

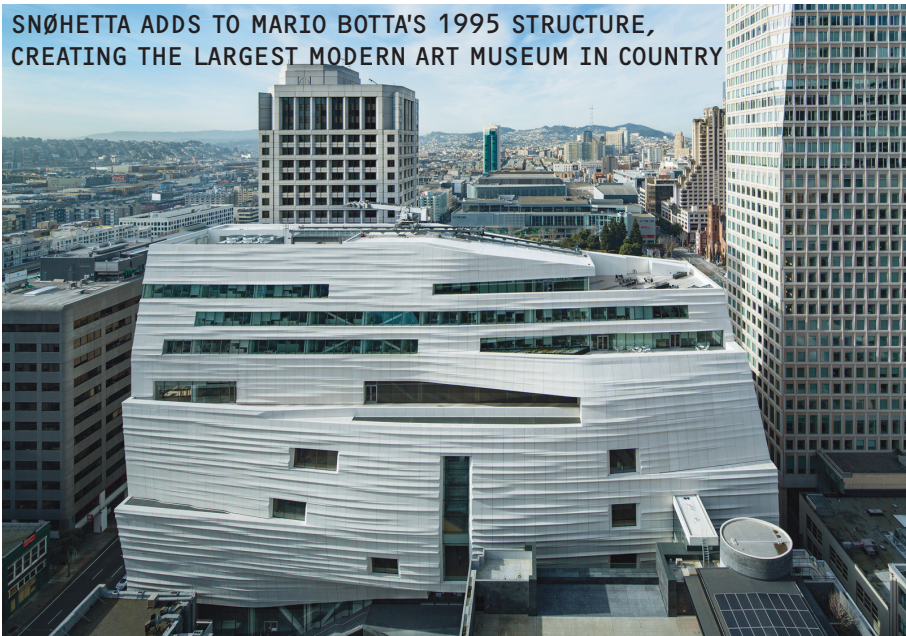
THE WEST

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SNØHETTA ADDS TO MARIO BOTTA'S 1995 STRUCTURE, CREATING THE LARGEST MODERN ART MUSEUM IN COUNTRY

HENRIK RAM/COURTESY SFMOMA

SFMOMA

MIA!

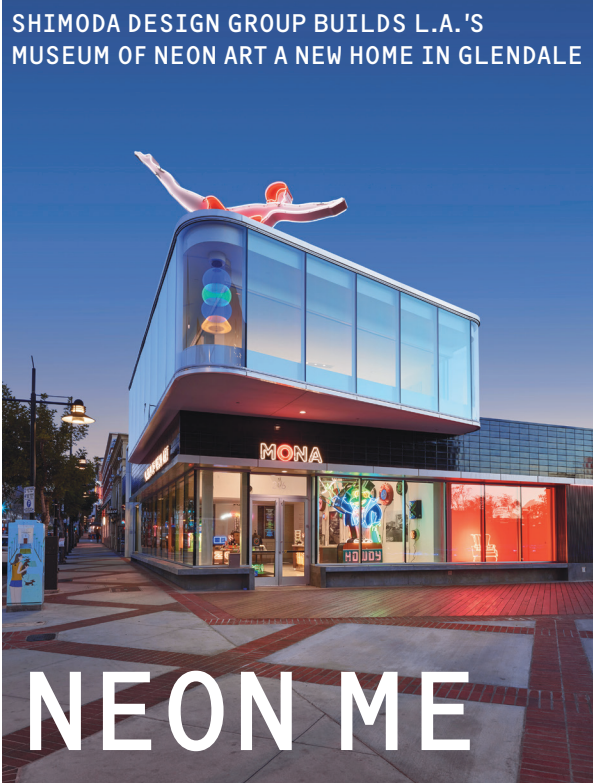
San Franciscans have already marked their calendars for the May 14 opening of Snøhetta's addition to Mario Botta's iconic SFMOMA in

downtown San Francisco. The 1995 striated-brick building is being greatly expanded and reorganized in a scheme that triples the

museum's exhibition space while adding a new main entry along Howard Street. The project was developed as a

continued on page 3

SHIMODA DESIGN GROUP BUILDS L.A.'S MUSEUM OF NEON ART A NEW HOME IN GLENDALE



Five years after closing its Downtown L.A. location, the Museum of Neon Art (MONA) has reopened in a new space between the Americana at Brand and a public library branch in Downtown Glendale. The country's only museum dedicated to neon, MONA will feature works by contemporary artists in rotating exhibitions as well as a permanent collection of the kinds of signifier-icons that distinguish Los Angeles' vernacular architecture. Included, for instance, is the famous Brown Derby sign that was once a Hollywood beacon. An 8,400 square foot renovation is joined by a new public space and, fittingly, neon-adorned signage that draws from the museum's collection. Sited on one of

continued on page 8

BENNY CHAN, FOTOWORKS/COURTESY MONA

NEON

ME

CALIFORNIA HAS A STRING OF MEASURES THAT COULD CHANGE THE REGION'S URBAN AREAS

BALLOT

WATCH 2016

This year, aside from deciding who will become the 45th President of the United States, voters across the West will consider several important statewide ballot races that will directly impact the region's urban landscapes, ecological future, and transportation infrastructure. In California particularly, the philosophy of direct democracy via ballot proposals promises to bring many contentious issues to election day.

Charter Amendment C
San Francisco's municipal lawmakers are taking their debate over affordable housing directly **continued on page 8**

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THE LOS ANGELES NEIGHBORHOOD INITIATIVE BRINGS TOGETHER LYRIC DESIGN AND BERRY AND LINNÉ TO CREATE A NEW, SCULPTURAL GATEWAY TO BOYLE HEIGHTS



NICO MARQUES/PHOTEXT

Three colorful pylons rise from drought-resistant plantings in the entry plaza of the Benjamin Franklin Branch Library in Boyle Heights, a Latino neighborhood east of downtown Los Angeles. Todos Juntos is the name of this modest-but-striking civic marker, located at the intersection of First and Chicago Streets, **continued on page 15**



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36 PAGES OF CASE
STUDIES, PROFILES, AND
PROJECTS **SEE PAGE 16**

PHILADELPHIA THEN & NOW

IN PARALLEL TO MAY'S AIA NATIONAL CONVENTION IN PHILADELPHIA, *AWTALKS* TO DENISE SCOTT BROWN ABOUT THE LITTLE-KNOWN HISTORY OF PENNSYLVANIA'S UNIQUE 1960S ARCHITECTURE AND SOCIAL CITY PLANNING MOVEMENTS. WE ALSO EXAMINE MODERN DAY PRESERVATION INITIATIVES PROTECTING THE CITY'S PAST AND SHAPING ITS FUTURE. **SEE PAGE 9**

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A MODEST PUBLIC-PRIVATE URBANISM

When higher levels of government find themselves gridlocked, city mayors often step in. After a long era of austerity and federal- and state- level obstructionism, now-booming urban cores have turned to experimenting with private capital when they pursue experimental urban projects. This phenomenon has resulted in projects like the High Line in New York City as well as the current expansion to SFMOMA previewed in this issue. These grand urban gestures aim to rebrand neighborhoods through the activation of shared open space, space that is funded by a variety of business interests aimed at reaching the pocketbooks of an ever more urban-minded consumer.

This also leads to projects like FaB Park in Los Angeles, a two-acre programmed public park planned at the intersections of First and Broadway across the street from LA's historic City Hall and beside Rios Clementi Hale's lauded Grand Park. The City of Angeles recently released finalists from the invited competition aimed at designing the park, with Mia Lehrer (in collaboration with OMA), Eric Owen Moss, AECOM, Brooks+Scarpa, and Bay Area landscape architect Walter Hood going head-to-head. The proposals are impressive in their complexity and specificity, with various approaches taken to fulfilling the city's desire for a Millennium Park-style addition to Los Angeles's kit of New Urbanist ephemera. As a result, the proposals suffer under the yoke of being designed through a game of Mad Libs: Urban Park Edition, such as the FaB brief:

Every (urban) park needs a large (sculptural component) containing a (restaurant), plus space to (exhibit) works of (art) and (architecture), all of which are (shaded) by giant (fake trees) because we're in (Los Angeles).

This is a great model for a park, but can only work as part of a larger system of equivalent parks spread out across L.A.'s reaches because of its low-slung, monocultural expanse. FaB park should be the first in a new city-wide parks system that blends nature, leisure, and retail in diverse, exciting ways. I can imagine neighborhood identities coalescing around such spaces, such that taking a trip to any park would yield a unique experience. This emerald tapestry should allow already territorial neighborhoods to take control of new patches of open space and control their respective architectural manifestation. The sticky situations that result from the ensuing tensions over public and private spheres would play out over the space of the city, with local solutions, and appropriate responses, creating a vehicle for the ongoing critical debate over the nature of the city here.

The problem is that FaB Park is a one-off scheme; one park with a bad name and a misguided vision.

The competition neither fulfills its own mandate for producing "distinctive design approaches" for urban parks nor does it take the notion that economic self determination makes good public space to a logical end. For one, a 200 seat restaurant component is simply far too big and can only result in another foothold for expensive taste and conspicuous consumption in a site defined by cultural and civic symbolism. Danny Meyer's success with Shake Shack in Madison Square Park is an easy precedent to reach for, except Meyer's stand, a 400 square foot shed in a 6.5 acre park, is very different from the proposed 8,500 plus square foot structures for FaB Park's two acre site. Call me old fashioned, but isn't it obscene to designate this swatch as a pleasure palace?

Here's a better plan: plant groves of trees in a grid across the site. Populate these groves with a mix of native and adopted trees, the requirement being that their water use be moderate and that they grow tall. That's it. LA will then have a place for solemn reflection and politicking in the shadow of City hall, an unprogrammed public space that blends the Tuleries in Paris with Berlin's Under-Den-Linden.

We can shop in any part of the city. What is being proposed here is just another New Urbanist knock-off. We might as well just follow a more traditional path and go full Victorian. **ANTONIO PACHECO**



HENRIK KAM/COURTESY SFMOMA

Snøhetta's addition to SFMOMA includes a new entrance and public plaza along Howard Street

SFMOMA MIA! continued from front page
 public-private partnership with the Doris and Donald Fisher Collection, which agreed to display works from its private collection at SFMOMA for the next 100 years.

The 10-story, 235,000-square-foot expansion by the Norwegian firm is set back from the Botta structure, adding a funny hat to an already funnily hatted building. Craig Dykers, co-founding partner of Snøhetta, said in a statement that he wanted the new addition to "rise like a continuation of the [original building's] terraces, even while offering a new image that reflects the Bay Area's natural setting." New and old meet at a two-foot-wide seismic joint separating the two structures so that in the event of California's next "Big One," each building will be able to jostle independently, minimizing damage.

The new, rectangular structure meets the narrower Botta building along an entire facade, running across the block's full width, from Minna Street to Howard. The latter entrance is flanked by a two-story grow wall containing 16,000 plants that runs along an interior courtyard resulting from the main building's stepped facade. Maple-surface amphitheater seating and Richard Serra's monumental *Sequence* sculpture are located on the ground floor and adjacent to this courtyard. These features help pull the public into the museum's first two floors, which will be free to all.

The addition's facade is clad in 700 custom fiberglass reinforced polymer (FRP) panels that project from the curtain wall. These panels are rumpled horizontally, creating an articulated facade that folds in and out of the ascending mass. Panels incorporate silicate crystals taken from nearby Monterey Bay in order to dapple light along this east-facing exposure.

The remaining entrance along Third Street leads to the original building's giant, oculus-topped atrium. Here, Botta's grand staircase, no longer up to code, has been completely removed, allowing the oculus to fill the massive hall with light. This begs the question: with the impending opening of what will be the country's biggest modern art museum, is it morning in San Francisco?

AP

NORMAN MILLAR, 1953–2016

A celebrated educator and practicing architect, Norman Millar had been at the helm of his firm, Norman Millar Architects, focusing on contemporary residential designs since 1985.

Millar was named Dean of Woodbury's School of Architecture in 1999; he ushered in that university's recent boom in enrollment, accolades, and expansion. Under Millar's leadership, Woodbury's architecture enrollment nearly tripled, adding large proportions of

minority students and first-generation college attendees to its rosters. In 2008, Woodbury was recognized for these efforts with a special citation from Excelencia in Education, an organization that touts institutions that promote the achievement of Latino students nationwide.

Before his appointment at Woodbury, Millar had also taught at the Southern California Institute of Architecture (SCI-Arc), the University of Southern California, the Pasadena Art Center, and the University of California, Los Angeles. He was also heavily involved in civic, professional, and community-focused endeavors, holding seats on various advisory boards, including the Los Angeles

Forum for Architecture and Urban Design and the Los Angeles Chapter of the AIA. He was also currently serving as president of the Association of Collegiate Schools of Architecture.

As an active practitioner and academic, Millar's professional interests spanned the gamut of architectural discipline, but dwelt primarily on the issues of critical practice, alternative practice, urban forestry, and everyday urbanism. A published essayist, Millar's writing on the plight of Los Angeles street vendors was included in *Everyday Urbanism*, edited by Margaret Crawford, John Chase, and John Kaliski and published by Monacelli Press of New York in 1999. **AP**

OPEN > RESTAURANT



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AUDREY MA

Take a trip to Watts and experience LocoL, the fast food joint that star chefs Roy Choi and Daniel Patterson launched to revolutionize the dollar menu.

LocoL opened to massive crowds with an interior designed by veteran restaurant designer Scott Kester in an area of L.A. not typically frequented by foodies. Kester's utilitarian interior gives LocoL the look of a professional kitchen—sleek subway tiles framed by black plywood and stainless steel—while keeping true to Choi's reputation for casual, experiential dining experiences. The ceiling is decorated with geometrically-arranged tube lights, while “pixelated,” unpainted plywood seating and tables are arranged below. This interior furniture is freestanding so patrons can rearrange it as necessary. “We tried to blend an open, welcome feeling with simple playful forms,” Kester explained. The dining room is reminiscent of a food truck waiting area, with patrons pointed toward the kitchen where focused cooks assemble their signature two dollar *foldie* sandwiches and six dollar chili rice bowls.

That seating area continues onto a patio designed by Eagle Rock-based landscape architects Superjacent; some of the patio's seating elements become planters for succulents. “Our design intent for the project was to create landscape strategies and public spaces to best connect LocoL to the community of Watts,” Superjacent principal Chris Torres told *AN*. “LocoL is about community and bringing the best food possible to the widest audience,” he added. **AP**

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EAVESDROP > THE EDITORS

MOORE BANANA SLUGS, PLEASE

Could Charles Moore's Kresge College put University of California Santa Cruz's Banana Slugs in a preservation pickle?

Maybe. A mandate from the University of California system to add more housing to the bucolic university campus is putting pressure on UCSC to redevelop Moore and Turnbull's experimental, Tuscan-inspired dormitory village. Built during the 1971 Oil Embargo, the building was a casualty of that era's meager construction budgets. Detractors cite resulting anemic construction and impermanent materials as reasons for replacement, while boosters point to the inventiveness and optimism Moore imbued in his work. Kresge College is also fully a product of the counter-culture, known among students for hosting various acid conferences in the 1970s.

And while we do not know exactly what is planned for Kresge College, it's clear the complex will play some role in the university's housing plans. The university's Campus Housing Study, published in July 2015, makes mention of the “redevelopment” of Kresge College's existing 350 beds, as well as the addition of 100 new ones. It is not clear from the document whether “redevelopment” entails demolition of the existing building or merely renovation. Sources tell *AN* Moore's legacy firm Moore Ruble Yudell is in competition for an RFQ due back later this spring.

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COURTESY ROGER FERRIS + PARTNERS

UNVEILED

SCREENLAND LOFTS
IN BURBANK

For those who know Burbank, it is a city synonymous with film and television companies, namely NBC, Disney, Warner Brothers, and Nickelodeon. But one thing Burbank is not known for, at least not yet, is high-density urban housing. That could change when Westport, Connecticut-based Roger Ferris + Partners' Screenland Lofts break ground later this year.

Located in the commercially-zoned Burbank Media District, Screenland is atypical for apartment projects going up in the L.A. area, in that it is organized as a singular volume. “We wanted to relocate and redefine high-rise housing for L.A.,” Mr. Ferris told *AN* recently. He cited the tower's height as one of the selling points

in contrast to L.A.'s recent penchant for producing stumpy, four- to six-story mixed-use buildings.

Currently in permitting, the 13-story, 170-foot-high monolith will feature ground floor retail topped by a common terrace. 40 two-bedroom apartment units and a rooftop pool will be stacked above. Market rate units will vary between 1,262 and 1,430 square feet in size.

The apartments' large loggias connect to interior

spaces (either the living room or bedrooms, depending on unit type) and frame views of the nearby Hollywood Hills and Verdugo Mountains. A thick, Schindler-esque band of white stucco zig-zags across the north facade, interrupted by floor-to-ceiling glazing that wraps around to the east and west exposures. **AP**

Architect: Roger Ferris + Partner
Client: Lexham Realty
Location: Burbank, CA
Completion Date: Late 2017



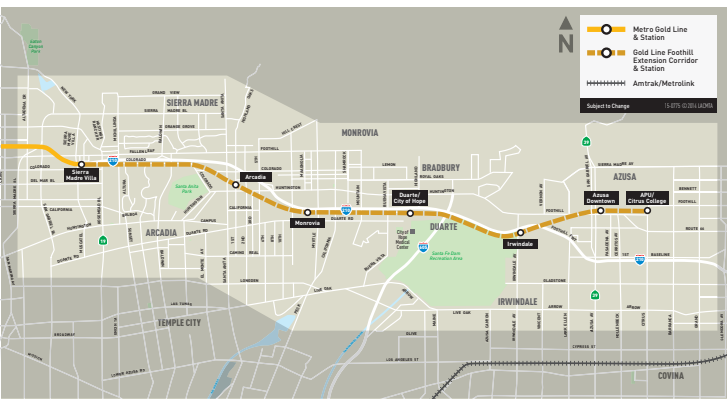


L.A. METRO COMPLETES 11.5 MILE EXTENSION TO AZUSA, AIMS FOR MONTCLAIR NEXT

Gold in Them Hills

This year, a new northward extension of the Gold Line (Pasadena to Azusa) and the Expo line (Culver City to Santa Monica) are opening or have opened to the public, and a third extension of the Gold Line (Glendora to Montclair) may break ground as soon as the summer of 2017, pending the adoption and passage of a November ballot initiative to raise the sales tax by half a cent over the next 40 years. The initiative would also retain the voter-approved sales tax increase of 2008's Measure

R. A southward extension of the Gold Line (Downtown to East L.A.) and the first spur of the Expo (Downtown to Culver City) were among the projects funded by Measure R and opened in 2009 and 2012, respectively. The Gold Line's extension into these heretofore car-centric burbs isn't just about increasing ridership by 13,600 daily boardings by 2035; it's also a way to make once relatively inaccessible areas part of a newly defined urban corridor.



At least, this was the thinking underpinning many of the speeches given by public officials such as L.A. Mayor Eric Garcetti on the Gold Line extension's opening day ceremony on March 5. "We want to come here and visit our friends here too," he said, before remarking that "we want to see a vibrant region that eases congestion for everybody." The Gold Line's northward extension has occurred in three primary phases: first, from downtown Los Angeles to Pasadena, then from Pasadena to Azusa, and now potentially from Glendora to Montclair. While the Metro operates the trains and manages the fares, a separate agency known as the Foothill Gold Line Construction Authority is responsible for all of the planning, stakeholder meetings, and each construction phase. Foothill Gold Line Construction Authority

CEO Habib F. Balian remarked in a phone interview that the March 5th opening was "very successful. It's very complicated when you start operation of a project like this, let alone when it's transferred from one agency to another. But it's all gone very well." Balian has overseen phase two and is already 30 percent into the design and engineering planning of phase three. His hope is to be "shovel ready" by the summer of 2017, if this November's proposed ballot initiative passes. Balian's duties as planner aren't simply about navigating the geotechnical challenges of laying track on top of the earthquake-fault-prone soil of Southern California, but also creating a piece of infrastructure that will hopefully add as much beauty as it does efficiency to its environs. In phase two, Balian and his team decided

Left: San Gabriel Valley residents riding the new Gold Line Foothill Extension on opening day with LA Mayor Eric Garcetti; Right: Detail map of the new extension running east along Highway 210

to make a bridge over the 210 freeway a significant part of the new line. "Once we got the funding in place in 2008 for the 210 bridge specifically, I thought 'what a great opportunity to make it a gateway.' If we started early enough and gave real direction to the designers and brought on an artist, it wouldn't cost us any more than if we did it any later in the project." Artist Andrew Leicester was commissioned to work on the bridge, while artist Christie Beniston helped select an orange highlight color for the previously gray operations campus in Monrovia. If phase three gets its funding, Balian is already working with artists to create meaningful motifs and patterns for the line's alignment, which includes retaining walls, sound walls, bridgework, and abutment walls. The result is a section of public transit that heavily incorporates aesthetic considerations while making it possible for a resident of Azusa to get to downtown L.A. in under 50 minutes, regardless of traffic conditions. **JULIA INGALLS**

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Ballona Creek collects runoff from overnight rain. On the right is Mar Vista Gardens, and on the left is the Inglewood Blvd. overpass.

diversity, the seven architecture firms were each asked to develop a conceptual case study that could form the foundation for a major state-wide campus design revolution.

In February, the California Division of the State Architect (DSA) completed a new initiative called "7x7x7: Design, Energy, Water," that highlights ways to "improve the built environment while simultaneously greening California's aging school facilities." Widom pointed out that California has 10,000 campuses serving students from Kindergarten through community college. He postulated that each campus has an average of five buildings in need of renovation, meaning 50,000 buildings must be adapted, state-wide; a staggering challenge, indeed. But, if the state could use energy and water reductions to save \$3,000 per year per structure over ten years, it could save \$1.5 billion overall, money that could be put back into young people's education.

That ambition inspires the seven imaginative projects dispersed across the state.

Challenged by harsh, tight urban environments, WRNS Studio in Oakland and Ehrlich Architects in South-Central Los Angeles,

elected to use the energy and water challenge to totally transform their campuses. At Lincoln Elementary School in Oakland, dubbed "a place of asphalt" by Pauline Souza of WRNS, the team connected the students to nature by developing what Le Corbusier called the "5th facade," the roof, into outdoor, PV-powered energy-efficient classrooms. Souza said they would achieve 45% energy and water reductions by creating more natural environments for their "harshest critics," 6-11 year-olds. Ehrlich Architects, with Mia Lehrer + Associates landscape architects, transformed the entire site—ground plane and roof—into a learning garden. Through xeriscape landscape interventions they would divert 200,000 gallons of water annually to be used for irrigation, education, and to teach students the value of the local watershed. This would ultimately turn, said the architects, "the entire campus into a learning tool."

Embracing advanced technology in diverse climates led DLR and HGA to bring us back to the future. Working at the Bubbling Wells Elementary School in hot and windy Desert Hot Springs, DLR explored ideas to conserve energy and water, like "Water Harvesting." This concept uses the wind to run a series of compressors that collect condensate from the humidity

in the air, essentially capturing water out of thin air. DLR is now exploring a test of this technology with the Palm Springs Unified School District. In downtown LA, HGA was asked to study Los Angeles Trade Technical College. Rather than seeking to achieve Zero Net Energy, the firm instead suggested changing the question: What would happen if the project "started at zero" and moved toward the positive? With an integrated approach using cloud-based computer analysis and parametric modeling, HGA analyzed 640,000 combinations of design strategies to improve the healthiness and energy-efficiency of the school. One impressive result was the reduction in carbon emissions. The current building currently produces 2 million pounds of carbon dioxide per year, the equivalent of the CO₂ produced by 191 cars annually, but with a cluster of design interventions, the team would reduce carbon emissions to zero.

"DSA is proactive in meeting Governor Brown's directive to achieve Zero Net Energy by 2030" and that, "7x7x7: Design, Energy, Water, is just the beginning of a process that has the power to transform 10,000 campuses and help teach millions of California students how to become stewards of their own environment," Widom explained. **MICHAEL FRANKLIN ROSS**

STATE ARCHITECT OF CALIFORNIA ASKS: HOW CAN INNOVATIVE DESIGN ACHIEVE ZERO NET ENERGY?

LUCKY 7?

How can innovative design achieve zero net energy?

This is the challenge put forth by Chester "Chet" Widom, FAIA, State Architect of California, in the "7x7x7: Design, Energy, Water" initiative for the state's education system. California has the largest population of any state in the union, yet it is strapped by a 5-year long drought that threatens the state's economy and way of life.

In light of these concerns,

Widom examined the geography and geology of California and determined the state is made up of seven distinct ecologies. He selected seven of the state's leading sustainable design firms (WRNS Studio, Aedis Architects, Lionakis, Ehrlich Architects, DLR Group, Hamilton + Aitken Architects, and HGA Architects) and gave each an educational institution to study. Faced with unique instances of geographic and demographic



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Suyama Peterson Deguchi Architects revitalize the long-vacant National Building in Seattle



MICHAEL COLE PHOTOGRAPHY

A NEW FACILITY BRINGS TOGETHER SEATTLE'S ARCHITECTURE AND DESIGN ORGANIZATIONS

Perfect Union

For the first time in Seattle history, four architecture and design associations have come together under one roof as the Center for Architecture and Design. While the four organizations—AIA Seattle, Seattle Architecture Foundation, AIA Washington Council, and Design in Public—are still operating independently, they are sharing office, exhibit, and community meeting spaces in a renovated storefront space downtown, close to Pioneer Square. Local Seattle firm Suyama Peterson Deguchi

Architects, led the design.

One challenge was finding the right sized space that was also walkable and within an appropriate price range. After looking at multiple possibilities, the Center settled on a ground floor space in the 1905 brick National Building. The 4,500-square-foot Center rests on the southeast corner of Western Avenue and Spring Street—just a couple blocks from the waterfront. The space stood empty for a long time. At one point it housed an Italian restaurant owned by Seattle

Mayor Ed Murray.

The Center is not the first storefront space for AIA Seattle. In fact, AIA Seattle was the first AIA chapter in the U.S. to take a storefront space, said executive director Lisa Richmond. Before the move to the Center, AIA Seattle operated out of a street level office on 1st Avenue near Pike Place Market for over thirty years. Later, Design in Public, an AIA Seattle strategic initiative founded in 2011, started working in their office too. By then, the 1,900-square-foot space was getting cramped. (A high-end cigar shop is expected to move into that space soon.)

For the Seattle Architecture Foundation (SAF) a move was imminent, as the building that housed their old office down-

town—Rainier Square—will soon be demolished to make way for a close to 60-story boot-shaped tower designed by NBBJ. (Full disclosure: I volunteer at SAF.) The University of Washington owns the land under Rainier Square and is developing the project. The curved shape of the planned tower is expected to help preserve views and sight lines of the neighboring 1977 Minoru Yamasaki Rainier Tower—the downtown Seattle building famous for its inverted pyramid base. (Should the big earthquake hit, some say Rainier Tower may be one of the most stable buildings, due to a lower than normal center of gravity).

The fourth organization, AIA Washington Council, had the farthest move, relocating

from Olympia, the Washington State capitol.

"We're really excited to be part of this project. It's an opportunity to connect with the public more," said Stacy Segal, executive director of SAF. The Center hopes their professional and public shared home will help facilitate greater collaboration and dialogue between designers and the public. Seventy percent of the Center is open to the public.

The program allows for a mix of uses. There are gallery spaces at the front, a multi-purpose homasote-paneled meeting room with pivoting panels for flexibility and soundproofing, a smaller conference room, an office area with large desks, a kitchen and work area, and more. Suyama Peterson Deguchi provided pro bono services. Their major design goals were many: to get the public excited about design, allow for ample spaces to feature rotating displays, to celebrate existing materials found in the historic building (aged wood and concrete slabs), to maximize natural lighting, and most challenging, flexibility.

"We also wanted to have the least possible disruption to the wonderful heavy timber column and ceiling structure and still

provide for the complex program," explained Ric Peterson, a partner at Suyama Peterson Deguchi. "Instead of dividing the space, the new parts are fashioned as flexible elements within the entire space."

Over the next ten years, the Center expects to grow incrementally and hopes to attract and connect not just built environment professionals, but also designers in other fields, policy makers, and the general public.

The Center relied on \$1.2 million in cash and in-kind donations from a mix of corporate, individual, and foundation support.

The grand opening was the first week of March, and the Center is hosting its third exhibition April 21–June 11. *Living Small: Ideas for Living in the City* looks at the impact of urban growth and density on micro-housing.

In its programming, the Center is integrating more design disciplines outside of architecture that are exploring urban issues. "Seattle is a little below the radar," said Richmond. "We want the public see the very significant and important role good design plays in our economy and our city."

ARIEL ROSENSTOCK

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THE ARCHITECT'S NEWSPAPER APRIL 27, 2016

Gallery spaces in Shimoda Design Group's new home for MONA are located in what was once an old pharmacy



BENNY CHAN, FOTOWORKS/COURTESY MONA

NEON ME continued from front page

Glendale's broad and highly trafficked boulevards, South Brand, MONA's new facade embeds the museum in its cultural-commercial context, which includes landmarks such as the Alex Theatre's famous marquee and more quotidian neighbors like BevMo.

A partnership between the Glendale Redevelopment Agency, the Department of City Planning, and Shimoda Design Group (SDG) generated the programmatic focus on public space and public programs. Using the powerful draw of the Americana complex, the designers and museum board hope to pull visitors from the mixed-use mall to the west, and, using the covered passage that bisects MONA and the generous open space around it, knit the Americana, the Glendale Central Library and Park, and the Museum together into one symbiotic, activated Downtown whole.

Shimoda's adaptation of two existing buildings—a Rite Aid and a video arcade—reflects a thoughtful opportunism. The project was treated as “a surgical incision.” Since the structure and shell are largely preserved, the exuberance of the museum's collection is allowed to play off of the patina of the buildings' history. “It was important to

use an existing building because the signs really thrive in a space that looks older,” Joey Shimoda, Principal of SDG, explained. Exposed ductwork and a restrained palette—brick, honed concrete, and white and black paint—further draw the art into focus. The project's major architectural moves create or interact with public space: a double height lobby and broad, glazed entry face the street. Along with the neon inside, this creates “a lantern for the community.” The public *paseo*, created through strategic demolition, bisects the site and draws visitors across a landscaped deck to the park and library behind.

The museum, originally founded in 1981 by Lili Lakich and Richard Jenkins, has been guided by a celebration of Southern California's built heritage—including the signs that have adorned its drugstore, diner, and gas station facades—and a respect for the craft of “neon bending.” Workshops will be held in MONA's street-fronting neon bending studio and visitors will be encouraged to experience Los Angeles' neon in its proper context: nightly bus tours will highlight the newly renovated Clifton's Cafeteria and other historic Downtown L.A. landmarks.

REBECCA FITZGERALD

BALLOT WATCH 2016 continued from front page to the people. Consensus in the Bay Area is to raise the minimum inclusionary housing requirement from its current 12% level. Partisans, however, can't seem to agree on whether to raise the minimum to 25%, as proposed by Supervisors Jane Kim and Aaron Peskin. Their ballot measure will be up for a vote in this June's California primary. With details of the plan still to be hammered out and as a development boom rumbles through the city's South of Market district, the city government must act soon if the area is to contain a better-than-average affordable housing stock.

Measure R 2

Voters in L.A. are potentially looking to cement their growing rail legacy with a 40-year capital improvement campaign funded by a round of tax increases. Thanks to the passage of 2008's Measure R, two light rail extensions are opening in L.A. this year. In March, Los Angeles Metro put forth a wish list of projects to be funded by Measure R 2, the transit agency's plan to raise L.A. County's sale tax by an additional \$.50. The increase, coupled with an extension of 2008's hike, is expected to raise \$120 billion for transportation related projects over 40 years. Metro is looking to avoid a repeat of 2012's slim defeat of the similar Measure J, which garnered 64.72% of the vote, just shy of the 66.6% supermajority needed to pass. When asked about how Metro plans to broaden support within the electorate, Pauletta Tonilas, Chief Communications Officer, told *AN*, “Our goal is to plan for future growth and provide ways to better the way we get around the county. The draft plan we've released shows we are delivering projects in every area of the county and that has been a big part of our support.”

Anticipated projects include fast tracking the long-delayed westside Purple Line subway and South L.A.'s LAX “people

mover” extension of the Green Line, as well as a third extension to the northern arm of the Gold Line to Azusa in the eastern reaches of the San Gabriel Valley.

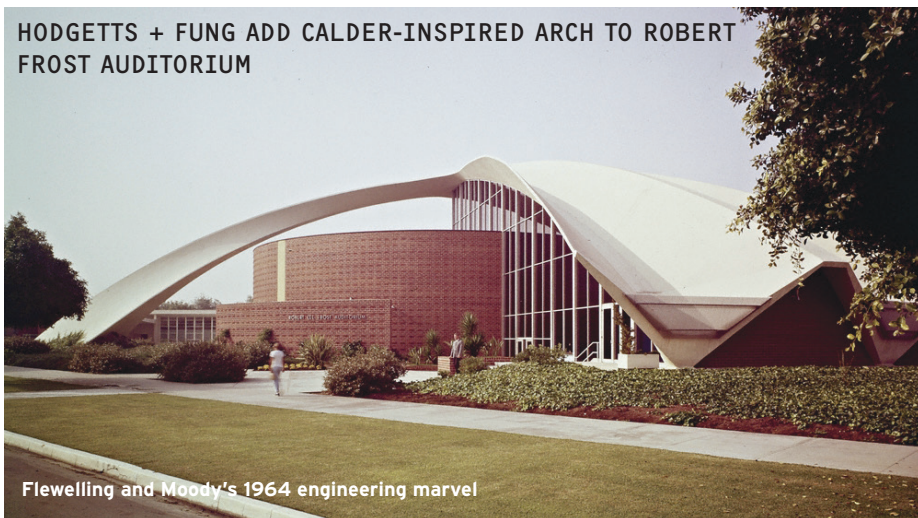
Neighborhood Integrity Initiative and Build a Better L.A. Initiative

The NIMBY-driven Neighborhood Integrity Initiative (NII) is battling the Union-supported Build a Better L.A. (BBLA) measure for a say in the city's growth. The NII takes aim at booming-Los Angeles's outdated city plan, by forcing the city to update all supplementary community plans while changes to the General Plan can be agreed upon. Simultaneously, the bill puts a moratorium on all spot-zoned projects for two years. Because many of the city's most ambitious construction projects require these spot-zoning measures—due to the outdated nature of the code—the NII effectively halts development city-wide. The BBLA initiative is fighting to instead fast track projects requiring spot-zoning variances if those projects employ union labor and include construction of affordable housing units.

In perhaps a sign of things to come this November, two large, density-oriented projects recently won approval in very different parts of L.A. County. Koenig Eizenberg Architecture's 249-unit, 32-foot tall mixed use complex at 500 Broadway won enthusiastic approval from Santa Monica's City Council. The scheme's approval centered on its addition of 64 off-site affordable housing units as well as its proximity to the soon-to-be-opened Expo Line extension. In Hollywood, the Natoma Architects-designed Palladium Residences, two 30-story towers with 731 units, won approval from L.A. City Council. Although the project is comprised solely of market rate units, council members praised its location near public transit, in this case, the Red Line subway a few blocks north.

AP

HODGETTS + FUNG ADD CALDER-INSPIRED ARCH TO ROBERT FROST AUDITORIUM



Flewelling and Moody's 1964 engineering marvel

JULIUS SHULMAN/GETTY RESEARCH INSTITUTE



COURTESY HODGETTS+FUNG

High School Musical

Love for midcentury modern architecture is at a fever pitch. An era long known for its iconoclastic forms and ruthless experimentation might some day soon also become synonymous with something quite unexpected: thoughtful and gentle renovations.

Such is the case with Hodgetts + Fung Architecture's impending renovation of Culver City's Robert Frost Auditorium, a 1964 piece of flair by architects by Flewelling and

Moody that is inscribed into the Angeleno landscape. Flewelling and Moody's ginkgo leaf-shaped auditorium is made of poured-in-place concrete that is only four inches thick and undulates to create a sweeping roof anchored to the ground by a massive foot. Craig Hodgetts told *AN*, “It's a real representation of that era's architecture and could not be replicated today.”

This modern marvel of engineering has

withstood several major earthquakes, including the 6.7 Northridge Earthquake in 1994, with no damage whatsoever. The 1,200-seat auditorium's interior, however, was poorly designed from the onset, with inefficient and inadequate HVAC systems as well as generally inflexible seating and ceiling heights. Home to Culver City High School's theatre troupe, the building is finally being remodeled to include a completely new HVAC system, a new black box stage, and a permanent-but-flexible catwalk. Because of the building's impressive structural maneuvers, architects for the project had to

make special overtures in their designs, erecting an Alexander Calder-inspired arch within the space to anchor the stage and catwalk without touching the existing structure or disturbing the post-tension rods located within the existing slab. “We used x-rays to determine exactly where on the floor plate the tension elements occur. The massive steel structure comes down daintily with a *petito* quality between those elements.” “The interior was made into something that measured up to the exterior,” Hodgetts told *AN*, remarking on the technically complicated scheme. **ANTONIO PACHECO**

National Treasure

As architects descend for the 2016 AIA National Convention, the City of Brotherly Love will be in the spotlight. Philadelphia was just named a World Heritage City, the first in the United States. Denise Scott Brown and Robert Venturi will be awarded the AIA Gold Medal during the convention and a new mayor is fighting to preserve the city's landmarks, which include the Liberty Bell, Independence Hall, Philadelphia City Hall, and a host of modern and postmodern relics—not to mention the urban fabric that composes the neighborhoods. In light of all that is happening, AN dove head first into Philadelphian architecture, both past and present.



The Philadelphia City Hall (1871–1901), built in the Second Empire style, was the tallest structure in the world from 1894 to 1908. It is still the world's tallest masonry building, and until 1984, it was the tallest in Philadelphia, thanks to a gentlemen's agreement that limited the heights of buildings below its 548 feet.

C. SMYTH FOR VISIT PHILADELPHIA®



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Preserving Heritage

Despite a World Heritage City designation, Philadelphia and its new mayor face preservation challenges.

This year Philadelphia—home of the Liberty Bell, Independence Hall, and Rittenhouse Square—can boast of another historic attribute: It is the first and only city in the United States to be named a World Heritage City, one of 266 around the globe.

Civic leaders, who received word of the recognition last fall, note with pride that it gives Philadelphia a distinction that big-city rivals such as New York and Boston can't claim. They hope it will make residents more aware of the city's historic assets and help draw more tourists.

However, a letdown is that the World Heritage City designation doesn't offer Philadelphia any money to protect or promote historic buildings. It comes from

a Canadian group, the Organization of World Heritage Cities (OWHC), not the United Nations Educational, Scientific and Cultural Organization (UNESCO), and it provides no funds for preservation.

Some fear the designation could lull people into a false sense of security about local preservation activity. "There's been a tremendous amount of confusion," said architect Kathy Dowdell, principal of Farragut Street Architects. "It's essentially a marketing campaign. It doesn't actually protect anything. But if it gets people to think about the need to protect [historic buildings], I don't care if it is a marketing campaign."

Despite its recent designation as a World Heritage City, Philadelphia has had

a decidedly uneven record and reputation for historic preservation. Architects who come to the AIA convention will find Center City relatively intact. But other areas of the city are losing historically and architecturally significant buildings at a steady rate, largely due to development pressures and lack of landmark protection.

This spring, many residents are smarting from the recent loss of the main auditorium of the Boyd Theater, the city's last movie palace, and the former Union Baptist Church, where Marian Anderson learned to sing. Compared to its peers, local preservationists say, Philadelphia is doing a poor job of safeguarding its historic assets. More than a few describe the preservation scene as

being in a state of crisis.

"There is a real culture of despair, or resignation, when it comes to preservation in this town," said Aaron Wunsch, assistant professor in the University of Pennsylvania's graduate program of historic preservation, in an interview with PlanPhilly, a website that monitors preservation activity in Philadelphia. "It's not that people don't care; it's either that they assume that the system is working, or have given up on it ever doing so."

Lack of imagination is one of the city's problems, Wunsch said.

"Philadelphia has become a real can't-do kind of place, unwilling or unable to think creatively about preservation and adaptive reuse. We have the architectural



CHANDRA LAMPREICH

Left: The Declaration of Independence and the U.S. Constitution were both debated and signed in Independence Hall, built in 1732. It is part of Independence National Historical Park, which spans over 55 acres on 20 city blocks in the historic district of the City of

Philadelphia. **Above:** The art deco Boyd Theater (1928) is one of the most recent losses for Philadelphia’s preservation community. The 1920s movie palace was one of the last of its kind in the city.

resources of a Colonial Williamsburg for the 18th century, and far better than Manhattan for the 19th. But we continue to think like Detroit, treating every development proposal, no matter how

shoddy, as our city’s last hope.”

“My feeling is that there are two different stories here,” said Nathaniel Popkin, writer, critic, and editorial director for Hidden City Philadelphia, another



FRANK HANSWIK/COURTESY VENTURI, SCOTT BROWN AND ASSOCIATES, INC.

Denise Scott Brown

The Other Philadelphia School: An Unknown History of Architecture and Planning at the University of Pennsylvania

At the 2016 AIA convention in their hometown of Philadelphia, Denise Scott Brown, Hon. FAIA, and Robert Venturi, FAIA will receive the 72nd AIA Gold Medal, the highest honor that the institute gives. For this occasion, editor-in-chief William Menking and senior editor Matt Shaw sat down with Scott Brown at her and Venturi’s home in suburban Philadelphia.

***The Architect’s Newspaper:* Can you talk about what brought you to Philadelphia to study and teach?**

Denise Scott Brown: Peter and Alison Smithson, our gurus at the London Architectural Association (Peter wasn’t teaching there then) intrigued us with their New Brutalism. After the war, young architects with passion wanted to follow Le Corbusier’s urban visions and rebuild Europe’s cities, and the brightest wanted to study urban planning in America first. But the Smithsons contested the idea of “decanting” the London poor into

the rural, middle-class “New Towns,” and produced models following their street-life patterns for rebuilding in cities on bombed sites. This is what Brutalism stood for then, not the overwrought use of unfinished concrete. The Smithsons and Louis Kahn met over debates on this subject through CIAM and their 15-year correspondence is in the Smithson archives at Harvard. So when Peter said the only place to go for city planning was the University of Pennsylvania because Louis Kahn taught there, Robert Scott Brown and I went.

But before we left, we read an article in *Time Magazine* about Philadelphia and the planning we would encounter there thanks to its liberal reform government. A “white noose” of suburbs lay around the neck of a center city that was half black and half white, and measures were under discussion to keep blacks out of Philadelphia’s center. I was surprised. This was not happening secretly—it was openly discussed—just like in my sad and miserable country of South Africa, people in Philadelphia were



MARK COHN/COURTESY VENTURI, SCOTT BROWN AND ASSOCIATES, INC.

organization that pays close attention to preservation in Philadelphia.

"Some people will tell you that there is a crisis. There is certainly a feeling that the regulatory process is not working... On the other hand, there is an enormous amount of preservation work happening—high quality preservation work and high quality adaptive reuse work—and there is

opportunity for much more."

Philadelphia seems to regard preservation differently than other cities do, observes Inga Saffron, *The Philadelphia Inquirer's* Pulitzer Prize-winning architecture critic.

"In most cities, historic designation means a building is protected—forever," she wrote after the city's historic

commission approved a proposal to tear down the Boyd auditorium. "In Philadelphia, designation is increasingly seen as a temporary state, good until a developer offers a compelling alternative."

Despite the recent losses and threats to the city's historic fabric, no one has given up hope. New Mayor James Kenney took office in January, and preservationists are

optimistic that he and his administration will put preservation on a better course. They note that Kenney once worked for a local architectural firm that specializes in preservation, Vitetta, and that as a city council member he introduced legislation that would have added landmarks to the Philadelphia register and doubled funding for the historic commission. The

practicing apartheid.

In the 1940s, South Africa was in social turmoil. I grew up with it and came away with a guilty conscience and sympathy for African needs. In England there was socialism and more turmoil, but in the late 50s, America decorum ruled—sloppy joes, long skirts, and bobby sox were in style—not protest. Yet within two years, the social turmoil familiar to me was here, too. We arrived from our experiences of Africa and Europe with lots of questions, and were happy to find not answers, but ways to search for them. At the semester's end Herbert Gans, our sociology professor, said, "You came with such interesting questions. Where are the answers?" We were all very young, but I have since said to Herb, "You didn't have answers, why did you expect us to have them?"

In the 1940s Kahn belonged to a citizens' group for city planning that convened under the reformed government and was good at purveying planning facts via metaphors intriguing to architects. The ideas in his famous street plan came from this group—our transportation professor, Robert Mitchell, belonged too, and behind Lou's plan I recognized the content of Mitchell's lectures.

Robert Scott Brown and I entered planning school hoping to study early modern planning ideas, like Arturo Soria y Mata's linear city. We thought it was an interesting solution to urban-rural disconnection in mass cities. Trains, we suggested, should travel at 100 miles an hour. When teachers observed that would be too fast for transit stops, we replied, "That doesn't matter!" We were

early modern machine romantics.

Formulating the questions was Penn's planning school's strength. But we learned it from social scientists and activists, not architects. Faculty and students in the architecture department were unaware it was happening.

The planning school was in the school of architecture?

Yes. How did a great socially based planning school develop in a school of architecture? The key was research. When federal urban renewal programs were created in the 1940s, research was mandated. But where would you put it? At first, architecture schools where cities were designed were the only receptacles for this largesse. So Penn's Institute for Urban Studies hired



Left: Venturi, Scott Brown and Associates' Franklin Court is a cartoonish reconstruction of the houses that sat in current-day Independence Park. The urban project won an AIA National Honor award in 1977.

This image: "Police Roundhouse," the former headquarters of the Philadelphia Police, is located at 8th and Race streets. The PPD has moved to the recently renovated 87-year-old Provident Mutual Life Insurance Co. building.

PETER WOODALL

legislation never passed, in part because Kenney left the council before it could advance. But it underscored his passion for preservation.

As the new mayor settles in, Philadelphia's preservation scene is a study in contrasts. On the plus side, Philadelphia has one of the richest collections of historic buildings in the

country and a sophisticated citizenry that understands the importance of preservation. The Philadelphia Historical Commission was formed in 1955, making it one of the country's preservation pioneers. Philadelphia has excellent architecture and preservation schools, first-rate architects and builders; strong philanthropic organizations,

and a longtime preservation advocacy group, the Preservation Alliance of Greater Philadelphia.

But the city faces an uphill battle in protecting its assets for a variety of reasons. The historic commission has one of the lowest budgets of any big city preservation agency in the country—less than \$500,000 a year. With the limited

budget, commission staffers devote much of their time to processing building permit applications rather than preparing reports recommending new landmark designations. Only about two percent of the city's buildings have any sort of local landmark protection.

Designated landmarks aren't necessarily safe from the wrecking ball either. Over

Mitchell, architect turned transportation planner; Martin Meyerson, who came out of Penn and the University of Chicago; Herbert Gans, a city planning doctoral student (Penn's first); C. Britton Harris and Jack Dyckman from Chicago; William Wheaton from Princeton and Harvard; and a young Paul Davidoff from Yale Law School. They were high-powered people, some, like Wheaton, were influential in Washington and were rainmakers for the school.

Universities use programs to fund activities temporarily while they are of interest. The Graduate School of Fine Arts' Institute for Urban Studies was one of Penn's first, but more followed as other departments tapped federal urban-related money. The presence of its young researchers was one of the reasons Robert Scott Brown

and I found Penn to be the most exciting intellectual atmosphere we'd been in on three continents. People at Penn were thinking about the things we were thinking about, and thrilled to have us. But this was not so among the architects.

Architect planners like David Crane, our student advisor, had the same straddling problems I had. Whereas in London, architects approached urban planning because it was the going game, in America, you went there when you found you were not good at design. So I was seen as a non-designer in Penn architecture and was not invited to participate as I had been in England. But the American architectural elite had not yet caught up with Team Ten and the New Brutalism. Lou of course knew them and I introduced them to Bob and my

students. By that time Robert was dead, people here had rallied to help me, I had formed lifelong friendships, and in 1960 I had begun teaching in the planning department.

In 1961, I started teaching the fall semester theories course for architects and was given a joint appointment in architecture and in planning. This meant I was the only full-time person teaching in architecture. The architects spent three afternoons a week in the school, whereas I was there day and night. To connect the studio and the theories course, I gave studio crits at night, so I had good ties with beginning architecture students, and very good ties with planning students by teaching studio and kibitzing in their theory course taught by Paul Davidoff. So, I saw things that few faculty, and none in architecture, saw, especially around the turmoil going on

Penn Fruit was one of the most popular supermarkets in Philadelphia from 1928 to 1978. Its over 40 locations were some of the finest midcentury designs in the city, but the location at Frankford Avenue and Pratt Street is the last remaining intact. It was in the Preservation Alliance for Greater Philadelphia's Places to Save list this past November because of the threat of demolition from Rite Aid.



PETER WOODALL

the years, the historic commission has approved a number of requests to demolish buildings after owners argued it would be a financial hardship to maintain them. The city has few tax incentives for preservation.

Much of the problem, said Popkin, can be traced to the city's loss of manufacturing jobs in recent decades and its subsequent budget woes. In addition, Popkin said, Philadelphia never had the sort of overheated real estate market New York City has. As a result, he said, the historic commission has been perennially understaffed, underfunded, and ill equipped to cope with the sort of development pressures it's facing now.

In awakening from its real estate

doldrums and embracing urban revitalization, the city sometimes acts as if it never learned the lessons of the past 50 years about preservation and urbanism, Wunsch said. "It's almost as if Jane Jacobs never existed."

The city's lead public official in charge of preservation efforts, Historical Commission executive director Jonathan Farnham, offered no comment for this article. In other interviews, Farnham has defended his commission, saying he thinks it does well given its budget and staff size. He disagrees with those who complain that the commission isn't recommending enough buildings for landmark status. He denies that it sides with developers too frequently.

How can the situation be improved? In an op-ed for the *Inquirer*, Wunsch and Preservation Alliance executive director Caroline Boyce urged the city to increase funding for the historic commission; undertake a comprehensive survey of Philadelphia's historic resources, and provide tax incentives for preservation, among other suggestions.

Another key to any turnaround would be for elected officials to demonstrate the political will to make preservation a higher civic priority, and that's where Mayor Kenney comes in.

Carl Dress, principal of Heritage Design Collaborative of Media and chairman of AIA Philadelphia's Historical Preservation Committee, said he's encouraged that

Kenney wants to rehab and reopen older libraries and recreation centers. In addition, he said, the city is moving its police headquarters from one older building, the Roundhouse by GBQC, to the former Provident Mutual Life Insurance building in West Philadelphia. It also hired Kieran Timberlake to refurbish the "Saucer" welcome center at LOVE Park.

"There are great hopes that he will help take preservation in the right direction," Dress said of Kenney.

During last year's campaign for mayor, "Kenney was the first person to talk positively about preservation in as long as anyone can remember," Popkin said. "He understands it. He gets it...Hopes are very high." **EDWARD GUNTS**

in social planning. It was 1961—an enlivening time in American cities and at Penn. But the architects didn't notice.

What was the turmoil about?

There was social unrest in cities related to injustice and particularly to urban renewal, seen as "human removal." And when the social planners erupted at Penn, architects asked, "Who are these people horning in on our field? We were doing very nicely without them." They said, "don't fix what ain't broke." So eventually all the planners left Penn, as well as many architects who were not Harvard-trained modernists. This was because research money dried up with Nixon and Reagan, but also because our dean, great in many respects, saw Harvard as the shining model for architectural education. So nonconformists were not reappointed, and beyond the

social planners, Crane and I left and Bob too, and Penn lost the opportunity to be the first school to build on the early links then forming, over our somewhat mangled bodies, between the social and the physical in architecture.

Where did you go next?

Bill Wheaton invited me to be a visiting professor at Berkeley, so I taught there during the Foul Speech movement, one semester after the Free Speech movement, at Berkeley. Then I went on to start a school of architecture at UCLA. I was one of three founding faculty members there, and I taught studio as I had learned from Dave Crane's planning studios. This was the model for the *Learning From Las Vegas* studio, and is the reason why every school of architecture now has one teamwork, urban project studio with a visit somewhere. Sadly they're often junkets, not real research.

This model of teaching comes out of planning?

Yes but it needed adapting for architects and very careful putting together. Dave Crane pushed me at Penn to study regional science, an economic discipline, nicknamed "city physics." It helped me greatly in connecting form and forces with architects. But at UCLA I taught urban design and brought in experts from various fields. The principal was George Dudley, who I had worked with in New York, and Henry Lu, Peter Kamnitzer, and I were faculty. I ran the first studio and set the model for interdisciplinary teaching via studio. "Determinants of urban form," my subject, investigated the forces that make form, and how to design with them. In team studios everyone shared information collected for the project with everyone else and we all shared the project. In that way everyone saw how the whole thing was put together.



BRIGITTE CORNAND PHOTO BY PIERRE BÉRENGER



PIERRE BÉRENGER; LEFT: BRIGITTE CORNAND

CLAUDE PARENT, 1923–2016

Reading the chorus of celebrative obituaries that have followed Claude Parent's death on February 27, 2016, I remembered the first time I met the already-famous architect. The scene took place in the spring of 1968, on Paris's Boulevard Raspail, near the École Spéciale d'Architecture, where the students had followed their peers from the École des Beaux-Arts, and engaged in a radical strike, occupying the school day and night for two months. Supremely elegant in his tailored suit and flamboyant sideburns, Parent was cruising in his shockingly white Rolls-Royce in front of the school, with a skeptical smile on his face.

For the radical students of revolted Paris, this provocative spiel added to the negative reception of the extravagant drawings Parent and his then-partner Paul Virilio, a city-planner-not-yet-turned-philosopher, were publishing of their "oblique" megastructures. In contrast to the subversive discourse of groups such as Utopie, or the rather touching drawings with which Yona Friedman pleaded for a "democratic" architecture, the designs of *Architecture Principe*—the name the partners coined for their two-man group and magazine—seemed at worst oppressive, and at best apolitical, in the highly loaded atmosphere of 1968.

Born in 1923, Parent had been among the most subversive students of the École, studying first from 1936 onward with Noël Le Maresquier, whose name still remains synonymous with conservatism, and then at the atelier of Charles Nicod. With his friend and first professional partner, Ionel Schein, a young Romanian refugee, he succeeded in inviting modernist designer Georges-Henri Pingusson to lead the atelier, before engaging in a successful Parisian career. Together with Schein, Parent was one of the few architects designing modernist houses in the conservative atmosphere of postwar France, and they won a competition organized on this theme in 1953 by the large-audience magazine *La Maison Française*, building an innovative prototype in Ville-d'Avray.

In 1952, Parent helped the publisher of *L'Architecture d'Aujourd'hui*, André Bloc, an engineer turned sculptor, to build his studio in the Parisian suburb of Meudon, before designing his imposing house on the Riviera (1959–1961), using a monumental exterior skeleton in steel. He also built a series of striking residences, playing with geometry and structure, as in the Bordeaux le Pecq house in Bois-le-Roi (1963–1966), covered by ample concrete waves. Thanks to the support of Bloc, Parent became

the editor of *L'Architecture d'Aujourd'hui* and a frequent contributor to *Aujourd'hui*, its sister magazine celebrating the encounter of art and architecture. He worked with the painter Yves Klein at imagining an architecture of air and fire. In 1961, under the auspices of Bloc's architecture magazine, he conceived a provocative plan for a "Parallel Paris"—a new town the size of the French capital.

But his encounter with Virilio was a turning point: In the early 1960s both friends started documenting the leftover bunkers of the Atlantic Wall. They published their pictures in 1966 in the nine issues of *Architecture Principe*, before completing in the same year their own interpretation of the bulky concrete volumes—the Church of Sainte-Bernadette in Nevers. One of the main features of the building was its sloping floor, an example of the "oblique function" promoted by Parent and Virilio in their short-lived periodical, and in dozens of striking drawings by the former, which depicted vertiginous slopes ascending to the sky. In contrast to these ambitious landscapes, the two shopping malls built for Goulet-Turpin in the northeast of France (1969 and 1970) seem almost tame, yet they remain to this day among the boldest statements of Parent.

Another memorable building of his still hovers above the Paris beltway: The Pavilion d'Iran at the Cité Universitaire remains a

Left: Parent at the Drusch Villa in 2001. Right: Suma supermarket in Ris-Orangis, France, 1969.

unique illustration of the megastructural concept, with its two blocks of dormitories suspended under a gigantic steel portico. In the 1960s, Parent played a significant part in establishing design guidelines for the flourishing French nuclear program. The sculptural shapes of the power plants he built in Cattenom and Chooz (1978–90), in which the streamlined blocks of the reactors are in dialogue with the hyperboloids of the cooling towers, remain as monumental evidence of the Gaullist technological utopia.

Always polemical in his writings and his verbal statements, Parent remained close to the world of fashion and of contemporary art, building numerous public facilities throughout France. In 2010, a retrospective exhibition at the Cité de l'Architecture et du Patrimoine gave an account of the full extension of his built and graphic work. But the most telling legacy of the architect whose former draftsman Jean Nouvel considered "a Piranesi of our times" is another structure standing by the Paris beltway: The new Philharmonic Auditorium, with its slope and its walkable roof a belated homage by his disciple to the "oblique function."

JEAN-LOUIS COHEN

OH, BOYLE RULES continued from front page that provides a gathering place for the community and a welcome mat for the library. It's the latest venture of the Los Angeles Neighborhood Initiative (LANI), a non-profit organization set up by Los Angeles Mayor Richard Riordan following the 1992 riots to support neighborhood improvements across the city by channeling funds and managing construction for community-driven projects. As executive director Veronica Hahn explained, "the goals are to build community pride and strengthen a sense of place."

In Boyle Heights, LANI worked with Councilmember José Huizar, whose field office is across the street from the library, to put

together a steering committee of local residents and business owners.

The committee agreed to a streetscape improvement on First Street between the L.A. River and the Soto Metro station. Siobhán Burke, head of Lyric Design and Planning, and Rob Berry of Berry and Linné, classmates at Yale who had previously collaborated on the design of the Spring Street Parklets, were selected to work with the community in determining the character and location of the project.

Burke and Berry explored potential sites with members of the committee and handed out a bilingual questionnaire at the Mariachi Plaza farmers market. "What would you like to see added to First Street?" they asked, and

offered a range of options, from signage and improved lighting to public art and places to sit. "What are your main concerns?" was another question, as residents were invited to mark a favored location on a street plan. Meetings were held and, predictably, there was no consensus. Some asked for murals, others for mobile kiosks or a symbolic gateway to Boyle Heights. "Rob and I evaluated the questionnaires to crystallize those wants and design something that could be accomplished on budget—a \$100,000 grant from Wells Fargo," recalled Burke. "On our first walk with the committee we overlooked the library site because it was so inconspicuous, but later we realized its potential."

It's hard to imagine a better location: First Street is Boyle Heights's main thoroughfare, extending east from the LA civic center. The library, city offices, AC Martin's translucent police station, and Ross Valencia's pocket park occupy the four corners of the intersection, all generating pedestrian activity. The library was formerly fenced off, but Huizar supported the initiative to replace the defensive barrier with bands of river rocks and flowers, which open the building to the street while deterring vandals. The entrance is still concealed behind a railing but the new plaza improves accessibility and provides a place for readings and gatherings.

The designers were inspired

by the concept of family for their design of the three 12-foot-high folded aluminum pylons, creating figures with arms reaching out to embrace the space. The vibrant colors were inspired by local storefronts and murals. It seemed appropriate to honor a literary figure, and Burke proposed three lines from "Blanco" by Octavio Paz, the great Mexican poet. These are engraved in the metal, Spanish on one side, English on the other. "Hopefully, Todos Juntos will become an everyday icon where you can sit on the benches and chat with friends," said Berry. "This plaza can serve as a model for other districts of the city." The absence of graffiti suggests it has already won acceptance as a respected amenity. **AP**

facades —

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Facade technology is constantly evolving. Get up to date on the latest construction techniques and innovative products with our annual facades feature. This year the focus is on retrofitting, as architects grapple with the challenges of preserving aged modernist structures. We visit Cambridge's Bruner/Cott, a firm that has restored several important Brutalist buildings by Josep Lluís Sert. We also look at several projects where facade interventions have added entirely new spaces in addition to increased performance and aesthetics. And as always, we share some shiny (and patinated) new constructions as well.

RETROFIT MANIA

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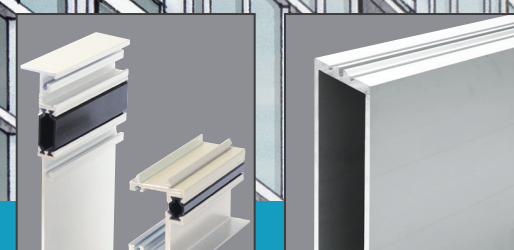
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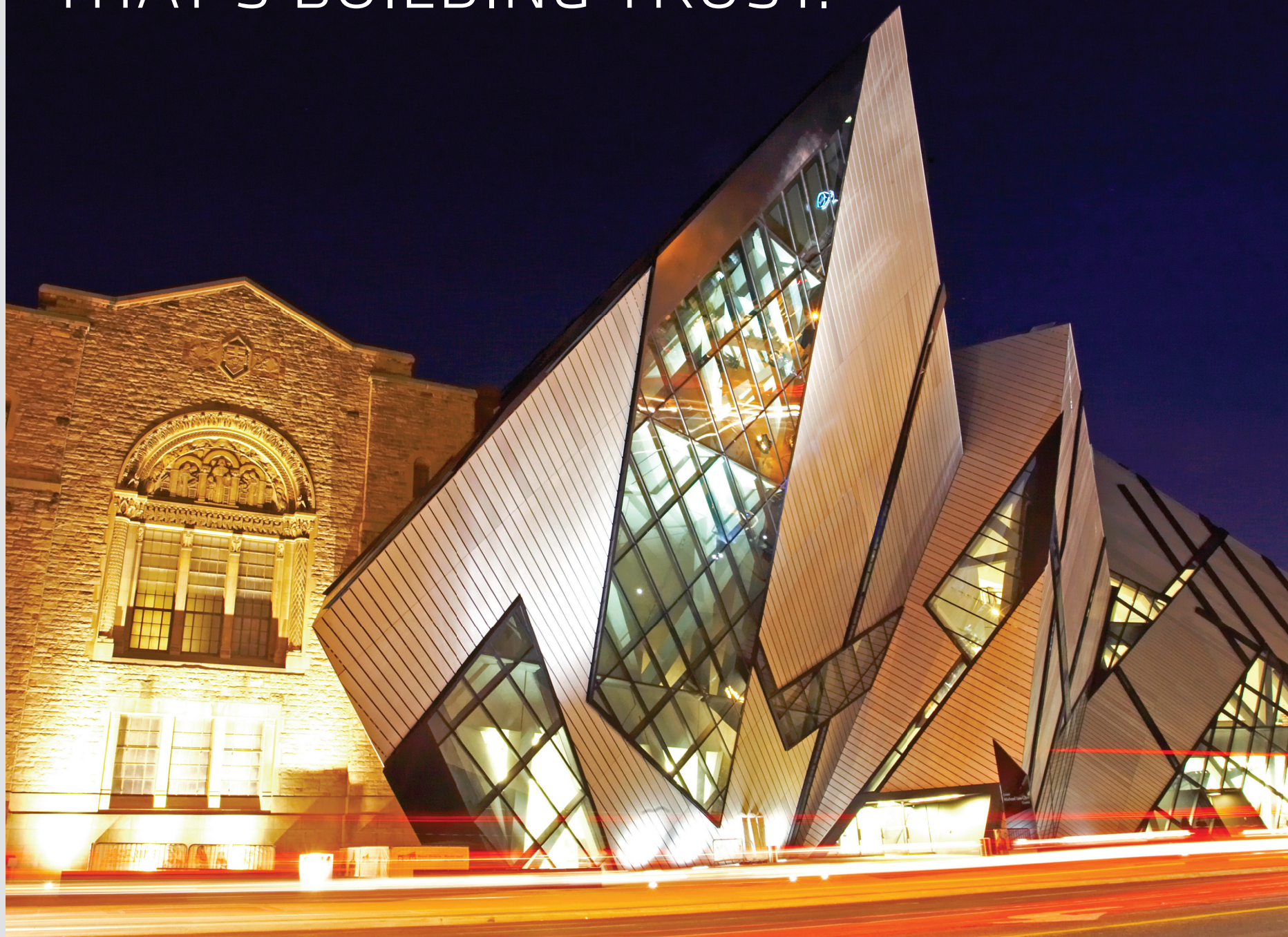
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RETROFIT: STUDIO VISIT

RETROFITTING BRUTALISM



Leland Cott, FAIA, and Henry Moss, partners at Bruner/Cott sit down with *AN* to discuss history of Brutalism, the technical complexities of renovating reinforced concrete towers, their firm's respect for the history of modern architecture, and their optimism for a future of restored modernist projects.

Stationed between Harvard University and MIT in Cambridge, Massachusetts, Bruner/Cott finds itself at arguably the epicenter of Brutalism—the Charles River—where reinforced concrete towers thrived in the 1960s due to postwar campus expansion programs and the desire for an effect of stability and permanence among institutions. Bruner/Cott's pioneering work with adaptive reuse in the 70s,

RICHARD MANDELKORN



along with extensive experience in managing the preservation of entire campuses of buildings—some nearly entire towns—has naturally led the firm to Boston University and Harvard University, where the architects find themselves reengaging the work of their former colleagues and teachers.

Technical complexities of

renovating Brutalism bring forth a new set of preservation issues not seen in the restoration of 19th century clapboard buildings and limestone buildings—namely the cultural and tectonic baggage of exposed concrete. People often dislike concrete buildings. And concrete-formed structures are prone to sprawling and cracking

since they are often reinforced and formed incorrectly. There is an art to concrete restoration that not only involves labor-intensive selective demolition, but also a precise pairing of aggregates to minimize the difference between old and new exposed finishes. “This is very fascinating work on a level that is very different than renovating a

19th century Victorian church. Modern architecture is of my time. We were around when modern architecture was new and innovative, and now we are renovating it. Its very interesting to see its faults and to be able to bring it back so it can continue for many years—hopefully many decades,” said Cott.

The following projects have much in common despite a range of nearly 20 years between completion dates. Their stories all stem from what Cott describes as a “downward spiral” of disinvestment—a familiar story that goes something like this: The building is not particularly liked by the public leading to a decline in its use, which triggers owners to stop taking care of it because of costly repairs. The building deteriorates, and its occupants hate it even more. Now demolition is on the table as a solution. The first question from these owners is often, “If we clear out the building, can we demolish it?” All of this effort is ironic for an architectural movement that made every aesthetic, formal, and structural attempt at erasure of a tumultuous past that included the Great Depression and two world wars. But Bruner/Cott sees its work as a respectful blend of preservation and correction of modernism’s faults, and “do the impossible” by making these buildings better than they ever were to begin with.

CORRECTING FAULTY ENVIRONMENTAL DECISIONS

PEABODY TERRACE

- Date of Retrofit: 1995, window replacement 2004 (original construction 1962)
- Architect: Bruner/Cott
- Project Scope: concrete envelope repairs, replacement window system, building system upgrades
- Structural Engineer: Foley and Buhl Engineering, Inc., Watertown, MA
- Mechanical Engineer: Zade Associates, Boston, MA
- CM: Shawmut Design & Construction, Boston, MA
- Windows: Custom Window, Plymouth, MA

Josep Lluís Sert’s career was born in Barcelona where, after briefly working for Le Corbusier in Paris, he went on to found numerous influential artist groups influential in the growth of modern architecture. He was exiled to New York City during WWII where he worked on several urban planning schemes for cities in South America. From this experience, he became dean of Harvard’s Graduate School of Design, initiating the world’s first urban design degree program.

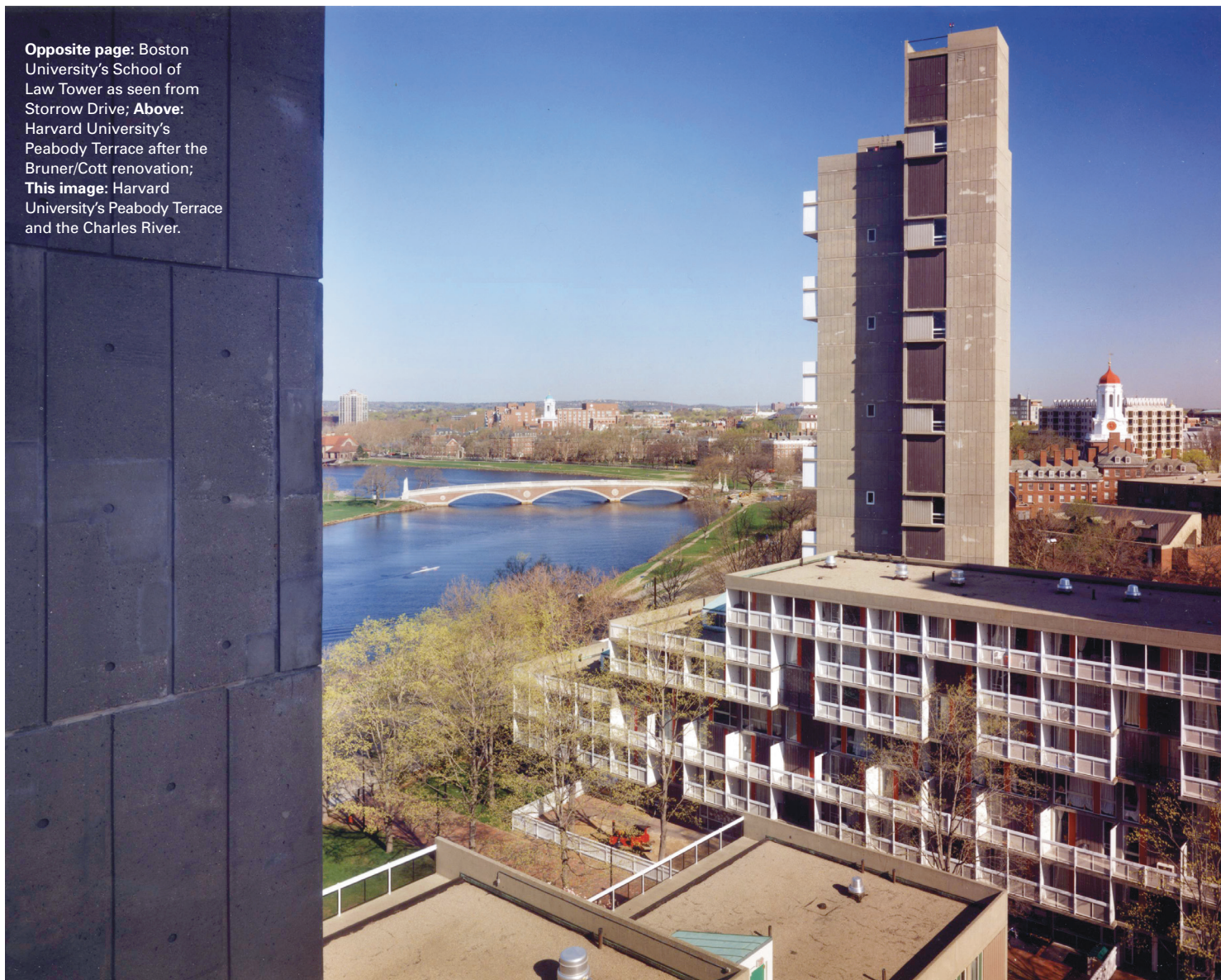
One of his trademarks, prominently found on the facade of Peabody Terrace, are wonderfully colored panels integrated into window systems. “They’re very romantic,” said Cott. “...and surprisingly brightly colored. You can open them up and let in fresh air.” The problem was that these panels were literally the only means to temperature control in the building. All of the dwelling units, despite various solar orientations, ran off one thermostat. Tenants had no control of their heat, often using Sert’s operable panels to cool their overheating spaces in the winter months. The units were neither air tight or waterproof, further adding to the deterioration of the building.

“That was the extent to the sophistication of what I would call the most innovative housing project designed in the past 100 years,” said Cott. “It was the work of a genius, the way he [Sert] aggregated apartment units around stair cores and skip stop elevators [...] an incredibly beautiful exterior without any regard to occupant comfort.”

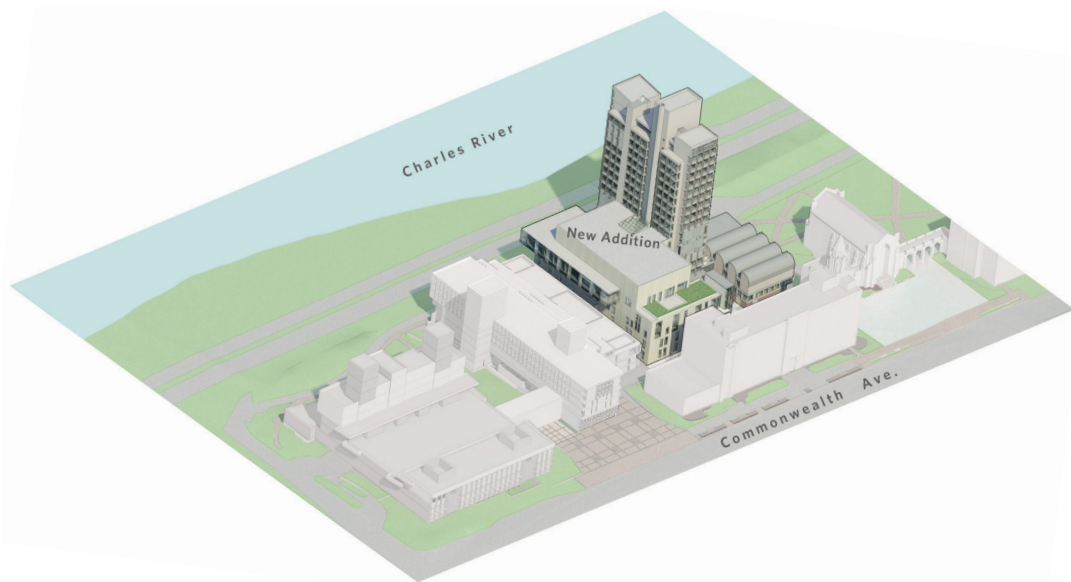
Bruner/Cott approached the project in the 1990s as a preservation exercise, reconstructing the 500 interior units, repairing the concrete envelope, and designing an extensive replacement of Sert’s window system.

Moss said that owners will typically just cover up the issues in these types of aged buildings. “That kind of recladding approach is going to become more and more endemic, but for good modern buildings it is a real problem. Often it skips the step of understanding and then working sympathetically with the original architecture.”

Opposite page: Boston University’s School of Law Tower as seen from Storrow Drive; **Above:** Harvard University’s Peabody Terrace after the Bruner/Cott renovation; **This image:** Harvard University’s Peabody Terrace and the Charles River.



STEVE ROSENTHAL; ABOVE: STEVE ROSENTHAL



LEFT: COURTESY BRUNER/COTT; RIGHT: RICHARD MANDELKORN

CORRECTING PROGRAMMATIC FAILURE

BOSTON UNIVERSITY LAW TOWER

- Date of Retrofit: 2015 (original construction 1965)
- Architect: Bruner/Cott
- Project Scope: New Redstone building; total gut renovation of Tower and Pappas Library; facade restoration.
- Consultants: Weidlinger Associates (structural); BR+A (mep/fp); Richard Burck Associates (landscape design); Colburn & Guyette (foodservice design); Acentech (acoustic, av); Atelier Ten (lighting); Haley & Aldrich (geotech); Nitsch Engineering (civil); Faithful & Gould (cost estimating)
- Windows: Graham Architectural Windows
- Facade Installer: Sunrise Erectors

The project began with Bruner/Cott compiling a report that paired preservation principles with a development-minded approach. This became the blueprint for renovations to Sert's Boston University Law Tower. Bruner/Cott's message to BU's administrators was simple and direct: "You are the

stewards of an incredibly important piece of modern architecture." In total, the architects added 100,000 square feet to Sert's composition, which Cott said was already a generally well-defined and complete scheme. "The owners were smart enough to ask the question, 'Can these buildings be saved?' which is music to any architect's ears."

Bruner/Cott's comprehensive renovations to the 265-foot-tall tower included building system upgrades that required the insertion of new vertical distribution chases through Sert's concrete slabs, and a chilled-beam, passive cooling system. Building envelope repairs included the patching of more than 630 separate areas of concrete through a labor-intensive process involving sawing and chipping away at the structure to get behind reinforcement bars. New patches of concrete were carefully color matched to the existing concrete through a process of specifying matching aggregates to Sert's original mix. The patched areas were bush hammered to match the existing finish. Cott said this method of renovation is invasive not only to the building, but its occupants: "If the owner thinks they can't afford to move people out of the building, then all of that noise

Above Left: An axonometric drawing showing the urban context of the Boston University School of Law Tower; **Above Right:** Boston University School of Law Tower and School of Theology as seen from Commonwealth Avenue; **Below:** Harvard University Smith Center.

and vibration is something for the occupants to complain about."

One of the major flaws of this building was the circulation system of the building, which relied on elevators to transport large crowds of students to elevated lecture halls in the tower. During classes, it would take 20 to 30 minutes to clear the room, which was disruptive to the academic schedule. Bruner/Cott reprogrammed the building, swapping in administration and faculty offices for the large occupancy areas, which have relocated to a new five-story 93,000-square-foot addition between the base of the tower and an adjacent library. "We made every effort to make the new construction part of the aesthetics of the original tower," said Cott. "When you're inside, you know the building has been renovated, but you don't really know what is renovated and what is original." The architects worked to maintain the historic character of the building intact through exposed, board-formed concrete finishes.

REBUILDING A COMMUNITY

HOLYOKE CENTER

- Date of Retrofit: 2018 projected, (original construction 1965)
- Architects: Hopkins Architects (Design Architect); Bruner/Cott (Executive Architect)
- Consultants: Arup Partners (mep, structural engineering); Faithful & Gould (cost consultant); Simpson Gumpertz & Heger (structural engineering); Michael Van Valkenburgh Associates (landscape architect)
- Project Scope: Renovation of former Holyoke Center will include much-needed modernization of the building; improved access to Harvard's information center; enhanced landscaped plazas at north and south ends of the site; new, flexible interior spaces for events; and common spaces to attract varied constituencies within the university.
- Clear window film: 3M, Solyx
- Installers: A+A Window, American Window Film

Recently renamed the Smith Campus Center, Sert's former Holyoke Center at Harvard University is an h-shaped 10-story building offering a panoramic view of the nearby Charles River. With a crumbling exterior concrete envelope and inefficient heating and cooling system, the building is undergoing a significant renovation process spearheaded by London-based Hopkins Architects and executive architects Bruner/Cott.

Two quotations might aptly describe Sert's dogmatic approach to campus planning and architecture, which often was in conflict with popular taste. The first, from Sert himself, proclaiming his disdain for Harvard Square's historical colonial architecture that he partially demolished for his Holyoke Center: "Stepping into Harvard Square is like entering one of Dante's circles of hell in terms of anything associated with human enjoyment, pleasure, or beauty." A year after its

completion, Harvard's student journal shot back with: "The one nice feature about Holyoke Center is that it's the one place in Cambridge from which you can't see Holyoke Center."

Today, the building—recently renamed the Smith Campus Center—is undergoing a major physical and cultural transformation that seeks to strengthen the Harvard community, rather than to divide it. The university has engaged the university student and faculty body through 25 focus groups to produce a collective vision for the new center. The committee organizing the reprogramming of the building has received over 6,000 survey responses.

While Boston University's Law Tower received an addition that blended old with new, blurring the lines between Sert's building and new construction, the Smith Center's addition will separate itself from Sert's architecture—a move that seems intentional. Visualizations of the addition promise relaxed spaces full of nature: A natural wood-clad ceiling and light-filled glassy expanses offering glimpses to nearby renovated leafy plazas.

It is ironic that here in the very building Sert used to set forth a modernist agenda erasing the past, a new addition and campaign by the university is on track to culturally erase his project—from the facade system down to the name of the building. "The new Smith Campus Center will embody the aspirations and values that we hold dear and seek to preserve. It will draw us together more closely, strengthening the sense of community at Harvard by encouraging spontaneous interactions among students, faculty, and staff, as well as members of the broader community," said Harvard President Drew Faust.

"We realize if we're going to save these buildings and have another 50 years of usable life, we really have to make them better than they ever were to begin with. Because as good as they might have been in the beginning of 1960, they're much better now than they ever were in terms of occupant comfort and ease of movement." **JOHN STOUGHTON**



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This image: The CRL-U.S. Aluminum-made facade glows in the sun. **Below left:** A newly renovated ground floor. **Below right:** Expansive views of the L.A. landscape.



RETROFIT: PROFILE

THE ELYSIAN

LOS ANGELES, CALIFORNIA

ARCHITECTS: DAVID LAWRENCE GRAY ARCHITECTS
 FACADE MANUFACTURER: CRL-U.S. ALUMINUM
 FACADE INSTALLER: LINEAR CITY DEVELOPMENT (CM)
 FACADE CONSULTANTS: KMN STRUCTURAL ENGINEERS,
 DAVIDOVITCH & ASSOCIATES (MEP), ILAN DEI STUDIO (PATIO DESIGN)
 DATE OF COMPLETION: 2015

After sitting vacant for nearly 20 years, the eight-story Metropolitan Water District office tower in Los Angeles's Echo Park has been converted from an office building to a luxury residential tower. The original building was designed in two phases—a low-rise podium and high-rise tower—by famed modernist William Pereira through a process that spanned from 1961 to 1973. Pereira's design was a structurally expressive concrete frame building with cantilevered exposed concrete slabs establishing a wraparound balcony on each level. The building boasts bays along the longitudinal axis capped with infrastructurally-scaled white concrete columns, while perforated concrete panels form an

iconic modernist brise-soleil along the podium.

Named after an ancient Greek conception of heaven, the Elysian blends architectural modernism with contemporary luxury in the 120,000-square-foot building with 96 live-work units. David Lawrence Gray Architects carefully and respectfully restored Pereira's original structure, while pushing the building forward into the 21st century. This is evident in the remediation of Pereira's concrete columns, which contained a high quality quartz aggregate cast under decades worth of grime—much to the surprise of the team. Another preservation marvel was the restoration of the existing mullions on the building. Metal panels from the lower third of the opening were removed along with original glass panes. The steel mullions were ground down and repainted. The openings were replaced with new double-paned coated glass and micro shades to produce a new building envelope.

The architects worked with CRL-U.S. Aluminum to integrate an operable window unit and patio doors within Pereira's mullion layout. Also notable is the new steel railing, which translates the original construction in a new horizontal assemblage without visually overpowering the building's envelope.

While the renovation makes historical acknowledgements to Pereira's modernism, the new work tends to give way to necessary market demands of luxury residential living: Amenities like floor-to-ceiling windows and a two-story penthouse addition subtly transform the modernist building into something more transitional. The penthouse

is carefully designed, but produces the most deleterious effect on Pereira's proportioning system. His primary columns, once soaring optimistically beyond the body of the building, have now been capped by the stealthy addition.

However, the penthouse addition creatively conceals a rooftop mechanical space that houses condenser units and a photovoltaic array for solar hot water heating.

The existing building was designed with a generous floor-to-floor dimension of approximately 13 feet, allowing for an adaptive reuse of the building with minor modifications to the slabs required. The project team efficiently stacked new residential units, allowing for an economy in utility distribution, and limiting slab penetrations between floors to simply a new shaft and stairwell.

A curtain wall system, improved by a continuous thermal spacer that is interlocked within pressure plates, is a sophisticated update to Pereira's steel mullions. The system picks up where Pereira's mullions left off, set in alignment with the mullion spacing throughout and color matched with the rest of the building envelope.

Historians might argue for removal of the penthouse entirely, while environmentalists might argue for a full replacement of the original mullion system. Regardless, occupants of the building—especially those in the upper floors—will surely take delight in the 360 degree views of Los Angeles's distant hills and sprawling low-rise cityscape.

JOHN STOUGHTON



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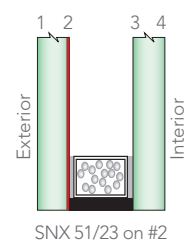
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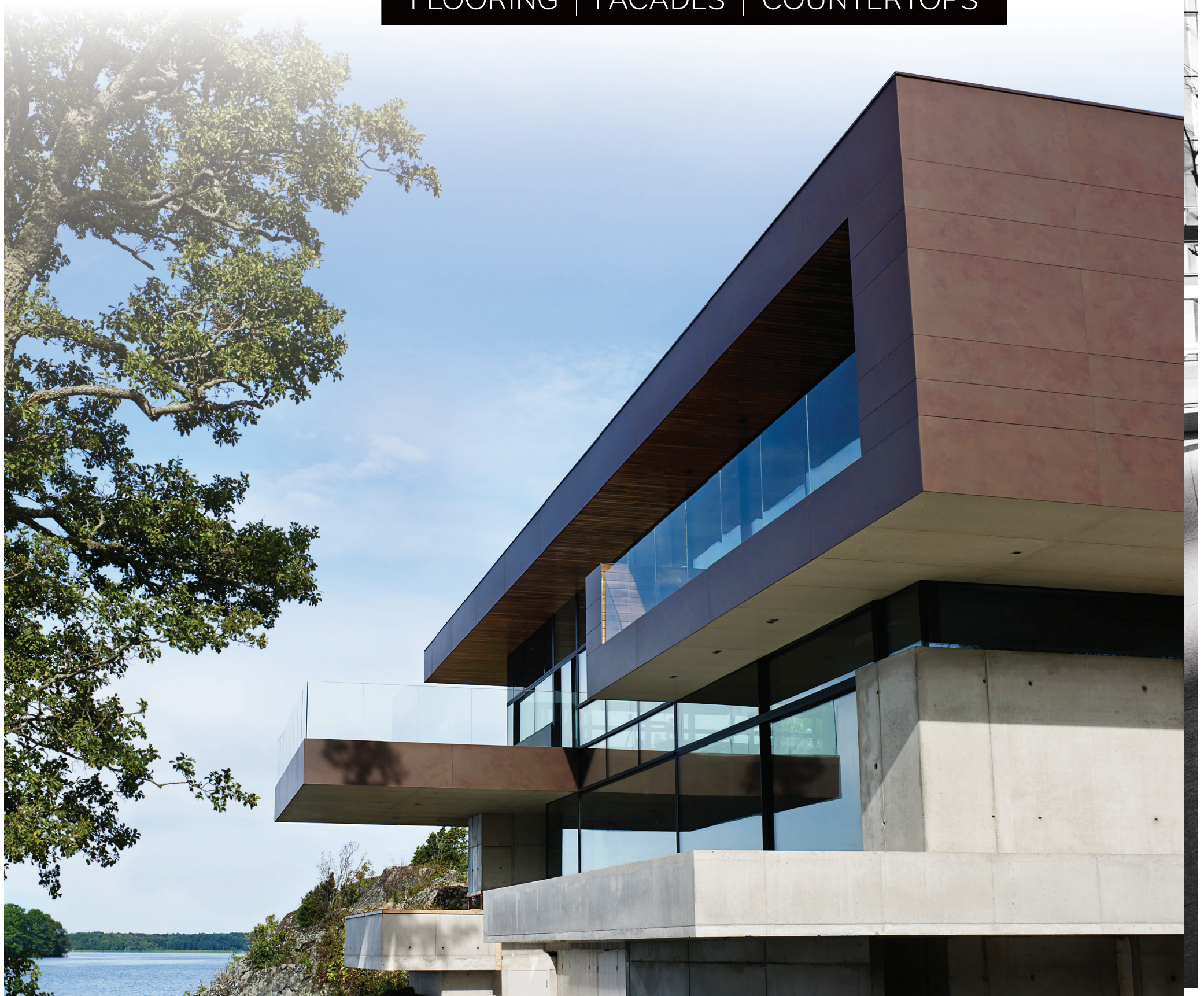


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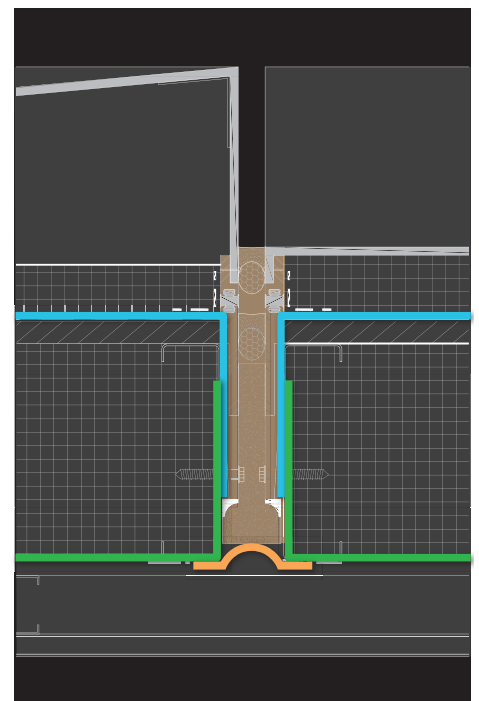


Clockwise from right: Extra precaution was taken to make sure the building was sealed as tightly as possible; passive ventilation cools the building in the warm months; insulation prevents heat loss in cool months; the residence's rainscreen and glass facade.

A residential tower is being built according to Passive House Institute U.S. (PHIUS) standards on Cornell Tech's new Roosevelt Island Campus. PHIUS is the most rigorous energy-efficiency standard in the world and is based on absolute energy use, not

enhancement over code. To meet the code, the tower's facade must be ten times tighter than is typical, and it must be insulated—this is the biggest challenge for the architects. Project architect Deborah Moelis of Handel Architects said that "having as much as

ARCHITECT: HANDEL ARCHITECTS
CONSTRUCTION MANAGER:
MONADNOCK CONSTRUCTION
STRUCTURAL CONSULTANT:
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EASTERN EXTERIOR WALL SYSTEMS,
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DATE OF COMPLETION: AUGUST 2017



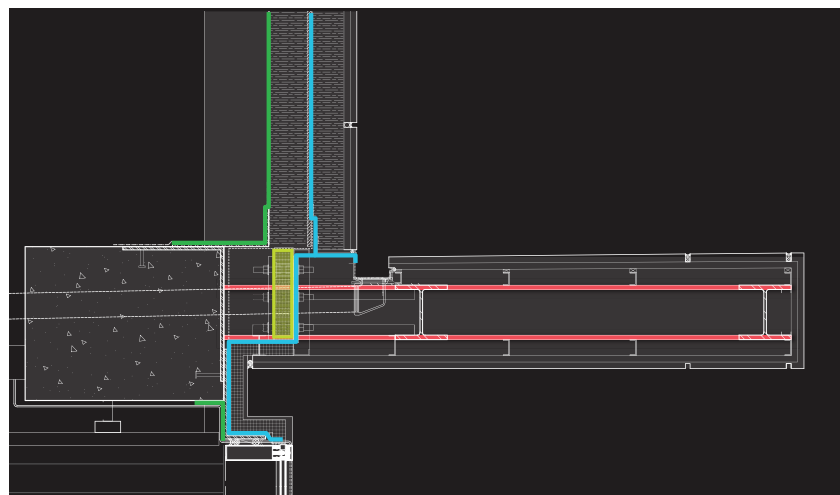
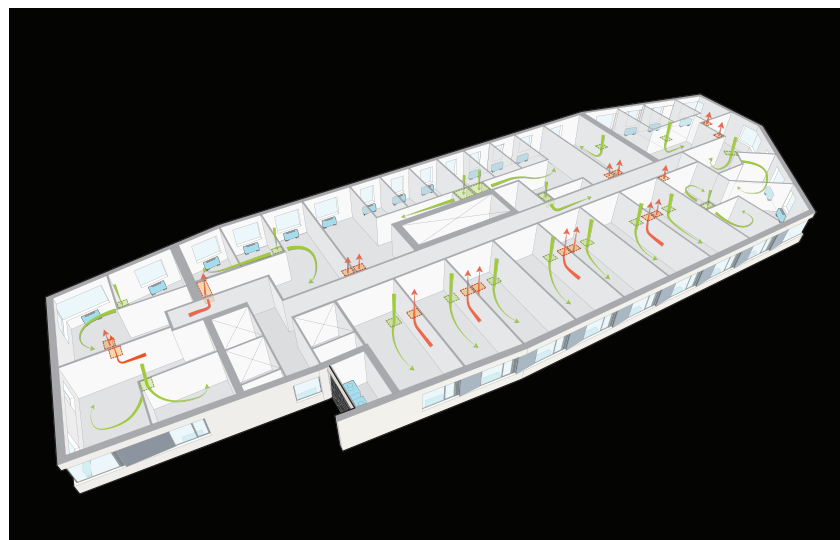
COURTESY HANDEL ARCHITECTS

possible fabricated and assembled in the shop is a great avenue to success."

In addition to meeting the PHIUS standards, designs for the new tower must be approved by New York Public Design Commission (PDC). Moelis said she was "grateful for the process...the image of the building is a result of vigorous design standards, both beautiful (PDC) and efficient (PHIUS)." Handel used a combination of insulation, air-water barriers, vapor retarders, and tape to seal the facade anchors.

A rain-screen cladding system painted in Chromaflair "plays up the subtle facets of the facade and ranges in color from silver to gold depending on the light viewed at different

angles," said Moelis. Windows are triple-glazed low-e glass with warm edge spacers and a thermally broken metal frame. "The main goal is to reduce air exiting, and once you do that you reduce energy costs up to 75 percent," said Moelis. "You almost don't have to heat the building with more than a hair dryer, and the building may never actually have to be heated." **BECCA BLASDEL**





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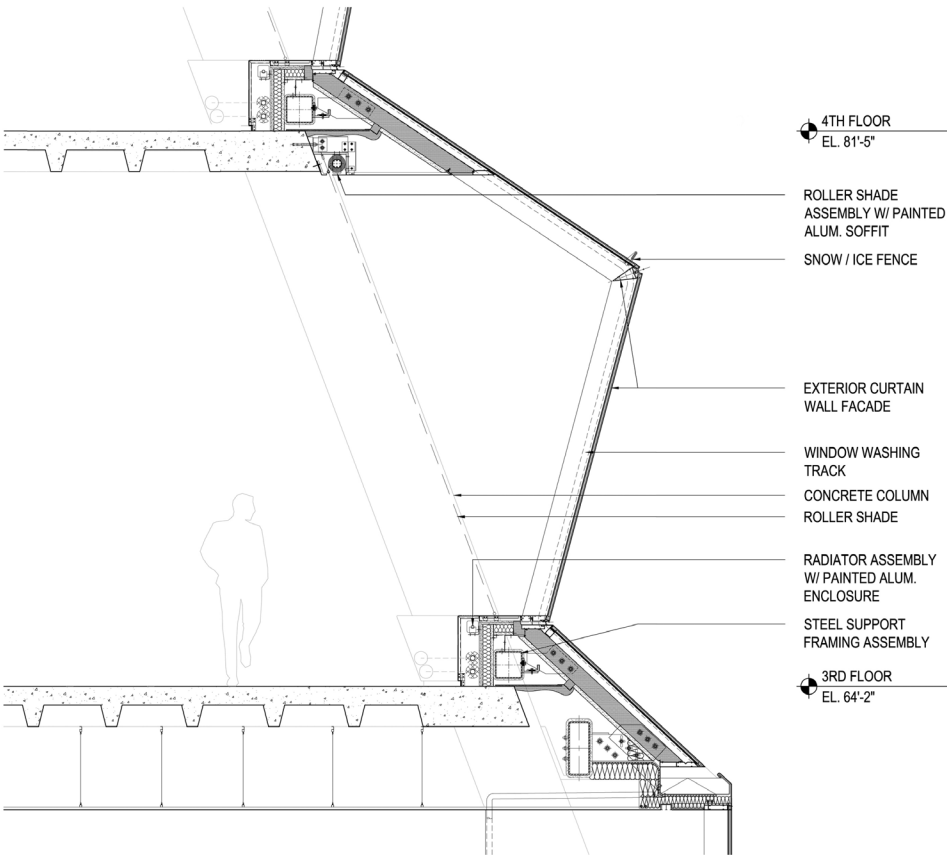
RETROFIT: PROFILE

FIVE MANHATTAN WEST

NEW YORK, NEW YORK



ORIGINAL ARCHITECT: DAVIS BRODY
ARCHITECT: REX
STEEL MANUFACTURER AND INSTALLER: PERMASTEELISA
DATE OF COMPLETION: 1970
DATE OF RETROFIT COMPLETION: EXPECTED 2016



IMAGES COURTESY REX/PHOTOGRAPHY MATTHEW USELMAN



Before BIG built its pyramid on New York's west side, there was the concrete ziggurat at 450 West 33rd Street, designed by Davis Brody (now Davis Brody Bond) and completed in 1970. The 16-story office building lost whatever Brutalist charm it possessed when, in the 1980s, its precast concrete facade was painted beige and covered with brown metal panels and it gained the dubious honor of being one of the ugliest structures in New York. Now known as Five Manhattan West, the building is undergoing another makeover, spearheaded by REX, to update its

facade with the latest in form-fitting fenestration.

The client, Brookfield Office Properties, was committed to transforming its ugly duckling into a swan. "If anything, our initial design sketches weren't ambitious enough," said REX founding principal Joshua Prince-Ramus. "We were trying to do something innovative and exciting thinking that we were pushing the envelope, and then they said 'it's a bigger envelope.'" REX ultimately devised a "pleated" glass facade that ripples down the building to flood the large, open interiors with light.

These pleats are composed of panels angling out toward each other from the floor and ceiling, a design driven by the need to mitigate the structure's slope, which limited the leasable space along the interior perimeter. But the unique form is more than just window dressing. According to Prince-Ramus, "What's interesting about the geometry is that the sun doesn't hit the lower piece of glass, so we can have a building that is transparent and simultaneously energy efficient."

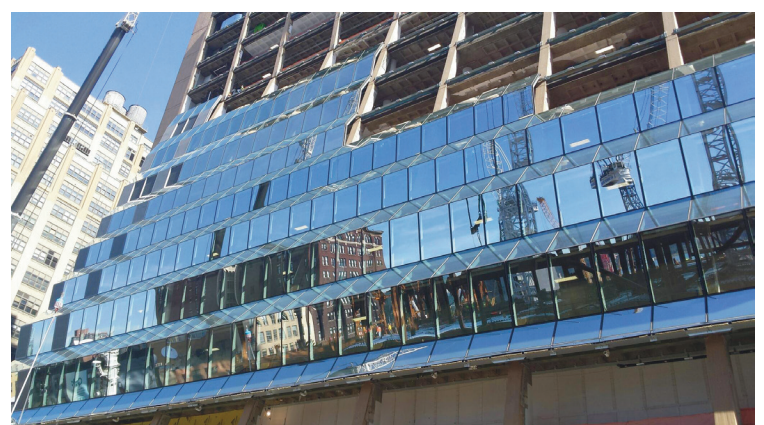
Every adaptive reuse project presents unique and unexpected

challenges. To compensate for weakness or irregularity in the nearly 50-year-old concrete slabs, REX devised an unobtrusive steel substructure to support their new facade. Beyond re-cladding the building, the architects dramatically reconfigured its lobby and improved its core and mechanical systems. Impressively, this was all done while tenants continued to occupy the building.

The glistening glass pyramid will anchor Brookfield's adjacent Manhattan West development and its investment and ambition seem to be paying off. The massive

floor slabs and floor-to-ceiling windows are attracting tech companies and other businesses looking for nontraditional office space. The anything-but-retro retrofit will be completed by the end of this year but the transformation is already profound. At street level, Five Manhattan West feels brighter and less imposing. Though its edges may have softened, the once-Brutalist building still cuts a distinct figure among the increasingly anonymous glass towers of Manhattan.

JIMMY STAMP



Opposite above: A section of the window washing system. **Opposite below:** The renovated facade gleams on the left, while the original stepped facade is on the right. **Clockwise from above left:** The pleated facade created additional interior space; a renovated outdoor terrace maintains the stepped, open spaces of the original ziggurat; pleats make their way up the elephant-foot-like Davis Brody building; a rendering of the new scheme; the first glass modules are installed in the building.



PROFILE

COLUMBUS ART MUSEUM

COLUMBUS, OHIO

ARCHITECT: DESIGNGROUP
COPPER MATERIAL AND PATINATION: ZAHNER
PANEL FABRICATION AND ENGINEERING: KEITH PANEL SYSTEMS
INSTALLATION SUB-CONTRACTOR: PHINNEY INDUSTRIAL
CONSTRUCTION MANAGER: CORNA-KOKOSING CONSTRUCTION
STRUCTURAL CONSULTANT: SMBH
DATE OF COMPLETION: OCTOBER 2015

Carefully designed to bring the city of Columbus, Ohio, inside and increase the Columbus Art Museum's visibility to passersby, a new addition to the galleries links the Renaissance Revival style of the 1931 Elizabeth M. and Richard M. Ross Building to the 1970s Brutalist addition that left the museum with no clear entrance. Copper is the star material of the new section. Design-Group's lead architect Michael Bongiorno did not set out to use it in the design, but said he felt like "the material

told us that's what it wanted to be in the end." At first, the museum's board directors were dead set against the material, but then the firm organized field trips to other projects so the directors could see its application in person, and their minds were changed. Copper also appears in "the bronze [a copper alloy] detailing of the historic wing and riffs on the natural patina of the copper roofs and spires of the First Congregation Church nearby," said Bongiorno. The project

utilizes engineering and design firm Zahner's pre-patina copper wall panels, and custom copper flashing and a standing seam roof were engineered and fabricated by Keith Panel Systems on its proprietary KPS System 'A,' which provides a compartmentalized and pressure-equalized rain screen. **BECCA BLASDEL**



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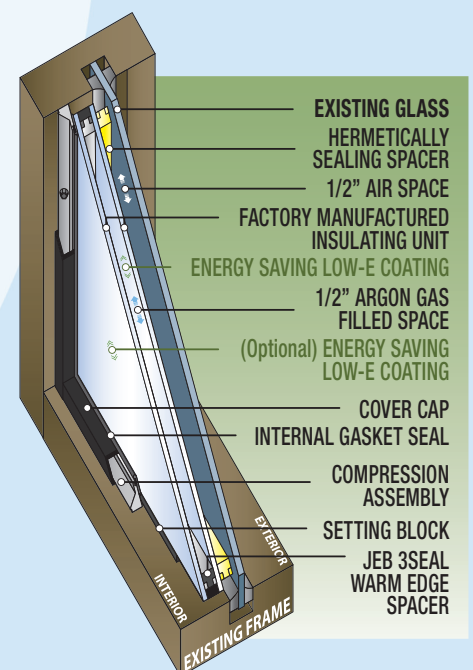
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dektonusa.com



PRODUCT

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FIRST IMPRESSIONS

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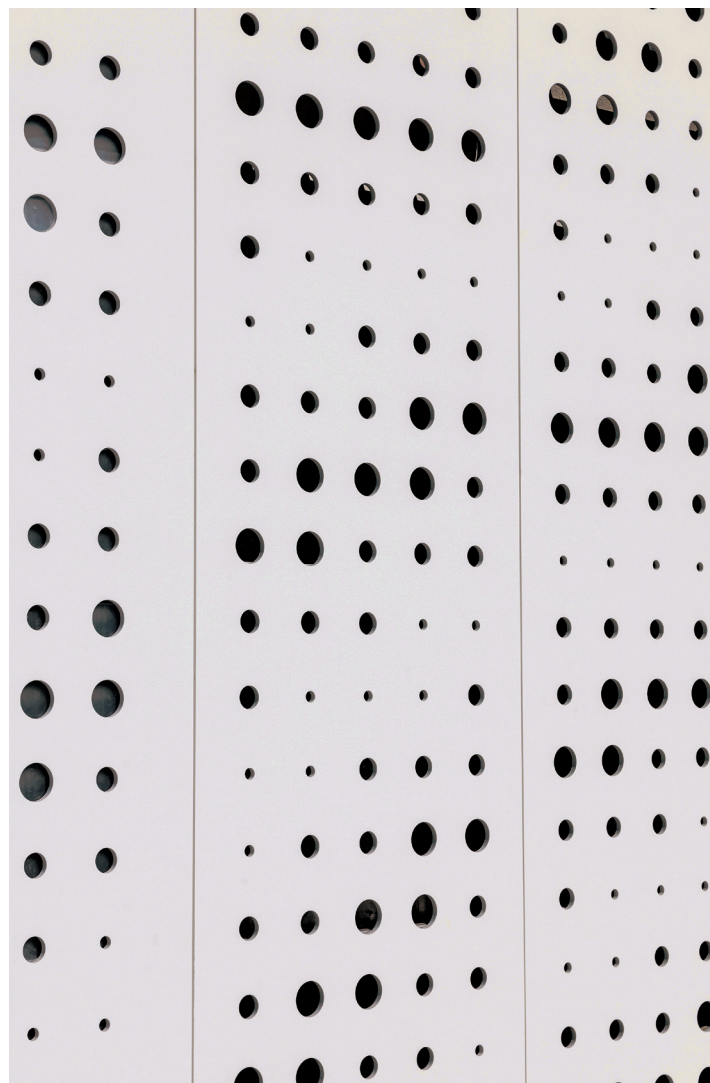
By Becca Blasdel



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PORTFOLIO
3FORM

3form has expanded its range of translucent color panels to offer 250 options that can be layered with different colors and textures to allow for infinite combinations. The colors can be applied to any of five material options including resin, polycarbonate, glass, recycled acrylic, and recycled resin.

3-form.com



KRION
PORCELANOSA

This exterior wall cladding system is particularly useful against adverse weather conditions, and the development of advanced fixing systems allows Krion to be used in ventilated facades. In addition, it can be thermoformed to create different curves, shapes, or textures. Krion is 100 percent recyclable, and made of an ecological material that is available in a wide range of colors.

porcelanosa-usa.com



3D PERFORATED
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ZAHNER
(ABOVE AND RIGHT)

One of Zahner's classic facade manufacturing techniques has now become streamlined thanks to its automated method for creating perforated louvered screen wall facade systems. Now it is easy to create picotage effects for architectural metal that allow airflow without harsh sunlight.

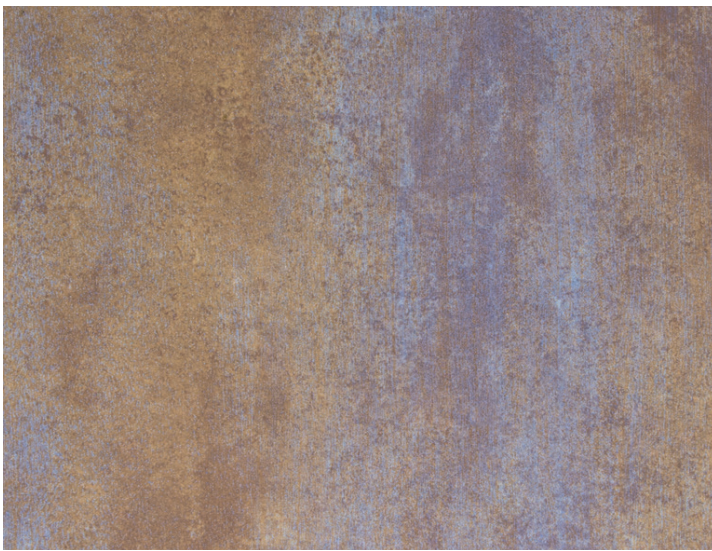
azahner.com



PRODUCT

Full Metal Jacket

New techniques take these metal clad facades up to eleven



SIMPLY MODERN
PURE + FREEFORM

Inspired by the designer and creative director's travels throughout Europe, the finishes are meant to evoke tradition and craft. The Blue Rust finish was taken from the Beverly Pepper sculpture installation outside of the Ara Pacis in Rome. All six finishes can be used for both interior and exterior spaces.

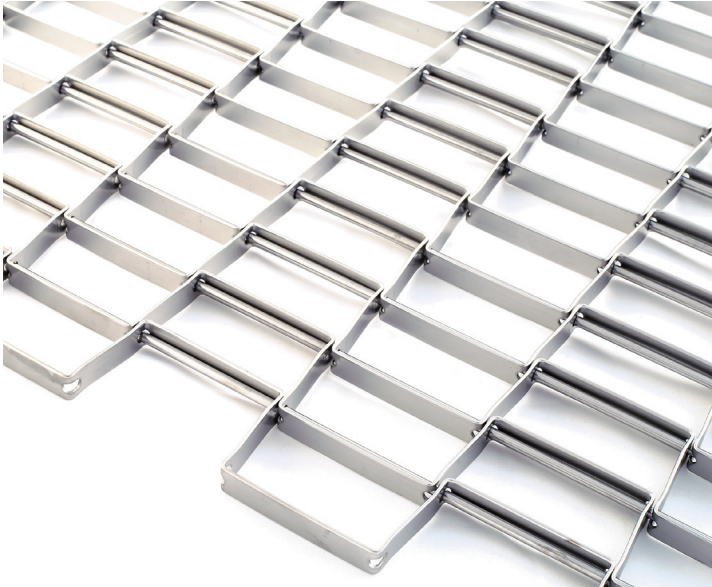
purefreeform.com



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Fabrik is very much like a textile for exterior architecture. It consists of a steel framework into which materials are woven (including terra-cotta, glass, wood, etc.) to create endless patterns in a flexible architectural mesh. In addition to facades, Fabrik can be used for pavement, roofing, shade screens, and more.

flexbrick.net



HUDSON
CAMBRIDGE
ARCHITECTURAL

Designed for parkade facades, Hudson is a new stainless-steel mesh pattern and exterior cladding system with an open area of 82 percent. It provides a high level of ventilation, while still being capable of screening indirect sunlight and exterior views from the street.

cambridgearchitectural.com



PROFILE

THE TECHNICAL FACULTY (FACULTY OF ENGINEERING)

UNIVERSITY OF SOUTHERN DENMARK (SDU), ODENSE



The University of Southern Denmark has received a new research and education facility that combines four academic institutes with a common space. Arranged around a central canyon-like atrium with bridges connecting the various research groups, the building's design is primarily influenced by SDU's 1970s-era structuralist campus by architects Krohn & Hartvig Rasmussen (known now as KHR Arkitekter),

which incorporated reinforced-concrete construction and Cor-ten steel in a linear site layout.

The building envelope is predominantly a glass curtain wall with a custom exterior concrete screen made from prefab panels of white Compact Reinforced Composite (CRC), a special type of fiber-reinforced high-performance concrete, featuring circular openings with an underlying solar screen

ARCHITECTS:
C. F. MØLLER ARCHITECTS
FACADE MANUFACTURER:
HICON (CRC PANELS);
HS HANSEN (WINDOW UNITS)
FACADE INSTALLER: HS HANSEN
DATE OF COMPLETION: 2015

and natural ventilation.

The architects said the composition of the screen avoids a dull repetitive pattern but saves costs due to a modular assembly comprised of only seven cast profiles. Data from key views, solar shading, and structural requirements provide parameters for controlling circular opening sizes (from four inches to six feet in diameter) and locations with respect to interior functions.



COURTESY C. F. MØLLER ARCHITECTS

The architects see this addition to SDU's campus as a contribution to "an already solid Danish tradition for open 'learning landscapes' and innovative educational buildings," citing prior projects such as the Maersk Building in Copenhagen, the A.P. Møller School in Schleswig, and the Vitus Bering Innovation Park in Horsens as notable precursors.

JOHN STOUGHTON

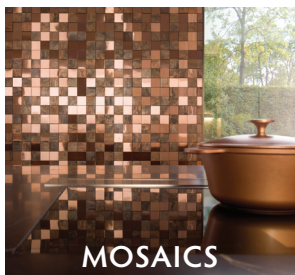
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PROFILE

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EPFL

LAUSANNE, SWITZERLAND



COURTESY GKD

ARCHITECT: DOMINIQUE PERRAULT ARCHITECTURE
CIVIL ENGINEERING, BUILDING, AND
CONSTRUCTION: INDUNI & CIE SA
PLANNER: SCHWAB-SYSTEM, JOHN SCHWAB S.A.
METAL CONSTRUCTION: FREITEC GMBH
DATE OF COMPLETION: DECEMBER 2015

Paris-based architect Dominique Perrault pays homage to the Institute for Mechanical Engineering at the École Polytechnique Fédérale de Lausanne (EPFL) with his design for its new extension. The addition, a “robotic facade comprised of a metal mesh shell around the building made of robotic shutters that follow the sun’s path and user’s instructions like a second skin,” explained Perrault, also shows off his signature materials, metal and metal mesh.

The 630 individual panels, made of horizontally sliding metallic fabric from GKD, form a zigzag pattern to provide solar protection. The shutters sit in a frame of stainless steel from Bluesteel, and the panels are alternately affixed at the top and bottom by means of a stable frame

construction using clip bolts. The shutters are arranged in groups of three, with two of each group motorized and moving on rails behind the fixed element in a telescopic manner.

When the shutters are closed, they create an interior space protected from solar glare while still providing unobstructed views. The open structure of the mesh minimizes energy requirements for artificial light and air conditioning, and heat generated by sunlight in winter supports an energy-efficient interior climate year round.

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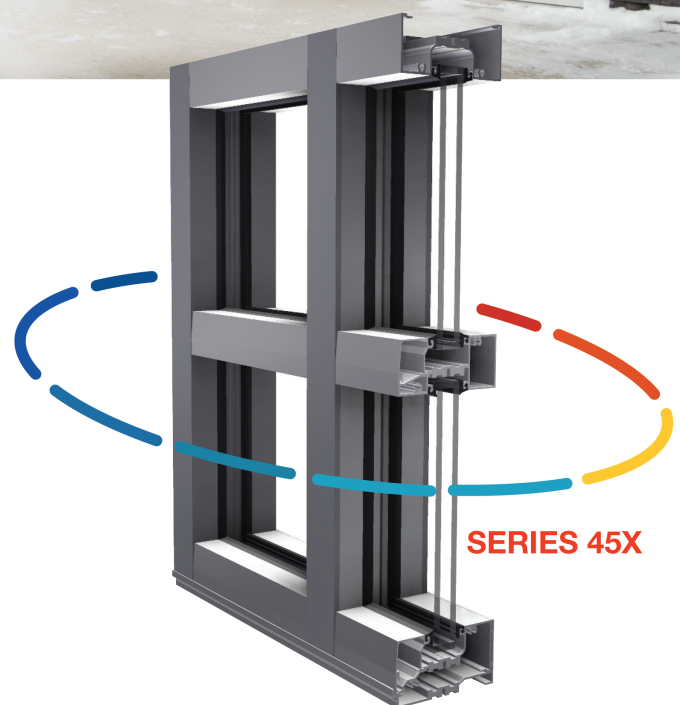
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PROFILE

NGOOLARK AT EDITH COWAN UNIVERSITY

PERTH, AUSTRALIA



ARCHITECTS: JCY ARCHITECTS AND URBAN DESIGNERS
FACADE INSTALLER: PACT CONSTRUCTIONS (CONTRACTOR)
FACADE CONSULTANTS: ARUP (FACADES); BG&E (STRUCTURAL AND CIVIL);
WOOD & GRIEVE ENGINEERS (MECHANICAL, ELECTRICAL)
DATE OF COMPLETION: 2015

JCY Architects and Urban Designers crafted a student services building on the Australian campus of Edith Cowan University that acknowledges the cultural identity of the local Aboriginal community while providing sculptural infrastructure that connects the campus through a series of landscaped environments. The building is composed of an elevated concrete podium that negotiates a steep grade change and a perforated aluminum solar shade. The project acts as

a web with a central internal vertical spine atrium linked to various programs with a set of interconnected timber-clad stairways.

Embedded within the fabric of the interior and exterior skins are a number of themes that were developed through a collaboration among the architects, the local Noongar community, and ECU's cultural liaison officer from the Centre for Indigenous Australian Education and Research.

One outcome is a gold anodized perforated



PETER BENNETTS

aluminum screen that folds around three upper levels of the building. The texture is derived from curved, overlapping patterns of the chest feathers of a Carnarby cockatoo and creates a layered undulating effect.

This aesthetic is introduced to the interior glazing system through a custom ceramic frit pattern and textile design of the carpeting. The shimmering scales of a butterfly wing inspired the aluminum skin's anodized finish.

An elevated concrete podium navigating a significant grade change is formally derived from fluid dynamics studies of the flow of water through Australian billabong waterways. The podium's folded and sculpted white concrete soffit and faceted columns create their own seductive landscape that appears to be eroded and porous, like stone sculpted by water.

JOHN STOUGHTON



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(FAR LEFT AND LEFT)

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KURARAY
(LEFT AND BELOW)

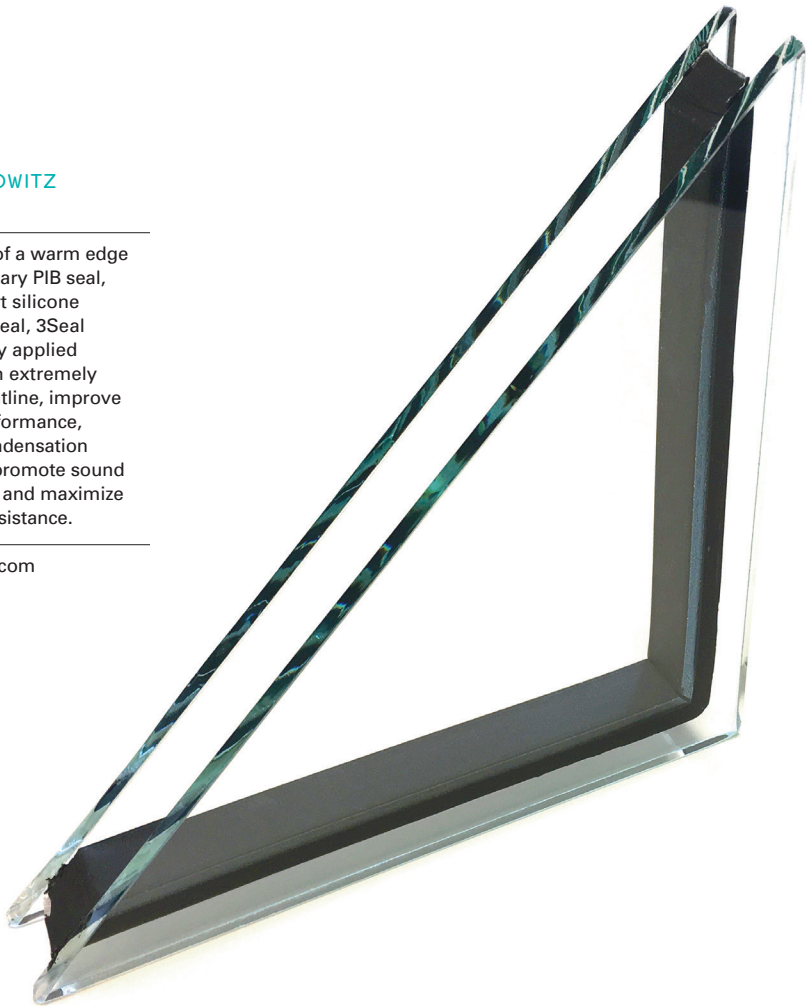
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(RIGHT AND BELOW)

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prodema.com



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trespa.com



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ES Windows

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tiswcorp.com

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safti.com

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sageglass.com

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sedak.com

STI Firestop

Specified Technologies Inc. (STI) is a leading manufacturer of innovative firestop solutions designed to stop the spread of fire, smoke, and toxic fumes. With over 1,300 UL® Classified systems, STI specializes in cutting edge perimeter fire containment systems including backpan designs, flush and reduced sill heights, and connection protection.
stifirestop.com

View Inc.

View Inc. is the pioneer in large-scale architectural dynamic glass. View designs and manufactures dynamic glass that intelligently adjusts its tint levels. View Dynamic Glass enables unparalleled control over the amount of light and heat entering a building—dramatically increasing comfort while reducing building energy consumption.
viewglass.com

Viracon

This architectural glass fabricator recently launched a new product, VUE-30, a high-performance glass coating that allows for enhanced visible light transmittance and en-

ables architects to maximize window-to-wall ratios while meeting and exceeding domestic energy code requirements.
viracon.com

W&W Glass

This New York-based metal and glass company provides solutions for the most demanding architectural projects through the Pilkington Planar System, which provides a complete glass envelope for curtain walls, storefronts, skylights, and other building structures.
wwglass.com

METALS, MESH, TENSILE FABRIC, AND ALUMINUM

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ACPEXPRESS™ is a revolutionary new aluminum composite wall panel system manufacture. ACPEXPRESS™ features world-premier structural three-dimensional and removable image panel systems. ACPEXPRESS™ is also launching to the industry a new patented rigid PVC attachment system which features 95 percent thermal break performance.
acpexpress.com

Alcoa

This manufacturer of aluminum composite material and painted aluminum sheets has recently developed a new process in which EcoClean, a titanium dioxide coating, is applied to the pre-painted aluminum surface of Reynobond, making it the world's first coil-coated aluminum architectural panel that actively works to clean itself and the air around it.
alcoa.com

Alumil

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alumil.com

Cambridge Architectural

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cambridgearchitectural.com

EFCO

EFCO's products and professional services provide innovative customer solutions to satisfy commercial design challenges from historical replication to cutting-edge new construction. Our wide breadth of products allow flexibility to meet project requirements from superior thermal performance to impact and blast requirements for aluminum windows, curtain wall, storefront, and entrances.
efcocorp.com

GKD

One of the nation's leading metal fabrication companies, located in Cambridge, Maryland, GKD specializes in advanced weaving technology. It offers an extensive selection of weave patterns that will satisfy any project's needs.
gkdmetailfabrics.com

greenscreen

Since 1993, this company has produced a welded wire trellis system. Using attachment clips, the panels can attach to a building facade and

span openings between floors or horizontally between posts.
greenscreen.com

Kingspan

The Kingspan Group is dedicated to reducing energy waste by optimizing the building envelope. Our single component panels form the basis of complete building envelope systems, which maximize thermal performance while simplifying design and construction.
kingspanpanels.us

Metalwörks

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The POHL Group is a 160-year-old family-owned business. The combination of tradition, high quality and innovative thinking is the foundation of becoming an expert in metal handicraft. Today we are one of the worldwide leading addresses for planning technical construction as well as producing ventilated and insulated curtain walls.
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Corporation

Rigidized Metals combine functionality and durability with beautiful finishes and rich textures to create three-dimensional metal panels perfect for architectural, industrial, and transportation applications.
rigidized.com

Schüco

Schüco provides state-of-the-art window and façade technology tailored for all market sectors, from private homes to commercial and industrial projects. To achieve this, a broad product portfolio consisting of high quality materials is needed. Schüco systems meet and exceed the most demanding requirements for energy efficiency, security, comfort, and design.
schueco.com

Spectrum Metal Finishing

This Ohio-based metal coatings company specializes in the electroplating and electrodeposition of many precious and semi-precious metals using a liquid and powder coating system.
spectrummetal.com

Vitrocsa

Vitrocsa is now precision engineered and manufactured in the U.S., using Swiss-made parts and profiles. With exceptionally slim vertical sightlines for dual-glazed sliding doors, the Vitrocsa system creates an almost invisible wall that can be opened and closed. Vitrocsa can withstand the harshest climates and requires virtually no maintenance.
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ykkap.com

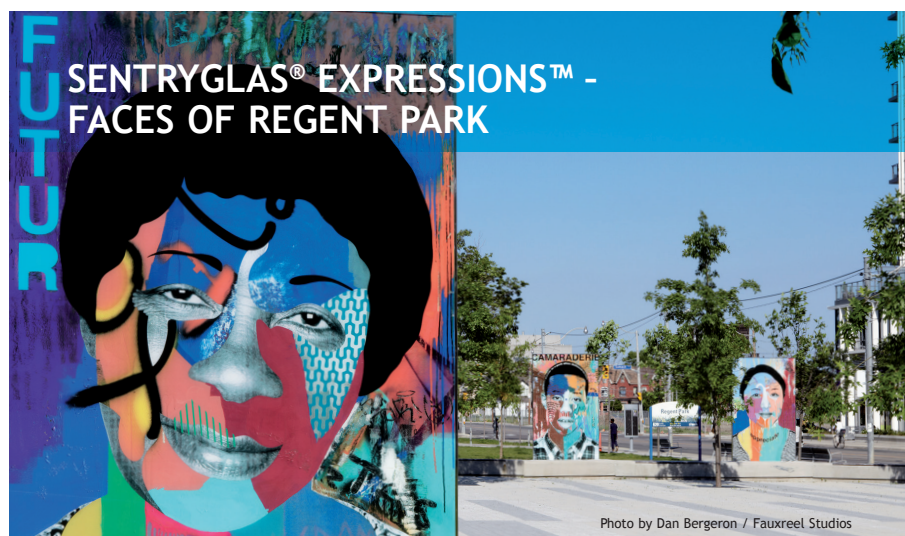


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APRIL

THURSDAY 28 LECTURE
Geoff Manaugh
A Burglar's Guide to the City
6:00 p.m.
SPUR Urban Center
654 Mission St., San Francisco
spur.org

SATURDAY 30 EVENT
Tree-mapping in Koreatown Environment and Economic Benefits
10:00 a.m.
Document Coffee
3850 Wilshire Blvd.
aialosangeles.org

PANEL DISCUSSION
In the Gutter | Dingbat 2.0: The Iconic Los Angeles Apartment as Projection of a Metropolis
6:00 p.m.
Jai & Jai
648 North Spring St.
laforum.org

MAY

TUESDAY 3 LECTURE
Giles Waterfield
Splendor Upon Splendor: British Museums and Private Collectors, 1850–1920
7:00 p.m.
Brown Auditorium
Los Angeles County Museum of Art
5905 Wilshire Blvd.
lacma.org

THURSDAY 5 EXHIBITION OPENING
Living Small: Ideas for Living in the City
5:00 p.m.
Center for Architecture & Design
1010 Western Ave.
Seattle
aiaseattle.org

PANEL DISCUSSION
Community-Based Planning 101
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

LECTURE
Reception, Lecture, and Discussion HITOSHI ABE of ATELIER HOTISHI ABE
6:30 p.m.
Helms Bakery District
8745 Washington Blvd.
Culver City, CA
aialosangeles.org

FRIDAY 6 PANEL DISCUSSION
Design for Dignity: Changing The Housing Equation By Design
8:00 a.m.
INNER-CITY ARTS
720 Kohler St.
aialosangeles.org

SATURDAY 7 TOUR
Making LA: Todo Juntos Walking Tour
10:30 a.m.
Mariachi Plaza
Pleasant Ave.
designeastoflabrea.org

TUESDAY 10 EVENT
Technology Tuesday Two: The Technology Strikes Back!
4:00 p.m.
Vantage Technology Consulting Group
201 Continental Blvd.
El Segundo, CA
aialosangeles.org

WEDNESDAY 11 LECTURE
Brad Clopefil
Paulett Taggart Lecture
5:30 p.m.
Lawrence Hall
University of Oregon
1190 Franklin Blvd.
Eugene, OR
calendar.uoregon.edu

2016 Baccalaureate Exhibition: Exit Interview
6:00 p.m.
Campus Center Galleries
California College of the Arts
San Francisco
1111 Eighth St.
cca.edu

Industrial Design Senior Thesis Show
6:00 p.m.
PCH Innovation Lab
135 Mississippi St.
cca.edu

FRIDAY 13 EXHIBITION OPENINGS
NINE: MFA in Design Exhibition
6:00 p.m.
Nave
San Francisco Campus
1111 Eighth St.
cca.edu

Model Behavior
Snøhetta's First Concepts for SFMOMA
10:00 a.m.
San Francisco Museum of Modern Art
151 Third St.
sfmoma.org

SUNDAY 15 EXHIBITION OPENING
Tabled: A Year of Architectural Shapes, Slumps, and Stacks
10:00 a.m.
Nave
San Francisco Campus
1111 Eighth St.
cca.edu

WEDNESDAY 18 PANEL DISCUSSION
Creative Placemaking at the Foot of Lake Merritt
12:30 p.m.
SPUR Oakland
1544 Broadway
Oakland
spur.org



JOSHUA WHITE PHOTOGRAPHY

CLOSE-UP
CURATED BY HERNAN DIAZ ALONSO AND DAVID RUY
SCI-Arc Gallery
960 East Third Street, Los Angeles
Though May 29

SCI-Arc's Spring show, *Close-up*, curated by Hernan Diaz Alonso and David Ruy, opened in the usually staid SCI-Arc atrium that's now filled with 16 prototypes designed by practitioners from across the spectrum of the architectural discipline. The prototypes explore the power of magnification in digital and physical expressions of architecture. The exhibition examines the architectural detail through the lens of technology's impacts on "the traditions of tectonic expression....An often overlooked condition of digital design technologies is the ability to design objects through continuous degrees of magnification. The consequences of this very basic fact are more significant than we may realize. The traditional premise that some architectural ideas only reside at standardized scales of magnification at this point is nostalgic," explained Alonso, discussing the impetus behind the exhibition.

Close-up features work from UNStudio, Neil M. Denari Architects, Gehry Partners, Griffin Enright Architects, Greg Lynn FORM, Atelier Elena Manferdini, Morphosis, Oyler Wu Collaborative, P-A-T-T-E-R-N-S, and Tom Wiscombe Architecture among others.

The exhibition remains open through May 29.

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STUCCO SUBLIME

Dingbat 2.0
Edited by Thurman Grant and Joshua G. Stein
DoppelHouse Press, \$45.00



same name. Organized like an exhibition monograph, the book is part collection of critical essays, part “field guide” to a quirky and ubiquitous typology, and one more part still, a forum for speculative proposals of new urban housing.

The book successfully leverages the Dingbat as a launchpad for surveying multi-family housing in Los Angeles, picking apart the prickly and multivalent nature of its creation myth and subsequent existence through the lenses of prior appreciation, scholarly interest, and post-war art production. It attempts to ground what could otherwise be a fetishization of Sputnik-era kitsch into a sprawling examination of the economic, social, and technocratic instruments developers, architects, and occupants used to design, build, and enjoy one of L.A.’s most unsung contributions to architectural-historical patrimony.

In an essay that could be its own book, Aaron Betsky looks at the typological roots of the Dingbat, claiming it as the modernist offspring of L.A.’s bungalow court apartments whose layouts cloaked multifamily dwelling in the vocabulary of the grand Spanish colonial *hacienda*. Betsky postulates that the genesis of the Dingbat lies in its qualities as an aspirational architecture, a stopping point between hometowns of the past and the arcadian pastures of the future. Architect Barbara Bestor sites recent interest in the Dingbat as a resumption of the critical rebuttal LA artists made to architectural high modernism in the 1960s and 1970s by appropriating local vernacular. Meanwhile, Steven A. Treffers delves into the interior, showing unit plans by prolific Dingbat architect Louis Katzman. By supplying these drawings and a few lengthy quotes by fellow designer Jack Chernoff, Treffers’ essay becomes

continued on page 51

A typical dingbat with its raised massing that accommodates street-level parking

The Los Angeles Forum for Architecture and Urban Design’s *Dingbat 2.0: The Iconic Los Angeles Apartment as Projection of a Metropolis*, published in cooperation with DoppelHouse Press, brings into careful consideration the Dingbat, L.A.’s signature

modernist-era multifamily apartment typology. Dingbats dot the city, offering an affordable, though spartan, landing pad for many new comers. These simple two- to four-story apartment buildings are stucco-clad boxes raised above requisite parking, bedazzled

by the atomic-era flares and starbursts that give dingbats their colloquial name.

Edited by Thurman Grant and Joshua G. Stein, *Dingbat 2.0* wraps between its bright yellow covers the thousand lines of inquiry launched by the 2010 competition of the

North of South

The Architecture and Cities of Northern Mexico from Independence to the Present
by Edward R. Burian, University of Texas Press, \$65.00

Edward R. Burian, an architect and professor at the University of Texas at San Antonio, has produced an informative survey on a subject not well known to a general audience. Although northern Mexico is a large, well-populated region, to many Americans it still conjures images of a largely empty, dusty land of vaqueros or the setting for Pancho Villa’s daring exploits. Its situation as a place of contemporary cultural production in the Mexican national imagination is even more limited. There, cultural discourse is dominated by the capital, Mexico City, in a manner much more profound than equivalent United States centers like New York and Los Angeles. Architecture of this region, which spans the states of Tamaulipas, Nuevo León, Coahuila, Chihuahua, Durango, Sonora, Sinaloa, and Baja California Norte and Sur has been almost completely

excluded from systematic study in its own country. The continued neglect makes this book, the first written in English or Spanish on the subject, valuable as a groundbreaking effort to draw attention to a historically unrecognized region.

The book is organized state by state, starting in Tamaulipas on the Gulf Coast and ending with Baja California Norte and Sur. Each chapter begins with a brief overview of each state’s geography and history and then proceeds, city by city, to describe significant works of architecture and urban design. These descriptions are short in the manner of an architectural guide. About a third of the buildings are illustrated with a mixture of new and historic photographs. There are some extremely detailed maps of the central portions of the larger cities,

but no architectural floor plans are included.

There is a great variation of geography and climate across the region. The easternmost section is flat and humid, with abundant rainfall and semitropical vegetation. As one progresses west, the land becomes hillier and more arid with isolated oasis-like microclimates. Toward the Pacific Coast, vegetation is again lush (a word the author likes to repeat), while just across the Gulf of California, the Baja California Peninsula is desert. However, despite these climatic variations, nearly all the buildings included in the book are made of brick, concrete, or stone and as the author frequently writes, have “wall-dominant” exterior elevations. Climatic adaptation seems to be accommodated by porches, changes in wall thickness, and fenestration patterns. (Here, plans would have helped to show more specifically how buildings physically varied from region to region.)

Monterrey, the major city of Nuevo León and Mexico’s third largest, seems to have the most vibrant contemporary architectural culture of all the cities in the book. Founded in 1596, it became a major city after World War II when its



industrial capacity dramatically increased. Some outstanding early projects include Enrique de la Mora y Palomar’s parabolic-vaulted Iglesia La Purísima (1940–1946), one of the first modern churches in the country, and his 1942 master plan for the newly-created Instituto Tecnológico de Estudios Superiores de Monterrey (Monterrey “Tech”). This plan, as well as many of the early buildings, recalls those of the better-known Universidad Nacional Autónoma de México in Mexico

Instituto Tecnológico de Estudios Superiores de Monterrey Rectoría, Monterrey, NL, by Enrique de la Mora y Palomar (1943).

City that were inaugurated about 10 years later.

Monterrey architect Rodolfo Barragán Schwarz, who studied under Paul Rudolph at Yale in the early 1960s, is a notable figure. His postwar modern designs fused American and Mexican sensibilities in unusual

continued on page 51



STUCCO SUBLIME continued from page 50 the most novel work in this collection, finally putting names to a type often described as “generic” and driven by real estate metrics. Treffers locates the Dingbat as a ladder for economic opportunity used by its denizens and the small-time developers who utilized the creation of multi-family dwelling as an investment vehicle, a mutually-beneficial road to wealth that has since disappeared.

Though very compelling, too often, the collected essays make obligatory references to past Dingbat observers, Reyner Banham chief among them. The collection could benefit from a round of coordination among the essays to reduce these redundancies.

The book’s central matter, the aforementioned “field guide” to

Dingbats, will change the way you see L.A. This section again defines the Dingbat, but does so more traditionally: by breaking down the many manifestations of the typology as well as the Dingbat’s prototypical features, like carports, facades, and decorative tchotchkes. Cutesy, catchy names are applied to each variation as well: Buildings that have parking dispersed between the front and back facades are *halfbats*, those on corner lots with two primary facades are *sidebats*, those on hillsides are *hillbats*, and so on. The succeeding exploration of Dingbat-influenced types developed after the Dingbat fell out of fashion is icing on the cake for those looking to this book for an exhaustive, scholarly resource. What’s missing is a work explicitly comparing Dingbat unit types to the plans of other housing types in the region.

A section featuring “micro-modifications,” with photos by Paul Redmond and commentary by Joshua G. Stein, offers a refreshing and intriguing view into everyday residents of these structures. Casual, cheerful photographs and interviews depict, at least among those featured, an appreciation for the type as a simple and almost semiotic dwelling in a diverse city lurching through a simultaneous housing crunch and economic boom.

The book also contains jurors’ critiques of winning entries from the 2010 competition as well as text from several panel discussions held in conjunction with the contest. These seem out of place in what is otherwise a forthright and unfocused (in a good way) analysis of an existing condition. This section would work better as a slimmer and secondary supplement to the more rigorous—and frankly, more interesting—Dingbat histories.

Overall, *Dingbat 2.0* finds hope in the Dingbat as a rediscovered icon of multi-family dwelling synonymous with Southern California. The relevance of this publication comes as Los Angeles’s place in what is now a global housing crisis comes into sharp relief, and the nature of architectural and civic discourse changes to address this rising concern. Assuming that all Angelenos live (or want to live) in single-family homes is perhaps one of the most persistent urban legends associated with the City of Angels.

Dingbat 2.0, in contrast, places density at its forefront, asking us to take a look backward as we begin to consider the future of a more openly multi-family, vertical megalopolis.

ANTONIO PACHECO IS THE ARCHITECT’S NEWSPAPER’S WEST EDITOR.



Iglesia la Purísima, Monterrey, NL, Enrique de la Mora y Palomar (1940-1946).

a small handful are marked on the infrequent city maps, making them difficult for visitors to locate. Also, the book, which measures approximately 9-by-12-inches, is awkwardly sized for a traveler to carry conveniently. Finally, the maps of the states showing the locations of the cities appear to be cropped from a larger map and are all but useless for navigation. A model the author and publishers might have consulted is the outstanding *Buildings of the United States* series, which covers an equally wide-ranging area and is very rigorously organized.

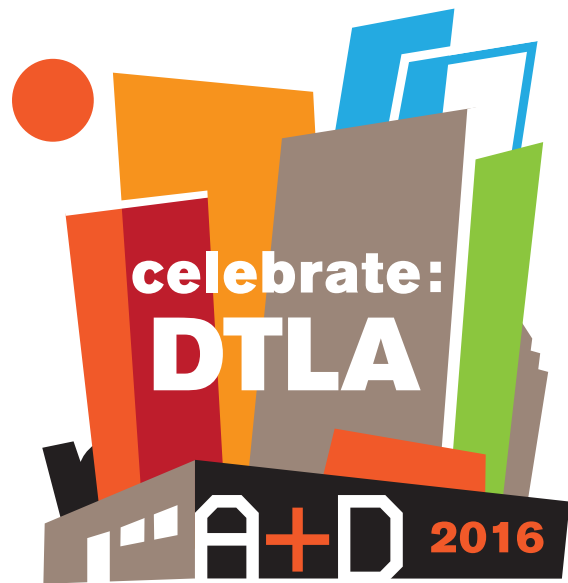
However, these complaints become quibbles when considering the massive amount of work and dedication that the author almost single-handedly expended to gather the information for this book. He should be commended for setting up—in a very deliberate and conscious way—a larger discussion about the architecture and culture of our southern neighbor.

BEN KOUSH IS A HOUSTON-BASED ARCHITECT AND WRITER. HE IS WORKING ON A BOOK ABOUT MODERN ARCHITECTURE IN THE BAYOU CITY FOR THE UNIVERSITY OF TEXAS PRESS.



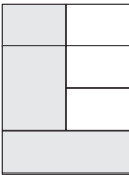
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Craig Dykers



Nic Rader



Recently Gregory Hurcomb sat down with Craig Dykers and Nic Rader of Snøhetta to discuss some of their latest projects on the boards in the San Francisco office. As the new SFMOMA is on the verge of opening, Hurcomb wanted to consider how they were moving forward with new and dynamic proposals that help rethink architecture's relationship with landscape, nature, the public, and sustainability. As the firm often looks to engage the user in compelling ways through the use of vast spaces located somewhere between landscape and architecture, how do they work to create these places and think about the ever-evolving hand of the designer in relationship to the world's ever-shifting environment.

The Architect's Newspaper: Is there something new on the boards here in San Francisco?

Nicolas Rader: We have a project on the corner of Market Street and Van Ness, right near the office, in the heart of the downtown area. We're working with a great client called Build, Inc., who does a lot of work and is very well respected in San Francisco. It's a very ambitious project, a 40-story condominium tower, but to us, the most interesting part is the proposal to close down part of Oak Street where it meets Van Ness to create a new public plaza. Of course, the client has an interest in the tower, but they also really want to improve the neighborhood as a whole. It will provide an amenity that is really fantastic for the city overall.

Is the general plan to make it more pedestrianized?

NR: Yes, more pedestrianized.

There will be some artistic wind canopies in the plaza as well. The intersection is incredibly windy and can be so strong that it often knocks people over. We're currently working with engineers to figure out the structural optimization for those.

How would you say the firm approaches the idea of land and the natural? For the project here in San Francisco, we could consider the artistic wind canopies and look at wind as a natural phenomenon pushing against us. How does that connect to your design process?

Craig Dykers: Many people misunderstand our relationship with landscape. I think many people naturally assume that our work is to merge things together, to merge architecture and landscape and vice-versa. While that does occur on some projects, there are other projects where merging is the opposite of what we want to do. Sometimes you want to push back against nature. The more important issue is having a dialogue, and that is where we always begin. We always want to find out what the relationship of a condition is to a project. That could mean merging things, or it could mean ignoring them or to make a point, just so long as the dialogue exists. In that sense there is a character of understanding the invisible as well as the visible. Some of the context might be things that you can't see: cultural context, psychological context, driven by things beyond the nature of sight, or the place itself. In addition, we do quite a good deal of branding and graphic design work as well. With identity creation, we also like to get physical, so that even our

branding work very directly connects you to a place. For example, we most recently designed Norway's new bank notes, which speak to the Norwegian coastal landscape.

Building on the connection between architecture and landscape, what would you say is your design approach? Is it cultural from the beginning, or is it more specific to the job and the client?

CD: We don't necessarily think of ourselves as tailors but there is a certain degree of that involved. Our projects often begin with conversations about what people might find valuable. Sometimes those conversations are internal among the design team; sometimes they are external. We often go out and talk to people in the community surrounding the site. We've begun many projects by interviewing people on the street. It's always a little embarrassing to walk up to complete strangers and ask them to speak into a microphone when you're not a TV or media journalist, but it's important for us to hear what they have to say. We also work closely with specialists to hear what they think and we try to create something that is built around all of those understandings. Now that doesn't mean that if someone says this we say the same thing back. We're not just a sponge. We also have our own ideas and ways of seeing things. And that is the core of how a project begins: can we create something that is surprising and familiar at the same time?

NR: We often approach a project with questions, even if we think we know the answers. Certainly, we contribute some answers but

we gather as much information from others as we can just to get a more holistic view. Then, we apply critical filters to it to better understand the best solution.

CD: Many architects today rely on a form of abstraction in their research. Mapping technologies and other ways of analyzing information are very interesting to us. But our work is always grounded in a more intuitive understanding, and a less abstract way of manipulating knowledge.

What does sustainability mean to the firm?

CD: Well, there are many types of sustainability: economic sustainability, cultural sustainability, environmental sustainability, and one of the things that we like to talk about is intellectual sustainability. How can we expect to manage nature if we can't manage human nature? Human nature, emotions, and perspectives are all somewhat out of our control. You just have to pick up the newspaper to see all of the rivalries and polarity that exists in the world. Our work tries to create a sense of intellectual capacity through socialization. A kind of social interaction that builds awareness that will help people commit to other, more direct forms of sustainability, like environmental sustainability.

NR: In a way, I often think it's sort of dangerous even to talk about sustainability because it's something that should be inherent in practice and in discourse. By calling it out as something special or something separate assumes that some people choose to ignore it, which in itself is a problem. My approach is a little bit different because I don't sit here

and talk about sustainability. I wouldn't consider myself 'green', or even talk about intellectual sustainability, but it's something that I try to integrate into the way that I think and practice.

Well I bring it up mainly because I think because it is a somewhat contentious word these days, and possibly always, because there is a movement that is associated with "green" architecture. One of the noteworthy aspects about Snøhetta for me is an inherent ecological awareness and a certain connection to the earth in your projects.

NR: What I appreciate about our work and our approach is that we're not known as "sustainability architects" or "sustainability designers." It's embedded so deeply into our design that there is an assumption—and a genuinely accurate assumption—that it's just there.

CD: What you're saying is really important. I think many people who are working with this mindset have sort of marginalized themselves. They've said, well, we're not like those people over there, we're like these people over here, and you're either one of us or one of them. And I don't think that's healthy.

In some regards perhaps it is too isolationist of a stance. We've created a camp or a group and we're just over there talking amongst ourselves with this singular set of concerns, these particular thoughts and ideas.

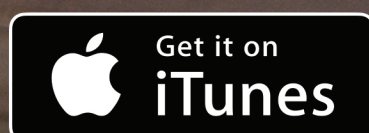
CD: And then the conversation becomes, "if it doesn't look environmentally sustainable then it can't possibly be," or "if it looks good then it can't possibly be environmentally sustainable." Or more often, it goes in the other direction, where someone says it's ugly, therefore it must be environmentally friendly. And on that note, I'd like to consider the notion of interactivity and the promotion of diversity in architecture. I think it does have a very large impact eventually on how we function as a society in dealing with very large complex issues, like the environmental conditions of the earth we live on. You won't be able to solve it one building at a time, although that helps. But you also have to create a condition where people start to think differently about who they are when they walk through a city, or when they walk into a building. They are thinking about their place in this wider world that we all live in...and that is where intellectual sustainability supports environmental sustainability.

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A photograph of a modern kitchen interior. A young child with blonde hair, wearing a white dress with black polka dots, is sitting on a dark wood stool at a kitchen island. The island has a dark countertop and white cabinets. On the counter, there are two bowls and a faucet. The background shows more kitchen cabinets and shelves with various items. The overall aesthetic is clean and minimalist.

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