

THE ARCHITECTS NEWSPAPER

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COURTESY ATELIER MANFREDINI

PUBLIC ART BRINGS THE FANTASTIC TO VAN NUYS SUPPORT CENTER

Petal Power

"I'm interested in the interaction between users and architectural context: mirrors, transparencies, reflections, high-gloss paint—viewers can see themselves in a fantastic landscape," said designer and educator Elena Manferdini when describing the public artwork she created for the Zev Yaroslavsky San Fernando Valley Family Support Center in Van Nuys. While her interest might seem more at home in an academic setting, such as SCI-Arc where she's the coordinator of the graduate thesis program, her

continued on page 7

A REVIVED SPROUL PLAZA COMPLEX SUPPORTS STUDENT LIFE AND ACTIVITIES



BRUCE DAMONTE PHOTOGRAPHY

SCHOOL SPIRIT

Five decades after Mario Savio stood on the steps of UC Berkeley's Sproul Hall and addressed student activists gathered in the plaza, the echoes of the Berkeley Free Speech Movement still linger on campus—not in any monument but in the strength of today's student groups and organizations. It was these voices that the architects of Moore Ruble Yudell heard as they approached the Lower Sproul Revitalization Project, a \$223-million initiative that opened this fall.

The comprehensive project located along the south side of the Berkeley campus at Bancroft Way encompasses multiple buildings and outdoor spaces, including a

new Eshleman Hall, an addition and adaptive reuse of the midcentury Martin Luther King Jr. Student Union, and a rethinking of the César E. Chávez Student Center and Sproul Plaza. Dedicated to a participatory process, the design team held hundreds of meetings and workshops with faculty, staff, locals, civic leaders, and over 900 student groups.

"We saw this as opportunity to reveal the programmatic activities and culture of student life," said Moore Ruble Yudell principal Mario Violich, adding that the modernist student union designed by Donald Hardison and Vernon DeMars, was not only functionally outdated but also

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GLASS SUPPLEMENT
A CLOSE LOOK AT THE LATEST GLASS PRODUCTS AND THE INNOVATIVE PROJECTS THAT UTILIZE THEM IN BEAUTIFUL WAYS. SEE PAGE 20.

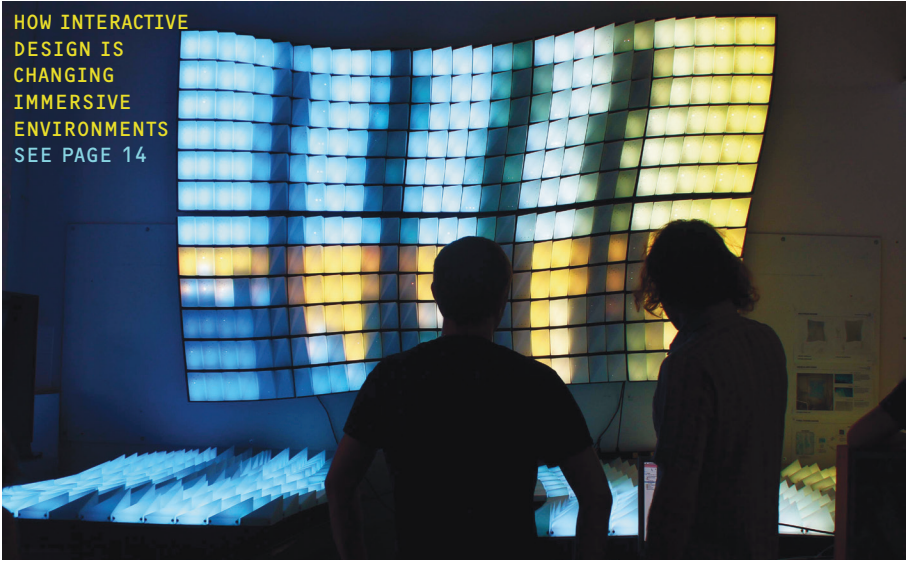
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OAKLAND IS PROSPERING, BUT FOR WHOM?

There's There There

Oakland is in the middle of an economic boom and major new developments have reignited old debates about who benefits from the city's increasing prosperity. The dialogue recalls conversations between Marco Polo and Kublai Khan in Italo Calvino's *Invisible Cities*. In every chapter, the explorer describes a different, fantastic city, 55 in all. continued on page 3



COURTESY FUTURE CITIES LAB

HOW INTERACTIVE DESIGN IS CHANGING IMMERSIVE ENVIRONMENTS SEE PAGE 14



JONNU SINGLETON

Pedestrian bridges span Buffalo Bayou Park to allow easy access across streets and the bayou.

HOUSTON REGAINS AN UNDERUSED PARK AS A PLACE FOR COMMUNITY

BUFFALO BUILD

Amidst Houston's rapidly crowding skyline and population, landscape architecture firm SWA Group is carving out green space

in Buffalo Bayou Park, a \$58 million remediation overhaul of a 160-acre, 2.3-mile-long public park. Completed in October, the updated park west of downtown now features hiking and biking trails, a dog park, a visitor's center, an outdoor concert space, gardens, picnic areas, play areas, and event spaces.

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AN ENVIRONMENTAL ISSUE
AN INVESTIGATES THE LATEST IN GLASS TECHNOLOGY AND FACADE SYSTEMS THAT ARE GIVING ARCHITECTS EVEN MORE CONTROL OVER THE ENVIRONMENTAL QUALITIES OF THEIR SPACES. WE ALSO LOOK AT THE LATEST IN INTERIOR ENVIRONMENTS AND CUTTING-EDGE INTERACTION DESIGN. SEE PAGE 14.

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DETOURS AHEAD

While putting the finishing touches on this combined west and southwest issue, *AN* received word of the passing of Edward Soja. According to colleagues, he had been ill for some time but I was unprepared for the news and was left mulling the death of one of Los Angeles's critical voices at a time when questions of equity and identity—topics that he often wrote about—still need addressing.

A professor emeritus at UCLA's Luskin School of Public Affairs, Soja was considered part of the L.A. School, a group that also includes Mike Davis. His 1989 book, *Postmodern Geographies*, came with the chunky academic subtitle "The Reassertion of Space in Critical Social Theory," yet its ideas influenced architects and students well into the 1990s. For my generation, the use of "deconstruction" by Soja and others opened up new ways to understand, write about, and practice in the city.

"Ed was a magician who mesmerized an entire generation of young scholars, and made L.A. a decisive paradigm for postmodern urban geography," said Davis over email. "The sprawling metropolis for him was an infinite theoretical adventure, which he enjoyed with incomparable gusto."

In describing John Portman's Bonaventure hotel, Soja wrote, "Fragmented and fragmenting, homogeneous and homogenizing, divertingly packaged yet curiously incomprehensible...." Comprehensiveness was understood as impossible, but multiple perspectives—however incomplete or eclectic—could go a long way into aggregating into an entire urban narrative. In today's digital age this still seems spot on.

Certainly the postmodern affinity for the fragment to stand in for the whole is at play in *Hopscotch*, a new opera by Yuval Sharon and his company, The Industry, which takes Downtown Los Angeles and the Arts District as its stage. Black limousines shuttle audience members and performers alike along multiple routes and acts take place in the prom-ready limo interiors and at pit stops along the way. A tale of lost love is sung in the empty auditorium of the Million Dollar Theater and in the Bradbury Building's ever-stunning atrium. To tell the story of a pending motorcycle crash, an animation is projected from the roof of the sedan onto the side of the 2nd Street Tunnel.

Technological assists keep the performance in sync, but the overall experience is a blur of mobility dotted by moments of recognition of the Orpheus myth and fragmented views of architectural landmarks. Viewers who want a more complete, although not necessarily coherent, version can watch simultaneous feeds on dozens of monitors in a pavilion in SCI-Arc's parking lot.

Hopscotch reinvents opera, but more importantly for our purposes, it rethinks how the city is perceived. In looking at the booming development in Oakland in this issue, *AN*'s Audrey Wachs compared the multiple perspectives on investment versus displacement to Italo Calvino's *Invisible Cities* and its many chapters describing one unknowable place.

Similarly, when contributing editor Sam Lubell interviewed Christopher Hawthorne about his "The Third L.A. Project," the *Los Angeles Times* architecture critic suggested, "[A] lot of the basic ways in which the city defines itself are up for grabs in a way that's not true in any other major American city that I can think of."

He sees changing civic attitudes shifting away from the car (including limos) and the freeway toward bikes, public transportation, and overall urban density. The move, he said, is the nascent establishment of a post-suburban identity—what he calls a third L.A.

Positioned against egregious L.A. clichés about car culture and California living, Hawthorne's urban concept is optimistic and holistic (even if he's pessimistic about the future of architecture here).

Perhaps in my affection for the eclectic, I can't help but wonder if he isn't a little overly profound in the pronouncement of a new era for the city. But that's okay, too. Dionne Warwick may have sung, "L.A. is one great big freeway," but the legacy of the L.A. School (and the traffic app Waze) tells us there's always another surface street. **MIMI ZEIGER**



COURTESY SHOP ARCHITECTS

UNVEILED

SITE SANTE FE

Since it opened in 1995, SITE Santa Fe has mixed permanent exhibitions with an international contemporary art biennial, pushing the limits of expression in the sleepy New Mexico town. In 2014, the museum tapped New York-based SHoP Architects to expand its 20,000-square-foot home, incorporating the art experience into surrounding parks and public spaces. The resulting machined and muscular structure will break ground in August 2016.

SITE sought to create "an iconic new spatial presence" with its addition. SHoP delivered with a low-slung form that responds to the flat desert topography while using slanting forms to lend a sense of movement. The highly articulated, perforated metal facade is layered to give the structure depth and respond materially to the area's railroad heritage. If you squint, the entire structure appears to be a locomotive steaming across the desert terrain.

"Art doesn't have to be experienced in isolation," Christopher Sharples, principal at SHoP, said in a statement. "The building itself opens up to the neighboring park, the life of the Railyard district, and gives SITE a greater presence in the landscape of the city as a whole."

SHoP's addition will bring 15,000 square feet of new interior and exterior spaces that flow visually with expanses of glass. The projecting envelope creates a monumental entry court and rear porch punctuated with sculpture. Inside, SHoP stressed flexible spaced. The main SITElab exhibition hall will be expanded, a lecture hall doubles as an event space, and an education lab will bring art to local students. **BRANDEN KLAYKO**

Architects: SHoP Architects with Allegretti Architects
Location: Santa Fe, NM
Completion Date: Summer 2017

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SEMI-FINALISTS ANNOUNCED FOR PERSHING SQUARE RENEW COMPETITION

Truth or Square

In late October, a shortlist was announced for the Pershing Square Renew competition. Ten teams were selected to have a chance at a crack at redoing Ricardo Legorreta's

scheme. The five-acre park is seen as the centerpiece of a revitalized Downtown Los Angeles and the competition—a public-private partnership backed by council member José Huizar—is a critical step toward that effort.

The ten semi-finalists are global, national, and local—often in combination. They include: Paris-based Agence Ter with SALT Landscape Architects, Snohetta, James Corner Field Operations with Frederick

Fisher and Partners, New York-based W Architecture, San Francisco-based PWP Landscape Architecture with Allied Works Architecture, Mia Lehrer Associates with New York's !Melk, Peterson Studio + BNIM, Rios Clementi Hale with OMA, SWA with Morphosis, and wHY Architecture.

These teams will continue to develop designs, which will be reviewed later this fall and a group of four finalists will be announced in December. Pershing Square

Renew will select a winner in February 2016.

As for bets on who might emerge from the pack, it seems that the organization is looking for details over grand gestures. "Their challenge isn't to win awards; it's to win over hearts," said executive director Eduardo Santana. "More than anything else, these groups need to focus on the experiences their design will inspire and the memories the Square will create."

MZ



LAURE JOLIET

> **BUTTON MASH**

1391 Sunset Blvd., Los Angeles
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Architect: Design, Bitches

In Los Angeles, strip malls are derided as ugly and bad urbanism but they are also home to the city's best finds. Such is Button Mash, L.A. studio Design, Bitches' latest work in Echo Park. It's a mash-up that combines a bar, a restaurant, and the owners Jordan Weiss and Gabe Fowlkes' collection of rare and vintage video games—think cocktails, Pac-Man, and spicy Korean pork belly sandwiches. Architects Catherine Johnson and Rebecca Rudolph's design is similarly collaged, with eating, drinking, and playing areas interlocking under a coffered ceiling.

Located not far from Dodger Stadium, Button Mash is at the heart of a neighborhood that shows signs of economic change, but also stays true to its roots. "This part of Sunset Boulevard is home to colorful punctuations in an otherwise unspectacular streetscape," Johnson and Rudolph explained. "A vibrantly eccentric internal life has always marked what we love about the neighborhood."

As such, the exterior picks up on local vernacular by using mall signage and deep blue and white paint. Dot graphics cover the large storefront windows that illuminate the dining area.

Time is in a 1980s holding pattern inside the 4,000-square-foot restaurant. Vinyl banquettes and plywood paneling nostalgically recall old pizza joints. Other finishes like patterned laminate by Ettore Sottsass and custom wallpaper by artist Joseph Harmon add a heady dose of psychedelic postmodernism. **MZ**

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ERIC'S WAFFLE HOUSE

A prominent L.A. foodie with a taste for architecture tipped us off that **Eric Owen Moss's** steel-wrapped Waffle building would soon be the home of a new restaurant. But don't expect any breakfast items on the menu. We're told that the plan is for a high-end, 24-seat chef table-style joint. Ask the sommelier for the corkage fee on BYO-syrup.

BORDERLINE PERSONALITIES

Seemingly ubiquitous in New York City, SHoP may be taking its urbane brand south of the border, and not just for tacos. The firm won't confirm or deny rumors that it chatted with **Alfonso Medina** of T38 Studio about a Tijuana-based project.

THE SUBTLETIES OF LOGIC

Is Los Angeles going to get another bit of Swiss subtlety? Forget the Zumthor debates over on Miracle Mile, whispers in the wind suggest a Herzog + de Meuron mixed-use complex in the Arts District is in early planning stages

SEND ALL WAFFLE IRONS AND FONDUE POTS TO EAVESDROP@ARCHPAPER.COM

THERE'S THERE THERE continued from front page In time, it becomes apparent that Polo is describing different facets of the same city: Venice. Collectively, these individual interpretations come to define the city as a whole.

Developers see Oakland as a cheaper alternative to San Francisco. Last month, local 11WestPartners purchased Old Oakland, a ten-building, 225,000-square-foot office and retail complex between Broadway and 8th Street in the eponymous downtown neighborhood for \$45.5 million. The 150-year-old set of buildings spans two city blocks. It's unclear who the tenants will be.

In 2014, Oakland initiated a (contentious) selection process for a developer to take ownership of the Beaux-Arts landmark Henry J. Kaiser Convention Center, a city-owned property that's been vacant since 2005. Competing interests used the convention center to anchor different visions of the city. Oakland-based Creative Development Partners proposed adding a 7,500-seat arena, theater, job training center, and a 15-story, 280-room hotel to the property. Residents feared that the hotel would block views of adjacent Lake Merritt. Emeryville-based Orton Development proposed converting the formerly public space into a commercial venue.

In July, the Oakland City Council picked Orton Development to spearhead a \$52 million redevelopment of the center. Heller Manus Architects and landscape architects Hood Studio will lead the design teams. The upper floors of the 212,000-square-foot building will be converted into offices, while the ground floor tenant may be a manufacturer or brewery.

Meanwhile, apparently not satisfied with its 423,000-square-foot SHoP-designed space in Mission Bay, rideshare company Uber is expanding into Oakland's old Sears building. For an estimated \$40 million, Gensler will renovate the 380,000-square-foot department store off of the 19th Street BART Station, and rebrand the site as Uptown Station. By 2017, between two and three thousand employees will work out of this location. If all goes planned, Uber will be Oakland's largest employer (aside from the government and area hospitals).

Though 20 percent of the company's workforce lives in the East Bay, on Twitter, Oaklanders' reactions to the Uber move

were mostly negative. Susie Cagle (@susie_c) wryly tied together convergent social histories. "Oakland's Uptown was the site of America's last General Strike in 1946. Now it will host arguably one of America's worst labor abusers." User Gabe Wachob (@gwachob) had a suggestion to ease housing demand: "In the two years before Uber lands in Oakland, maybe it should build 1000 housing units within 30 min commute. Just an idea. #TooManyPeople."

Anecdotal concerns around gentrification and displacement are borne out by neighborhood-level data. Analyzing home values and level of educational attainment as a proxy for gentrification, researchers from policy magazine *Governing* concluded that, of the 113 census tracts in Oakland, 24 tracts (29 percent of the total) were considered gentrifying between 2000 and 2010. In order to be considered gentrifying, median home values and household income had to fall in the bottom 40 percent within a metro area, and see an increase in the top third percentile for home values and proportion of adults with four year college degrees.

Longtime Oakland residents worry that newcomers are homogenizing what Mayor Libby Schaaf calls Oakland's "secret sauce." The secret sauce, Oakland's *Oaklandness*, eludes precise description or categorization. Nevertheless, the city has a vision of itself that it will enact with the tools at its disposal: zoning, policy, and land use. In late August, the City of Oakland announced plans to revision its downtown, specifically along the 12th and 19th Street BART stations. The area is bounded by 27th Street to the east, Interstate 980 to the north, and the Oakland estuary to the south and east. A primary objective of this plan is to spur new development in the area.

To many residents' dismay, the plan skirts the affordable housing issue. In response to critics, Schaaf pointed to a parallel city-backed study on the feasibility of impact fees that would offset the cost of building affordable housing.

Though it's still in draft, stakeholders have come out in force for, and definitively against, this planned vision of Oakland. Like Marco Polo, Oaklanders define their shared city with contrasting likenesses and convergent possibilities.

AUDREY WACHS

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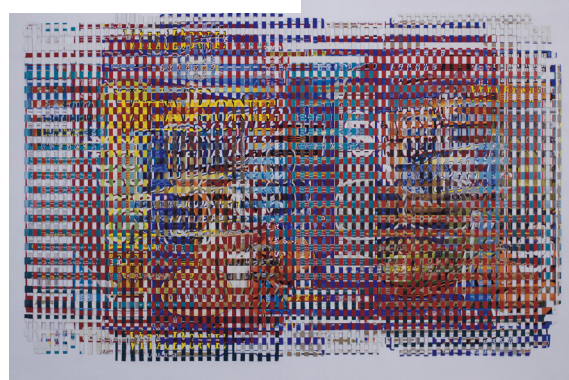
CAPITOL PARK APARTMENTS



NORTH BROADWAY APARTMENTS



ELEVATION STUDIES



ARUP DOWNTOWN LOS ANGELES



ARUP DOWNTOWN LOS ANGELES



JOSHUA WHITE/ZAGO ARCHITECTURE

Victor Gruen's *Shopping Town USA* sits on the conference table at Zago Architecture in L.A.'s Atwater Village. Andrew Zago purports kinship with Gruen, even if the 1960 book on the planning of shopping centers might seem incongruous among the chromatic elevation studies and experimental models displayed around the studio. "He's the only other architect I know who had a firm in Detroit and Los Angeles," Zago noted.

Detroit plays large in Zago Architecture's work past and present. A Michigan native, Zago founded the firm there in 1991. Together with partner Laura Bouwman, who joined the practice in 2003, he realized several projects in the city, including a

striking steel- and glass-tube pavilion for the non-profit Greening of Detroit. The firm is one of twelve teams participating in *The Architectural Imagination*, the Detroit-minded U.S. Pavilion exhibition at the 2016 Venice Architecture Biennale.

For the upcoming U.S. Pavilion, the firm was tasked with designing a speculative project on a site near the Detroit's Dequindre Cut. It's a familiar location for Zago and Bouwman. In 2008 they created *XYT: Detroit Streets*, a series of panoramic digital videos that document the frayed urban fabric of the post-industrial landscape. (The films were screened at the Art Institute of Chicago last year.)

Deep into R&D for Venice, Zago is hesitant to

reveal too many details. Gruen's book, however, hints at possible strategies. "Detroit is empty site next to empty site next to empty site; we're looking for ways to bring lots of people together," he said, citing local conditions like the nearby Eastern Market produce exchange and global ones such as mass migrations in the Middle East. In early October, Detroit mayor Mike Duggan offered to host Syrian refugees.

But don't expect the firm to embrace a solely pragmatic social mission. Zago is optimistic that a formal agenda, even if esoteric, can shape cultural values. As he explained, "Architecture is in service to the public imagination." **MZ**

CAPITOL PARK APARTMENTS DETROIT

Capitol Park dates back to Augustus Woodward's 1805 urban plan for Detroit. More recently, the triangular-shaped park attracted investors ready to retrofit the masonry buildings around its perimeter, but few have ventured into new construction. The architects' designs for two urban infill development properties on Griswold Street and a third on Washington Boulevard demonstrate that sensitivity to context does not mean mimicking ornamental facade details. These three market-rate apartment buildings illustrate a contemporary vernacular for Detroit in their play of opacity and transparency. The tallest building appears to twist as balconies jut out over the sidewalk, a move made possible by reinterpreting the city's vintage cornice laws.

NORTH BROADWAY APARTMENTS LOS ANGELES

Commissioned by developer Tom Gilmore, this apartment building in the valley between Radio Hill and Elysian Park is a strategic exercise in retrofitting L.A.'s deadpan building stock. Zago and Bouwman reworked individual unit interiors and updated the overall exterior circulation of the motel-like structure. Drawing on in-studio elevation studies, including some paint and expanded metal mock-ups, they added a new stair on the street facade. In models, the addition seems to oscillate between sculpture and camouflage.

ARUP DOWNTOWN LOS ANGELES LOS ANGELES

Zago's interest in color and orthographic projection merges with workplace strategy in the design for the engineering company's satellite office located in a Victor Gruen building in Downtown Los Angeles. Arup needed a flexible office that could accommodate different ways of working—from private one-on-one meetings to informal collaborations. In lieu of traditional desks and workstations, the firm used sculptural built-in furniture that functions as tables and seating. As the gray surfaces angle and converge, they create visual privacy and auxiliary uses.

ELEVATION STUDIES LOS ANGELES

Warhol-bright collages line the walls of Zago Architecture. Made out of cardboard cereal and other supermarket product boxes that are cut into strips and then pieced together, the works are integral to the firm's design research. Each chromatic piece might suggest a possible pattern, elevation, skin system, or something less tangible, such as a mood or atmosphere. "Local color," said Zago about a more subtle set of explorations now underway in the studio.



The Catamount Center's design in Colorado Springs, Colorado, integrates the dormitory-style living spaces with the sloped site and carves out space for an outdoor classroom.



COURTESY INDEPENDENT ARCHITECTURE

Denver's Paul Andersen of Independent Architecture has been making waves in the national architectural discourse, but has retained a comparably low profile in his hometown of Denver. The inclusion of his work in the preliminary Chicago Architecture Biennial—a kiosk produced in collaboration with Paul Preissner and University of Illinois-Chicago—is an important moment, as is the pending completion of Andersen's first building-scale project.

The recently completed Catamount Center cluster housing/field station project is the firm's first full-scale building to be realized. The project is a small dormitory serving a field station and ecological

research center located outside of Colorado Springs, Colorado. Located on a sloping and somewhat remote site featuring views of Pike's Peak and the Front Range, the project must confront many of the more challenging aspects of building in the Rocky Mountain region. Independent Architecture's handling of the considerable site topography and limitations, environmental considerations and program generates an innovative architecture. Andersen described the process of designing the project, "There are a few things we slowly realized we could take advantage of. Views to the south are of Pike's Peak. The client also wanted some space that was

protected from the wind, so we chose a courtyard scheme from the earliest models. The scheme started as a spiral, which was a way we could opportunistically solve the issue of a slope that faces east with a view to the south... We try to identify opportunities to simplify things by making them more integrated."

This approach to design is carried through to the material and formal expression of the building. The spiraling form is visually reinforced with gently radiused corners that project an air of Pop-Art sensibility along with an organicism that befits an ecological research institute. The building mass is buffered from the site by an equally curvaceous concrete apron, popping the building

out of its surroundings and providing a functional walkway encircling the building. The exterior of the project is finished with a playfully deployed standing-seam metal skin.

Here, Andersen takes advantage of the corrugated construction to seamlessly wrap the curving walls of the project in a seemingly endless ribbon. The rugged metal skin plays perfectly against the curvilinear forms, speaking at once to the local vernacular and the nature of the work done at the site. Simple glazing oriented toward the views and looking into the courtyard completes the exterior of the project, offering a simplicity and diagrammatic clarity that belies the rigorous thought

and planning behind this building. Andersen reiterates, "We are trying to do things that are really quite complex but which look simple in the end."

With Denver and the Mountain West undergoing sustained growth and immigration, the demand for exceptional design from avant-garde architects will only increase. It is the thinking and practice of young firms in the city that will take these opportunities and turn them into projects that push international architectural discourse forward, while simultaneously elevating design in the region—a winning situation for all involved.

NICHOLAS CECCHI

Buffalo Bayou Park will include a dog park and restore a pond that was "lost" in the 1970s thanks to a donation from the local Houston Garden Club



JONNU SINGLETON

BUFFALO BUILD continued from front page

Although the park already existed, its location between Memorial Drive and Allen Parkway—two major thoroughfares—made it difficult for pedestrians to access and use the space; it was generally considered unsafe. This issue was compounded by the region's tendency to flood, which not only covers the park in water, but also leaves behind debris, up to eight inches of silt, and pollutants. To make the park usable, Buffalo Bayou Partnership tapped landscape architecture firm SWA to masterplan the park in 2010.

"The starting point was under-

standing the water—Buffalo Bayou is part of a major watershed for the city of Houston and the water can raise upwards of 30 feet in elevation," said SWA principal Scott McCready. To that end, the firm worked with the Harris County Flood Control District and a hydrologist to optimize each area for flooding. Precisely grading the bayou banks and stabilizing the water channel were paramount, as well as building out flat areas so machinery could access the park post-flood to clear out detritus.

Additionally, 50 percent of the mowed lawn was replaced with meadow grasses, riparian trees,

and plants native to Texas, such as cypress, sycamore, red bud trees, Mexican Plum, Bay Magnolias, and wildflowers. These plantings reinforce the land with deep root systems and help restore a sense of natural habitat.

This landscape strategy was almost immediately put to the test last May when a major storm hit and Houston received 11 inches of rain overnight, triggering flash floods throughout the region. Even though the park was at its most fragile—most plantings and infrastructure weren't yet established—the landscape held.

The next challenge was opening

up Buffalo Bayou to the community. SWA designed two new pedestrian bridges, Jackson Hill Bridge and Carruth Bridge, that connect to a preexisting network of walkways for easy access to and from the park. At the park's furthest eastern point at Sabine Street, SWA turned an abandoned water system site and reservoir, called the Water Works, into a visitor center replete with bike rentals and food trucks, a wide lawn, and an open-air pavilion.

Inside the park, SWA crafted a series of "outdoor rooms" with changes in elevation that flow with "a romantic quality that goes back to English landscapes and parks

by Olmstead and others," said McCready. "We were always cognizant of the long views and utilizing topography and elevation to change the views of the park and allow visitors to get close to the water, which make it unlike any other park in Houston." The firm wanted the landscape to have "seasonal events," where each part of the year will bring forth new flowers and colors to the park and brought in Reed Hilderbrand to create four more formal gardens.

Some existing elements, like the Eleanor Tinsley Park, were previously flooded so often that the city gave up trying to use them and hosted events in a closed-off street instead. With the new infrastructure and elevation, the city can now reliably set up stages for community events and celebrations without fear of flooding.

But as much as the park alleviates the region's water issues, it allows Houstonians to interact with them too. "Houston is the bayou city, but there aren't a lot of opportunities to casually get near the water," said McCready. "It reacquaints people with the bayou in action—the flooding, the water quality—and perhaps causes them to take something away from that experience."

OLIVIA MARTIN



A new gateway for UC Berkeley: revamped student centers and Lower Sproul Plaza



BRUCE DAMONTE PHOTOGRAPHY

SCHOOL SPIRIT continued from front page was “really opaque.” Moreover, there’s a grade change between Upper and Lower Sproul Plaza, so while the former is the historic gateway to campus that continues the axis of Telegraph Avenue, the latter was seen as an oversized thoroughway to other parts of campus.

The new MLK addition honors the architecture of the existing concrete building, but opens it up to the public with a glass facade and a grand exterior stair that brings people to the lower plaza and nearby Zellerbach Hall. By relocating the dining commons to the ground floor of the revamped student union, the architects ensure that the building will be a regular hub of activity.

One issue was “the pit,” an existing Bancroft Way entrance into the student union building that was sunk below street level. Visitors had to descend a grim outdoor stairwell to reach student services. The architects replaced the old entry with a street level retail pavilion. Its jaunty, slanted roof mirrors the midcentury language of the César E. Chávez Student Center.

The old eight-story Eshleman Hall was the home of UC Berkeley’s student organizations; programmatic inflexibility compounded with the need for extensive seismic upgrades led to demolition. Flanking Bancroft Way, the new five-story building is shorter but longer, and it knits together the campus and the city. The building sits next to the transit hub where buses drop students off all day and serves as an alternate gateway. A pathway cuts through the middle of the structure, lined on either side with glass elevations that offer views deep into the building’s retail

and public gathering areas.

Moore Ruble Yudell worked with CMG Landscape Architecture to retrofit Lower Sproul, originally designed by Lawrence Halprin. To determine the sizes and locations of stairs, openings, and landscape areas, the design team spent hours in the plaza mapping how students move through public space. “The question of choreography was critical,” said Violich with a nod to Halprin’s design process. “Our mapping studies of those movement streams told us where we could enable effective community-making—literally shaping the architecture and programmatic placements.”

The upper stories house student government spaces, meeting rooms, and offices for student organizations. A bridge connects MLK’s first floor to Eshleman’s second. The move helps navigate the grade change and links together the programs across the two buildings. According to partner Buzz Yudell, meeting with student groups was a substantive and productive part of the design process.

“The students themselves questioned the trajectory of the project and the idea that everything has to be together as in a house,” he recalled. “One student said, ‘This is a neighborhood not a house.’ Decentralization isn’t negative. It’s positive because a student from the Gender Equity Resource Center has to walk by a *La Raza Law Journal* workspace.”

He noted that this realization ultimately led to a recalibrated approach to programming. “Participatory planning made us feel that the of soul of the project was connected to the legacy and the spirit of the original planning and design,” he said.

MZ



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KONING EIZENBERG CREATES A NEW LIBRARY MODEL



Large windows and deep overhangs connect Santa Monica's Pico Branch library to the surrounding Virginia Avenue park.



serves as support for photovoltaic panels as it casts a shadow pattern onto what has unintentionally become a skateboard ramp. This kind of fortunate serendipity happens frequently at the new Pico library branch; architectural elements serve multiple functions in an easy orchestration that even KEA principal and lead designer Nathan Bishop hadn't anticipated.

"Our approach to [the library's] architectural image was about making sure it was something that people can make their own. It should feel easy, informal, and welcoming while still exhibiting a sense of exuberance and wonder," said Bishop. "It doesn't have to be executed with heavy handed architecture. If it just seems like an art object, then it won't have a resonance with the community in which it belongs, and no one would ever feel like it's theirs."

If the library building serves as an urban unifier of the park, the roof structure is the unifying architectural form in the design scheme. Up to 20 feet deep in some areas, the roof is geared for performance, providing the surface area for a significant, LEED-platinum-worthy rainwater catchment system. The depth also accommodates the interior return air plenum. This keeps the ceiling free of grilles and allowed KEA to develop a formal language of inverted ridges and valleys that give the different spaces below a cohesive field of visual reference. The ceiling's angular gestures also allow for an even modulation between the plentiful afternoon daylight that spills into the library's south side and the light from fixtures for tasks and reading.

The east side of the library points toward the park's vast lawn, where a smallish area of stacks is a tidy reminder that modern libraries are less about the book depository and more about the lending out of technology (DVDs, not books, are the items most in demand at the Pico branch). A central seating area outside of the stacks flows into the south corner where sunlit perimeter seating is perched under an up-arching wing of the roof overhang. Here, views expand from the library out to the main lawn through desktop-to-ceiling height windows.

"At the library's edges we wanted it to feel participatory instead of like a boundary," Bishop explained. "At each edge we tried to pull the activity of the park into the library and vice versa. It's a continuous public space in a lot of ways."

Pico Boulevard is the dividing line of the city of Santa Monica. North toward Interstate 10, the housing stock is mostly multifamily apartment homes for moderate-income families. South of the park and of Pico Boulevard, single-family homes sell for over two million dollars. KEA made sure that the Pico library branch didn't privilege one side of the park over the other, and its experiment in neighborhood connectivity is most significant in this spirit of quiet assertion—that a building can possess a multitude of functions, but is only successful in doing so if it remains a place of enjoyment and discovery for everyone.

WENDY GILMARTIN

The City of Santa Monica first approached Koning Eizenberg Architecture (KEA) about their new branch library back in 2008. The city hadn't inaugurated a new branch library building since the 1960s, and they came to the award-winning Santa Monica architects' office with a goal to develop a new kind of inclusive and informal library for the surrounding community in Virginia Avenue Park on Pico Boulevard. The library would need to sit among and connect the incongruous infrastructural pieces of the 9.5-acre park: the open plaza that supports a Saturday farmers market, the senior center building where yoga classes are held, the "splash pad" spouting fountain where kids frolic in the summers, as well as

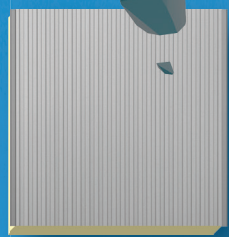
basketball courts, a playground, picnic areas, and parking. It was a lot to ask of any 8,400-square-foot structure, but it was ultimately a project that KEA was well-suited to design and execute.

Inside, the plan is a departure from the traditional Carnegie library model—think dark wood paneling and a librarian shushing idle chatter from a centralized desk. The new model for the Pico branch library has a flexible, free plan without much compartmentalization; access to technology, digital commons, and computer stations are what draw the public into a library these days. KEA surmised that a free plan would be adaptable to changes over time, and might also allow the staff and end users to adapt the space to their needs,

hopefully allowing park patrons to feel like they could take ownership as well.

Outside, the building expands park-ward in all directions with canopies, graphic elements, and textures (many derived from the topography of the park) that blur and stretch the intention of use, activity, and occupation.

The rectangular building sits at the site's center, oriented to harness optimal daylight. The library's community room—for meetings and after-school study programs—sits under the same roof structure but is detached and pulled to the other side of the mandatory fire truck lane that bisects the site south from Pico Boulevard to the north parking lot. The two volumes sit apart but remain connected by the steel framed canopy between that



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A BRIGHT CAFETERIA REMODEL UPDATES CALARTS CULTURE

CAFE SOCIETY

The fall semester at the California Institute of the Arts began with the first major campus renovation since the repairs after the 1994 Northridge earthquake. Los Angeles-based wHY, Kulapat Yantrasast's multidisciplinary architecture and design practice, transformed an uninviting and obsolete cafeteria into a light-filled cafe and student center that meets the varied needs of the students, faculty, and staff at the renowned art institution.

"CalArts is paradise for workaholics," said president Steven Lavine of the school's dedication to individual practice and private studio spaces. "We've always operated 24-7 but we hadn't adapted to the idea of shared work spaces."

While multiple disciplines share the five-story, 500,000-square-foot building first envisioned by Walt Disney and completed by Ladd & Kelsey in 1971, there were few informal spaces for students and faculty to meet and collaborate. "Historically, CalArts has under invested in amenities," noted Lavine. "Any time we had money, we put it into equipment, scholarships, and faculty. We hadn't thought very hard about the overall work environment."

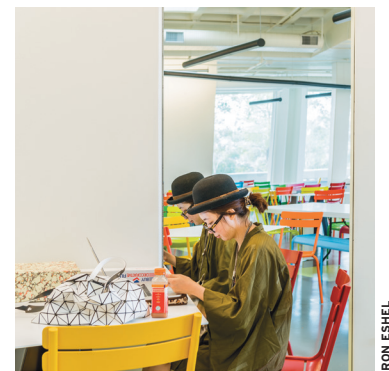
The new design not only updates the food service area to appeal to the students, it creates a variety of dining and lounge seating areas with custom furniture designed by the firm. wHY also reworked the entry sequence to include a mobile grab-and-go kiosk and ad-hoc "apple crate" furniture that students can move into swap-meet

arrangements or use in other ways.

However, wHY's first order of business was to open up the 13,000-square-foot space and bring in light. The team gutted the old cafeteria and removed the walls and a drop ceiling from the dining room, revealing panoramic views of the Santa Clarita hills and a waffle-slab ceiling that provided an opportunity for skylights.

The now-luminous white space is home to various seating arrangements. Communal tables were designed by wHY's Objects Workshop and locally fabricated by Cinnabar Fabrication; made from powder-coated aluminum with steel bases, they slice through the space at oblique angles. Overhead, lighting consultant Luminesce Design added simple strip fixtures that continue the visual lines of the tables. In a lounge corner dotted with candy-colored chairs, the firm added a few built-in booths to create more private reading areas. **MZ**

A revamped serving area and multi-colored furniture brightens CalArts' cafeteria and collaborative culture



RON ESHEL

PETAL POWER continued from front page work entitled *Inverted Landscapes* engages a population in need of an escape into beauty and fantasy.

A project of the Los Angeles County Arts Commission Civic Art Program, *Inverted Landscapes* is located at the entry and in the

lobby of a support center designed by HKS Architects, a building that brings together the Departments of Health Services, Mental Health, Public Social Services, Probation, Child Support, and Children and Family Services. It's a building that receives some 200,000 visitors a year. Atelier Manferdini met with

heads of the various departments and worked with the architects to determine the best location for the artwork. The result is a series of vibrant murals integrated into the glass facade and paving elements, as well as a 12-foot wide by 44-foot long powder-coated aluminum and mirrored canopy

hung from the lobby ceiling.

"It was humbling as an experience," noted Manferdini. "It was first time that there was a program that was so important." Her patterned glass screens the building's sensitive activities from the public, blocking sightlines into the interview rooms where families

are reunited with the help of a mediator or when visitors pass through security. "The design interacts with moments in their lives," she explained.

Manferdini has long been interested in the relationship between painting and space, and how technology might impact or resolve that classical problem. To create the imagery for *Inverted Landscapes*, she 3-D scanned natural elements: flower petals, butterflies, cherries, and then layered them into abstract, "superflat" images. The pattern was then printed on two sides of a film that sandwiched within panes of Solarban E-resistant glass. As sunlight hits the glass, the colors reveal different opacities; some cast shadows on the floor while others turn luminous. Because the building is on track for a LEED Gold rating, the artwork needed to be performative. "It had to prove itself as an architectural skin and comply with the architecture—it's not simply art." **MZ**



COURTESY ATELIER MANFERDINI



NATALIE HON

ART + PRACTICE DEEPENS ROOTS IN LEIMERT PARK

HISTORY AS PRACTICE

Developed in the late 1920s by Walter Leimert and designed by the Olmstead Brothers, Leimert Park is a South Los Angeles neighborhood of meticulously planned streets and tree-lined roads. It has also long been known as the epicenter of African American art and culture in Southern California—the location of celebrated artistic, literary, and musical sites like the Brockman Gallery, EsoWon Books, Lucy Florence, and the World Stage.

Earlier this year Art + Practice (A+P), a new art gallery and cultural institution, opened its doors in the neighborhood. Located in a renovated Art Deco building at 4339 South Leimert Boulevard, just north of 43rd Place and a block east of Crenshaw Boulevard, A+P is a place where the past and future of Leimert Park come together.

Founded in 2014 by the celebrated contemporary artist Mark Bradford, the social activist Allan DiCastro, and the philanthropist and collector Eileen Harris Norton, A+P's nearly 20,000-square-foot campus hosts exhibitions and public programs in partnership with the Hammer Museum. The main gallery's gray concrete floor, brisk white walls, and skylight make the space ideal for displaying first-rate exhibitions, funded in partnership with James Irvine Foundation.

A+P's two primary goals are to strengthen the local community through contemporary art and to empower foster children from the neighborhood. This is why the site includes a technology lab and classroom in addition to an exhibition space for visual arts, space for artists' studios, and a curated film and lecture space. They also offer job training and deliver mental health services to foster youth through their partnership with The RightWay Foundation. In line with their objectives all programs are free and available to the public.

A+P is part of a larger new series of developments emerging in Leimert Park over the next few years: a new Metro line is under construction along Crenshaw Boulevard, with a new station in Leimert Park. Furthermore, over the last year, half of West 43rd Place has been closed to automobiles thanks to a partnership with People Street and there are other improvements in the works to make Leimert more pedestrian friendly.

When asked about all the new developments in the neighborhood, A+P's partnership liaison Sophia Belsheim said, "A+P simply provides another layer of culture in an already culturally rich community of Leimert Park."

This fall, A+P will complete the construction of Eso Won Books new facility and future lecture space. The move to the A+P campus is an effort to preserve the bookstore, which faced increasing rents at its old location. "As an independent bookstore specializing in African American literary works, the store will operate as a for-profit business on the first floor, while A+P will operate the second floor to program its lecture series," Belsheim explained. In addition, she added, A+P plans to open a cafe.

"After 30 years of being open and a few moves over the years, it will be nice to have a truly proper space and permanent home," said James Fugate, co-owner of Eso Won. As the primary African American bookseller in Los Angeles, Eso Won has a very important role in the community and they have had readings with Barack Obama, Bill Clinton, Amiri Baraka, Nikki Giovanni, Kareem Abdul-Jabbar, and countless other luminaries over the years.

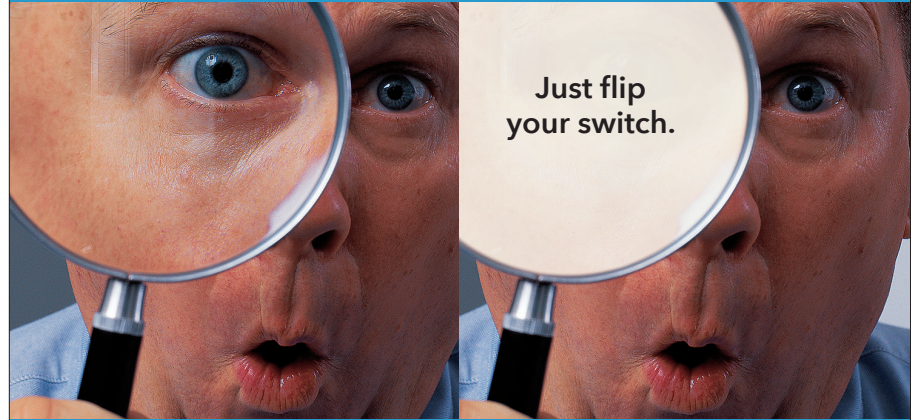
In addition to their collaboration with Eso Won, the A+P site is historic for another reason. The space was the site of Babe's & Ricky's Inn blues club, a venue mythical in Los Angeles lore because it was the last musical venue to remain standing on the legendary Central Avenue corridor of jazz and blues venues that stretched from Pico to Slauson from the 1920s until the late 1960s. The club moved to Leimert in 1996 for their final dozen years before the longtime owner passed away 2009 and they closed their doors after six decades.

It is appropriate that A+P is here because they share this commitment to honoring local history. Their most recent exhibit includes a selection of archival material from the Brockman Gallery, originally located around the block from A+P and a pivotal part of the Black Arts Movement in Los Angeles. Founded by Dale Brockman Davis in the mid-1960s, the Brockman hosted an annual film festival, staged concerts, and curated exhibitions with African American visual artists at a time when they had few opportunities or any visibility. Until it closed in 1989, the space launched the careers of seminal artists like Betye Saar, Noah Purifoy, John Outterbridge, and David Hammons.

This exhibit and the new space show how archiving materials from the community's past benefits future generations. The combination of vision and world-class facilities makes A+P an instant landmark in a changing Leimert Park. **MIKE SONKSEN**

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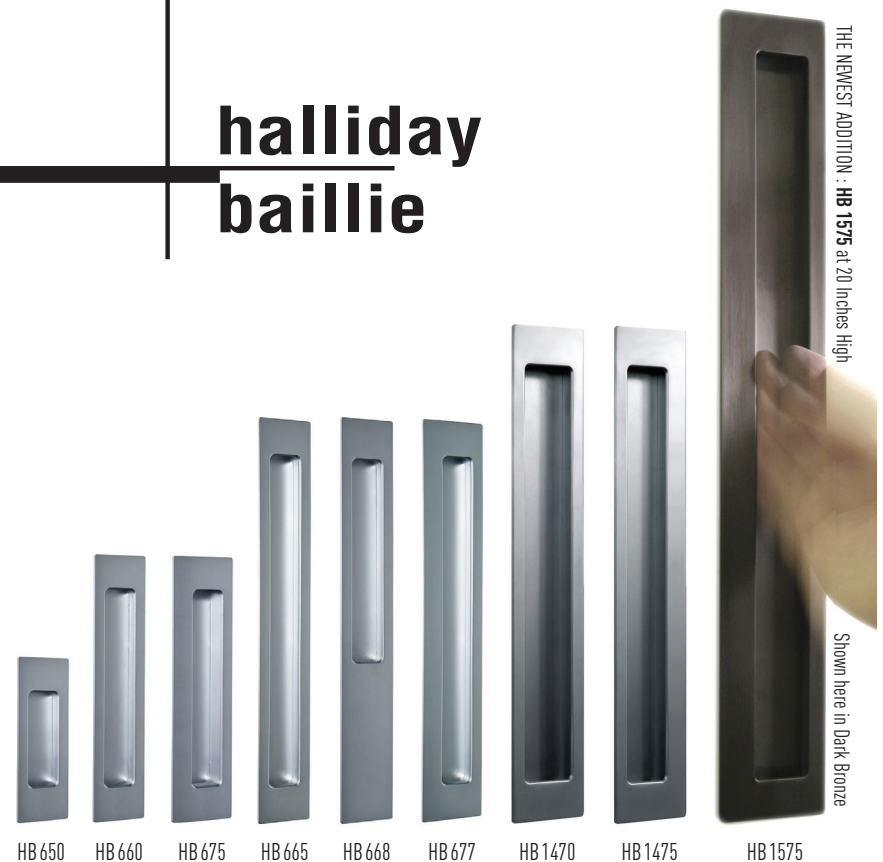
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FIELD CONSTRUCTS DISPLAYED FOUR WINNING INSTALLATIONS AT CIRCLE ACRES IN AUSTIN

FIELD MIGHTY REAL

Once a quarry, then a landfill, the property at Circle Acres Nature Preserve in the Montopolis neighborhood of Austin was purchased by Ecology Action of Texas with the goal of transforming the site into a nature preserve and park. The Field Constructs Design Competition and the resulting exhibition activated and drew attention to this newly-established nature preserve through temporary installations that further “the capacity for public art and design to attract interest and attention to a part of the city that may otherwise be

perceived as peripheral, remote, or underutilized.”

Each proposal explores site-specificity, environmental impact, and new technologies in design and fabrication. The jury was composed of experts in interdisciplinary and interventional practice in architecture, landscape architecture, and art. The competition received 82 entries, trimmed to 18 jury-selection finalists, and then reduced to the four winning entries, which were on display as part of an exhibition from November 14-22.

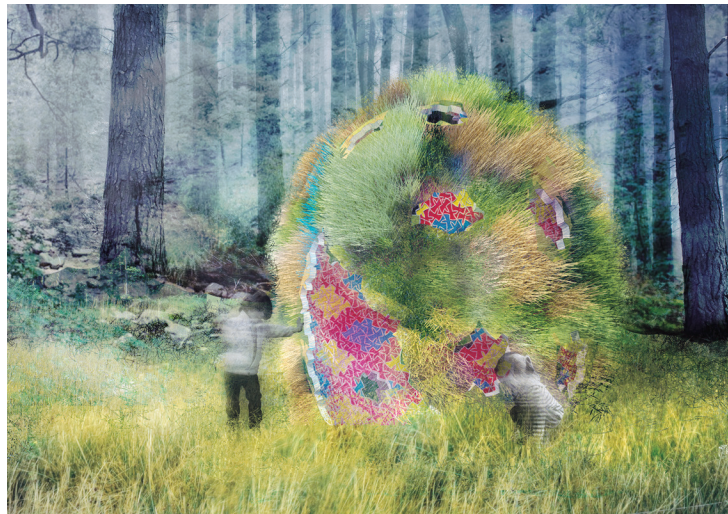
Blurred Bodies is a product of

Studio Roland Snooks, located in Melbourne, Australia. Snooks explores algorithmic design and computation in his work and is director of the Architectural Robotics Lab at RMIT University. Using computational modeling of swarming agents, Snooks constructed a material net that was fabricated from polished steel. The nebulous, perforated installation is meant to question the difference between the synthetic and the natural, becoming at once something other and something camouflaged.

99 White Balloons is the product of Cambridge-based INVIVIA, a cross-disciplinary practice led by architect Brad Cantrell and architect and designer Allen Sayegh. Their proposal is a series of floating white balloons illuminated by LED lights and activated

by audio and proximity sensors. The balloons react to humans or wildlife passing by and display audio intensity and climatic conditions through the LED lighting. By far the most comprehensively considered and engaging piece to come from the competition, *99 White Balloons* presents a rough primer on the possibilities of an interactive, networked design which exists apart from, and embedded within, the natural world.

OP.AL + And-Either-Or, an independent team of architects and landscape architects living in Brooklyn and Philadelphia, collaborated with Austin’s children’s museum, the Thinkery, on *Duck Blind in Plain Site*. A brightly colored enclosure made of post-consumer recycled plastics, the blind will be seasonally covered



Left: *99 White Balloons* is a series of interactive LED balloons Right: *Duck Blind in Plain Site* compares nature and construct.

with natural grasses, bushes, and other foliage taken from the site. The improvisational and seasonal nature of the foliage that makes up the exterior skin is meant to contrast with recycled plastic of the interior, highlighting the duality inherent in the site and project.

Austin-based Kory Bieg’s practice OTA+ submitted *Hybroot*, a sculptural root system that combines elements of the natural and the synthetic with a fabrication method exploring the limits of the CNC lathe. A digital reproduction of a natural form, the project at once recreates the root while exploring the differences that occur in the translation to the digital.

Each of these projects is a diverse and unique response to the competition brief, yet all are united in a search for the latent possibilities in this unique site and the confluence of historical, social, and economic concerns it brings together. As social commentary and landscape art, they provide critical fodder not only for architecture and design professionals, but for the public as well. Competitions and proposals of this scale are not only opportunities for emerging voices to have a dialogue with each other and the distinguished members of the jury, but also demonstrate to the public that architects and designers are constantly reimagining how we interact with our natural and built environments. **NC**



MALTZAN'S CITY-MINDED ART CENTER MASTER PLAN

A SOUTHERLY COURSE

Pasadena’s Art Center College of Design acquired the iconic Jacobs Engineering Building, located at the end of the 110 Freeway, through the largest gift in the college’s 85-year history. Now, when you stop at the light at Arroyo Seco one of the first things you see is Art Center’s unmistakable orange dot logo. This is just one of the recent moves on the property acquisitions chessboard that has laid the groundwork for the college’s ambitious ten-year master plan designed by Michael Maltzan Architecture.

With the slogan “one college, one community,” the plan seeks to better connect the college’s Hillside and South campuses and proposes a mix of new facilities for the latter to be phased in over the next decade.

On the third floor of the former Jacobs building—still undergoing renovations—resides a sprawling 6- by 20-foot foam core model of the envisioned South Campus at 3/32 scale.

The model shows buildings in Maltzan’s signature white palette—just conceptual placeholders, he explained. Moreover, this isn’t just about buildings. “When buildings drive the mission it can be disastrous,” said Art Center president Dr. Lorne M. Buchman, who spearheaded the initiative. He described a tendency for

institutions to be seduced by great buildings that ultimately drive up costs and don’t necessarily fit into the bigger picture of an academic mission.

For Art Center, part of their mission is to model the values they try to impart in students. For this reason, the plan embodies multiple levels of consideration: not just about living and learning, but also about mobility and connectivity—transportation is one of the school’s core programs.

With input from staff, students, and teachers, as well as the local community, Maltzan and his team have put together what he called “a supple armature that can evolve.” The foundational elements of the plan include housing for 1,000 students (50 percent of the student body), studio spaces and workshops with courtyards, recreational facilities, a cafeteria, and community accessible retail, gallery, and event spaces. At the center is a dramatically elevated campus quad that bridges over the Metro Gold Line, sloping and terracing up three stories to foster connections between different buildings and programs. “This is all about making a more complete life for students,” said Lorne.

The “cycleway” for bicycles and carts (similar to golf carts) is planned to run through campus. This, says

Maltzan, was inspired by the historic 19th-century elevated cycleway that once connected Pasadena to downtown. Maltzan’s version, envisioned as the central spine of the campus, would also connect to future bike paths in the city. This is part of a comprehensive transportation strategy that includes shuttles to the Hillside Campus and a fleet of ZipCars so students residing on campus are less dependent on their own cars.

Working with Arup and Sherwood Design Engineers as part of a larger environmental agenda, Maltzan’s team proposed to transform Raymond Avenue, which defines the western edge of the South Campus, into a more pedestrian and bike-scaled street, complete with bioswales to form a green linkage Pasadena’s Central Park several blocks north. Other measures include facade improvements and system upgrades to existing buildings, including Craig Ellwood’s bridge building at Hillside, passive cooling for housing, a high performance central plant, and roof-mounted photovoltaics.

“I don’t know of too many schools taking on the goal of not just moving the campus forward but also being a real progressive agent for positive change on a broader level,” said Maltzan. As both urban design and campus design, the masterplan supports the college’s higher ambitions to connect to the city and the region. **GUY HORTON**

HUNTSMAN ARCHITECTURAL GROUP



When you work, isn't it nice to have a change of scenery once in a while? That's the driving idea behind Huntsman Architectural Group's design for website builder Weebly's new headquarters at 460 Bryant in San Francisco's South of Market. It is a workplace that has surpassed the open office concept in favor of the "office as miniature city."

The space replaces facilities that the quickly growing company moved into just two years ago. It's located in a large 1907 former liquor distribution warehouse and boasts masonry walls, timber structure, concrete floors, and industrial windows.

Entered via a 60-foot-long entry ramp, the office has two very distinct personalities: the tall, open public spaces—lobby, board room, conference rooms, and

guest meeting rooms—that focus around large skylights and a mezzanine; and a series of peripheral "neighborhoods," which are more intimate destinations for both work and play.

"The idea is to offer a variety of settings where people can gravitate," Huntsman CEO Sascha Wagner said of the differing scales and design approaches. "It's about offering different levels of interaction, privacy, work modes, and settings so you can choose how you want to work."

The open spaces are punctuated not only by exposed brick, sleek white walls, glass dividers, large open stairs, and exposed trusses and mechanical systems, but also by large-scale centerpieces, such as a custom 650-pound chandelier by artist Matt Devine

made up of elliptical steel fins. An employee dining area seats 200 on long, communal picnic benches; an in-house gym and fitness room keep employees healthy, while a full bar keeps them happy.

The "neighborhoods" are many and varied, incorporating diverse surfaces, lighting and original art (like a curved 36,000 LED display by PixelPusher and other pieces by Weebly clients), furniture, and other pieces to differentiate their uses and vibes. Bench workstations, phone booth rooms, and lounges focus on productivity. One meeting room looks like a library; another, the jam room, even gives employees a place to play instruments. A secret chamber is entered through a door concealed within a bookcase, like a speak-

easy. Inside, flocked velvet wallpaper, exposed-filament lighting, and period furniture create a vintage atmosphere.

Employees use all of these sites equally for working and relaxing. "Work and life is really a blended thing these days, especially for tech companies," said Wagner.

"It's easy to say it's frivolous," said Wagner. "But the reality is employees spend a tremendous amount of hours working in the space, and these designs are little release valves that keep people happy at work and keep them together." Not to mention tech companies are in serious competition to lure talent, and can use all the resources they can get.

As for the amazing variety: "It has come a long way from

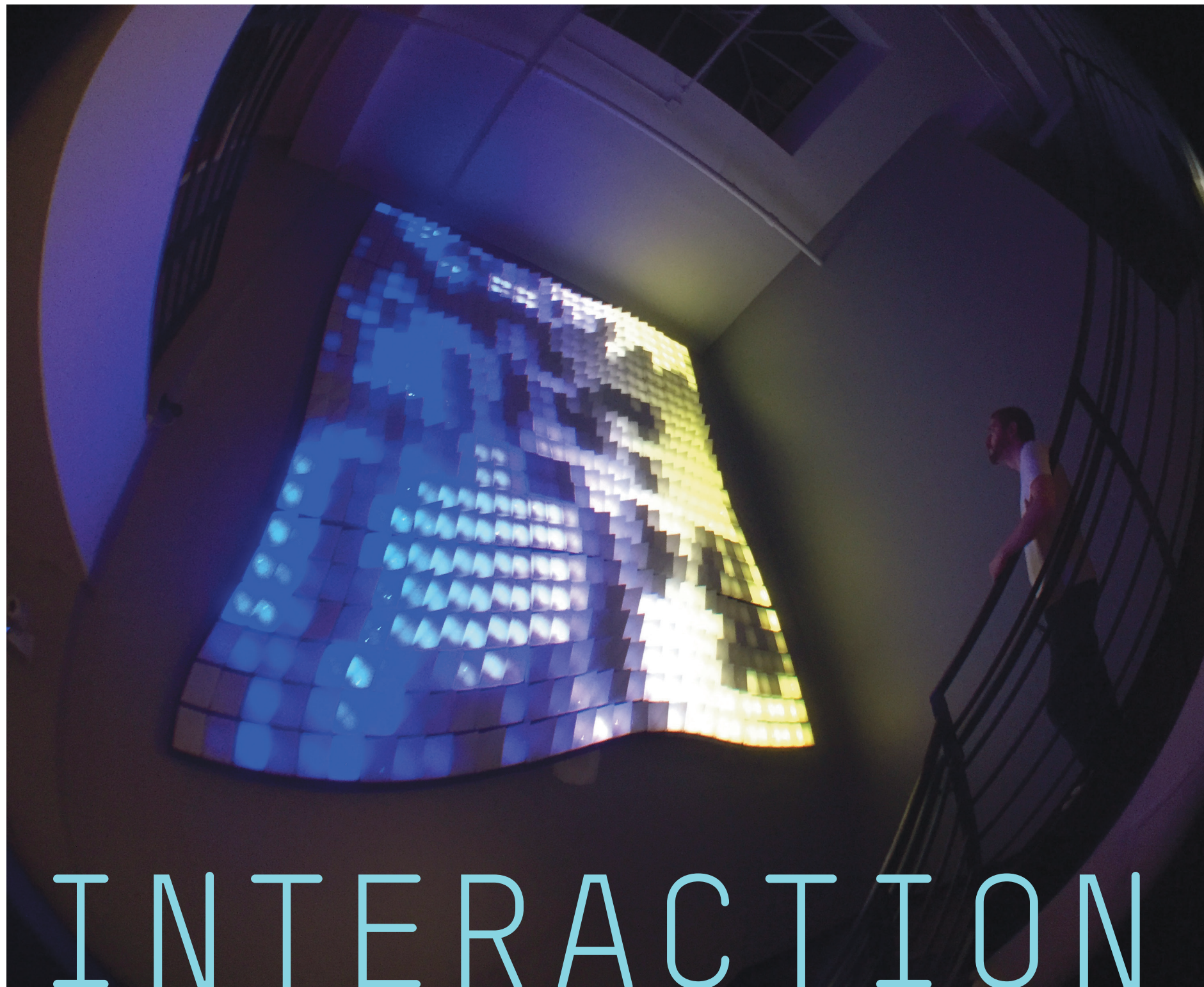
the private office, open office, conference room," said Wagner. "I think we've learned that behaviorally we're not inclined to be static. It's not ideal to have a single physical environment when your tasks and work modes are changing throughout the day."

SAM LUBELL

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MATTHEW WILLMAN



COURTESY FUTURE CITIES LAB

INTERACTION PACKED

HOW INTERACTION DESIGN AND IMMERSIVE
ENVIRONMENTS ARE CHANGING HOW WE RELATE
TO ARCHITECTURE AND OURSELVES.

BY MATT SHAW



COURTESY ROCKWELL LAB

October 21, 2015—the future date that Marty McFly traveled to in *Back to The Future II*—was a month ago.

What did *Back to the Future II* predict and what did it get wrong? While the flying cars and ubiquitous fax machines didn't quite turn out, fingerprint sensors and video chats definitely did. But one scene isn't too far from our current future: Marty walks through the town square, bewildered by what his town looks like 30 years in the future and he comes across *Jaws 19* on the marquee of the movie theater (the same theater from 1955 and 1985). The movie is playing, and a holographic shark leaps from the building to eat Marty, who is thoroughly scared.

How close are we to this reality, where buildings and people interact through immersive, sensorial environmental features?

This technology, including light and sound components, as well as interactive hardware and software, is increasingly included in installations, exhibitions, branded environments, entertainment venues, and elsewhere. Like the *Jaws 19* shark, it brings spaces closer to us through physical and sensorial interactions. These spaces rely less on traditional architectural effect and more on actively evolving a kind of engagement with space. It includes lights, sounds, smells, touchscreens, interactive content embedded in buildings, and even the integration of social media into space.

Could interactive technologies and the lessons of immersive spaces begin to offer new ways for architecture to operate in culture writ large? As this technology-architecture combination evolves, will it offer new forms of collectivity through design?

Interactive Holidays

Starting December 1 in New York City, the 2015 holiday season will kick off with an installation at the Brookfield Place Winter Garden—an Archigram fantasy applied to a classic piece of '80s tropical historicism. Cesar Pelli designed the Crystal Palace-like space and Rockwell Lab is installing *Luminaries*, an interactive light sculpture composed of 650 suspended cubes that will float among the palm trees. The LED-filled cubes, or "luminoids," as they are called in-house, will be mostly ambient until visitors control them. Visitors "make a wish" by interacting with touch-sensors embedded in three Corian wishing stations that send pulses of color-change through the installation above. The Corian touchscreens are a traditional surface material embedded with technology to augment the physical experience into an interactive one. Designers can also control the cubes individually to program a sequence, making a more choreographed performance.

The installation is designed to be downtown's version of a holiday spectacle in the vein of Rockefeller Center's tree-lighting, but Rockwell Lab hopes it will be an ongoing gathering place though the holidays. As users send their "wishes" through the cubes, they will interact with the environment and also with each other—they can watch others control the panels and work together to create new patterns. "Rockwell Lab is about using interior space to bring people together and ask, 'How do people connect in space?'" said Rockwell Lab studio leader Melissa Hoffman.

Rockwell Lab has four architects, three strategists, and over 20 tech people who are working to blur the physical and digital in

myriad situations. "In our projects, content lives in a space. We think of it often as live, digital wallpaper. It is architectural."

Inside the Rockwell Lab at Union Square, New York, small-scale prototypes are scattered around a studio-like space. It is an ongoing physical experiment with mock-ups and prototypes littering the area, from color-changing glass to LED screens flashing GIFs. These experiments linger and offer a glimpse into the lab's iterative design process. On one table there are tiny projectors that kiss scale models with light; elsewhere sits an Oculus Rift device that allows designers and clients to really see what the experience of their proposed spaces will be like. "We use it internally to understand, but also to have the client understand," said Hoffman.

Design through Auralization

At Arup's SoundLab, they are simulating sound in the same way that Oculus Rift is simulating visuals. The SoundLab is a hi-fidelity (literally), spaceship-like space with the most cutting-edge sound, visualization, and 3-D-modeling technology integrated into a presentation space that would make most corporate executives proud. Their "auralization" system allows users to hear the acoustic qualities of an imagined space in real-time, through a 3-D simulation. For example, I was treated to a video tour of Brooklyn's new National Sawdust performance venue. As the tour twisted and turned, it ended on the balcony, where I could turn my body in real space, but the sound was coming from the same place in the virtual space. The "real me" was moving, but not the virtual stage. It is the sound

This page: Rockwell Lab's installation, *Luminaries*, will illuminate New York's Brookfield Palace starting December 1 with 650 interactive LED-filled cubes that can be controlled by visitors via "wishing stations."

Facing page: In Bitly's New York office, San Francisco-based Future Cities Lab crafted a light sculpture that reflects real-time data on the usage of the company's shortened URLs.

equivalent of the Oculus.

While the simulation is a great tool for showing off the new building, it is also very useful on the front end for making design decisions.

The SoundLab was conceived in 2001 as the latest in the evolution of sound visualization technology that had been developing for nearly 50 years. The internal metrics that acoustic engineers were using were almost incomprehensible to outsiders. Visualization made visually tracking waves and their reflections possible, but it still didn't accurately represent the sound in a space to clients. The "auralization" was built using anechoic chamber music that was recorded in an acoustic reflection-less space at Bell Labs in New Jersey. This reverberation-free music is then digitally combined with data collected from a space using a "pulse" with an omnidirectional loudspeaker and microphone, or is extracted from a 3-D model given to them by the architects. The result is an acoustic virtual reality, or a map of how a sound travels in space. These audible acoustic sceneries allow designers to make architectural decisions based on qualitative factors rather than prescriptive objectives.



Building as Instrument

Brooklyn design studio Bureau V and Arup SoundLab worked closely on National Sawdust, a new music venue in Williamsburg. From the outset, Sawdust was the brainchild of attorney, organist, and philanthropist Kevin Dolan, who had a specific vision for a space that would accommodate a variety of

types of live music, without compromising any. In addition, he wanted to make the space a forum for performance, recording, broadcast, and experimentation in composition—a tall task for the design team.

"[Dolan] could say what he liked, but he couldn't design it or talk about it," explained Arup's head of acoustics, Raj Patel. "To get

the intimate experience he wanted, we had to have the right reflection patterns." In the end, SoundLab technology let them fine-tune the performance space of National Sawdust so that clarity, loudness, intimacy, reverberation, envelopment, and timbre could be adjusted by the artists in sound check. Dolan got what he wanted, which is

a space that can be altered for both acoustic and electric performance without physically transforming the visuals in the space.

The vision plays out as an intimate venue that has the ability to shift for different exceptional sound qualities, but does not change its appearance; the architecture is the acoustics. "At the SoundLab, we see the



ABOVE: DAVID ANDRAKO / LEFT: FLOTO + WARNER

relationship of architecture and acoustic engineering as seamless,” said Patel. “For National Sawdust, we really wanted to think of the venue as an instrument that could be tuned like any other.”

National Sawdust is located in an old sawdust factory, where a large, brick industrial structure sits over the L subway line. The performance space is acoustically isolated from the outside to keep all vibrations out and minimize background noise. Arup helped develop a box-in-a-box construction that is suspended on spring isolators so that there is no shared structure between the two boxes. The rectangular space was modeled in the SoundLab to achieve ideal proportions for the types of performances Dolan requested; he was in the facility at Arup’s Financial District office from the start.

The interior box is a large, steel structure with inset laser-cut aluminum panels covered in fabric—a system designed to let sound through to the CMU wall behind. “It was important that we did not lose sound as it passed through the first layer,” said Matthew Mahon, a senior consultant on acoustics and audiovisual at Arup. However, in between the two walls is a curtain system that can be tuned for specific performances. For instance, jazz typically requires less reverberation and a dryer sound, while chamber music usually requires more sound reflection and thus a brighter, enveloping sound.

“As the audience passes through the familiar, rough, post-industrial exterior, the space reveals a pristine, jewel-like volume formed by a sculptural composite skin of patterned, perforated metal and fabric,” said Bureau V principal Peter Zuspan. “This acoustically transparent, but visually translucent skin unifies the space by collapsing the variable acoustic systems, vibration isolation system, and audio-video infrastructure into one scenographic element, thus eliding technology and aesthetics into a seamless experience for a wide variety of repertoire.”

Each wall of the interior box has a curtain that can be adjusted by hand with a pulley system during sound check, fulfilling what Patel described as the “venue-as-instrument” concept. The upper balcony also serves to increase the reflection and reverberation at the top corners of the performance space. A second series of six curtains wraps the back of the balcony space, allowing for even more control. SoundLab designed several settings that can be used depending on the type of music.

Bureau V and SoundLab were able to convey the qualitative experience of being in different parts of the space. On paper, two different design schemes might be very similar, but in actuality, they could have very different experiential properties.

Small nuances in the shape of the room, the materials, and the proportions of the room or variations such as balconies make for huge differences in sound. The auralization helped Arup and Bureau V create a space that can morph into whatever the artist needs.

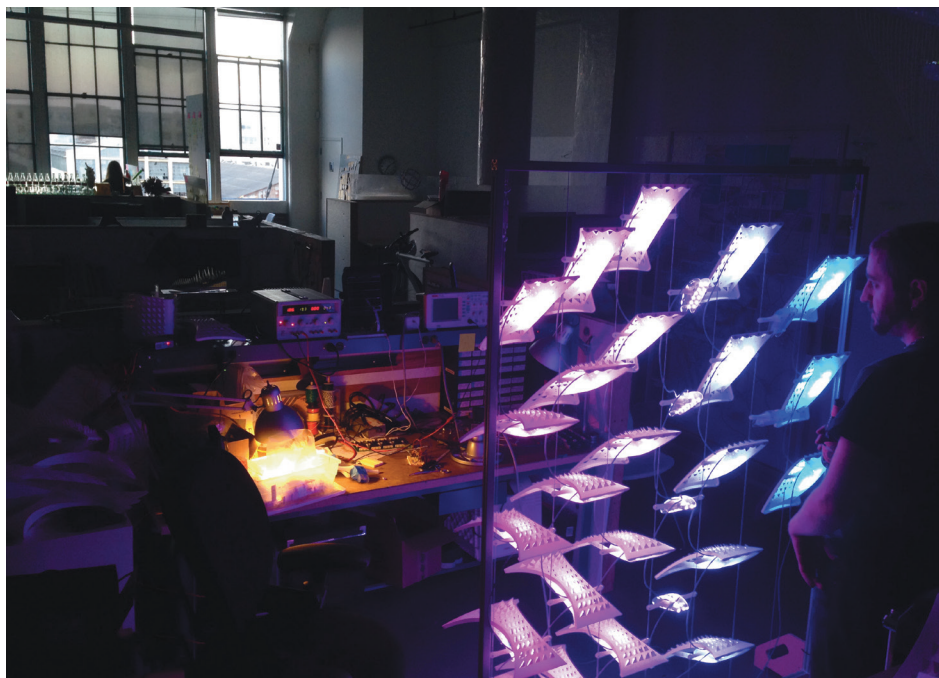


Facing page, bottom: National Sawdust with some panels removed to expose the operable acoustic drapes that allow different configurations for different types of music, while maintaining a visual appearance. **Top:** Embedded and ceiling mounted lights allow variations on the interior surfaces.

Top: Inside the fabrication studio with Future Cities Lab. For Murmur Wall, on view at Yerba Buena Center for the Arts in San Francisco, steel and acrylic tubing composes the structure, which is lit by colored LEDs.

Above: The Murmur Wall engages visitors by allowing them to see what people in the area are saying on social media. LED pulses turn into “murmurs” of text, when they reach the digital display units.

PETER PRATO PHOTOGRAPHY / COURTESY FUTURE CITIES LAB



Future Cities Lab

If National Sawdust is a classical instrument that can be tuned, then Future Cities Lab is an open mike night mixed with a drum machine circle. Working in similar realms as SoundLab and Rockwell Lab—experimental, immersive environments that are produced by augmenting traditional architecture with

interactive technology—San Francisco-based Future Cities Lab is led by design principals Jason Kelly Johnson and Nataly Gattegno. Their work integrates physical computing into architecture and represents an even more experimental realm of interactive architectural design and fabrication; as a result, it is also at a much smaller scale

Above left and right: Future Cities Lab working with prototype and experimental hardware. These full-scale mock-ups become the basis for their public installations.

Below: In Arup's SoundLab, a double-width projection screen displays a space, while the speakers surrounding the visitor project sound as it would be in real life. The spatial simulation can also be augmented with an Oculus Rift, the visual equivalent of the SoundLab.



COURTESY ARUP; FACING PAGE: COURTESY ARUP

than Rockwell and Arup.

For Bitly's New York office, Future Cities Lab was commissioned to build a light sculpture that would reflect the company by visualizing its data. The design was conceived in collaboration with Bitly. Programmers built an API (a small piece of code) that linked data derived from Bitly's shortened URLs directly to FCL's responsive installation. Each day, millions of web links are channeled through Bitly via Twitter; FCL set out to visualize this data in space.

FCL built the data visualization piece in the lobby so that the immense data set feeds LEDs inside of folded, laser cut, translucent paper diffusers. It is a living sculpture that changes in real time so the CEO can look at the sculpture and see what is happening—when, where, and how much data is being produced. 24 rows and five columns represent 24 hours in a day and five high-traffic locations. "It is a really advanced data scape of the company's inner workings," said Johnson. "A lot of our work is interconnected like that with the internet. We give expression to sets of data that are nested in the internet. We are not as interested in freezing forms in architecture, we are interested in letting data begin to animate and inform and become a poetic element in a building or a surface. The data is always evolving."

Public Interaction

"We are interested in architecture that is responsive, changing and shifting, and has an ongoing relationship with people and technology in a broader context. We see that attitude in every other allied profession around us," Johnson said. "We see it in the automotive industry, fashion, music, video. We are interested in taking."

He also cites Superstudio's Continuous Monument as one of many radical '60s and '70s technocratic projects from which their responsive building systems have taken inspiration. In the famous set of collages, a horizontal, totalizing, gridded white architecture tears across the horizon, with nomads plugged into the landscape. "We like these utopian ideas, like, 'How can interior public space and civic space be altered by these technologies?'"

For Future Cities Lab, the best spaces are where architecture, landscape, and interaction design are starting to fuse. "When architecture begins to engage with tech, it becomes more potent," Johnson said. "Our cities are being handed over to engineers who don't always understand what architecture can bring. We want to bring that ethic that has been in architecture for thousands of years, and use that as a beginning point for new ways of working."

Their project "Murmur Wall"—on view now at Yerba Buena Center for the Arts in San Francisco—might well be a glimpse into the future of integrated design. The steel and acrylic tubing structure sits outside the Yerba Buena Center, collecting data from nearby users. Data is displayed as light pulses that become text on digital displays as they pass through, showing in real-time what people are posting on social media. It is a public installation that they think of as a monument or a fountain would have been in Ancient Rome. Their goal is to make the city more transparent by data participating in the public realm rather than hide nested in a phone. An iOS app also allows visitors to post things directly, too.



Top: The Arup SoundLab goes mobile at the Architecture and Design Film Festival at Chelsea's Bow Tie Cinemas. The mission of the m | Lab is to turn the speakers "outward" and help the public visualize spaces and hear what they would sound like.

Above: A man is immersed in the Oculus experience at the m | Lab. Arup hopes that one day this technology will have a variety of uses at larger scales and in more public environments.

These immersive environments are evolving from simple interior spaces that envelop and engage those on the inside, into larger, more complex architectural projects that alter the ways in which we relate to buildings, and ultimately each other. In Rockwell's case, they are using media-rich architecture to enhance

the experience of their spaces and make temporary content-rich space. For Arup, the National Sawdust project showcased their ability to use technology to make design decisions for a more sensorial experience, as well as to convey that experience. Future Cities Lab is attempting to connect

the spaces we encounter in the everyday even further, bringing them to life with new technologies. For all of them, immersive and interactive experience is a way forward in connecting us to architecture and the world around us.

MATT SHAW IS AN'S SENIOR EDITOR.

Glass

Published by The Architect's Newspaper

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A long-standing symbol of modernity, transparency, and progress, glass is a true classic. And thanks to new technology and installation methods, the material continues to stay cutting-edge: responding to changes in light, providing a sound barrier, and offering thermal insulation. The following selection of project case studies and products displays the wide range of possibilities and uses for this high-performing material.

Reported by Leslie Clagett and John Stoughton



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PROFILE

BROOKLYN, NEW YORK

PIERHOUSE

The Pierhouse development—part of the recently transformed Brooklyn Heights waterfront and an intrinsic element of the 85-acre Brooklyn Bridge Park, which offers more than a mile of waterfront—faced a uniquely urban hurdle: noise.

“The location of this project meant we had to consider a variety of outside noise sources,” Dennis Vermeulen, director

ARCHITECT: MARVEL ARCHITECTS
FABRICATOR: J.E. BERKOWITZ
ACOUSTICAL CONSULTANT: AKRF
GLAZING CONTRACTOR: ALUCOBOND PANEL INSTALLER

at Marvel Architects, said. “For the units facing the East River and the Brooklyn Bridge Park, noise comes from park activities—including live music performances—as well as from helicopters flying to and from Lower Manhattan. On the Brooklyn side of the project, we had to contend with the Brooklyn-Queens Expressway traffic noise and industrial noise coming from DUMBO. Our primary design intent was to minimize the noise, while at the same time deliver maximum light and view.”

In order to meet the acoustic isolation requirements, the architects initially investigated the use of double-laminated insulating glass. However, by using Trosifol SC, they were able to specify

monolithic glass on the outside and laminated glass on the inside with the air space in-between, adding to both the sound and heat control properties of the panels.

Trosifol SC is used in multiple insulating glass applications and combines outstanding sound protection with the advantages of a conventional PVB film. Even in monolithic laminated safety glass, Trosifol SC reveals its exceptional sound protection performance. Its monolayer construction also makes it easier for laminators to process compared to multi-layered alternatives, which are normally used in much larger glazing applications facing more stringent safety demands and testing.

LESLIE CLAGETT

PROFILE

NEW YORK, NEW YORK

JEROME L. GREENE SCIENCE CENTER



ARCHITECT: RENZO PIANO BUILDING WORKSHOP
CONSTRUCTION MANAGER: LENDLEASE
FACADE MANUFACTURER AND INSTALLER: ENCLOS
FACADE CONSULTANTS: ISRAEL BERGER & ASSOCIATES
(FACADE CONSULTANT), WSP CANTOR SEINUK (ENGINEER)

Renzo Piano Building Workshop (RPBW) is designing four buildings to be built over the upcoming years as a first phase of Columbia University's Manhattanville campus expansion. The first of these four projects to break ground is the Jerome L. Greene Science Center, a research facility used by scientists working on mind, brain, and behavior research. The facility is ten stories wrapped in nearly 176,000 square feet of building envelope, consisting of transparent floor-to-ceiling glazing.

"Columbia's existing buildings are sited massively on the ground, and the campus—for many reasons—is gated. However, the new Manhattanville campus will express the values of this century: tolerance, openness, permeability, and transparency. It's a new generation of campus design," said Antoine Chaaya, the RPBW partner in charge of the Columbia project.

An elevated subway track along the east facade generated 88 dB of noise, which needed to be significantly reduced for occupant comfort. To achieve this, the architects created a double skin facade system that was sealed from the outside. It represents the fourth double skin facade developed by RPBW, and the first to include active air circulation, according to Chaaya. "What helped us to create this fourth typology of double skin is the constraint: The fact that it cannot be permeable to the

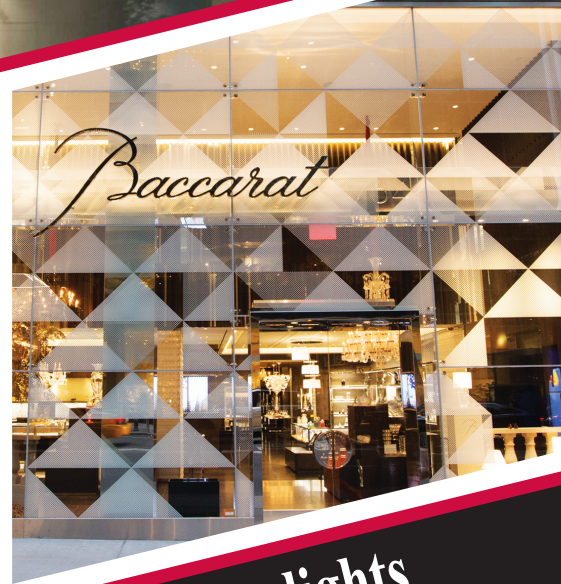
outside. It has to be sealed, and at the same time we have to fight against potential condensation. We solve the problem by active air circulation from the bottom to the top of the building." The resulting facade system provides superior blast resistance and thermal properties, while reducing sound transmission by 45 dB.

The cavity of the facade assembly is 18 inches deep, sized just large enough for maintenance access. Highly purified and dehumidified air is filtered three times and slowly cycled up vertically through the cavity at two feet per minute, a rate that ensures quiet operation and no disturbance to shading devices within the cavity. Air in the cavity cycles at a rate of six air changes per minute, managing heat gain and condensation buildup in the cavity.

Variations in the facade are generated from functional responses to solar orientation, honestly expressing the interior functions of the building. The result is a sophisticated building enclosure, abiding by a rigorously minimal design aesthetic while nimbly adapting to environmental criteria.

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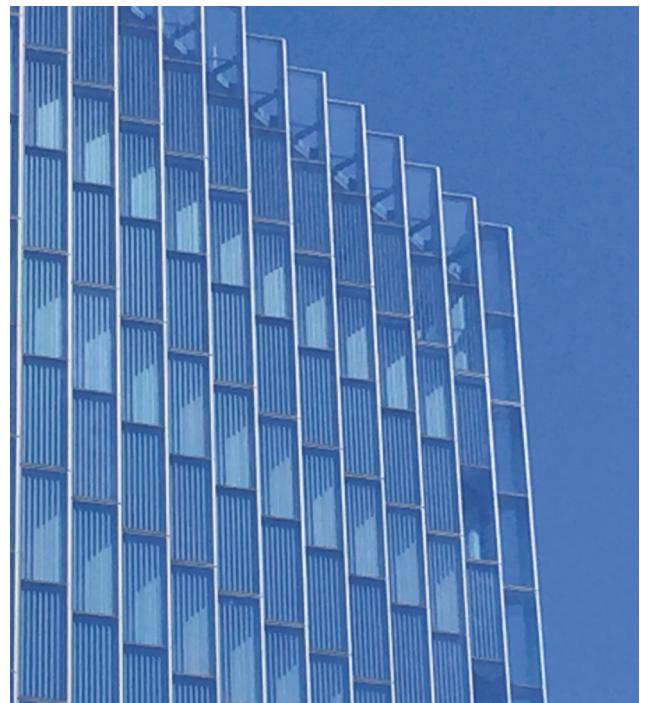
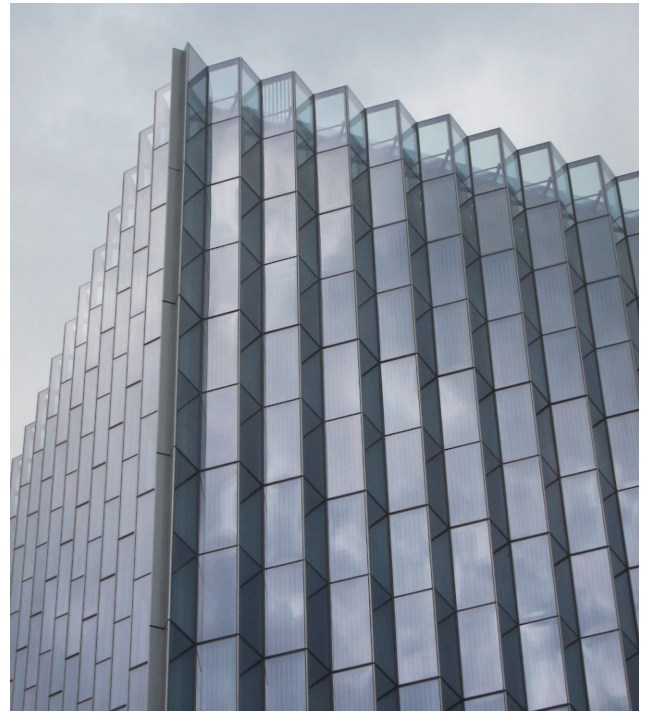
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PROFILE

LOS ANGELES, CALIFORNIA

UNITED STATES COURTHOUSE

ARCHITECT: SKIDMORE,
OWINGS & MERRILL
WALL PANEL SYSTEM: PANELITE

PANEL INSTALLER:
LEHR CONSTRUCTION

Skidmore, Owings & Merrill created a “floating” glass cube above a large stepped civic plaza on a sloped site in downtown Los Angeles for their United States Courthouse project, scheduled to open July 2016. The 633,000-square-foot, 220-foot-tall facility includes 24 daylight-filled courtrooms and 32 judges’ chambers.

José Luis Palacios, design director at SOM Los Angeles, said this structural configuration was integral to the success of the project: “Our challenge was how to make a

transparent building, both metaphorically and structurally.”

In addition to being LEED Platinum, the project is being promoted as one of the nation’s safest buildings in regards to bomb threats and earthquakes. An innovative structural engineering concept allows a large volume to “float” over a stone base protected with hardened-concrete shear walls. The outer 33 feet of the cantilevered building are suspended from a steel hat truss system, freeing the need for columns at the perimeter and ground level. The trusses

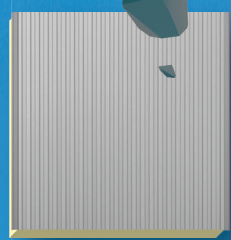
are efficiently designed through an optimization process that resulted in a material savings of over 15 percent when compared to conventional trusses.

The facade is comprised of a unitized 6-by-20-foot tall panel, organized into a pleated zigzag surface. By reconciling the downtown Los Angeles street grid, which runs 32 degrees east of true north, with optimum solar angles, the facade manages to reduce solar heat gain, harvest natural daylight, and maximize views in and out of the building. The pleated facade allows for a reduction in the radiant heat load of the building by 47 percent compared to a flat surface.

Signage to the building is applied as a ceramic frit pattern to the glass. The two-dimensional graphic, the Great Seal of the United States, is projected onto the three-dimensional facade, reinforcing the civic plaza and a frontal approach to the main entrance.

As a result of the pleating, facade panels were broken down into two sides: a “hot panel” and a “cold panel.” Additional variation was introduced through internal program requirements, such as the Broadway and Hill Street facades where courtrooms consist of three internal layers of shades that manage daylight from both sides of the courtroom.

The modular, shop-built panel assembly is something Palacios says SOM is incorporating into an increasing amount of their projects today: “This gives us long-term durability and seismic responsiveness: a great flexibility and resiliency.” JS



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ARCHITECT: NBBJ
FACADE CONSULTANTS: ARUP
LOCATION: SAN JOSE, CA
DATE OF COMPLETION: 2015

Samsung's new North American headquarters, designed by NBBJ, is a landmark facility in Silicon Valley embracing new urban guidelines developed by San Jose officials to prioritize active streets and environmental sensitivity. The project creates a sense of lightness with a transparent, environmentally responsible facade, and has been used as a case study project within NBBJ's international network of offices.

The compound is composed of two ten-story towers designed around an interior courtyard and floating open-air gardens. The architects adopted the diagram of a semiconductor as inspiration for the building, defined by an energized void space between separated slabs. Connecting stairs located every two floors establish a centralized "3-D Main Street" linked by pocket parks. The ground floor extends an open public program into the adjacent city, providing a connection to the tech community. Despite working in a ten-story office tower, Samsung employees are never farther than one story from outdoor space.

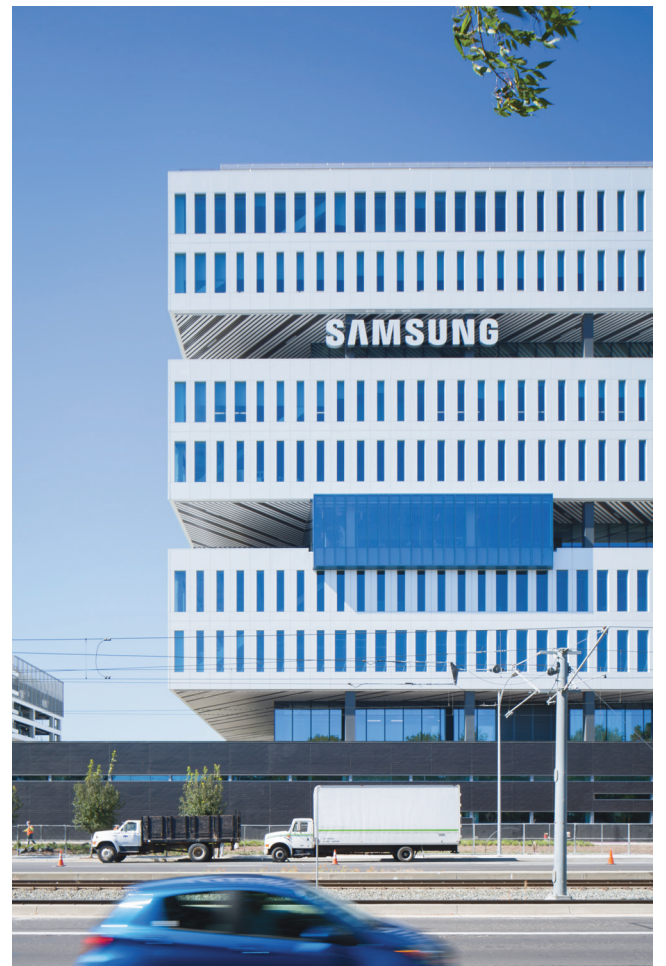
Utilizing a courtyard typology to maximize daylight and natural ventilation into a flexible open office

layout, the project anticipates LEED Gold certification. The facade system for the facility plays a significant role in the project, achieving three key functions: encouraging social interaction, communicating a brand identity, and sensitively responding to the environment by incorporating renewable energy and managing solar conditions.

Rather than designing an all-glass facade, NBBJ developed a white metal, glass, and terra-cotta exterior with an undulating gradient of punched window openings responsive to environmental criteria. For example, the building orientation is aligned to San Jose's city grid, which is rotated off a north-south axis, causing direct heat gain to be managed across multiple facades. This assisted with solar heat gain concerns and established an aesthetic identity for Samsung's headquarters. The interior facade is noticeably more transparent, utilizing a floor to ceiling glazing system.

Collaborating with ARUP, NBBJ designed the facade to be a shop-built assembly—it was craned into place, ensuring a high-quality, controlled assembly process. The architects teamed with Benson, who fabricated the facade panels.

The building is formally very simple, but becomes activated by people, fostering a collaborative environment. This is a "generative" building, designed for flexibility to allow for as many new ideas as possible. A collaborative, interactive spirit drove the project's design from the start. The outcome is an open, tolerant, flexible structure that enables possibilities and drives innovation. **JS**



PROFILE

SILICON VALLEY, CALIFORNIA

SAMSUNG NORTH AMERICAN HEADQUARTERS



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PROFILE

THE TOWER AT PNC PLAZA



DESIGN ARCHITECT:
GENSLER (PITTSBURGH OFFICE)
GLASS FABRICATOR: J.E. BERKOWITZ
GLAZING CONTRACTOR:
PERMASTEELISA
STRUCTURAL AND MEP ENGINEER:
BUROHAPPOLD
SUSTAINABILITY CONSULTANT:
PALADINO & COMPANY





In its design for the Tower at PNC Plaza, Gensler and its partners devised a low-energy strategy to heat and cool the building, setting a high standard for sustainable skyscrapers.

The 32-story structure features a double-skin facade (one of the first of its kind in North America) that is engineered to help the building naturally ventilate for more than 40 percent of the year. A motorized outer layer and a manually operable inner layer of louvers work together to draw fresh air across the floors of the building. The air warms inside, then rises through two shafts in the structure's core before it exhausts through the roof.

The double-skin facade gives occupants the ability to open windows. On nice days, air gates on the exterior open mechanically to signal that the tower is "breathing." Air fills the cavity, and dampers in the inner wall admit fresh air into the offices.

The inner and outer curtain walls incorporate Starphire glass that is laminated or fabricated into dual insulating glass units (IGU). Due to its low-iron formulation, Starphire is an exceptionally transparent float glass.

Combined with Starphire glass in a standard one-inch IGU, Sungate glass has visible light transmittance of 80 percent, along with a solar-heat-gain coefficient of 0.68 and a winter nighttime U-value of 0.28. Sungate glass maximizes the environmental performance of buildings in northern climates by harvesting solar heat in the winter. The harvest diminishes furnace loads while emitting high levels of daylight year-round to reduce lighting costs. Narrow floor plates and highly transparent glasses enable natural light to penetrate 92 percent of the building's work spaces.

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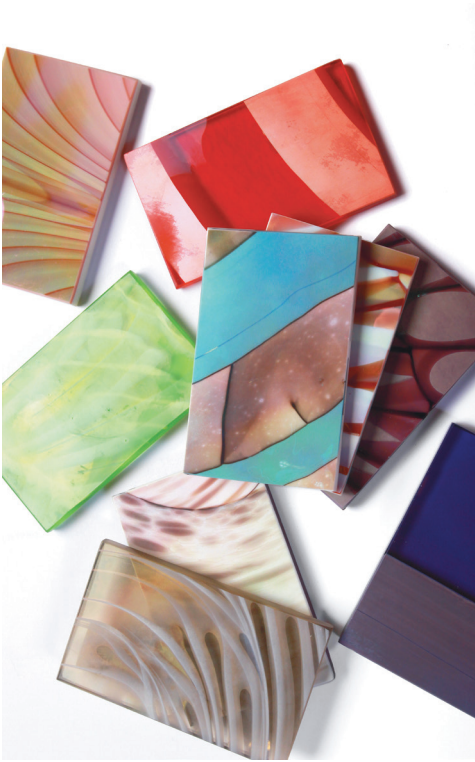
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ART GLASS

A veritable kaleidoscope of colors, patterns, and textures, decorative glass enlivens any interior. By Leslie Clagett

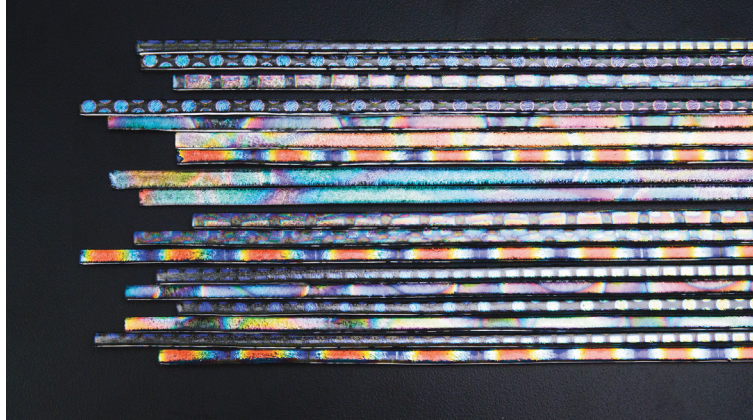
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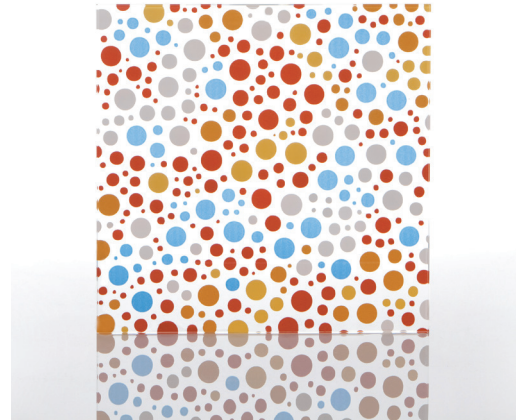
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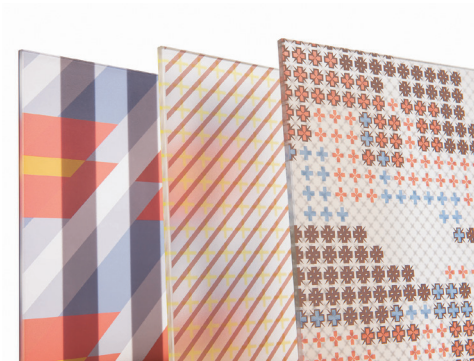




WILLOW
NATHAN ALLAN GLASS STUDIOS

A kiln-formed patterned glass that is texture-free, Willow is equally sinuous and structured. It is available tempered or laminated, and comes in several tints and colors.

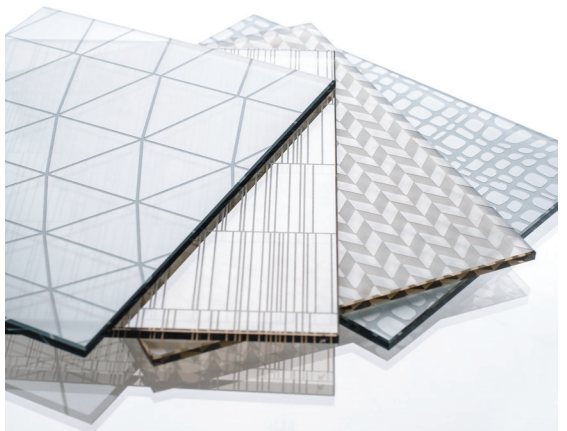
nathanallan.com



CIPHER, OVERLAY, CHECK
SKYLINE DESIGN

The three patterns in this collection are characterized by repeating, layered motifs in colors printed on both sides of the glass. The images can be executed in a variety of techniques, in opaque, translucent, and transparent options, allowing for different degrees of translucency and privacy. Designed by Patricia Urquiola.

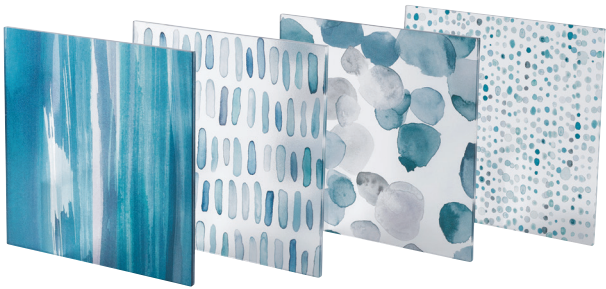
skydesign.com



C1 COLLECTION
CARVART

Taking hand-drawn lines as inspiration, these 12 geometric patterns are available in small and large scales, positive and negative designs, and single- and double-sided etched formats. Designed by Ferreira Design Company.

carvart.com



PAINTERLY COLLECTION
3FORM

Original hand-painted compositions are photographed and encapsulated into the Infinite Glass material. The collection comprises five designs in five complementary colorways.

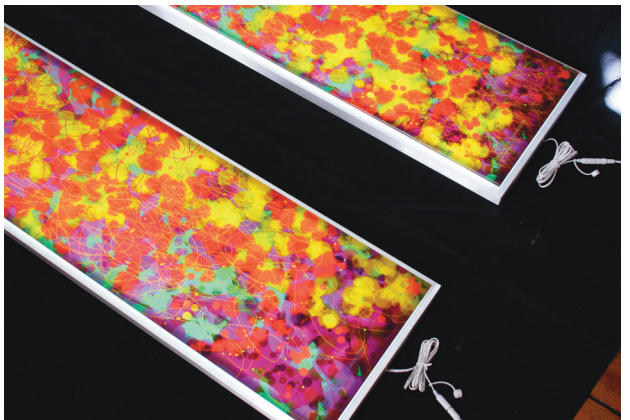
3-form.com



ALIGHT
PULP STUDIO

Alight is not just a bas-relief glass product, but can be specified as a fully engineered wall system, inclusive of structural steel and other components. Created by Amse Cosma Studio.

pulpstudio.com



ILLUMINATED ART GLASS
LIQUIDORANGES STUDIO

These panels are created using two layers of low-iron PPG Starphire glass laminated with a high-resolution artwork interlayer. The edges are polished and the panels are face-mounted to aluminum frames and backlit with dimmable Fawoo Lumisheet LED panels.

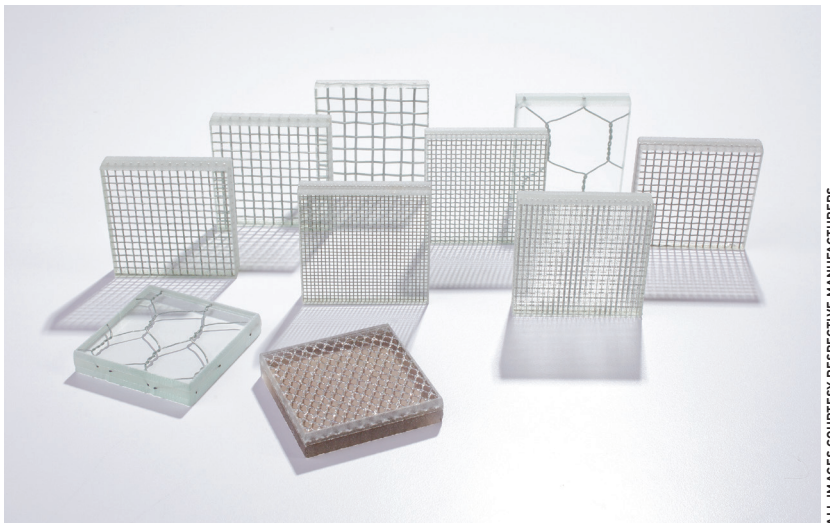
liquidoranges.com



EXPRESSIONS COLLECTION
PITTSBURGH CORNING

The Expressions Collection enhances the cosmetic appeal of traditional glass block without compromising its functional benefits of security, privacy, light transmission, and fire ratings. A variety of stock images and murals are printed on eight- by eight-inch by four-inch nominal size glass block in the Decora pattern; custom design services are also offered.

pittsburghcorning.com



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Shown below is the square profile
with DORMA lock cylinder

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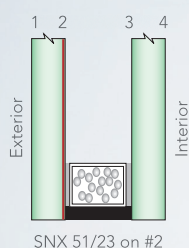
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GLASS

Clear Visions

Transformative technologies are challenging the very nature of glass and its role in architecture. By Leslie Clagett

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jebkowitz.com



OPTIGRAY GLASS
VIRACON

This new warm-light gray glass is designed to maximize light transmittance while balancing solar control performance.

viracon.com



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MERCK KGAA DARMSTADT

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emd-performance-materials.com



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POLYTRONIX

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polytronixglass.com



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ppgideascape.com



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viewglass.com



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trosifol.com



MIRROVIEW 50/50
PILKINGTON

This digital display mirror features increased visible light transmittance, which makes it suitable for use in high-light environments. The material appears as a normal mirror until it is switched on, at which point the video screen becomes visible.

pilkington.com



GLASCENE
ASAHI GLASS COMPANY

A combination of glass and screen, this material allows images to be projected onto clear glass without blocking the view beyond. Available in a range of thicknesses and screen sizes of 100-inches and larger, the product can accommodate front- and rear-projection designs.

agc.com



SUNGUARD SNX 51/23
GUARDIAN

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guardian.com



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PITTSBURGH CORNING

These glass block units install like traditional windows with built-in nailing fins, so there is no additional assembly required. They provide privacy, security, and light-control while meeting Energy Star requirements.

pittsburghcorning.com



CORNING MED-X
MCGRORY GLASS

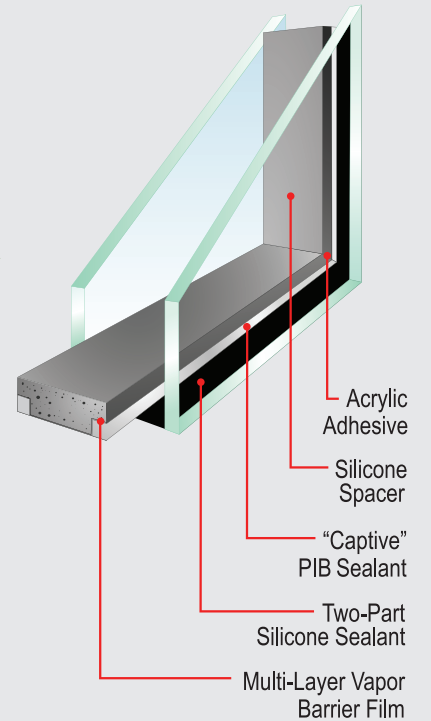
Architects can design medical X-ray viewing windows with a wider field of vision and improved comfort, thanks to the large 108- by 54-inch size of this glass. Other applications include screens for medical diagnostics, protection windows in laboratories, and airport security X-ray screens.

mcgrory.com

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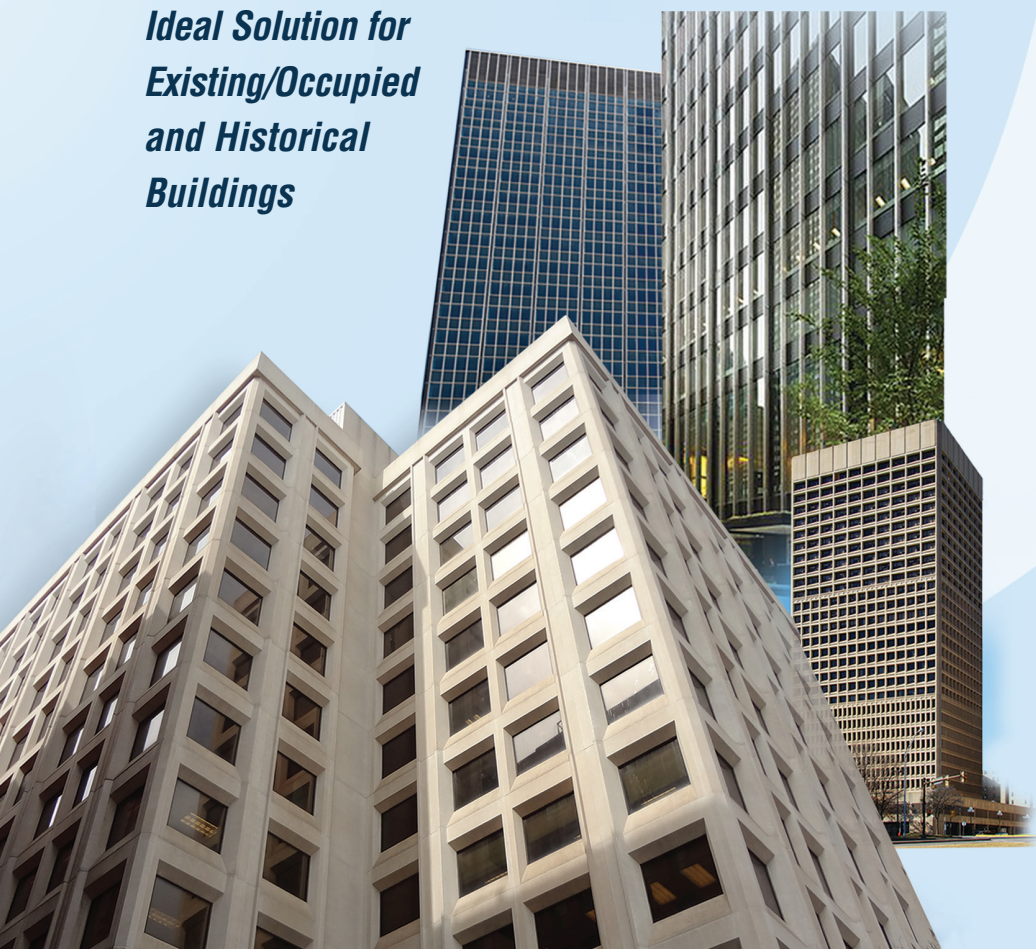


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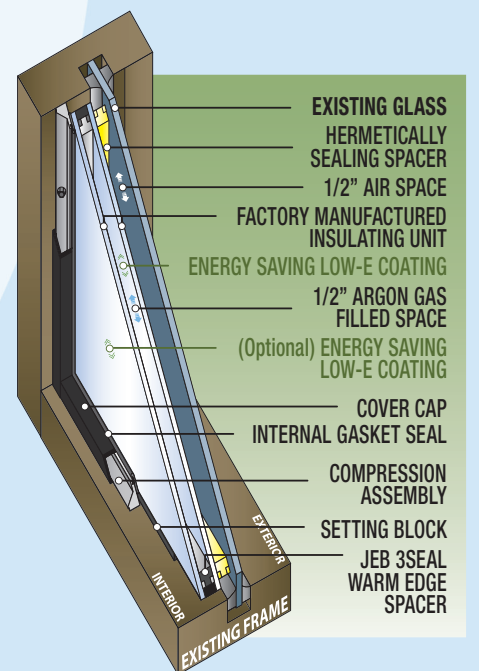
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PROFILE

BROOKLYN, NEW YORK

PIERHOUSE



The Pierhouse development—part of the recently transformed Brooklyn Heights waterfront and an intrinsic element of the 85-acre Brooklyn Bridge Park, which offers more than a mile of waterfront—faced a uniquely urban hurdle: noise.

“The location of this project meant we had to consider a variety of outside noise sources,” Dennis Vermeulen, director

ARCHITECT: MARVEL ARCHITECTS
FABRICATOR: J.E. BERKOWITZ
ACOUSTICAL CONSULTANT: AKRF
GLAZING CONTRACTOR: ALUCOBOND PANEL INSTALLER

at Marvel Architects, said. “For the units facing the East River and the Brooklyn Bridge Park, noise comes from park activities—including live music performances—as well as from helicopters flying to and from Lower Manhattan. On the Brooklyn side of the project, we had to contend with the Brooklyn-Queens Expressway traffic noise and industrial noise coming from DUMBO. Our primary design intent was to minimize the noise, while at the same time deliver maximum light and view.”

In order to meet the acoustic isolation requirements, the architects initially investigated the use of double-laminated insulating glass. However, by using Trosifol SC, they were able to specify

monolithic glass on the outside and laminated glass on the inside with the air space in-between, adding to both the sound and heat control properties of the panels.

Trosifol SC is used in multiple insulating glass applications and combines outstanding sound protection with the advantages of a conventional PVB film. Even in monolithic laminated safety glass, Trosifol SC reveals its exceptional sound protection performance. Its monolayer construction also makes it easier for laminators to process compared to multi-layered alternatives, which are normally used in much larger glazing applications facing more stringent safety demands and testing.

LESLIE CLAGETT

PROFILE

NEW YORK, NEW YORK

JEROME L. GREENE SCIENCE CENTER



ARCHITECT: RENZO PIANO BUILDING WORKSHOP
CONSTRUCTION MANAGER: LENDLEASE
FACADE MANUFACTURER AND INSTALLER: ENCLOS
FACADE CONSULTANTS: ISRAEL BERGER & ASSOCIATES
(FACADE CONSULTANT), WSP CANTOR SEINUK (ENGINEER)

Renzo Piano Building Workshop (RPBW) is designing four buildings to be built over the upcoming years as a first phase of Columbia University's Manhattanville campus expansion. The first of these four projects to break ground is the Jerome L. Greene Science Center, a research facility used by scientists working on mind, brain, and behavior research. The facility is ten stories wrapped in nearly 176,000 square feet of building envelope, consisting of transparent floor-to-ceiling glazing.

"Columbia's existing buildings are sited massively on the ground, and the campus—for many reasons—is gated. However, the new Manhattanville campus will express the values of this century: tolerance, openness, permeability, and transparency. It's a new generation of campus design," said Antoine Chaaya, the RPBW partner in charge of the Columbia project.

An elevated subway track along the east facade generated 88 dB of noise, which needed to be significantly reduced for occupant comfort. To achieve this, the architects created a double skin facade system that was sealed from the outside. It represents the fourth double skin facade developed by RPBW, and the first to include active air circulation, according to Chaaya. "What helped us to create this fourth typology of double skin is the constraint: The fact that it cannot be permeable to the

outside. It has to be sealed, and at the same time we have to fight against potential condensation. We solve the problem by active air circulation from the bottom to the top of the building." The resulting facade system provides superior blast resistance and thermal properties, while reducing sound transmission by 45 dB.

The cavity of the facade assembly is 18 inches deep, sized just large enough for maintenance access. Highly purified and dehumidified air is filtered three times and slowly cycled up vertically through the cavity at two feet per minute, a rate that ensures quiet operation and no disturbance to shading devices within the cavity. Air in the cavity cycles at a rate of six air changes per minute, managing heat gain and condensation buildup in the cavity.

Variations in the facade are generated from functional responses to solar orientation, honestly expressing the interior functions of the building. The result is a sophisticated building enclosure, abiding by a rigorously minimal design aesthetic while nimbly adapting to environmental criteria.

JOHN STOUGHTON



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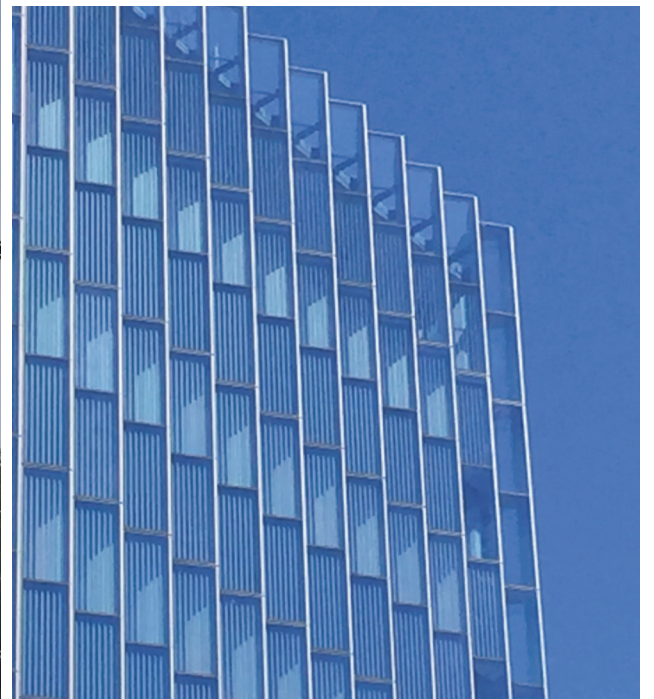
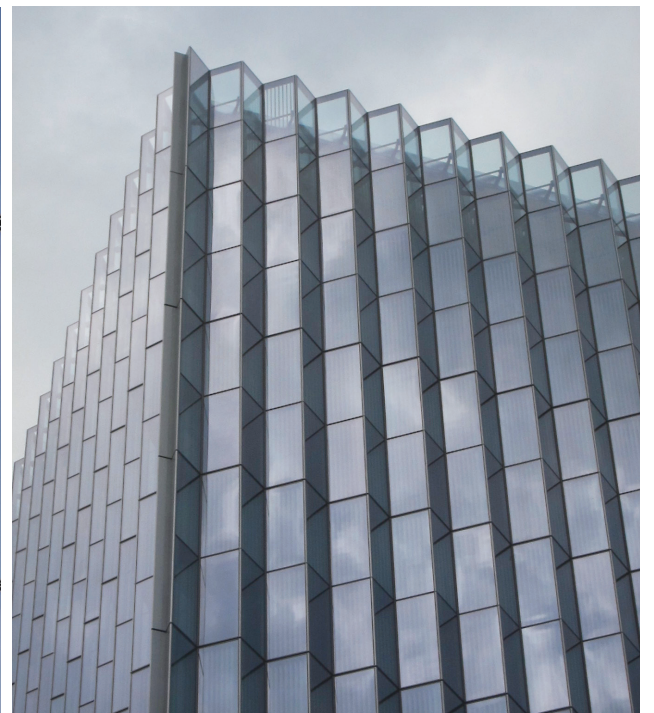
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PROFILE

LOS ANGELES, CALIFORNIA

UNITED STATES COURTHOUSE

ARCHITECT: SKIDMORE,
OWINGS & MERRILL
WALL PANEL SYSTEM: PANELITE

PANEL INSTALLER:
LEHR CONSTRUCTION

Skidmore, Owings & Merrill created a “floating” glass cube above a large stepped civic plaza on a sloped site in downtown Los Angeles for their United States Courthouse project, scheduled to open July 2016. The 633,000-square-foot, 220-foot-tall facility includes 24 daylight-filled courtrooms and 32 judges’ chambers.

José Luis Palacios, design director at SOM Los Angeles, said this structural configuration was integral to the success of the project: “Our challenge was how to make a

transparent building, both metaphorically and structurally.”

In addition to being LEED Platinum, the project is being promoted as one of the nation’s safest buildings in regards to bomb threats and earthquakes. An innovative structural engineering concept allows a large volume to “float” over a stone base protected with hardened-concrete shear walls. The outer 33 feet of the cantilevered building are suspended from a steel hat truss system, freeing the need for columns at the perimeter and ground level. The trusses

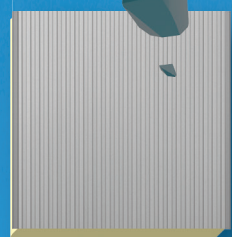
are efficiently designed through an optimization process that resulted in a material savings of over 15 percent when compared to conventional trusses.

The facade is comprised of a unitized 6-by-20-foot tall panel, organized into a pleated zigzag surface. By reconciling the downtown Los Angeles street grid, which runs 32 degrees east of true north, with optimum solar angles, the facade manages to reduce solar heat gain, harvest natural daylight, and maximize views in and out of the building. The pleated facade allows for a reduction in the radiant heat load of the building by 47 percent compared to a flat surface.

Signage to the building is applied as a ceramic frit pattern to the glass. The two-dimensional graphic, the Great Seal of the United States, is projected onto the three-dimensional facade, reinforcing the civic plaza and a frontal approach to the main entrance.

As a result of the pleating, facade panels were broken down into two sides: a “hot panel” and a “cold panel.” Additional variation was introduced through internal program requirements, such as the Broadway and Hill Street facades where courtrooms consist of three internal layers of shades that manage daylight from both sides of the courtroom.

The modular, shop-built panel assembly is something Palacios says SOM is incorporating into an increasing amount of their projects today: “This gives us long-term durability and seismic responsiveness: a great flexibility and resiliency.” JS



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ARCHITECT: NBBJ
 FACADE CONSULTANTS: ARUP
 LOCATION: SAN JOSE, CA
 DATE OF COMPLETION: 2015

Samsung's new North American headquarters, designed by NBBJ, is a landmark facility in Silicon Valley embracing new urban guidelines developed by San Jose officials to prioritize active streets and environmental sensitivity. The project creates a sense of lightness with a transparent, environmentally responsible facade, and has been used as a case study project within NBBJ's international network of offices.

The compound is composed of two ten-story towers designed around an interior courtyard and floating open-air gardens. The architects adopted the diagram of a semiconductor as inspiration for the building, defined by an energized void space between separated slabs. Connecting stairs located every two floors establish a centralized "3-D Main Street" linked by pocket parks. The ground floor extends an open public program into the adjacent city, providing a connection to the tech community. Despite working in a ten-story office tower, Samsung employees are never farther than one story from outdoor space.

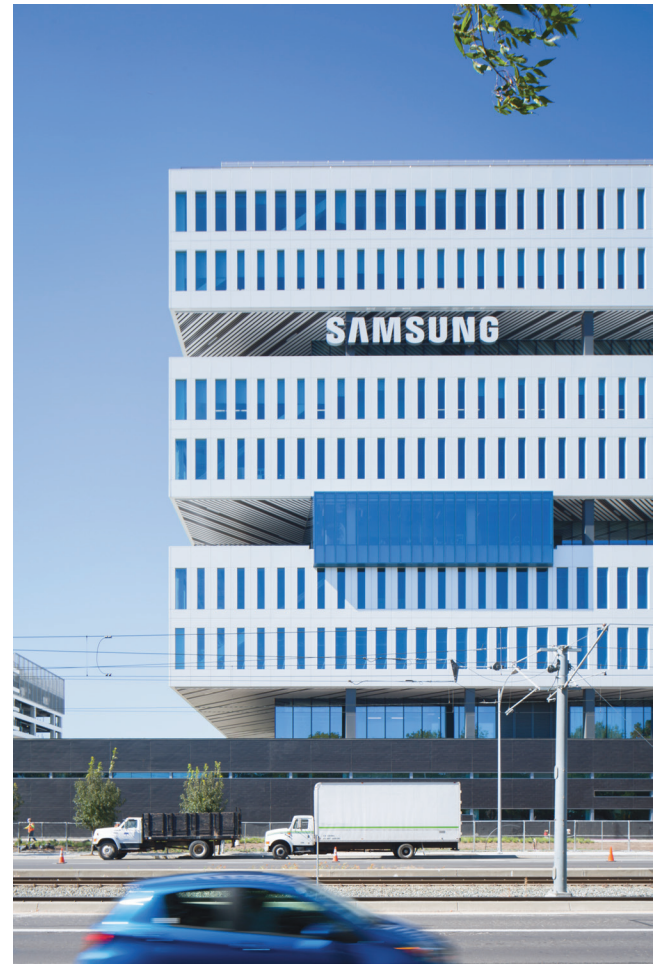
Utilizing a courtyard typology to maximize daylight and natural ventilation into a flexible open office

layout, the project anticipates LEED Gold certification. The facade system for the facility plays a significant role in the project, achieving three key functions: encouraging social interaction, communicating a brand identity, and sensitively responding to the environment by incorporating renewable energy and managing solar conditions.

Rather than designing an all-glass facade, NBBJ developed a white metal, glass, and terra-cotta exterior with an undulating gradient of punched window openings responsive to environmental criteria. For example, the building orientation is aligned to San Jose's city grid, which is rotated off a north-south axis, causing direct heat gain to be managed across multiple facades. This assisted with solar heat gain concerns and established an aesthetic identity for Samsung's headquarters. The interior facade is noticeably more transparent, utilizing a floor to ceiling glazing system.

Collaborating with ARUP, NBBJ designed the facade to be a shop-built assembly—it was craned into place, ensuring a high-quality, controlled assembly process. The architects teamed with Benson, who fabricated the facade panels.

The building is formally very simple, but becomes activated by people, fostering a collaborative environment. This is a "generative" building, designed for flexibility to allow for as many new ideas as possible. A collaborative, interactive spirit drove the project's design from the start. The outcome is an open, tolerant, flexible structure that enables possibilities and drives innovation. **JS**



PROFILE

SILICON VALLEY, CALIFORNIA

SAMSUNG NORTH AMERICAN HEADQUARTERS



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PROFILE

THE TOWER AT PNC PLAZA

DESIGN ARCHITECT:
GENSLER (PITTSBURGH OFFICE)
GLASS FABRICATOR: J.E. BERKOWITZ
GLAZING CONTRACTOR:
PERMASTEELISA
STRUCTURAL AND MEP ENGINEER:
BUROHAPPOLD
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In its design for the Tower at PNC Plaza, Gensler and its partners devised a low-energy strategy to heat and cool the building, setting a high standard for sustainable skyscrapers.

The 32-story structure features a double-skin facade (one of the first of its kind in North America) that is engineered to help the building naturally ventilate for more than 40 percent of the year. A motorized outer layer and a manually operable inner layer of louvers work together to draw fresh air across the floors of the building. The air warms inside, then rises through two shafts in the structure's core before it exhausts through the roof.

The double-skin facade gives occupants the ability to open windows. On nice days, air gates on the exterior open mechanically to signal that the tower is "breathing." Air fills the cavity, and dampers in the inner wall admit fresh air into the offices.

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Combined with Starphire glass in a standard one-inch IGU, Sungate glass has visible light transmittance of 80 percent, along with a solar-heat-gain coefficient of 0.68 and a winter nighttime U-value of 0.28. Sungate glass maximizes the environmental performance of buildings in northern climates by harvesting solar heat in the winter. The harvest diminishes furnace loads while emitting high levels of daylight year-round to reduce lighting costs. Narrow floor plates and highly transparent glasses enable natural light to penetrate 92 percent of the building's work spaces.

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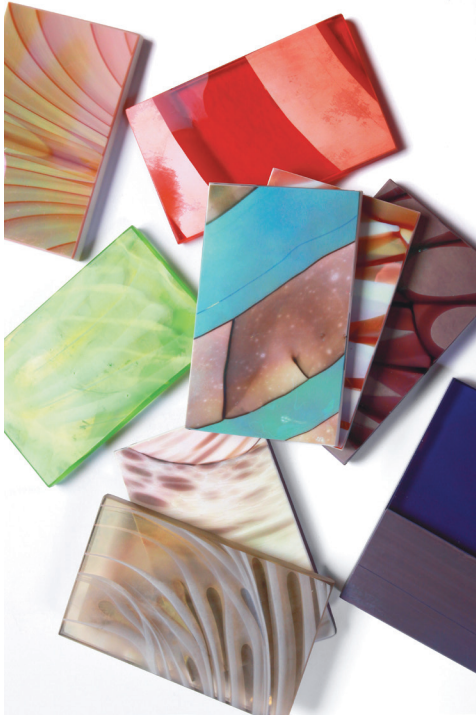
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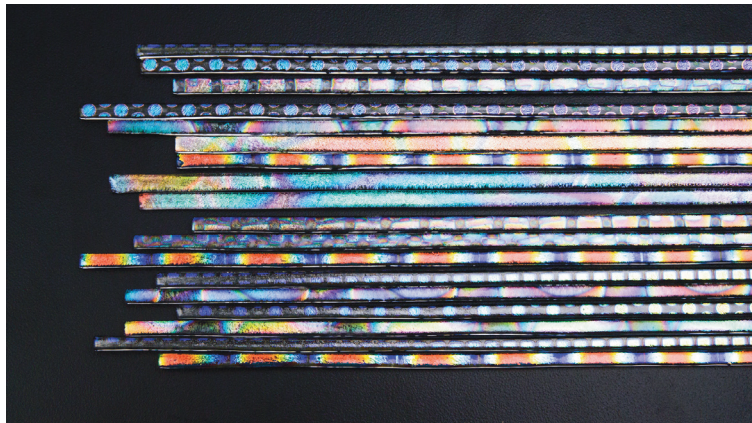
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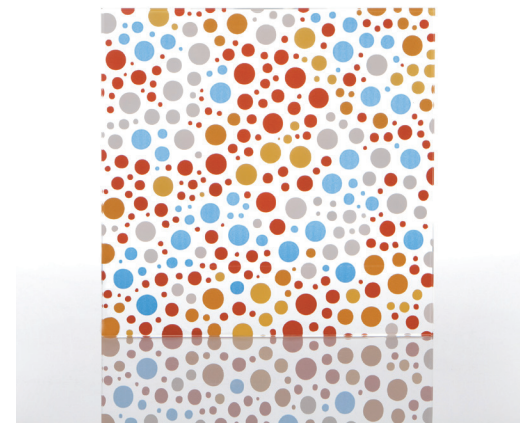
soliusa.com



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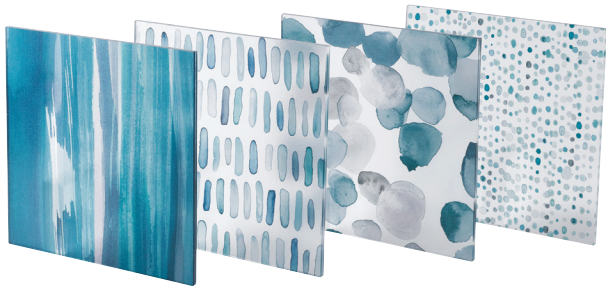




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NATHAN ALLAN GLASS STUDIOS

A kiln-formed patterned glass that is texture-free, Willow is equally sinuous and structured. It is available tempered or laminated, and comes in several tints and colors.

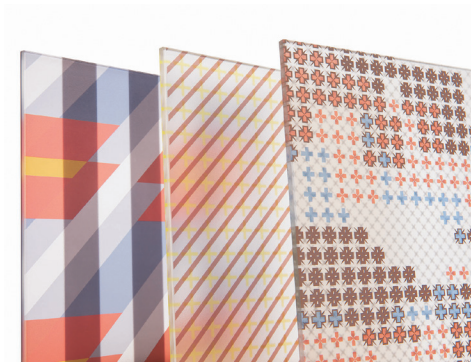
nathanallan.com



PAINTERLY COLLECTION
3FORM

Original hand-painted compositions are photographed and encapsulated into the Infinite Glass material. The collection comprises five designs in five complementary colorways.

3-form.com



CIPHER, OVERLAY, CHECK
SKYLINE DESIGN

The three patterns in this collection are characterized by repeating, layered motifs in colors printed on both sides of the glass. The images can be executed in a variety of techniques, in opaque, translucent, and transparent options, allowing for different degrees of translucency and privacy. Designed by Patricia Urquiola.

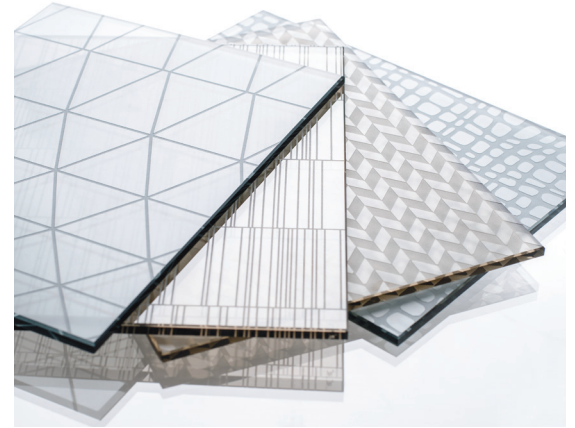
skydesign.com



ALIGHT
PULP STUDIO

Alight is not just a bas-relief glass product, but can be specified as a fully engineered wall system, inclusive of structural steel and other components. Created by Ameses Cosma Studio.

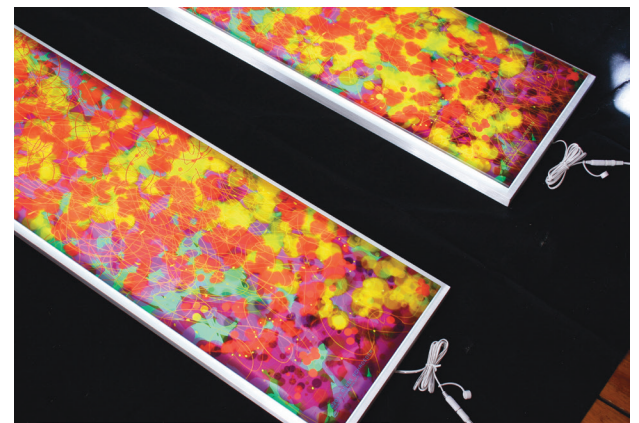
pulpstudio.com



C1 COLLECTION
CARVART

Taking hand-drawn lines as inspiration, these 12 geometric patterns are available in small and large scales, positive and negative designs, and single- and double-sided etched formats. Designed by Ferreira Design Company.

carvart.com



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LIQUIDORANGES STUDIO

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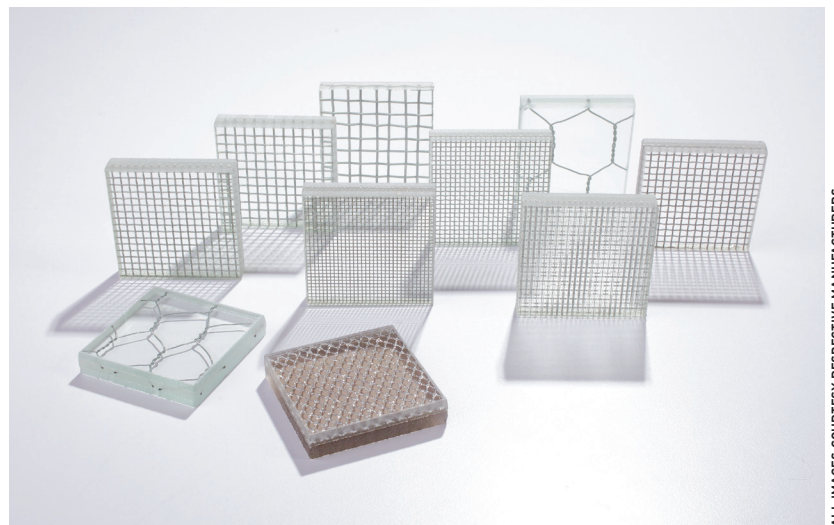
liquidoranges.com



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PITTSBURGH CORNING

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pittsburghcorning.com



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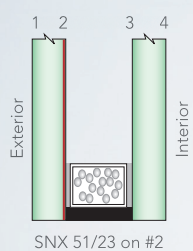
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GLASS

Clear Visions

Transformative technologies are challenging the very nature of glass and its role in architecture. By Leslie Clagett

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jeberkowitz.com



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polytronixglass.com



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viracon.com



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ppgideascales.com



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This digital display mirror features increased visible light transmittance, which makes it suitable for use in high-light environments. The material appears as a normal mirror until it is switched on, at which point the video screen becomes visible.

pilkington.com



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A combination of glass and screen, this material allows images to be projected onto clear glass without blocking the view beyond. Available in a range of thicknesses and screen sizes of 100-inches and larger, the product can accommodate front- and rear-projection designs.

agc.com



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guardian.com



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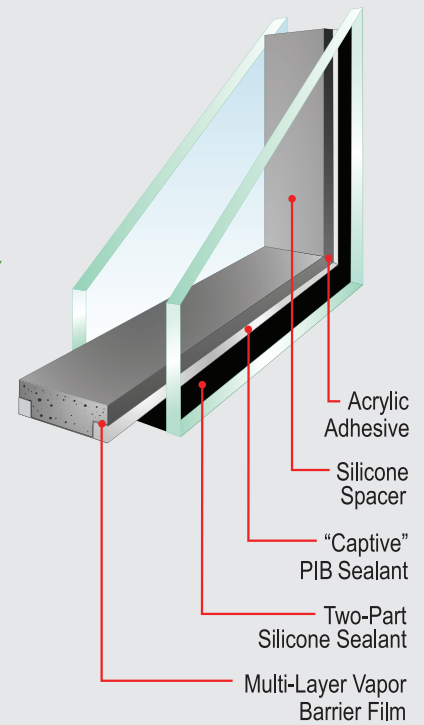
mcgrory.com

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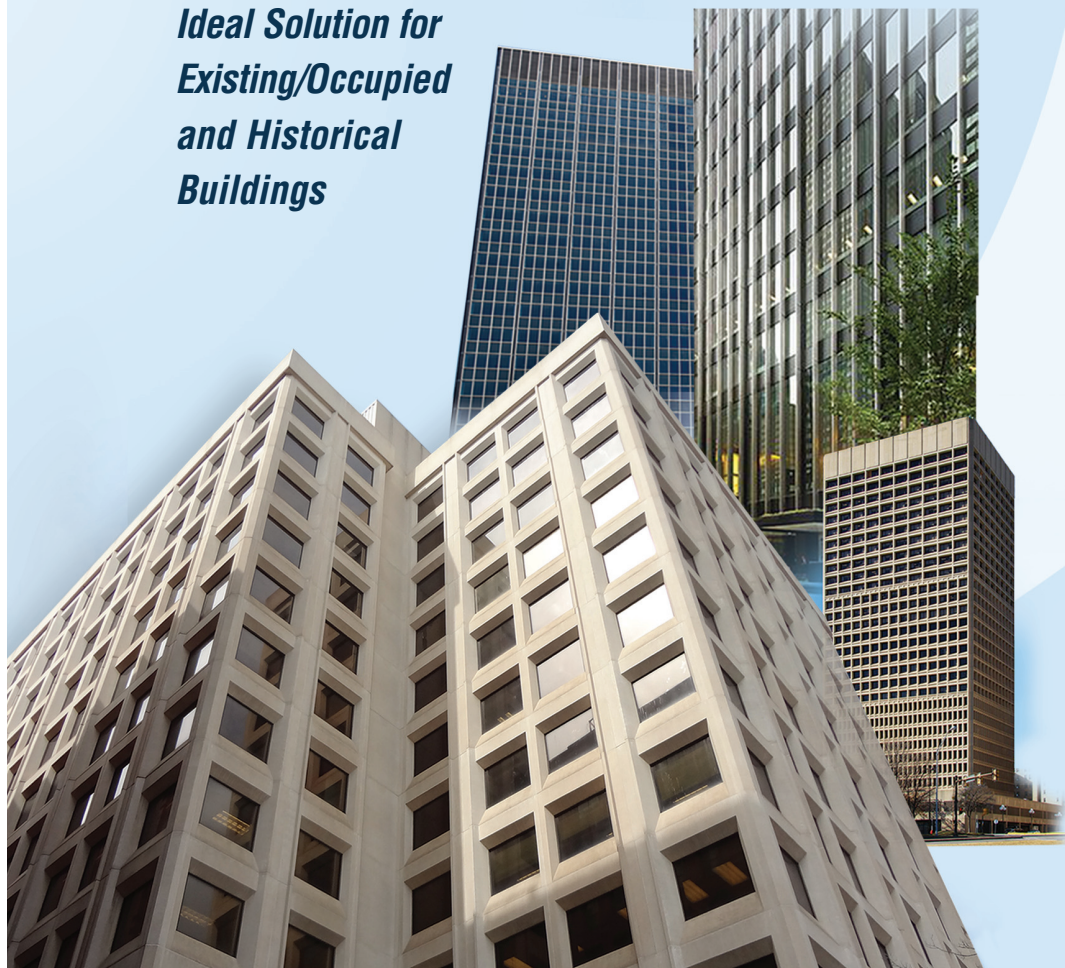
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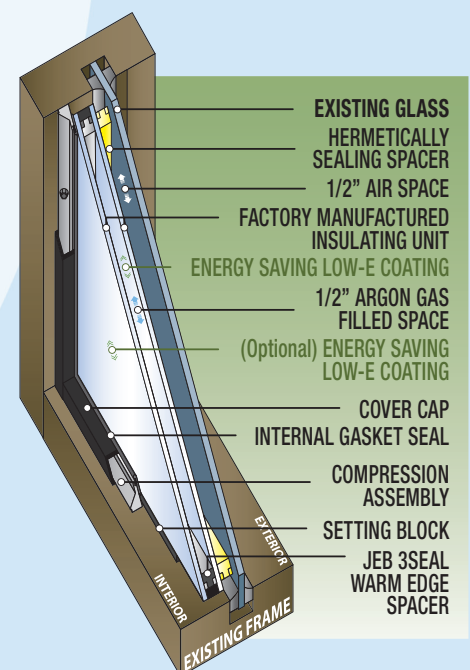
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EXHIBITIONS

Frank Reaugh: Landscapes of Texas and the American West
21st and Guadalupe Streets
Austin, TX
hrc.utexas.edu

Cao Fei: Shadow Plays
Auditorium Building
The Mistake Room
1811 East 20th St.
Los Angeles
tmr.la

Architecture + Art Chris Fraser: Looking Back
Scottsdale Museum of Modern Art
7374 East Second St.
Scottsdale, AZ
smoca.org

That Multitudes May Share: Building the Museum of Art
New Mexico Museum of Art
107 West Palace Ave.
Santa Fe, NM
nmartmuseum.org

WEDNESDAY 18
EVENT

Water Machines
6:30 p.m.
StoreFrontLab
337 Shotwell St.
San Francisco
cca.edu

POST YOUR OWN EVENTS
AT ARCHPAPER.COM

THURSDAY 19
EVENT

Architecture Tour
4:00 p.m.
Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, AR
crystalbridges.org

FRIDAY 20
EVENT

James Burnett & Mark Rios Landscape as Necessity Debate Series
6:00 p.m.
Helms Design Center
8745 Washington Blvd.
Culver City
arch.usc.edu

SATURDAY 21
TOURS

Chalet Dallas Public Tour
10:00 a.m.
Chalet Dallas
Nasher Sculpture Center
2001 Flora St., Dallas, TX
nashersculpturecenter.org

E.A.S.T. East Austin Studio Tour 2015 at Fister Studio
11:00 a.m.
Fister Studio
1200 East Second St.
fisterstudio.com

Public Tour: Introducing the Piano Pavilion
2:00 p.m.
Kimbell Art Museum
Piano Pavilion
3333 Camp Bowie Blvd.
Fort Worth
kimbellart.org

Frank Gehry
11:00 a.m.
LACMA
5905 Wilshire Blvd.
Los Angeles
lacma.org

EVENT

Annual Holiday Fair
11:00 a.m.
5212 Broadway
Oakland, CA
cca.edu

SUNDAY 22

EXHIBITION CLOSING Field Constructs
Circle Acres Nature Preserve
Grove Blvd.
Austin, TX
ecology-action.org

MONDAY 23
LECTURE

N. Katherine Hayles: Rethinking the Mind of Architecture
7 p.m.
W.M. Keck Lecture Hall
960 East Third St.
Los Angeles
sciarc.edu

MONDAY 30
LECTURE

Wonne Ickx, Andrew Kovacs, Jimenez Lai, Mohamed Sharif
6:30 p.m.
UCLA AUD
Decafe, Perloff Hall
Los Angeles
aud.ucla.edu

DECEMBER

TUESDAY 1
EVENT

Sustainability and High Performance Series, Session V
1:00 p.m.
1909 Woodall
Rodgers Freeway
Suite 100, Dallas, TX
aiadallas.org

SUNDAY 6

EXHIBITION CLOSING Anila Agha "Intersections"
11:00 a.m.
Rice University Art Gallery
6100 Main St., Houston, TX
ricegallery.org

MONDAY 7
LECTURE

Beatrice Galilee: The Institute Effect
7:00 p.m.
SCI-Arc W.M. Keck
Lecture Hall, Los Angeles
sciarc.edu

TUESDAY 8
EVENT

Activating San Francisco's Southeast Waterfront
12:30 p.m.
654 Mission St., San Francisco
spur.org

THURSDAY 10
EVENT

Industrial Soundtrack for the Urban Decay
Yerba Buena Center for the Arts
700 Howard St, San Francisco
ybca.org



LEONARDO SALVINI

THE WHITE SHIRT ACCORDING TO ME.

GIANFRANCO FERRÉ
Phoenix Art Museum, Steele Gallery
1625 N. Central Avenue
Phoenix, AZ
Through March 6, 2016

Gianfranco Ferré, the "architect of fashion," probably loved white as much as Le Corbusier did, but thankfully that's where the comparisons between the Italian fashion designer and modernist pioneer end.

The White Shirt According to Me. Gianfranco Ferré exhibits 27 white shirts that defined Ferré's career spanning from 1982–2006. After obsessing over the medium throughout his life, and considering it as the ultimate expression of form, communication ideologies, beauty, and emotion, Ferré's deviations on the subject are well chronicled.

That's not to say there will just be fabric on display. In fact, a multiplicity of media has been used to illustrate the seemingly never-ending iterative processes Ferré employed to discover new forms of the white shirt. Sketches, technical drawings, photography, and film convey these techniques and ideas that have been used to create his well-established "hallmark of style."

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ON HORIZONS

Chicago Architectural Biennial
Chicago Cultural Center
October 3, 2015 to January 3, 2016



For Todd Gannon, Ultramoderne's Lakeshore kiosk offers perspective.

TOM HARRIS

The first Chicago Architecture Biennial—curated by Sarah Herda and Joseph Grima and staged at the Chicago Cultural Center and other venues throughout the Windy City—opened to great fanfare October 2. The events drew throngs of architects and journalists from around the world; a formidable sampling of the Chicago's political and social elite; and, perhaps most importantly, a strong showing from the general public. There were more events than even the most dedicated *biennialist* could attend, and the whole affair was without doubt a boon to architecture culture in the United States. It was also enough to make one wonder if the designers gathered to represent the titular *State of the Art of Architecture* might be a little too comfortable in the territory they have staked out at the fringe of the discipline.

Though the breadth of the exhibition made it difficult to determine a clear curatorial position, much of the work on display loosely clustered into two opposing camps: the

snarky neo-postmodernism that has become fashionable with young American designers climbing the tenure track, and the earnest output of mostly international practices seeking to affect change in underprivileged locales around the world.

There was strong work on both fronts. Amanda Williams's "Color(ed) Theory," for example, advanced a subtle yet biting critique of racial and economic imbalance by painting a series of destitute structures on Chicago's South Side in bold colors. Norman Kelly's "Chicago: How Do You See?" drastically altered the complexion of the Cultural Center's flamboyant Michigan Avenue facade by augmenting its fenestration with vinyl caricatures of historically significant Chicago windows. Both projects stood out by virtue of the forceful impact each made on the fabric of the city.

Too many other participants seemed content to exhaust the efficacy of their work within the gallery walls. Consider the wealth of socially motivated data gathering and

photo documentation on view. Just about all of it was not only statistically but also architecturally irrelevant. Besler & Sons provided a neo-pomo complement with "The Entire Situation." A meditation on the unconsidered ubiquity of cheap construction materials that invited comparisons to the early work of Frank Gehry, this hermetically self-contained piece had none of the punch—because its designers took none of the risks—of Gehry's early experiments with corrugated cardboard and chain link. In spite of the interactive fun of the "StudFindr," programmed by Satoru Sugihara and situated on the adjacent wall, the most lasting take-away from "The Entire Situation" was the hilarious, if unintended, irony of its title.

My quarrel with the neo-pomo and "neo-critical" projects that dominated the biennial has less to do with the self-indulgent frivolity and self-righteous banality to which its authors so often succumb than with the fact that so many talented architects set their sights so low.

Such was the case with the full-scale "houses" by Tatiana Bilbao S.C. and Vo Trong Nghia Architects on the third floor on the Cultural Center. Each architect wagered on cost-effectiveness as the driving force of their design, and each delivered results that, however laudable their social aims, ultimately underwhelmed as buildings. Bilbao's scheme, admittedly, was a prototype for projects rendered in somewhat more substantial materials (several have been completed in Mexico), but given that it and Nghia's scheme were presented as "real projects" tackling "real issues," their failure to compel conviction as architecture was all the more problematic. Each gave the impression of a nose thumbed at more aesthetically driven projects in the exhibition, and came off as less serious than cynical.

With "Corridor House," the third full-scale "house" on the third floor, Michael Meredith and Hilary Sample of MOS offered a canny counterpoint to Bilbao's and Nghia's efforts. Though the architects paid lip service to the idea of affordability and ease of construction (particularly in interviews with trade publications), they also made much of the project's status as an oversized and meticulously crafted model. Fantastically ersatz "boulders" (stitched together from paper sheets printed to resemble stone) along with cheekily reimagined interior furnishings completed the scene. A provocative meditation on the necessary artifice of architectural design, the scheme proved far more engaging than its purportedly more engaged counterparts.

For all the tension on the third floor, the most exciting projects in the exhibition were located outside the neo-pomo, neo-critical dyad. The Swiss firm Gramazio Kohler joined forces with the MIT Self-Assembly Lab to stage "Rockprint," a productive mash-up of robotic fabrication, material science, and a hell of a lot of gravel. Los Angeles-based Johnston Marklee assembled an arresting collection of their own photo collages and artful images of their completed buildings by photographers including James Welling, Livia Corona, and Marianne Mueller.

"In Oblicuo," a multi-panel presentation of several competition projects in Budapest, architects Marcelo Spina and Georgina Hujlich of PATTERNS joined forces with Casey Rehm to produce a striking re-imagination of the border between abstraction and photo-realism. Tomás **continued on page 43**

WHITE GOODS

Walter S. White: Inventions in Midcentury Architecture
Art, Design & Architecture Museum
University of California, Santa Barbara
September 12 to December 6, 2015

Social self-consciousness may reach its zenith in middle school, but intellectually we are at our most insecure in college. On view at the Art, Design & Architecture Museum (A&AD) at the University of California, Santa Barbara, the exhibition *Walter S. White: Inventions in Midcentury Architecture* hands out a humbling reminder of our freshman ignorance. On the subject of White—a remarkably prolific

architect and inventor working in Colorado and the Coachella Valley—midcentury monographs and weekend tours in Palm Springs have taught us almost nothing.

However embarrassing, White's omission is at least explainable; born in San Bernardino in 1919, his career does not form a tidy resume of the sort normally favored by employers and curators. Attending school for only a brief time and with

limited success, he parlayed his drafting skills and early familiarity with construction into works for Los Angeles firms whose names are no longer familiar.

Through 1942, White's career could best be described as inconspicuous. His short stints in the offices of notable architects such as Rudolph Schindler and Harwell Hamilton Harris do not to appear to have been associated with important contributions or works. Rather than exaggerate his place next to acknowledged masters, the curators place this period of apprenticeship where it belongs—among dozens of more banal events preceding his independent career, such as the award that he received for architectural lettering at the California State Fair. In the

context of this exhibit, it is an artifact at least as important as the names of his famous employers.

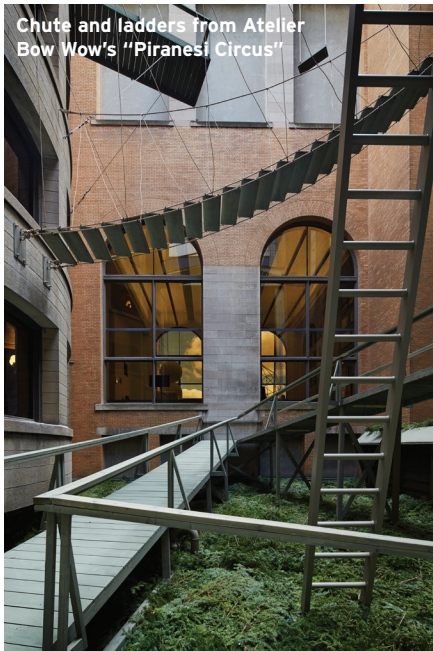
The exhibition is arranged into

five sections: Early Career, Small Houses, Large Houses, Design Innovations, and Building with Nature— **continued on page 43**



The expressive roof of White's 1956 Truman Ratliff House in La Quinta under construction.

AD&A MUSEUM, UC SANTA BARBARA



Chute and ladders from Atelier Bow Wow's "Piranesi Circus"

STEVE HALL

designed, according to the architects, with circus performers and, in another nod to postmodernist themes, "imaginary prisoners" in mind. To my eye, the scene suggested not only the collision (and collusion) of entertainment and entrapment but also, via the precarious ladder which drew visitors' eyes up past the cornice line to the sky above, the possibility of a way out.

After several hours at the biennial, the suggestion of an exit was a welcome gesture. I, for one, was jonesing for actual buildings. The Cultural Center itself, which proved that architecture can be both frivolous and substantial, offered welcome respite, as did "Making Place: The Architecture of David Adjaye," the handsome retrospective assembled at the Art Institute of Chicago by Okwui Enwezor and Zoë Ryan. So too did the opportunity to duck out to revisit nearby masterpieces by the likes of Sullivan, Wright, Mies, and Gehry.

Getting out was a good thing, for it was well beyond the main venues that I found clearest presentation of the confidence and optimism I had hoped to find at the heart of the biennial. "Chicago Horizon," the elegantly understated pavilion assembled by Ultramoderne just above the ominously churning (at least when I visited) Lake Michigan, powerfully suggested that *The State of the Art of Architecture* might best be sought not in the turbulent froth of a directionless present, but rather in those rare and remarkable buildings that lift us above the fray to direct our attention toward the more profound possibilities of an unknown horizon. **TODD GANNON IS A L.A.-BASED ARCHITECT AND A FACULTY MEMBER AT SCI-ARC.**

ON HORIZONS continued from page 42 Saraceno's nearby spider web constructions were just plain cool.

Some of the most satisfying projects were also the most straightforward. Junya Ishigami's exquisitely spare models of the Kanagawa Institute of Technology were a case in point, as were designs for environmentally sensitive campsites rendered in drawings and an impressive model by the Canadian firm Lateral Office.

Also notable was Atelier Bow Wow's "Piranesi Circus," which filled the Cultural Center's inaccessible courtyard with a series of catwalks, ladders, and platforms

WHITE GOODS continued from page 42 each is given a wall of detailed plans, photos, and elevations, and a display of associated ephemera. Models are absent except for a small card stock vignette of a roof. A commissioned reconstruction of a corner of one of his buildings sits in the center of the gallery and mostly serves to break up the size of an enormous room in which the detail of the drawings would otherwise be lost.

The curatorial intent seems clear enough; White was a professional engaged in the craft of designing and innovating through orthographic drawing, and his work is best understood with one's nose at the wall. His design interests are apparent from what is registered on blueprint and vellum—the seasonal path of the sun, or an arc annotated "panoramic view of Pikes Peak Massif."

One unpedigreed career stop does deserve note. In 1942, White took a job at Douglas Aircraft as a machine tool designer, which appears to have exposed him to methods of construction outside of conventional architecture, and reinforced an early inclination for detail. After Douglas and a short stint with Clark and Frey, White established his own practice, and the commissions become more varied and innovative—at first tentatively and then with the courage of someone who believes that while unconventional, what they are drawing is objectively better.

Later, still working primarily on residential architecture, he devised and patented the steel-framed hyperbolic paraboloid roof structure suitable for airplane enclosures as well as residences that was most notably

used in his striking Willockson House from 1958. Dramatic roofs were the big formal move in most of his work. White continued to tinker with techniques to make their construction simpler and minimize their constraints on the underlying plan.

This yen to improve seems not to have been entirely rewarded—the exhibition is sprinkled with darting references to cost overruns, unhappy clients, and projects going unrealized. Nothing suggests that these setbacks left White dispirited, but it is impossible not to wince, seeing his careful drafting etch out "Industrial Designer—Not an Architect" on the title block a design in which he was obviously invested.

White eventually became licensed and earned some regional fame, yet his work escaped posthumous recognition. It's too bad; most of the best experiences of the designed world come from architects like White, the ones tinkering in the background.

The AD&A has a history of mounting exhibitions on minor players who made major impacts. We should be grateful to the museum for refusing to let us forget them in favor of noisier contemporaries. This show is a great reminder that occasionally, we, like White, should sometimes leave Los Angeles behind. There is much to be learned from an architect who had no significant commissions in Los Angeles, left behind no single iconic work, but instead left his mark on Palm Desert and Colorado Springs with hundreds of remarkable residences that elevated the ambitions of modern vernacular housing.

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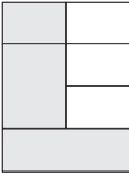
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Christopher Hawthorne makes the case for a post-suburban city



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Early last spring, *Los Angeles Times* architecture critic Christopher Hawthorne launched the *Third Los Angeles Project*, a series of public conversations hosted by Occidental College that revolve around the city's return to an era of transit and public-oriented planning and design. The school is planning a continuation of the series, with new programming in the upcoming year that will discuss such thorny questions as the impact of patronage on L.A.'s architecture and the future of the iconic Southern Californian lawn. *AN* contributing editor Sam Lubell spoke with Hawthorne about the series and its ramifications for a city whose identity is still very much in flux.

The Architect's Newspaper: You covered a broad array of topics in the first year of the Third L.A., from culture to housing to the L.A. River to immigration to the book *City of Quartz*. What lessons did you learn?

Christopher Hawthorne: One thing that surprised us was that there was an audience for a discussion about the city and where it's going. We had a hunch, but we were really encouraged that it turned out to be true. I think people from all walks of life have a sense that the city is going through these transformations. Some are excited, some are anxious. They want to know more. They don't have a sense of what's driving it. From the beginning it was a way of looking forward at a new chapter, but also suggesting that we should be taking a longer view of history and looking at the prewar decades. That's an idea I want to continue to explore.

All of us continue to be disappointed by how much of the reading of L.A. just assumes that the city started in 1930 or 1945. Even in *The New York Times's* piece on the city's mobility plan, council member Gil Cedillo was quoted as saying Southern California was built around the

automobile, which is just false. Southern California was really built around the convenient marriage between streetcar lines and real estate speculation. That laid down the network on top of which the freeways were built.

Why has that prewar era been forgotten?

The kind of tropes and stereotypes about the postwar period are so powerful and appealing. We built freeways and created suburbanization with such ambition and at such a wide scale. Hollywood helped amplify that in the popular imagination, supported by glamorous photos by Julius Shulman and others. That has proven very difficult to dislodge.

This seems to be a Los Angeles moment, doesn't it?

I think it's having a moment, but I think it's also facing new challenges. The question is whether it's a moment or an identity crisis. What makes this moment really interesting to think about and write about and discuss is that the basic identity of the city and its self-image are really up for grabs. There are a lot of changes to L.A.'s identity; and it's not just the car and the freeway. I think the growth machine is really sputtering to a halt. If there's one thing that ties the first and second L.A. it's headlong growth. And growth that is so fast that it never has a chance to catch its breath and consolidate.

We are trying to move past the car and the postwar decade. There's a demographic shift. It's a city that has to deal with climate and water in a way that it hasn't before. And I think most significant of all it's a post-growth and post-immigrant city. That raises some very interesting and difficult questions. If those days are over that suggests the kind of identity question I'm talking about—establishing a post-suburban identity.

Is L.A. becoming a fundamentally different city, focusing on transit, walkable streets, and public space? Isn't it still going to remain a car and single-family home dominated city?

It's a question of the pace of change. In terms of which way the city is going, the writing is on the wall. It's becoming a denser city, it's moving away from being a single-family home city. It's moving away from complete reliance on the car. The question is how quickly these changes will continue to happen, and the amount of influence that the defenders of the status quo continue to have.

An easy way to think about what's happening is there was a time when nine out of every ten changes to a boulevard in L.A. were done with the idea of drivers in mind. Parking lots were added, sidewalks shrunk, buildings were destroyed along boulevards. Now the opposite is true; the vast majority of changes to boulevards are in favor of a balanced street. Sidewalks have been widened, transit lines extended, speed limits are being lowered. The same is true in residential architecture. We're not building single-family houses anymore. We're not building freeways any longer. All of this adds up to a fundamental shift.

That doesn't mean we're overnight going to have people commuting by transit and not in their cars. We pursued the suburbanization of the region at such a scale that the move to a new model is going to take a significant amount of time. It's going to happen in fits and starts. There will be moments when it seems like a reversal. There are a lot of challenges ahead. Some go at the heart of the image of the city, particularly in terms of growth. There will be significant backlash to initiatives like the Mobility Plan 2035. But at the same time that plan passed by a 12-to-2 margin. That's a pretty significant margin when you consider that members of the city council don't like stepping out ahead of public opinion.

I think that margin represents a real shift in public opinion in terms of how we strike this balance among cars, buses, trains, pedestrians, and cyclists. That doesn't mean that the change itself is smooth or will be popular. There's still tremendous political power in single family neighborhoods and parts of the city that have benefited from second L.A. building blocks like Prop 13. Those homeowners were the beneficiaries of an incredible combination of policy changes and economic shifts. They have a huge amount to defend and they're very influential.

What is the end result of all these changes? How has L.A. changing in ways that we haven't discussed—beyond infrastructure, but as a way of life?

The broader question is about individual versus collective ambition. At least in its second incarnation, L.A. has been a terrifically productive place in terms of advancing individual ambition. It has not been very good at advancing a collective idea of itself or advancing its public identity.

I'm working on a series of pieces about the freeways and the L.A. River. Those are two examples of a Second L.A. approach that produced not private infrastructure but something I call single-use infrastructure. They are highly public, but they are designed so only one activity can take place. In the river, it was flood control and moving water from one place to the next. With a broader definition of public space, can we think about infrastructure that's open to a variety of uses? Can a freeway become a park? Could we think about using carpool lanes not for drivers but for bus rapid transit? The car's not going away. The freeway's not going away. But is there some chunk that could be redefined for a more collective or public use?

What all these topics get back to is that what makes L.A. fascinating right now: That a lot of the basic ways in which the city defines itself are up for grabs in a way that's not true in any other major American city that I can think of. It's not true in San Francisco, New York, or Chicago. Those cities are in many ways fixed. In L.A., existential questions are still up for grabs. That makes the architectural realm and political realm deeper.

What are your biggest frustrations with Los Angeles? What still doesn't seem to be changing, even in the new Los Angeles?

I think number one it's become a very difficult place to be an architect. I'm very pessimistic about Los Angeles in terms of its ability to produce individual works of important architecture. It's become a very constrained, regulated, and risk-averse place in terms of new architecture. That's still surprising for people outside of L.A. to hear. That hasn't been the case for at least a couple of decades. There are very cumbersome rules and regulations. The planning process is not streamlined. The clients and patrons of experimental architecture are harder to find. Land is harder to find. I don't think the architecture schools in Los Angeles are preparing young architects to deal with the political realities of practicing in L.A. They're

not having the conversations about urbanism and planning that they need to be. I think all three schools are detached from a civic conversation.

I'm pessimistic about architecture and these other developments we've been talking about. What's the relationship between the transit expansion and architecture? I don't think we've thought about this in a way that's sophisticated enough.

I'm pessimistic about the political culture and how difficult it remains for politicians to speak honestly about some of these issues, given the political power that goes into defending the status quo around home ownership and let's say congestion. There's a big challenge around climate. This is a city where the relationship between architecture and climate has been of real ease. The climate has encouraged a lot of experiments; that's changing. There are a lot of challenges at this moment. They're particularly acute in architecture.

It seems like design is still not as respected in the public realm as it should be in Los Angeles.

We do have a great history of public space and civic architecture that we lost sight of. Think of how much of the great architecture of the 1920s and 30s was public. But the track record in recent decades in terms of public architecture is not strong. Disney Hall was an exception. This is why the question of patronage, and particularly public patronage becomes so important. The city of L.A., Metro, LAUSD, all these public bodies have an increasingly important role to play as patrons of public architecture. I'm not sure all are prepared to embrace this role. This is a place where we could rely on a more vocal presence from Mayor Garcetti in terms of setting those priorities and saying this is a city that's trying to reanimate its public realm. With that must come some sophistication in how we design and commission public architecture and spaces.

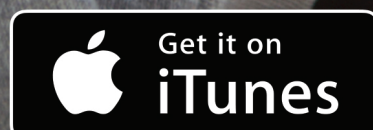
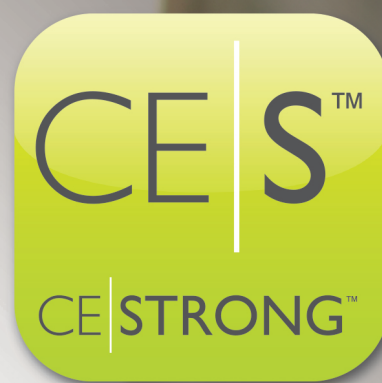
Is there a chance that the city could lose its unique L.A.-ness and be like other cities?

I think it's a legitimate concern. How you balance the individual and the collective? In L.A. it's a new balance to strike—to invest more money and attention in the public realm without losing the great sense of creative freedom that has defined the city culturally and architecturally. Is it possible to improve our record on the collective side without taking away from the opportunities for creative individual expression? In terms of architecture at the level of individual buildings, that can be tricky.

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