We all knew his reputation. He’s actually been very fair all the way through. When it comes down to making a decision, the decision always gets made for good design. Which is not the reputation that he has. We’ve been pleasantly surprised by that.

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

It’s a subtle distinction. When we originally designed 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, which is more efficient and aesthetics rolled into one. But the formwork required for precast concrete is much more complicated than the formwork for lightweight GFRC panels. Also, the structural coefficient that goes into the building code—and it was supporting a very small amount of the roof—put the building into a different seismic calculation with the building code.

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

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

On both sides of the restaurant there will be stairs that go down to Hope Street. Then the Regional Connector is going to reconfigure that intersection. So there will be ample crosswalks across Hope and up those stairs up to Grand Avenue. 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 street and the sidewalk is lit. 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 you come under a lot of scrutiny, but they’re also projects that are trying to push the envelope and be different and unique. It’s always hard and challenging and you run into roadblocks. We stay fairly nimble. We try not to be overly dogmatic, demanding that things have to be exactly this way.
THE NEW LANGUAGE OF LIGHT

LAS VEGAS, NV USA
Las Vegas Convention Center

TRADE SHOW & CONFERENCE
6.14 – 6.15.14

LIGHTFAIR.COM
THE MARK OF CERAMIC EXCELLENCE WORLDWIDE.

Ceramic tiles, sanitaryware and tableware signed with the Ceramics of Italy trademark come with the Made-in-Italy promise of exceptional quality, innovative design, unparalleled technical performance, decades of ground-breaking R&D and production methods that are deeply respectful of the environment. Building professionals, designers and consumers across world, should insist on products bearing the Ceramics of Italy logo – an unquestionable mark of excellence.

Follow us on www.italiantiles.com

Ceramics of Italy is a trademark of Confindustria Ceramica - the Italian Association of Ceramics - and Edi.Cer, the organizer of Cersaie, the world’s largest international exhibition of ceramic tile and bathroom furnishings (Bologna, Italy - September 22-26, 2014) - www.cersaie.it.

VISIT US AT COVERINGS BOOTH #L9057
APRIL 29 - MAY 2, 2014 - LAS VEGAS, NEVADA, USA

For more information, please contact: Italian Trade Commission – Ceramic Tile Department – 33 East 67th Street – New York, NY 10065-5949 - ph (212) 980-1500 - fax (212) 758-1050 – newyork@ice.it