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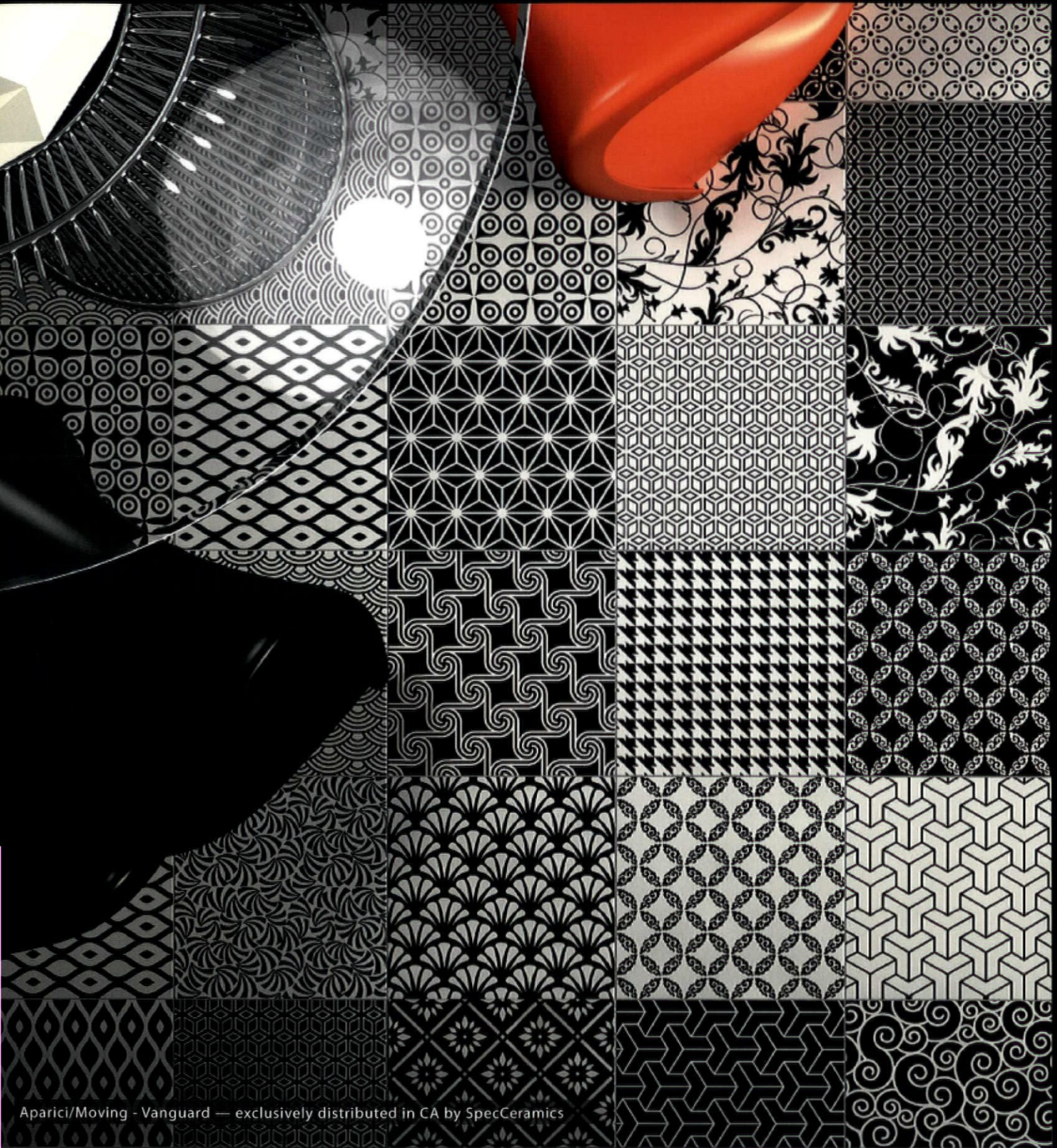
PIONEERING DESIGN

CULTURE

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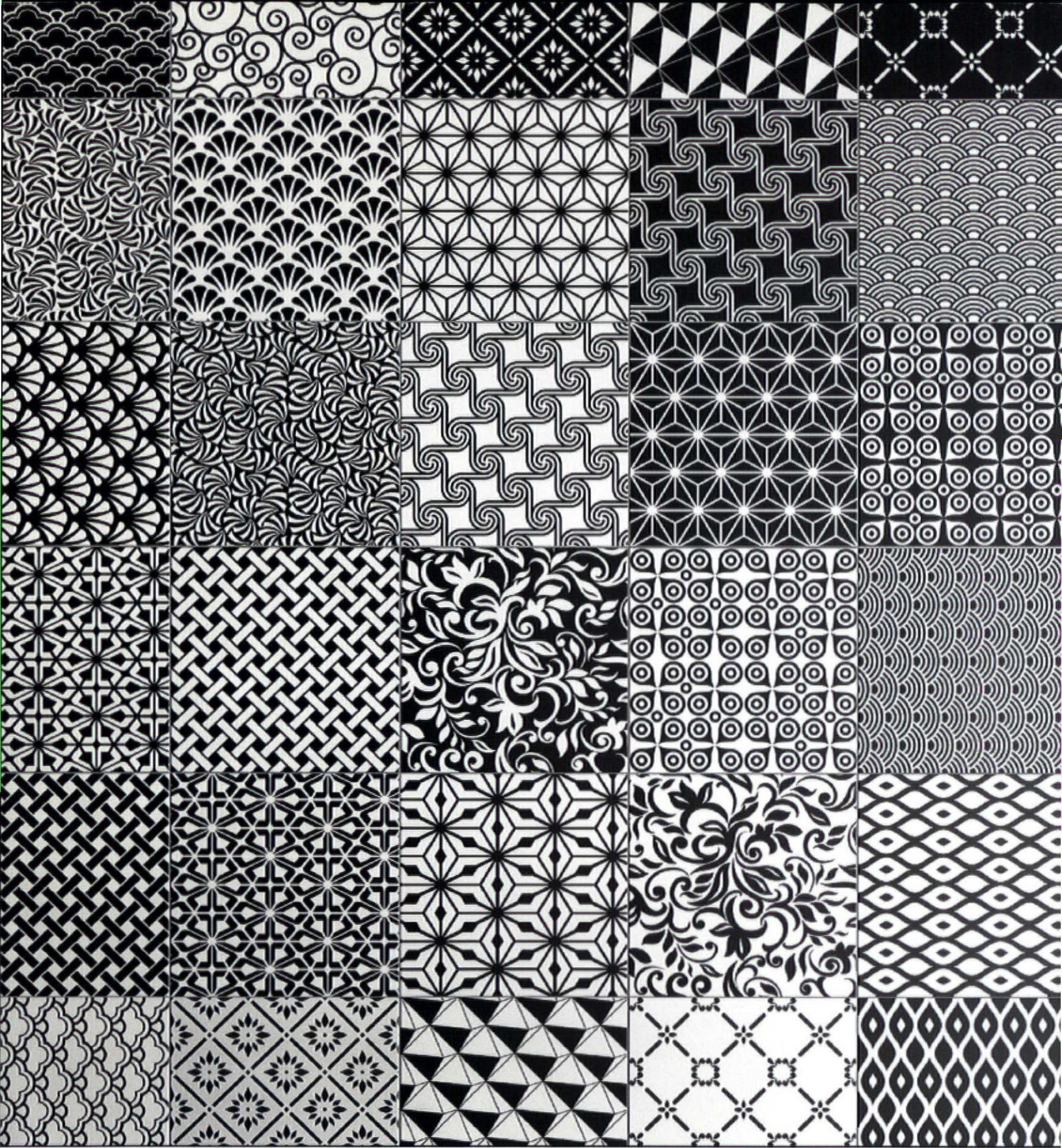


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SEPTEMBER/OCTOBER 2013

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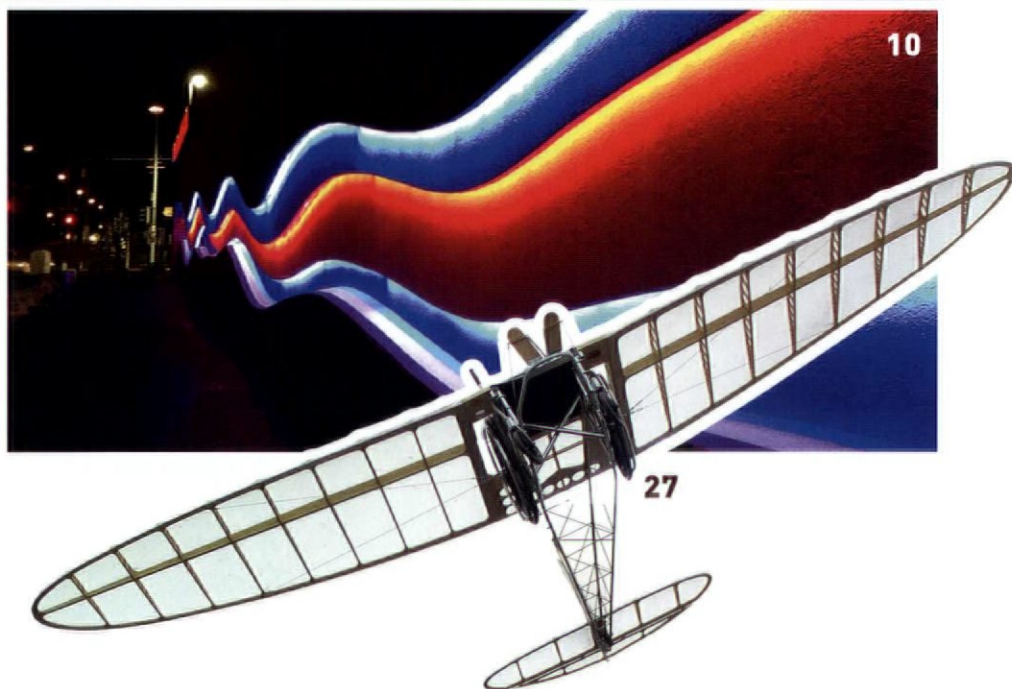
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COVER: Coca-Cola Toronto by figure3. Photo by Steve Tsai.

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EDITOR'S NOTE

How do we define the word “culture”? A word that has come to describe many different aspects of our society: style, art, music, food, politics, and media, to name a few. And what is the common thread that ties all of these things together?

I think Jawaharlal Nehru was onto something when he said: “Culture is the widening of the mind and of the spirit.” Part of embracing culture is a willingness to discover and to learn. In this month’s Workbook, *Office Culture* (p.16), the selected designers spent time discovering the needs of employees in order to create spaces that captured the spirit of the workplace. Our feature, *Taking Flight* (p.27), explores the growing presence of museum-quality art in airports, where travelers can take a moment to pause and reflect on the uniqueness of each destination. *Sunday in the Park* (p.32), another feature, ponders the ephemeral nature of the Serpentine Gallery pavilions, and how the architects selected for the honor have had an opportunity to take risks they normally wouldn’t in a project without an expiration date. Perhaps it’s just this, the knowledge that culture changes with time, that makes us both ebullient and critical. We pride ourselves on trying to capture culture but a part of us knows it’s fleeting.



Eric Roth



Alexi Drosu
Editor in Chief



RICHARDFRINIER

BROWN JORDAN



4 IS ARCHITECTURE AUTONOMOUS?

Architecture is a popular topic of conversation. In response to new buildings, a burgeoning public audience provides streaming commentary about their successes and failures, even as fields as diverse as those of computer programming, dance, medicine and literature appropriate the term, architecture.

QUESTION 4.

IRONICALLY, AMID THIS NEW ATTENTION, A GENERATION of architects now finds itself digging out of the worst economic recession in memory, struggling to find opportunities to design and build. Notwithstanding these challenges, a profusion of theoretical projects and adventuresome proposals for "high concept" building designs continues to emerge. Is this just the result of architects having more time on their hands or is there something in the operation of architecture, which is deeply rooted in us and persists irrespective of real opportunity? Is architecture autonomous?

A well-known Los Angeles practitioner and pedagogue said some years ago that "Architecture is about architecture." More recently, Neal Leach has said that "architecture is the product of a way of thinking. If the problems of architecture are to be traced to their roots, then attention needs to be focused on the thinking and considerations that inform its production."

Much of this "thinking" appears to parallel the development of fine art and its own relation to notions of "autonomy." In reference to a 1966 New York exhibition of modern sculpture, curator Kynaston McShine wrote: "These structures are conceived as 'objects,' abstract, directly experienced, highly simplified and self-contained. There is no overt surrealistic content in the sculpture, and the anthropomorphic is rejected." This description could

well have described much of the work of the period from artists such as Tony Smith, Sol LeWitt, Carl Andre or Donald Judd.


A similar description could have been made for much architecture of the moment as well. In his 1972 introduction to *Five Architects*, Colin Rowe, in a reference to Modern architecture, stated that "Meaning, of course, it had never been supposed to possess. Theory...had insisted that the modern building was absolutely without iconographic content... Modern architecture, it was pronounced, was simply a rational approach to building." In this early formulation of architecture's autonomy from meaning, Rowe highlighted architecture's potential for insularity and abstraction. No one epitomized this tendency more than Peter Eisenman who, in *Notes on Conceptual Architecture*, said of his House II: "Such a logical structure of space aims not to comment on the country house as a cultural symbol but to be neutral with respect to its existing social meanings." While much has changed in architecture, this emphasis on abstraction and formal structure prevails among many of our celebrated practitioners today.

From the perspective of theory, perhaps nothing had a more profound effect on architecture than the rise of linguistics as both a central field of study and as a functional metaphor for the operation of architecture. By bringing linguistics, the mechanics of lan-

guage, into the discussion, we came to believe that architecture, like language, could be structured according to a set of abstractions (signs), designed or assembled into form (syntax) and put to the task of signification (semantics). Architecture then, like language, opened itself up to the critiques of other narrative fields such as literature, philosophy, political science and cinema. While this metaphoric role of language has, on the one hand, informed architecture, it has, on the other hand, reinforced a view that architecture, like language, is, above all, a formal structure or code which carries its own internal logics.

Michael Hays has addressed this topic directly: "Architecture comprises a set of operations that organize formal representations of the real...an imaginary 'solution' to a real social situation and contradiction...that is what is meant by its 'autonomy.'" Hays' choice of the words, "imaginary solution," places distance between the act of architecture and the business of addressing the more quotidian problems of shelter et al. His version of architecture is imbued with a certain remoteness and interiority. While we no longer live in the Modernist world of McShine or Rowe, architectural speculation remains today an act of the imagination and always only a metaphor of the real. It may be this imaginative act and the power of metaphor which fuel an autonomous architecture.

Scott Johnson, FAIA, founder and design partner at Johnson Fain, is president of the AIA/LA.



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William L. Pereira & Associates, Transamerica Corporate Headquarters Tower, San Francisco, California, 1973. Photograph by Albert Tam, 2011. www.albert-tam.com

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The California-based company's latest design, the Tono mood light (\$605), won the 2013 Green GOOD DESIGN Award. At only one inch in thickness, the LED lamp is able to display white and colored light, allowing you to cycle through nearly 1,500 color combinations using a built-in touch slider. koncept.com

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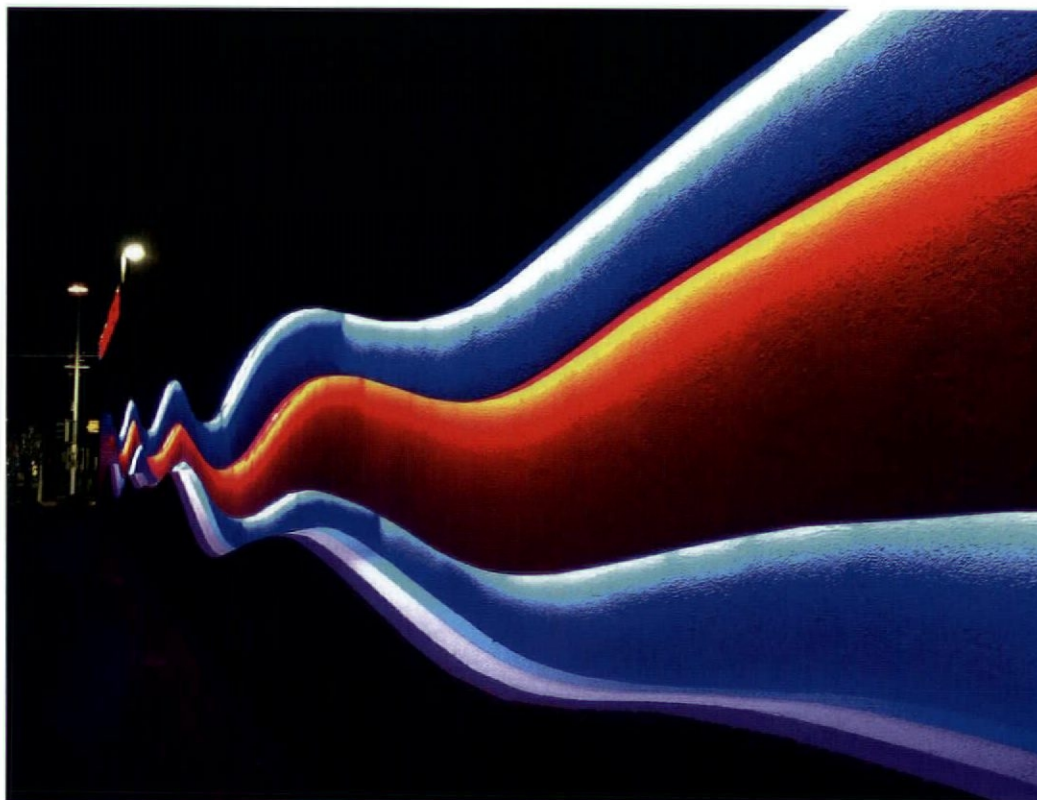
For those seeking a custom design, Environmental Lights has developed technology that allows the fluid use of LEDs through pixel control lighting. The technology provides the ability to produce millions of color combinations in varying effects (such as fluid movement); plus, additional LED modules offer customers a wide range of shapes and sizes. Prices upon request. environmentallights.com

LEUCOS

This energy-conscious lighting company is known for its chic and contemporary designs, and it also considers itself a pioneer in the LED/LED-compatible category. As part of its "LEDucation" program, Leucos has introduced a series of decorative lighting, including the Beamer pendant designed by Arik Levy (\$915), the Shaker by DDA (\$750-\$1695) and Cloche by Danilo De Rossi (\$870-\$1810). leucosusa.com

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One-directional light has been a challenge for LED manufacturers, but TerraLUX recently introduced the decorative MR16 bulb (\$0.48) to overcome this issue. The unique design incorporates LEDs in the front and rear of the bulb providing a warm glow suitable for high-end fixtures. The 4-watt bulb has a 20-degree narrow flood beam angle. terraluxillumination.com



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Designer: Schreyer Construction Ltd.
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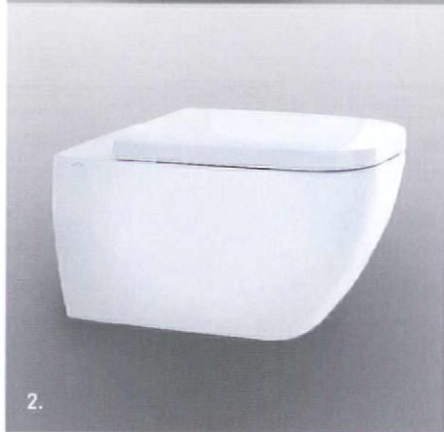
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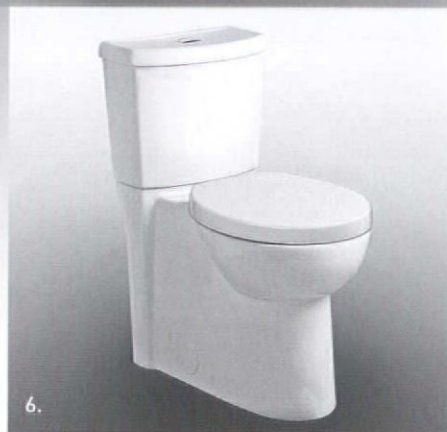
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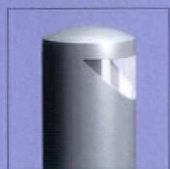


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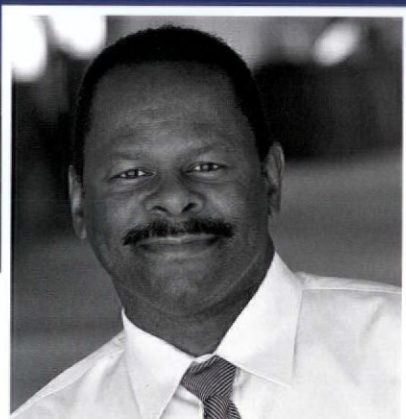
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Curtis J. Moody, FAIA

CEO/President, Moody Nolan

"Responsive Architecture sums up our philosophy," says Curtis Moody. "We respond to any set of challenges with creative solutions to our client's specific needs." For recent client the Connor Group, Moody Nolan captured the brand's progressive ethos by capitalizing on the newest technologies and environmental planning ideas, and offering a more functional environment for employees. Nolan adds it's critical to address a client's schedule, budget, program, site restraints, technology, art, cultural issues and functional aspects of the project to create a successful outcome. More such examples imbue the pages of *Moody Nolan Design* (\$75; Balcony Press) debuting this month, revealing the firm's core values in architectural form.

Please tell us briefly about the most recent project you are working on?

We are very fortunate to be working on several new opportunities but one of the most exciting projects is the Malcolm X College for City Colleges of Chicago. It is a large 500,000-square-foot, \$250 million new college facility to be built in downtown Chicago. It has a rapid schedule that is driving much of our staff due to the magnitude of the project.

What architect do you admire most and why?

Zaha Hadid. Her whimsical use of form and free flowing design is not only creative but functional. Not only is she able to create great architecture, it ends up being viewed as an art form which is not common

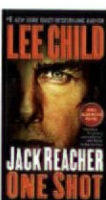
in our industry. With her ability to see projects through to completion, I envy her work in the fact that she delivers from start to finish while maintaining her creativity.

Who has inspired you in your career?

Lewis Smoot, Sr., Chairman and CEO of Smoot Construction. When I started my firm, I went to Lewis for suggestions on how to go about doing business. He owns a very highly regarded, minority-owned construction firm and his advice to me was strictly: "Be successful." He also said that once you become successful, the things you say are taken more seriously.

Is there a company who is manufacturing an innovative product you are looking forward to working with?

We are hoping to utilize a product called Solardigm Glass. The tinting of the glass develops naturally as the sun reflects off of it throughout the day. This allows the building to be designed without shading devices.



What book are you currently reading?

I am currently reading *Jack Reacher*. I have seen the movie but, since I travel a lot, I started listening to books on tape as a way to read without reading.

What is your favorite vacation spot?

Panama City, Florida is my favorite vacation spot. My family enjoys going there because we can relax, fish, and enjoy water sports and restaurants.

What artist (living or dead) do you admire most and why?

Jean Dubuffet. I admire him most, and I happen to have an original print. I have found many galleries that display his work, which is an endorsement of my collection.



Are you a collector?

I am not a collector. However, my wife would say I collect fishing poles because I tend to buy a new one before I've had a chance to use the old ones.

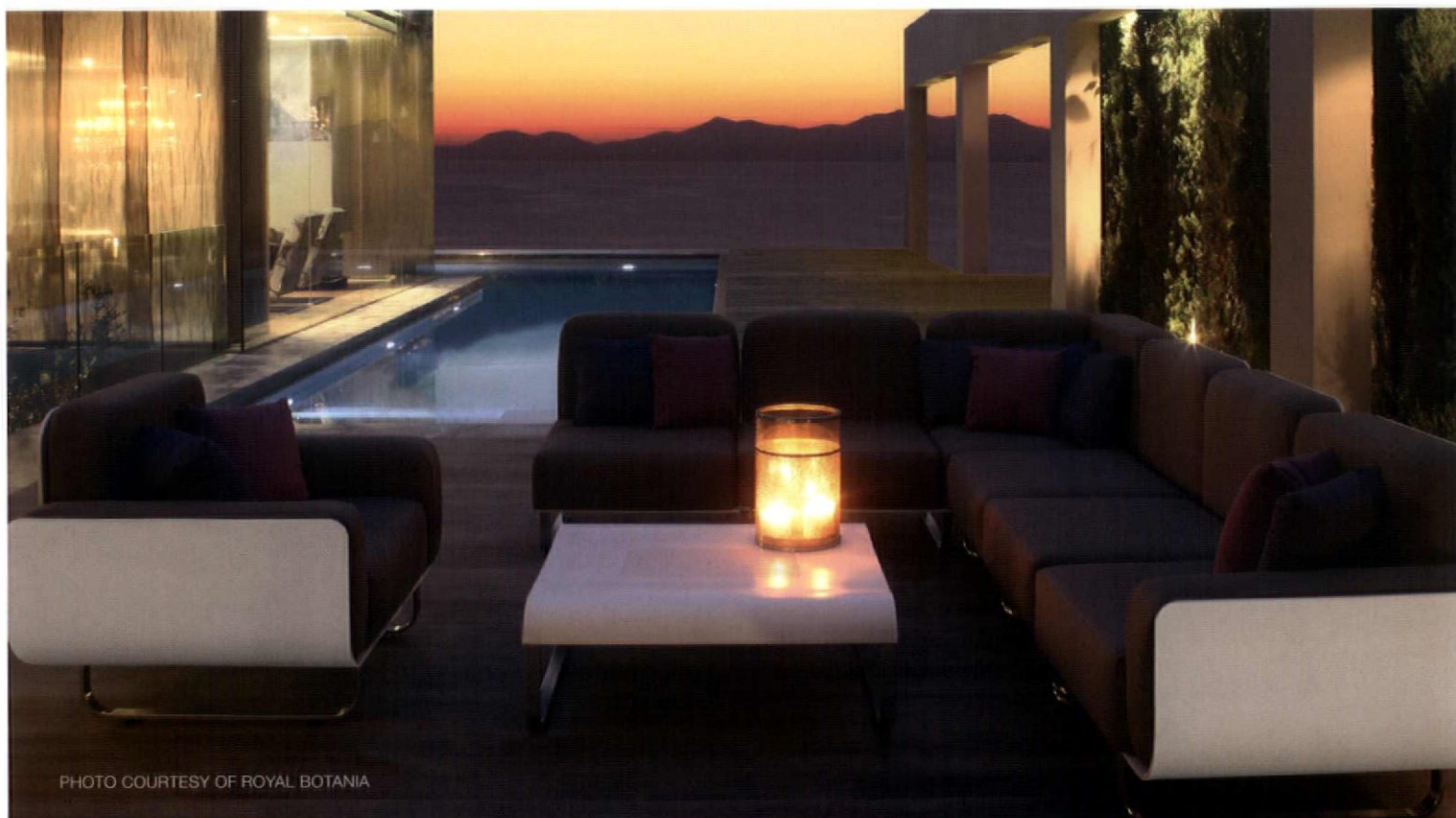


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Office Culture

Work environments that inspire

For Workbook credits, please see page 38.



Coca-Cola Canada

Location: Toronto, Canada

Designer: figure3

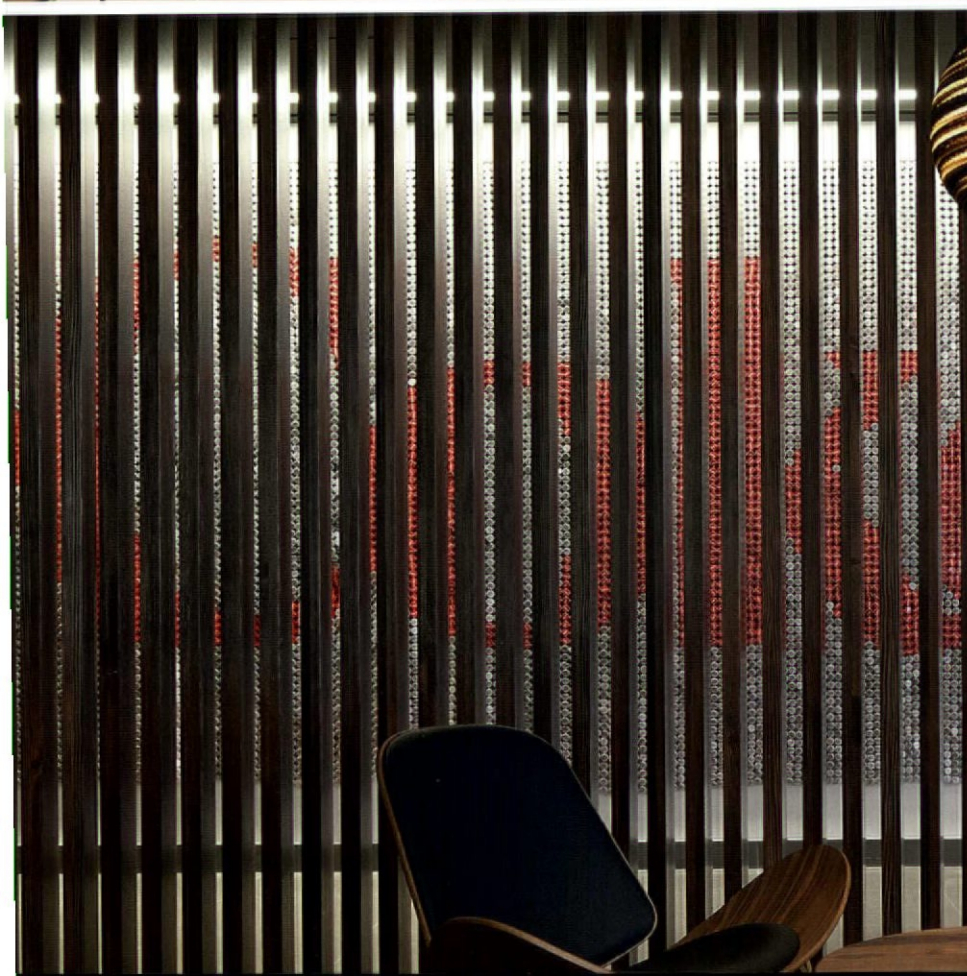
Website: www.figure3.com

For the new, 100,000-square-foot Coca-Cola head-quarters in Toronto, the designer conducted visioning exercises in order to effectively capture the company's culture. "The visioning exercises focused on employee engagement, resulting in the creation of various "me" and "we" spaces within the larger footprint," says Principal Caroline Hughes. "During the design process, figure3 created unique "zones" within the interior to improve the working environment, understanding that different styles of work required different environments."

Social "zones" such as in the cafeteria, atrium, conference center and landscaped patio create active communal spaces for employees to engage and celebrate, while more private areas provide space for focused work. A three-story atrium offers ample natural light; and graphic portals tell the Coca-Cola story in a playful and elegant way.

The location of the building also played an integral role in the development of the space. Downtown Toronto is experiencing a massive urban revitalization. "King East offered a solution that was ideal for the brand's relocation—a great neighborhood with strong sense of community, rich in character with unique building styles, and easily accessible by transit from across the Greater Toronto Area," says Hughes. The company also wanted to create an environmentally conscious space that encourages employees to commute or ride bikes to work. The office includes bike parking and showers, and the design features an inventive use of recycled materials, including cardboard chandeliers, glass bottle chairs and a bottle cap tapestry.

Photography by Steve Tsai



Cunningham Group Office

Location: Culver City, CA

Designer: Cunningham Group Architecture, Inc.

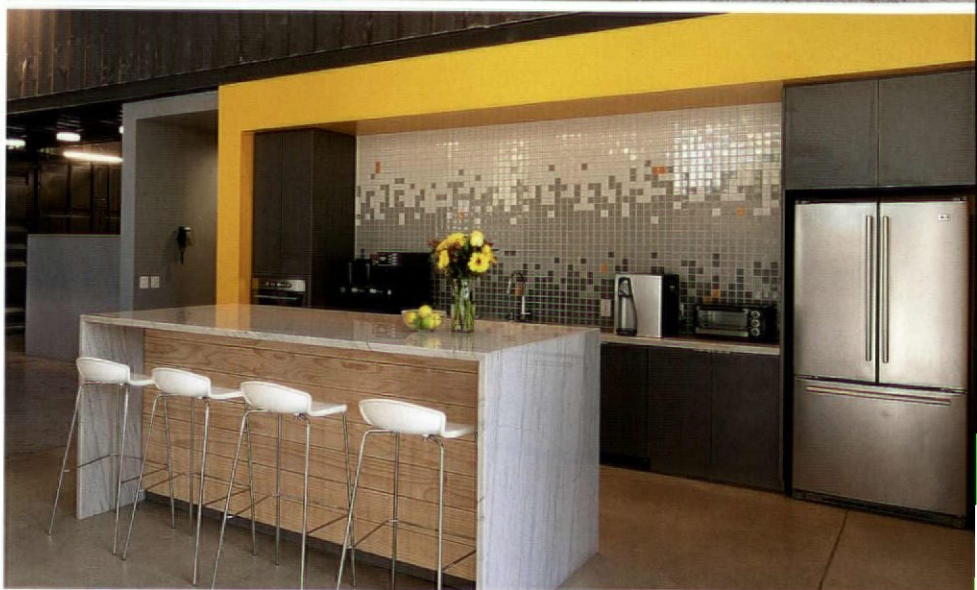
Website: www.cunningham.com

The idea of “practicing what you preach” was an integral component of the firm’s new office design, which is targeted for LEED Gold certification. The 11,640-square-foot space features seven repurposed shipping containers, an abundance of natural light, natural ventilation and an indoor native plants garden that is hand watered daily. Principal Jonathan Watts believes that the new space has already impacted the company positively. “We’re seeing less absenteeism, reduced sick days... and people are coming in earlier,” he says. “Perhaps it’s a coincidence but I think it’s a healthier place to work in.”

The design team sought to capture the firm’s transparent and lateral culture. “We wanted to promote relationships between our people and our office,” he says of the open plan, largely devoid of interior walls, that fosters collaboration. The conference rooms are encased in glass, a gallery section promotes the sharing of ideas, and the kitchen encourages family-style meals.

Surrounded by residential housing, the designers organized the workspaces looking out into the community. And their proximity to mass transit (as well as the firm’s support of public transportation) served as another point of inspiration. “We came up with this form, sort of like the old tunnels trains would go through,” says Watts, of the thematic nod that houses two conference rooms. The interior garden serves as a filtration system to improve air quality, and also allows the firm to do a little field research, determining which plants grow best indoors. “When you see the whole thing living and breathing...it’s interesting how we can create a different feeling rather than just a canvas to paint on,” says Watts.

Photography by Christiane Ingenthron



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Giant Pixel

Location: San Francisco, CA

Designer: Studio O + A

Website: www.o-plus-a.com

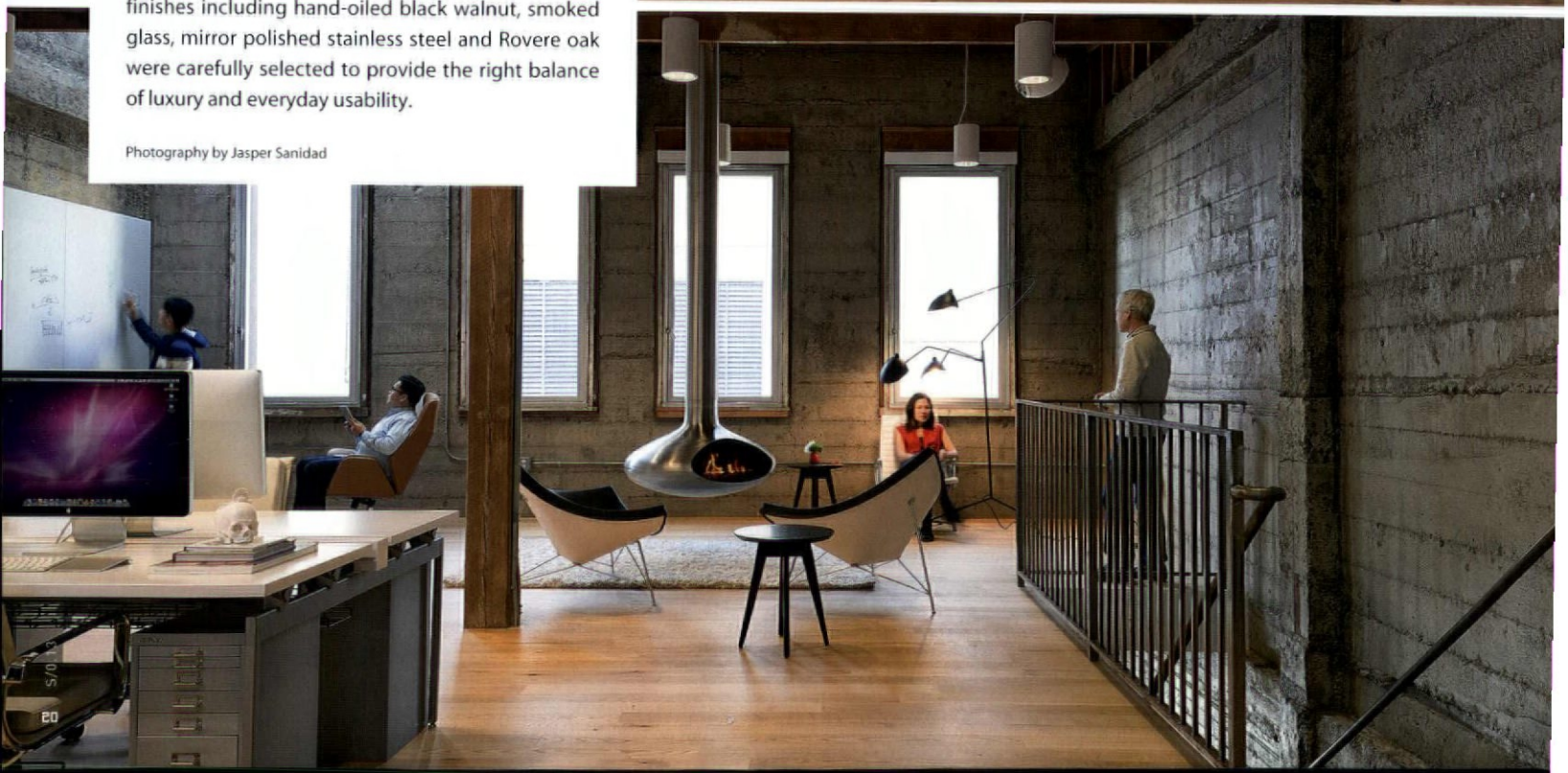
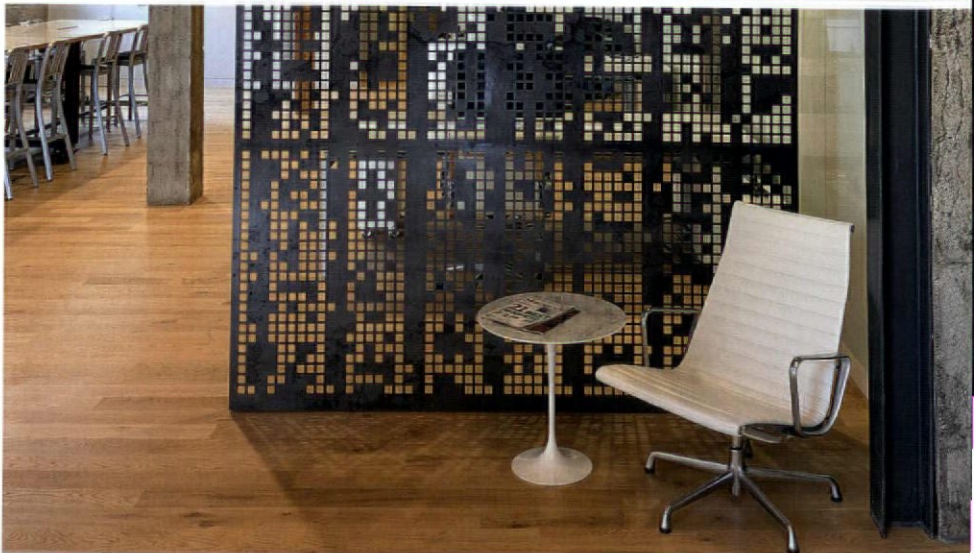
For Giant Pixel's first headquarters, the client was drawn to the simple beauty of a former printing press near San Francisco's Mint Plaza, a vibrant, urban community bracketed by historic architecture. "However," says Neil Bartley, Senior Project Manager, "the whole team quickly realized there was a beautifully, witty opportunity to design a contemporary workplace for the Digital Age in a decidedly analog workshop of the past."

The 20 plus employees at Giant Pixel are "the technology entrepreneurs of today," says Bartley, adding that they are also sophisticated, well travelled and highly educated, and the designers sought to reflect this in the space while also addressing practical needs.

"Responding to their culture really boiled down to finding a variety of ways to work, and places to do it, in a very small envelope," says Bartley. "They think and create and code anywhere, so their idea of 'office' is a little forward thinking."

A steel canopy perforated with computer code patterns sets the stage while the reception desk, a striking sculptural element produced by Oakland-based Concreteworks, welcomes visitors as they enter the office. Communal worktables foster collaboration, a suspended fireplace near a whiteboard adds warmth to brainstorming sessions, and a basement bar and lounge provides an after-hours escape for the office's Bourbon enthusiasts. A variety of high-end finishes including hand-oiled black walnut, smoked glass, mirror polished stainless steel and Rovere oak were carefully selected to provide the right balance of luxury and everyday usability.

Photography by Jasper Sanidad



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Autodesk

Location: Milan, Italy

Designer: Goring & Straja Architects

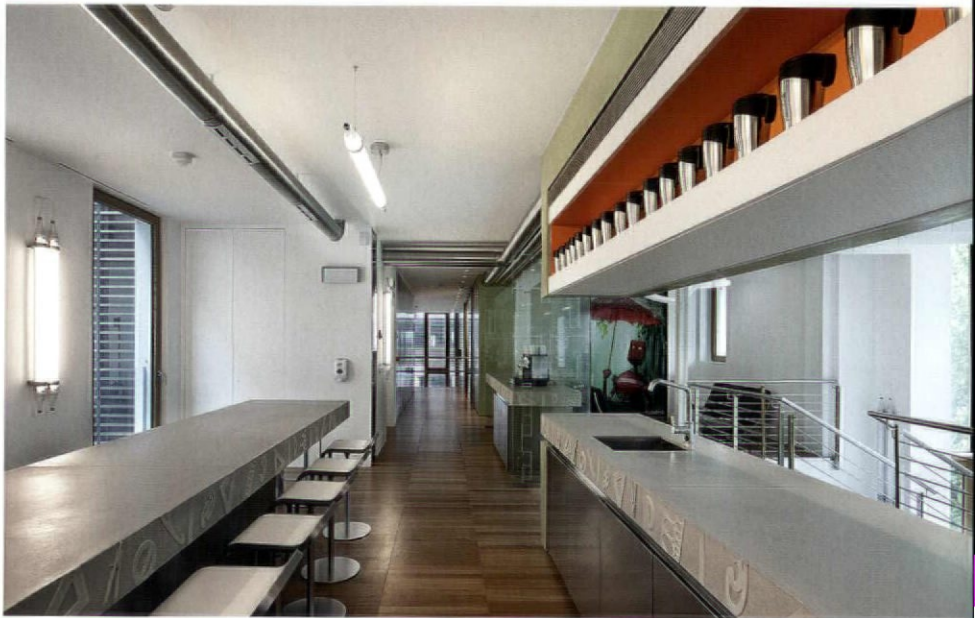
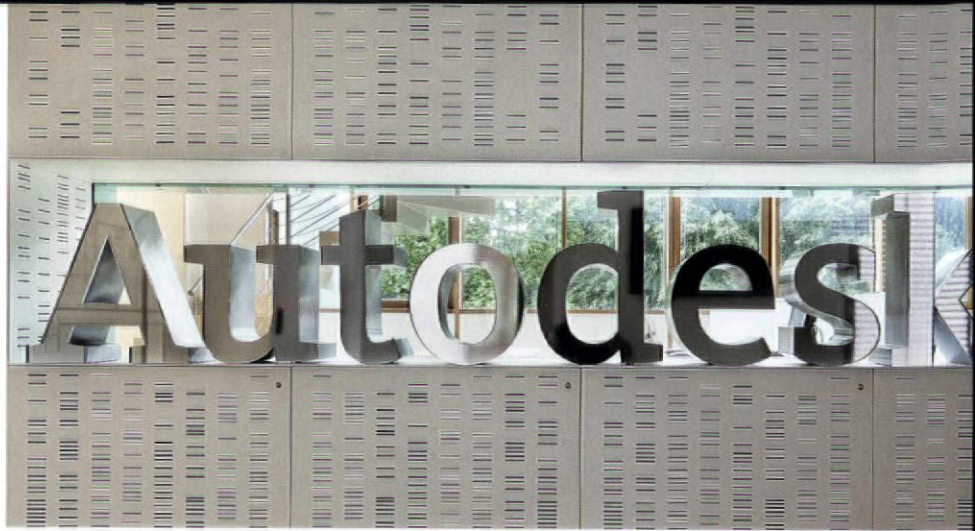
Website: www.gasarchitects.com

The Milan-based office for Autodesk was an interesting opportunity to blend the company's international culture with a decidedly Italian flair. "Milan [is] more a capital of industrial design than of architecture, and one way of expressing this was [by] incorporating excellent examples of industrial design in the furniture, lighting, and accessories," says Andre Straja, Founder of Goring & Straja Architects. Flos lamps, Guzzini sconces, and furniture designs by Michele de Lucchi for Unifor were among the elements hand selected by the designer. Also, more than 40 percent of construction materials were sourced locally within 500 miles of the project. The global presence of the company was emphasized through large-scale images of renderings from Autodesk clients around the world.

"Open plan offices are not a novelty in Italy, but they remain a delicate issue," says Straja. The design team paid particular attention to noise levels providing telephone booths for privacy and installing acoustic devices to mitigate noise. "We could not install direct sound attenuation elements to the ceiling, which led us to choose vertical baffles that add a strong rhythm to the space and transform a potential handicap into a constructive idea," he adds. Additionally, freestanding perforated gypsum board walls act like decorative sound sponges

The designers did have one challenge, overcoming the building's use of radiant heating and cooling and a need to supplement meeting spaces with traditional fan-coil/fresh-air systems. "This created budget problems that had to be balanced with other choices, but it also resulted in an interesting solution," says Straja. They ultimately integrated the new mechanical system into a Venetian stucco wall and highlighted it as a design feature.

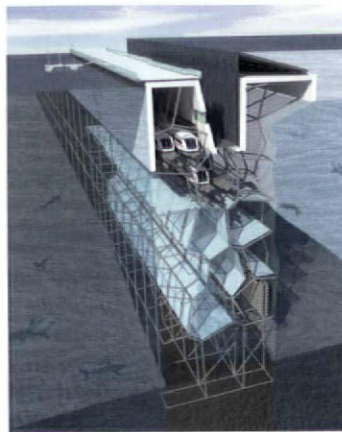
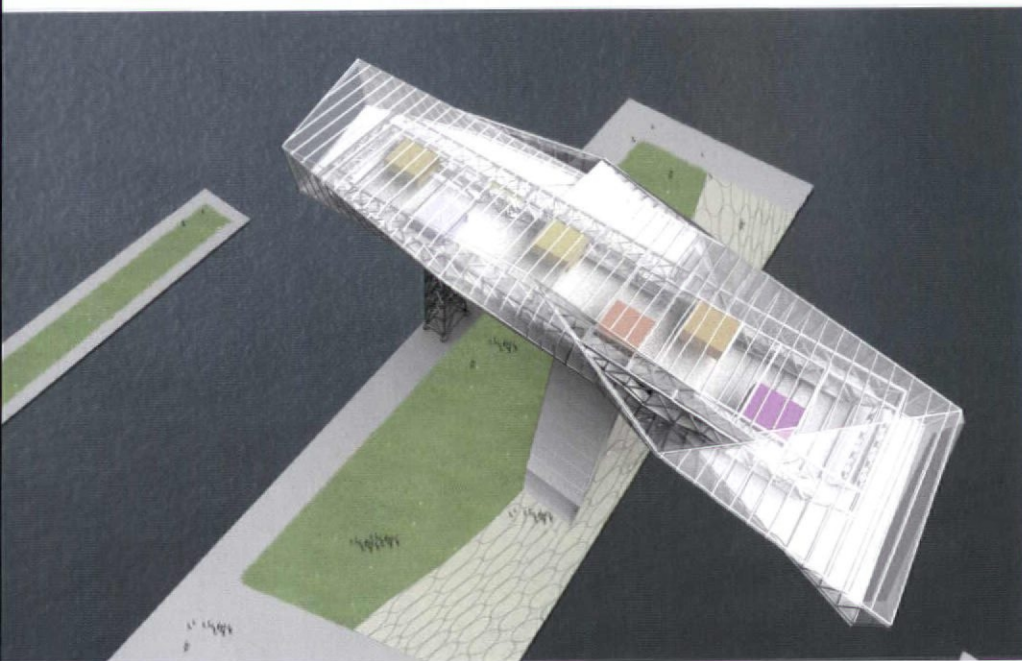
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credits clockwise from top left: IwamotoScott Architecture, Snehetta, David Baker Architects, Kuth Ranieri Architects, SMWM, Fougeron Architecture, Handel Architects.

Idea Hall

Location: Costa Mesa, CA

Designer: H. Hendy Associates

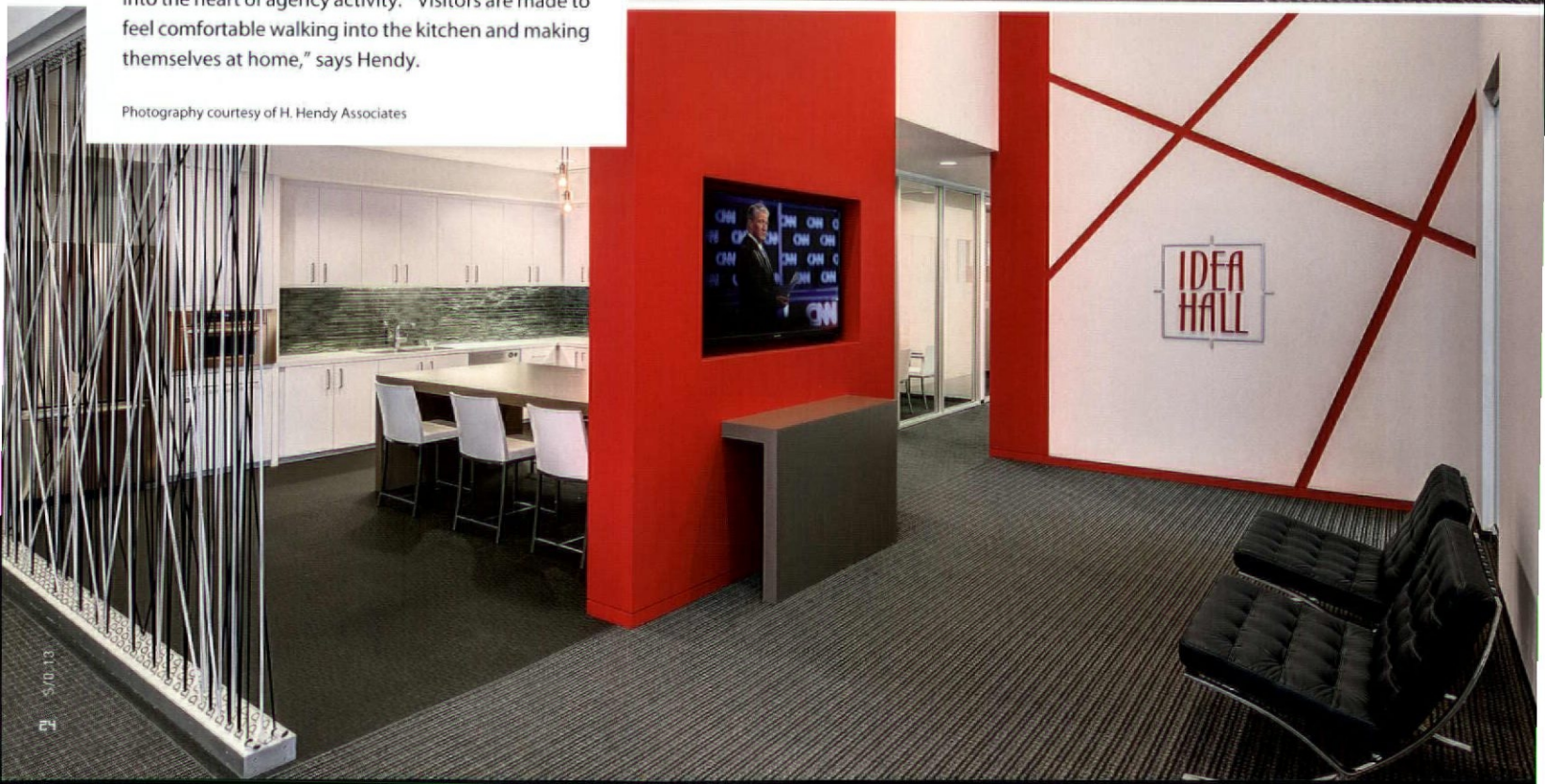
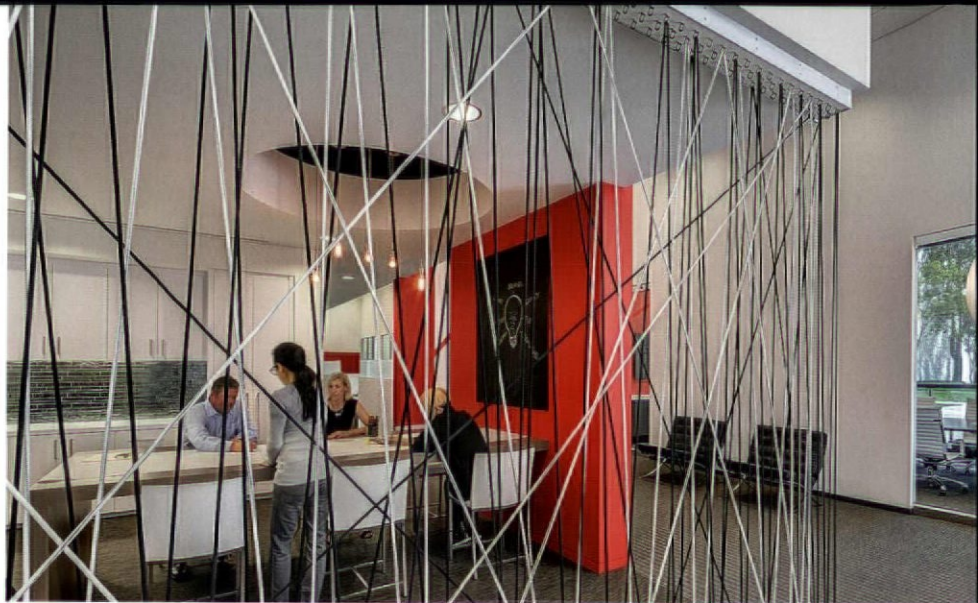
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"Prior to Idea Hall's move to the new space, closed offices were situated along the window line and assigned according to seniority instead of job function," says Founding Principal Heidi Hendy. "A lot of companies initially gravitate towards this conventional set-up, but that's not what gives a space a vibe." Instead, the public relations and marketing agency embraced a new, more open floor plan where natural light permeates into the entire space through floor-to-ceiling windows. The windows also offer a view of the Noguchi Garden, inspiring creativity and fostering increased productivity.

Creativity and collaboration are key components of the agency's business so several areas have been designed to support brainstorming and impromptu meetings. A large, 14-person conference room has been outfitted with state-of-the-art AV equipment and a sleek glass wall for brainstorming sessions; the smaller "Think Tank" features all of its furniture on wheels to create the most productive configuration for work, and a high-top table nicknamed the bowling alley offers an area for quick meetings. The office design also offers ample space for more independent, focused work, and a sound-masking system was installed to dampen ambient noise and improve the open-plan work experience.

A wall of bungee cord art creates a unique partition, and the reception area takes you straight into the heart of agency activity. "Visitors are made to feel comfortable walking into the kitchen and making themselves at home," says Hendy.

Photography courtesy of H. Hendy Associates





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TAKING FLIGHT

Museum-quality, rotating art exhibitions have landed at airports across America

BY INA DROSU

ANYONE WHO HAS BEEN IN AN AIRPORT KNOWS IT'S NOT the highlight of one's journey. Lugging bags and children through endless corridors, simmering in long security lines, attempting to eat shriveled hot dogs and limp lettuce are not the joyous experiences one seeks when traveling. However, mitigating these low points is precisely the focus of art programs abounding in the nation's airports, large or small, and things are taking off.

Mexican artist Leonardo Nierman donated "Sensación de Vuelo" to Lambert-St. Louis Airport.



Photo by Steven Brooke Studios

Many American airports have their roots in the late 1920s, with expansions after WWII into the “Jet Transportation Era” of the 1950s. Adaptations continued through the second half of the 20th century then landed in our new millennium with fresh needs and aspirations. With long-overdue infrastructure upgrades and fast-paced technological advances, likewise changes in security requirements since 9/11 and increased global traffic, airports such as Miami International (MIA), Hartsfield-Jackson Atlanta International (ATL), Los Angeles International (LAX), and even Denver International (DEN) strive to provide travelers, employees, and visitors with an experience that eases spatial, cultural, and timely transitions by implementing art, that great humanizer, into the airport’s fabric.

“We didn’t have much of a mission until recently. Our program is in its infancy,” admits Jeffrey Lea, Public Relations Manager at Lambert-St. Louis International (STL). But, using the airport’s iconic Minoru Yamasaki 1956 Terminal 1 as a springboard—similarly to the way LAX used its Paul Williams 1961

Theme Building or DEN its Joppesen Terminal peaked roof—major renovations invited the formation of an Art and Culture Program and the incorporation of works such as Alicia LaChance’s “New Village” terrazzo floor.

However, not all displays are permanent. Patterned on the innovative program at San Francisco, the only U.S. airport with museum

Indeed, ‘surprise’ plays an important role in the task of inspiring the public.

accreditation, other airports have integrated rotating exhibits ranging in format from glasswork, sculpture, and painting to historic presentations, video, and interactive displays. The necessity to deal with a passenger’s anxiety due to increased security screenings and longer waiting periods spent on the other side of checkpoints, in an agglomerated setting, is not inferior to the need to promote sustainability through photovoltaic energy or improved light, air, and pedestrian traffic quality.

Yolanda Sanchez, herself an artist and MIA’s Director of Airport Fine Arts and Cultural Affairs, founded MIA’s rotating exhibition 12 years ago. After years of incorporating artwork architecturally as terrazzo floors or wall elements, a famous example being the relocation of the Carybé murals from JFK International Airport, this program enables her “to educate the public through museum-quality art, showcase artists that are accessible [to airport users, and let viewers] have a moment of delight.”

Light is a recurrent theme in displays due to its physical effects, but also because it “is always welcome” and “takes away the edge” off more intense works, explains Electroland’s Cameron McNall. McNall considers his illuminated walls entitled “RELAX” at DEN as a way for “people to invest attention [in this] microcosmic environment where everyone’s purpose [to travel] is unified.” For him, any art with wings is a little bit too close to home as a means of engagement. He prefers symbolism and interaction to literal representations connected with flying, thus allowing viewers

OPPOSITE: The Carybé Murals at Miami International were salvaged in partnership with American Airlines. RIGHT, TOP: Mixed Nature Series by Luciana Abait at Los Angeles. BOTTOM: Denver International Airport is illuminated by Electroland's "RELAX" display.

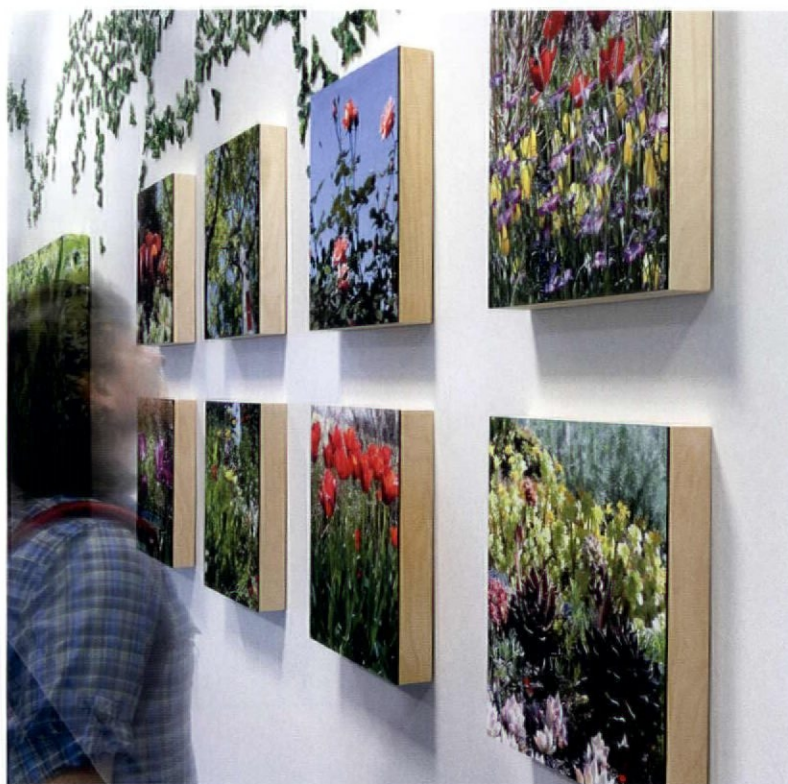
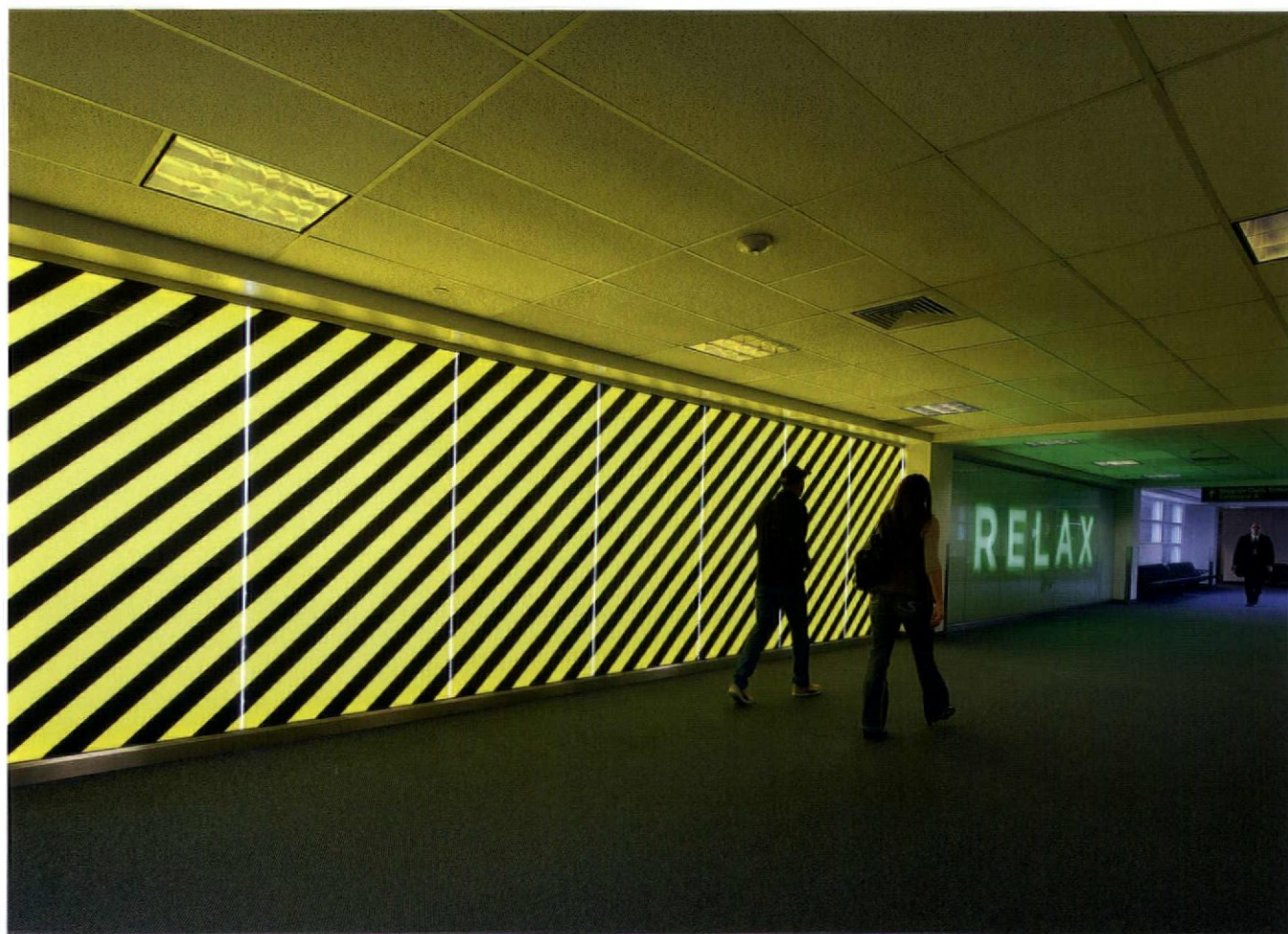


Photo by Kelly Barrie, Panic Studio LA



Artwork © Electroland. Photo courtesy of Denver International Airport



Image courtesy of Kyungmin Park.

LEFT: Ceramic artist Kyungmin Park's imaginative creations are also featured at Atlanta. BELOW: Brian Dettmer transforms a book into art for E-merge, a rotating exhibit featuring contemporary Atlanta artists. BOTTOM: Packing (Caravan) by Cynthia Minet, an illuminated sculpture at Los Angeles is made of recycled and re-purposed plastic.



Image courtesy of Brian Dettmer.



or participants to interpret and discover for themselves through direct experience.

For Paul Villinski, on the other hand, MIA is the appropriate home for his "Air Chair", fantastic flying wheelchair machine made to uplift spirit and interest as it hangs above the visitors' heads. He, also, draws the surprised viewer towards discovery through this embodiment of unlikely possibility. Indeed, 'surprise' plays an important role in the task of inspiring the public. In an understated but

powerful way, Ximena Labra's "For Those Who Go" at DEN, is a collection of literary excerpts planted unobtrusively right in front of you—on windows, on conveyors, on arches, on walls. Though easily overlooked, once seen they percolate and affect a lasting impression.

"The tools I am using in the relation with the public are imagination, intellect, and memory," she says. "'For Those Who Go' is for those and about those who will travel. Not only in space and time, but also in their

minds, willing to go beyond their usual surroundings... the will of discovery that makes us human beings, find out who we are and what the universe is made of."

Sarah Cifarelli, Airport Art Manager at LAX, agrees that an airport is "its own city, with a captive audience." Here, too, light surfaces through the distinctive entry pylons, or an extensive permanent video art installation, or Cynthia Minet's "Packing (Caravan)". The first reflects airplanes' flight patterns, the second explores change, and the third echoes the travelers streaming alongside the colorful, burden-savvy animal train. With glow, color, and not devoid of humor, they replace impersonal indifference with points of interest and recognizable environments that people can relate to and be engaged in.

Airport art programs also serve as an introduction to the nature and style of the geographical area one has just landed in, or provide memories for those leaving it. Beyond the plastic arts or video there is also a growing interest in music and performing arts. Cifarelli is exploring the possibility of turning LAX's 2010 pilot performance program launched in a San Fernando Valley facility into an on-site recurring event. Working out challenging logistics, the opportunity came this past summer during the preview celebration of the new Tom Bradley International Terminal.

At the other end of the spectrum, ATL's music scene has been around since 1996. Throughout the year, music complements the rotating and commissioned art programs, such as NASA's "Golden Age of Space" exhibit. These performances serve to entertain and educate the 95 million yearly travelers pacing the airport's halls. With the highest passenger traffic in the world, "our program creates an amazing sense of place and who we are, [and] underscores Atlanta as an international city," says David Vogt, ATL's Art Program Manager, adding that "we feel our program is among the elites nationally not only in scope, but scale and budget."

The infusion of art is added to functional concerns, but as Miami's Sanchez says: "People are paying more attention to the fact that architecture, art, and design go hand in hand. Why must they be only about function and operations? Why not create beautiful spaces?" ■

LEFT: The flying wheelchair uplifts spirits at Miami International Airport.



Photo courtesy of Miami International Airport

SUNDAY IN THE PARK

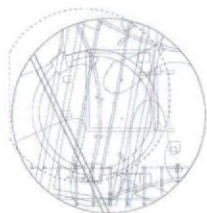
Recalling the Summer Commissions of the Serpentine Gallery

BY MICHAEL WEBB





1
Footprints as topography



2
Traces of previous Pavilions



4
Topography and foundations



6
Extrusion of fragments



8
Landscape



Courtesy of Herzog & de Meuron and Ai Weiwei

SOU FUJIMOTO RECENTLY COMPLETED THE THIRTEENTH IN AN ANNUAL SERIES OF TEMPORARY PAVILIONS ALONGSIDE THE Serpentine Art Gallery at the heart of London's Hyde Park. These structures have become a ritual of summer, eagerly anticipated, but the tradition began by chance. In 2000, the gallery (which was built in neo-Georgian style as a tea house) was celebrating its 30th anniversary. Director Julia Peyton-Jones commissioned Zaha Hadid (who was just beginning her career) to create a tent with chipboard furniture for a fundraiser. Designed for a one-night event, it stayed up through the summer. As Peyton-Jones remarked of that happy experiment: "It doesn't matter if it's for a day or 100 years, because you don't know who is going to see it, and what impact it's going to have on their lives."

The next year Daniel Libeskind made his UK debut, and he was quick to echo his client: "Sometimes projects that are ephemeral have more power than large buildings that are there for 50 years. For me, the pavilion was a chance to experiment. It was about developing an architectural idea, and having the public participate in it."

Experimentation and public participation have been the hallmarks of all the Serpentine pavilions. An architect or team that has not yet built in England is commissioned to design a gathering place for events and symposia through the summer and early fall. At a minimum, it provides shelter from chill winds and frequent showers, besides offering a good cup of tea. Private donations cover the cost of construction,

OPPOSITE: The 2012 Serpentine Gallery Pavilion designed by Herzog & de Meuron and Ai Weiwei.



Photo by Nick Rochowski



Photo by James Newton



Photo by Sylvain Deleu

which has to be completed in a few months. Last year's pavilion, by Ai Weiwei and Herzog & de Meuron, excavated the site to reveal traces of previous designs and canopied the sunken, cork-lined space with a circular pool. Record downpours filled the dig in April, threatening the project with that doom-laden English phrase "rain stopped play" that punctuates most cricket matches. The builders triumphed over nature, and the pavilion opened on cue at the end of May.

The English dearly love their gardens but have rarely warmed to modern architecture. Prince Charles dismissed a proposed addition to the National Gallery as "a carbuncle on the face of a well-loved friend," a remark that was ridiculed by sophisticates and loudly cheered by the populace. On my last trip to London, the immigration officer asked me the purpose of my visit. "To explore modern buildings," I replied. "Really?" she asked with an incredulous stare. I half-expected to be hauled off as a security suspect. Penguins in the London Zoo were the first English residents to enjoy a truly modern structure so kudos to Peyton-Jones, who has won new friends for adventurous design.

Only one design has failed to make the leap from boards to park: A 2004 earthwork by MVRDV proved too ambitious to realize. Other architects have, with varying degrees of success,

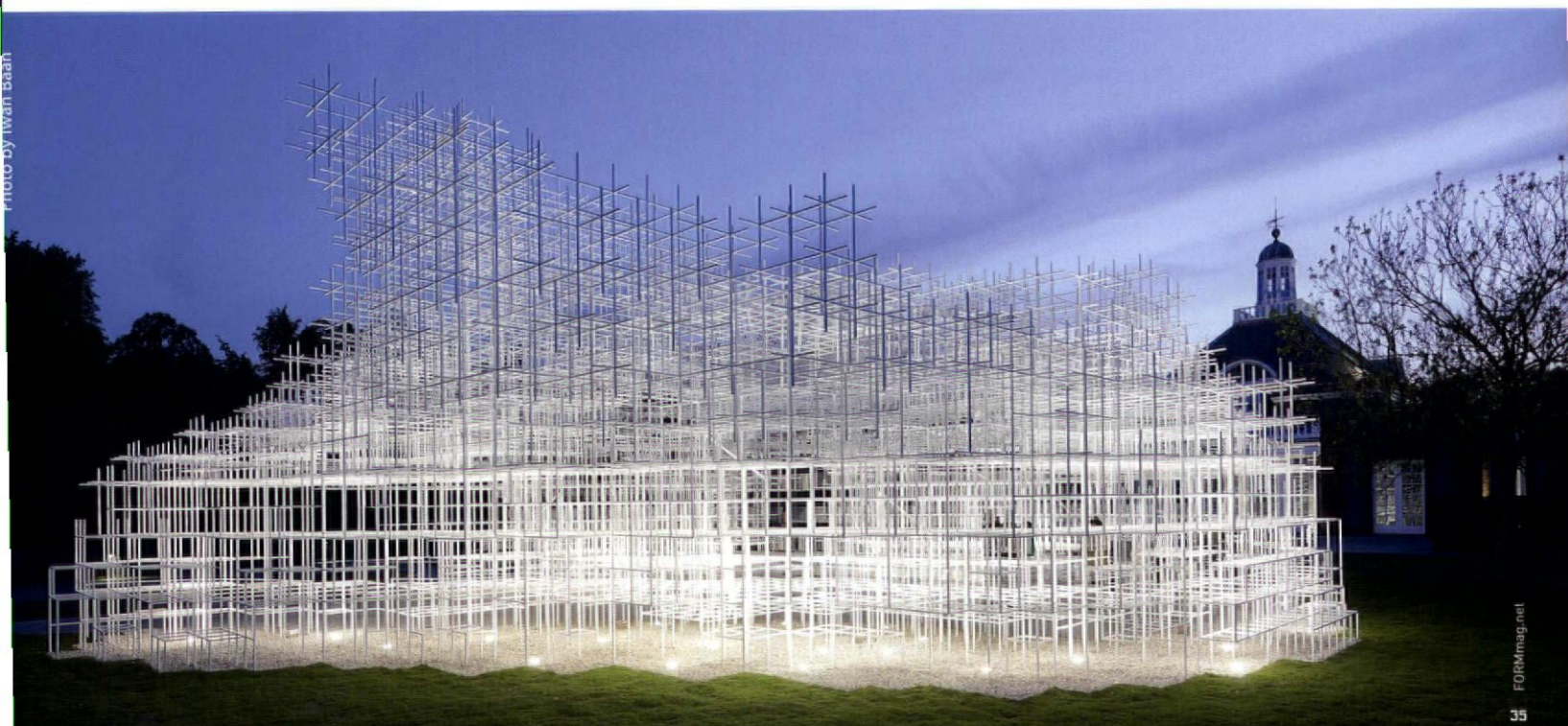
created structures that are firmly anchored in the pastoral site or float gracefully above it. In 2011, Peter Zumthor built a black box that framed a lush garden by the Dutch landscape maestro Piet Oudolf. Jean Nouvel's 2010 entry was far lighter and more open: A scarlet shelter of canvas and glass that intensified the green of the trees and grass surrounding the site. In the previous year, SANAA created a biomorphic metal canopy lofted on slender poles, which offered shade on fine days but little protection from the other elements. Fujimoto has followed their lead and it will be interesting to see how well this airy structure performs through its October 20 closing date.

Frank Gehry went to the opposite extreme in 2008, creating a cat's cradle of massive wood beams and glass panels. It proved controversial, but is now enjoying a second life as a music pavilion at Chateau la Coste, near Aix in the south of France. A Belfast developer acquired this vineyard and added a sculpture park, a new winery by Jean Nouvel, a visitors' center and chapel by Tadao Ando, and many other structures scattered over the hilly site. A short drive away is the reconstructed 2002 pavilion of Toyo Ito, a highly acclaimed skeleton of white steel panels. It had a brief reincarnation as an art gallery attached to a resort hotel in Beaulieu, but has now been closed to the public. An Indian

steel magnate acquired last year's pavilion for his burgeoning art collection, and this is likely to become a regular occurrence in the future.

A few temporary pavilions enjoy a long after-life and acquire an entirely new identity. The classic example is Joseph Paxton's Crystal Palace, a vast prefabricated exhibition hall erected for the Great Exhibition of 1851 on a site very close to the Serpentine. It was re-erected south of the Thames and became a familiar landmark that was put to varied use before it burned to the ground in 1936. The German Pavilion that Mies van der Rohe designed for the 1929 Barcelona Exposition, was demolished soon after, and meticulously recreated on the same site in 1983-86. It is now one of the most admired and influential buildings of the modern movement. Though it's unlikely that any of the Serpentine commissions will achieve that eminence, one would love to revisit the pavilions created by Oscar Niemeyer in 2003, Alvaro Siza and Eduardo Souto de Moura in 2005, and the joint work of Snøhetta and artist Olafur Eliasson in 2007. As Snøhetta partner Kjetil Thorsen remarked, "architecture is about changing perceptions. It also has to conform to building regulations. We can challenge that by categorizing it as a work of art." ■

OPPOSITE, FROM LEFT, CLOCKWISE: Frank Gehry's 2008 creation; the 2009 pavilion designed by Kazuyo Sejima and Ryue Nishizawa; and Toyo Ito and Cecil Balmond's design in 2002. Below: Sou Fujimoto's 2013 pavilion design.



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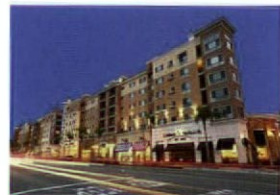
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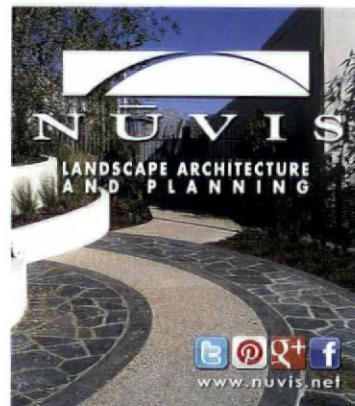
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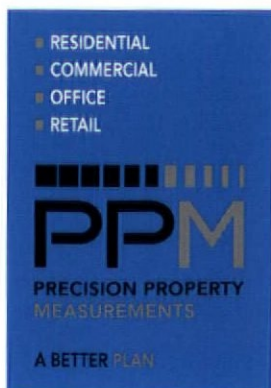
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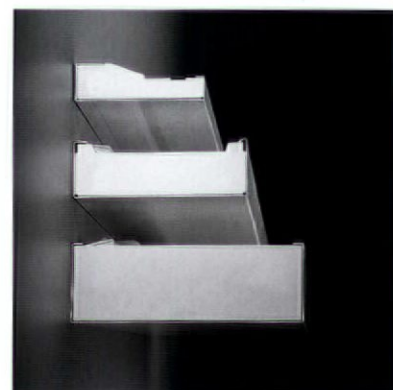


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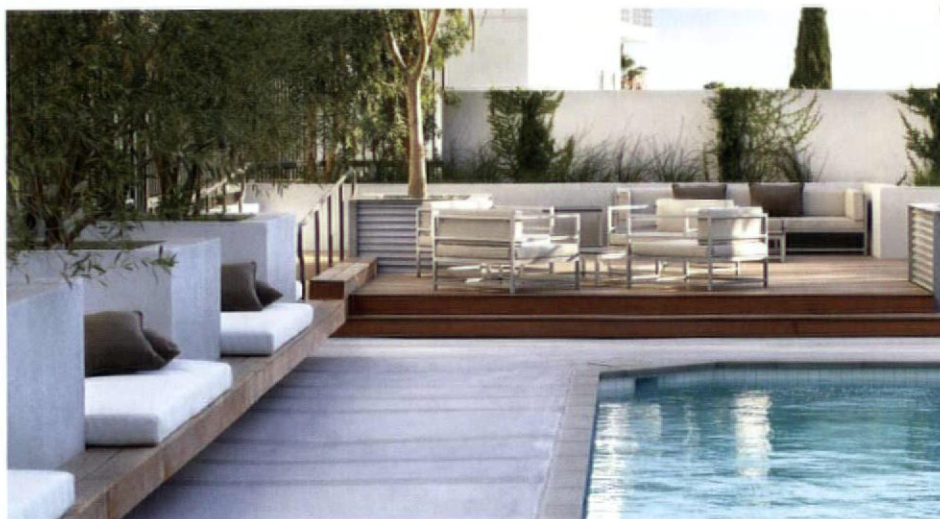
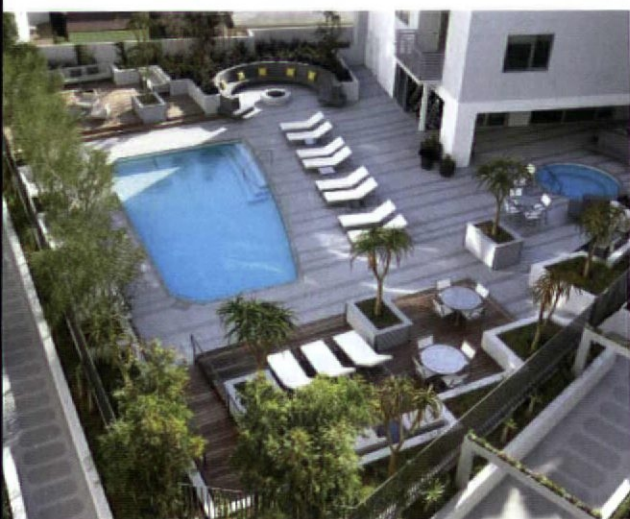


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DEVELOPER: Rethink Tara Green

STRUCTURAL: Englekirk Partners

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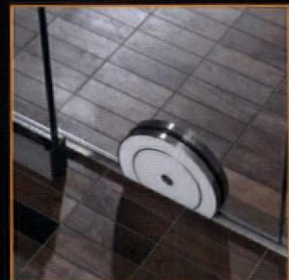


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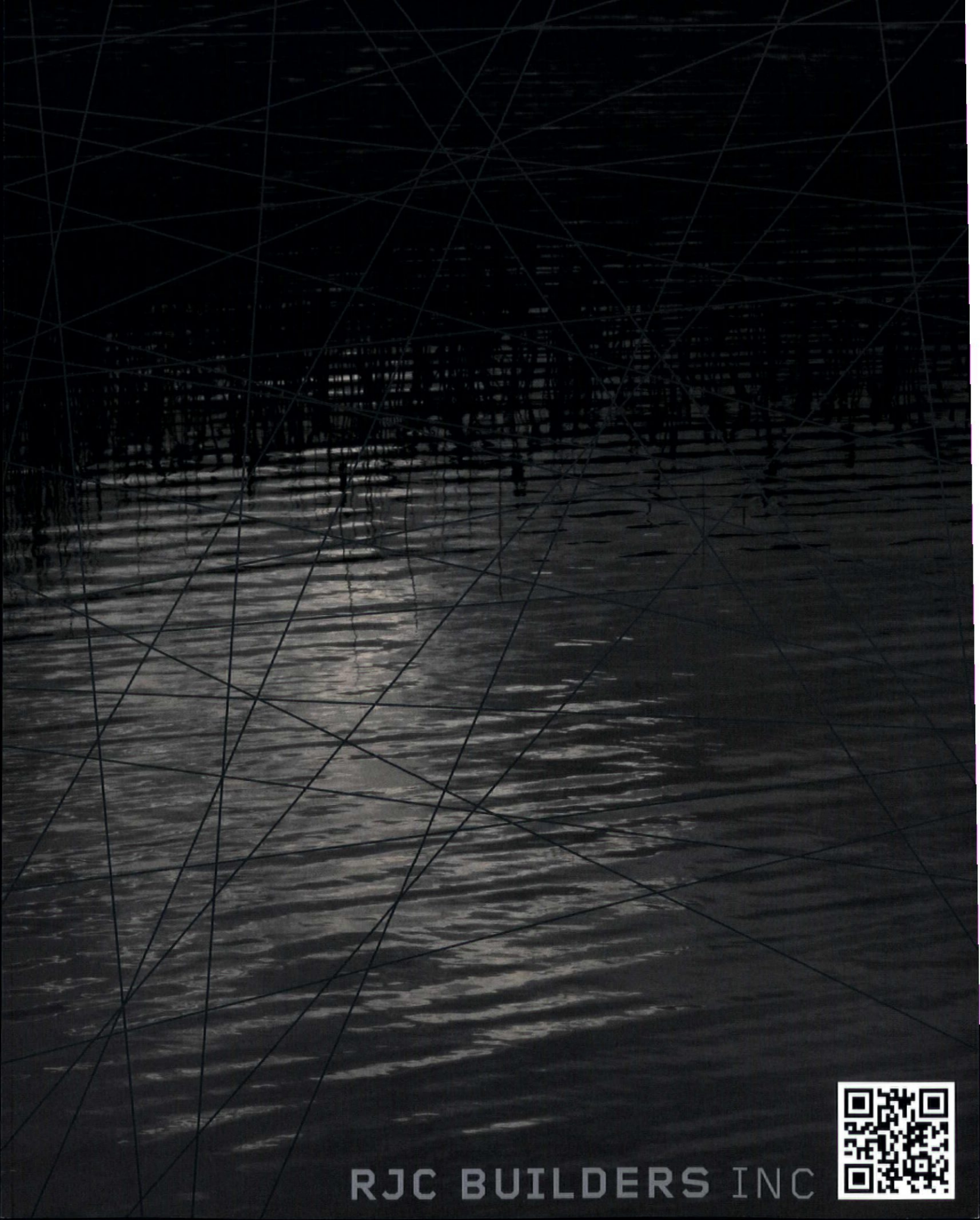
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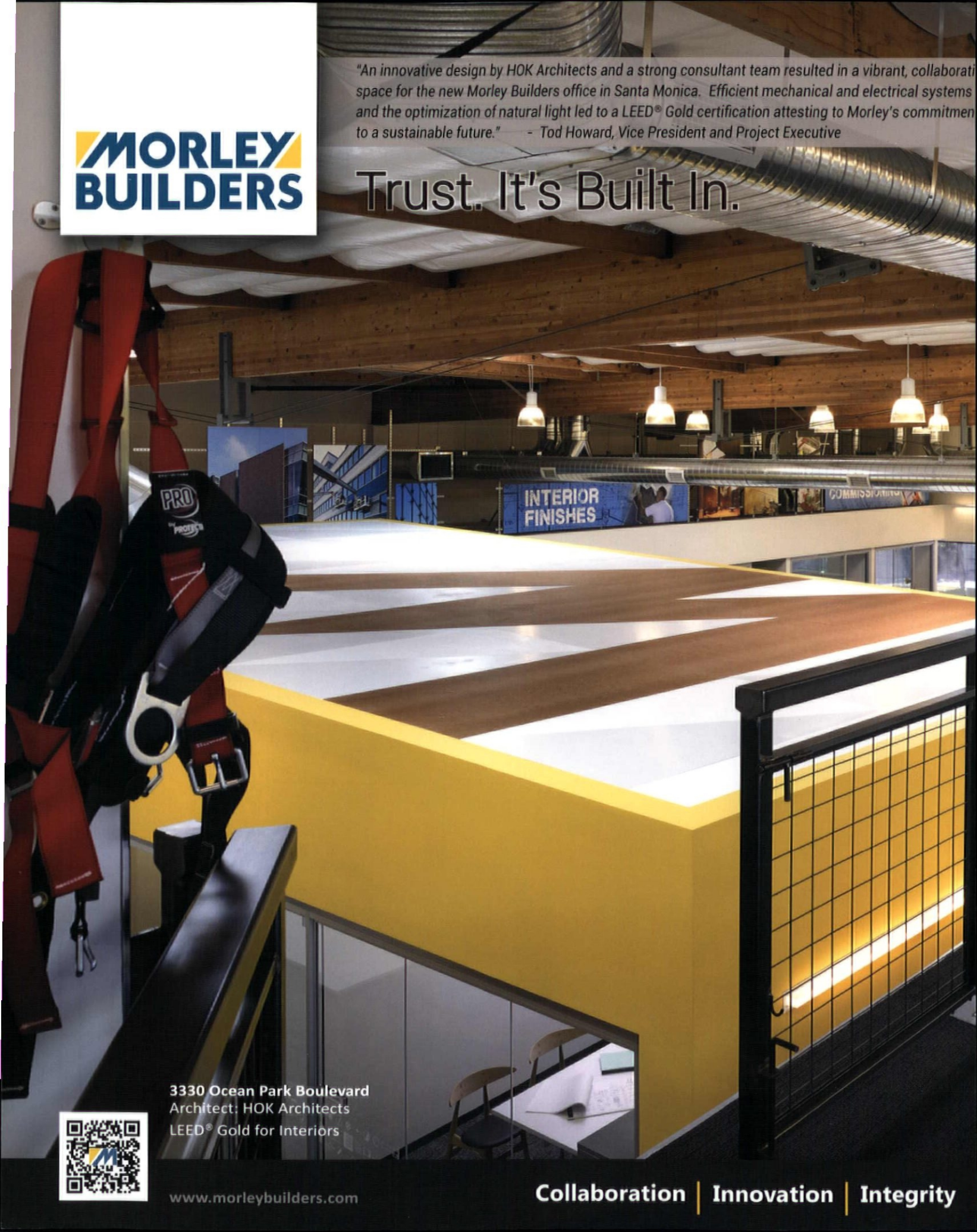




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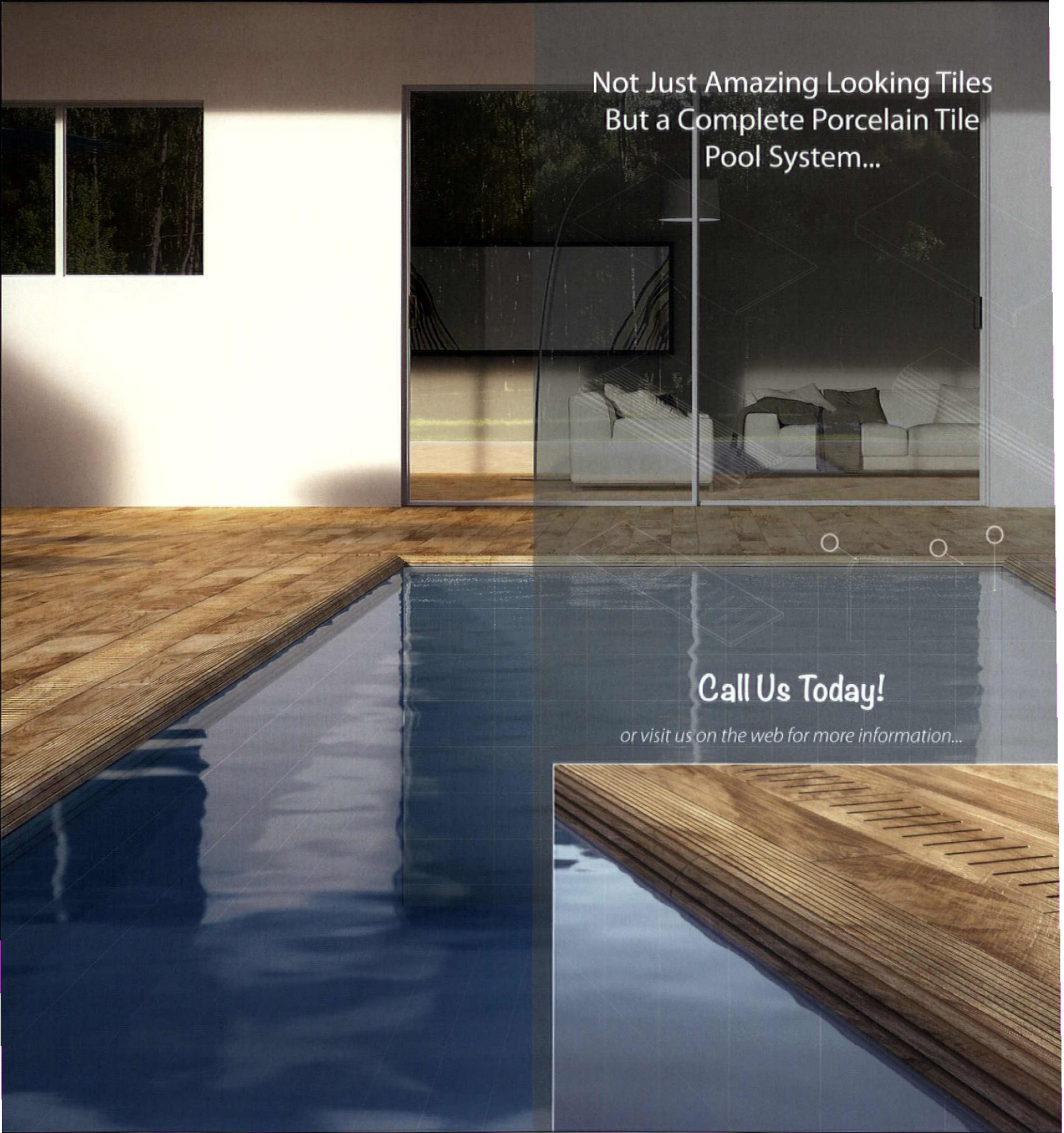


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COVER: The new Otis Booth Pavilion integrates architecturally with the 1913 Beaux-Arts Natural History Museum building. Managed by Cordell Corporation, architecture and design by CO Architects, landscape by Mia Lehrer + Associates, and built by MATT Construction.



HONORING OUR PAST

THOUGH PRESERVATION PROVIDES ECONOMIC BENEFITS, THE PUBLIC VALUES HISTORICAL BEAUTY

Historic preservation touches each of us in ways that are common to all and also uniquely personal. Community character and identity are often forged from the historic places and cultural attributes within each of our communities. Yet the tangible benefits of historic preservation are often quantified through its economic impact—job creation, community revitalization, increased property values and heritage tourism. Historic preservation's role in economic, cultural and environmental sustainability is undisputed.

Historic buildings are a physical record of our history and development, yet we recognize that most buildings evolve over time. We work to preserve the integrity of landmark buildings within our communities, yet we understand that it is important to manage change by allowing new uses that retain the historic integrity and associative importance of these buildings and sites.

The collective importance of historic preservation in our communities is also expressed through the legislation and financial incentives that exist to support rehabilitation of historic buildings. The California Environmental Quality Act, tax credits, property tax relief through the Mills Act and the adoption and use of alternative codes such as the California Historical Building Code and the International Existing Building Code encourage historic preservation through federal, state and local incentives.

Though an abundance of statistics supports these economic benefits, historic preservation is often a personal and locally rooted value. Our historic places tether us to the history and common culture shared by all Californians, contributing to community identity and pride. A recent study by Gallup and the John S. and James L. Knight Foundation concluded that "three community qualities—social offerings, openness and physical beauty—have consistently emerged as the leading drivers for community attachment over the study's three years of research. They beat out other possible drivers such as perceptions of local economy, leadership and safety across all of the 26 cities included in the Knight 'Soul of the Community' survey".

Our work is dedicated to ensuring that our historic buildings and neighborhoods continue to provide economic benefit, that serve communities in useful ways that contribute to their beauty and tell the story of Californians and our values. Historic preservation—and the individuals who work to preserve these places—improves the quality of life for all of us.

Each year the California Preservation Foundation honors outstanding achievement in historic preservation through the annual Preservation Design Awards. On September 27th, 2013, the California Preservation Foundation will celebrate the 30th Anniversary of the Preservation Design Awards in San Francisco, honoring individuals whose work preserved, restored or rehabilitated historic buildings in California. The range of projects including reports and studies that guide these efforts to the restoration of buildings and landscapes—from barns to skyscrapers—tell the story of California and its communities. They speak about the past, but also hold a place for the future through new or continued uses.

Sincerely,

Cindy Heitzman

Executive Director, California Preservation Foundation



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