

THE WEST ARCHITECTS NEWSPAPER

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FOREST CITY TAKES ON MAJOR SF REDEVELOPMENT PROJECT



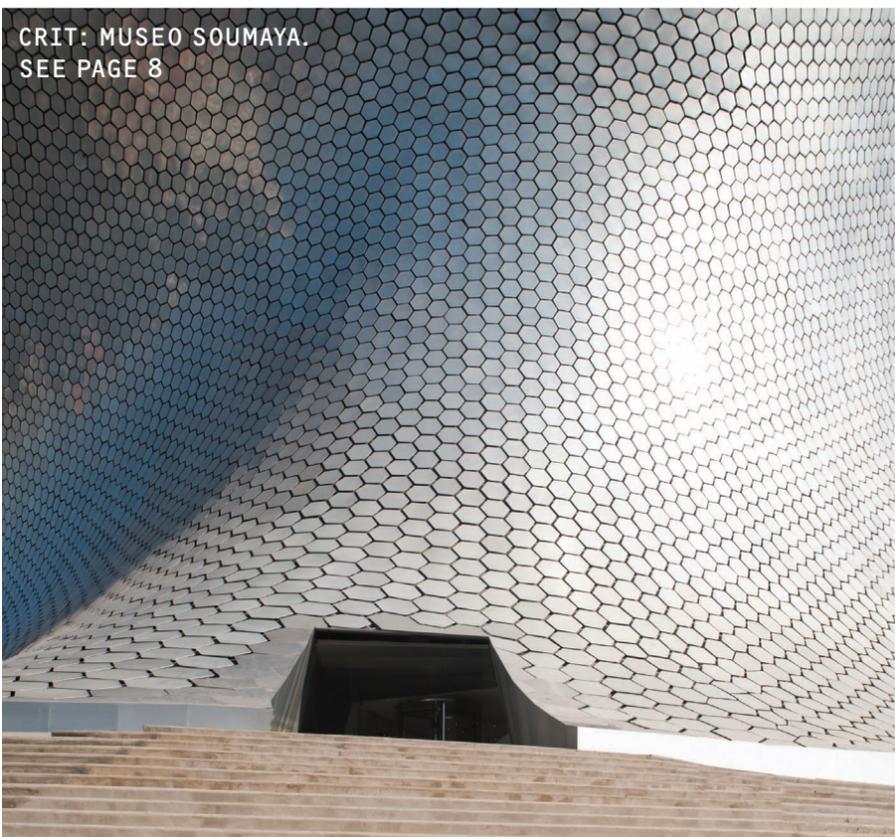
COURTESY PORT OF SAN FRANCISCO

PRIME SITE

San Francisco's Pier 70, with its surplus of majestic but crumbling brick warehouses near downtown, has been a tough redevelopment nut to crack. But there's been a

major breakthrough. Last month, the Port of San Francisco announced it had selected developer Forest City Enterprises to undertake new construction at the former continued on page 9

CRIT: MUSEO SOUMAYA. SEE PAGE 8



ADAM WISEMAN

Town and Country's facade needs TLC.



DANIEL CHAYKIN

PALM SPRINGS REVAMP PROPOSAL PUTS HISTORIC TOWN AND COUNTRY CENTER AT RISK

DESERT SHOWDOWN

Everyone in Palm Springs agrees that the Desert Fashion Plaza, a mall in the heart of downtown, is a flop. It takes up 15 acres on the site of the former Desert Inn, one of four large hotels that drew Hollywood glitterati during the first half of the 20th century. continued on page 6



COURTESY CITY OF SAN JOSE

UPGRADING SAN JOSE'S IMAGE WITH HIGH SPEED RAIL

URBAN NEXUS

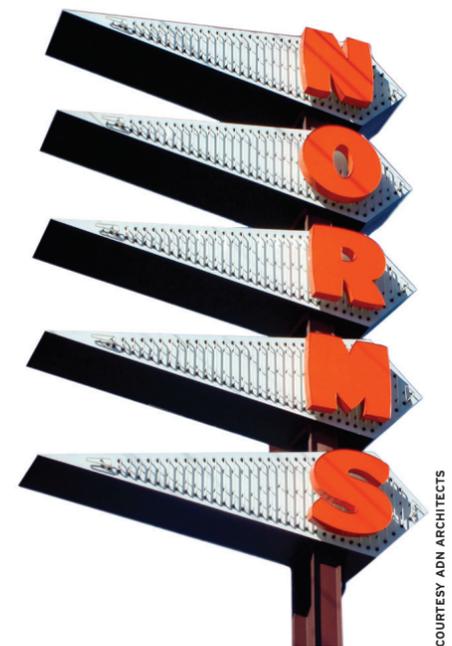
Like other young metropolises developed in the 1950s and 1960s, San Jose has tried to move beyond its sprawling adolescence by encouraging high-rises downtown and implementing urban growth boundaries. But while it has yet to establish the real density and mix of continued on page 2

DESIGN ISSUE

FOR THE 50TH ANNIVERSARY OF THE MILAN FURNITURE FAIR, AN BROUGHT BACK 50 SMART AND INSPIRING NEW DESIGNS. SEE PAGES 10-13

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COURTESY ADN ARCHITECTS

ELDON DAVIS, 1917-2011

Eldon Davis was always bemused—though gracious—when people showed interest in his 50-year-old designs for modern coffee shops like Pann's, Bob's Big Boy, Norm's, Wich Stand, and Denny's. Davis, who died April 22 at age 94, had a modest modernist's attitude: Architecture solves problems. He nurtured no nostalgia, even for his own buildings.

But to younger architects, historians, preservationists, and the public the coffee shops he designed with partner Louis Armet became much more. They were emblems of a key period when modern architecture was truly something for the masses. continued on page 7

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IN A BLOG FOG

I commend my colleague Christopher Hawthorne for his recent column in *Architectural Record* assessing the impact of architectural blogs. It's not all negative: he praises the richness, variety, and energy of criticism on the web. But he also calls blog criticism "wildly uneven" pointing out that online design writing is often "overlong," "prone to self-absorption," and in need of an editor.

I agree, but my biggest problem with architecture blogs is the extreme brevity of the work and, by extension, its lack of journalistic rigor. (Disclaimer: I blog, *AN* blogs, and we can all be charged with the above offenses.)

Blogs by their nature tend to take a simplistic, scattered view of the world. How can one really investigate a topic, or provide any nuance or reflection, in a few lines? It's rarely journalism. Most are links from other stories, while the "original" reporting is often copied straight from press releases.

One architect I know shared a story of how he once posted pictures online of a complete home renovation and remodel. But the pictures that got picked up and circulated were of the original—very ugly—house. No one bothered to check which house was the subject under discussion.

Countless times I've seen blog posts that confirm stories as true without any verification. Be it Norman Foster designing a new Silicon Valley headquarters for Apple (quoting an unnamed source from a Spanish-language newspaper with no confirmation from Apple or Foster), or news that plans had been unveiled for a new plaza at LA's Broad Museum (they were just conceptual renderings). Here's an idea: If you don't know if a story is true, say so by citing the original source.

Blogs also fetishize the image, already a big problem in architectural journalism. As on every site when we post on our blog, the zoomier images inevitably get the most views and re-tweets. I call it archi-porn. It's the same as pictures of sexy women getting the most hits on the Huffington Post. Also gossip and snarkiness trump vital news, getting the most hits and the most shares. Time after time, they win the day.

The real question is do people care about in-depth reporting? Or is the obsession with the quantity, gossip, and sexy imagery all that matters? In the past, plenty of architecture magazines dealt primarily in images, but when that proclivity is combined with unchecked words, the result is a serious dumbing-down of the subject. With the least reporting grabbing the most audiences, the end of intelligent information exchange seems at hand.

I'm not calling for a blog boycott. Blogs are a vital source of some information and, as Hawthorne pointed out, an important way to keep reporters and critics honest. They open up a once closed field to everybody and provide us with much more information and color than we ever got before. As dubious as the content can be, if you don't blog you're not part of the conversation. But they must not replace old-fashioned reporting and a focus on substance over drama. They need to be held to a higher standard. How do we vote on that? With our clicks of course. **SAM LUBELL**

URBAN NEXUS continued from front page uses that characterize a truly urban setting, the convergence of several major projects west of downtown—from high speed rail to a new baseball stadium—could create something truly novel in the Silicon Valley region. In April, the vision for the new neighborhood, the Diridon Station Area Plan, got initial approval from San Jose's city council, and the planning department will begin putting together a draft EIR this month, to be completed in early 2012.

"It's a huge step for San Jose, which I like to call Northern California's biggest suburb," said Jeremy Madsen, the executive director of Greenbelt Alliance, a Bay Area advocacy group for smart growth. And, he believes, an important step towards making San Jose a great city.

The prime catalyst for the development is the city's Diridon Station, and its future as a major transit hub. The Caltrain commuter rail station, located a few blocks from downtown San Jose, will be where high-speed rail stops in San Jose, and eventually, where a BART regional transit station will be built. In addition, the Oakland A's new ballpark—assuming current negotiations work out—will be another addition to the 250-acre area, currently devoted to light-industrial uses.

In anticipation of these developments the city is planning a mixed-use neighborhood with an emphasis on commercial space (5 million square feet) to attract companies looking for an energetic environment, along with 2,500 units of housing. Initial land use planning is being carried out by the city with the help of San Francisco firm Field Paoli. Public amenities will include a new plaza, parks, and a pedestrian corridor lined with restaurants and shops and bookended by the ballpark and the existing HP Pavilion sports arena.

While the new structures are unlikely to outdo those at San Francisco's Transbay Terminal—because of the nearby airport, heights in San Jose are capped at 11 stories—city planners are counting on architecture to play an important role. "They need to be signature, memorable buildings—when people think of San Jose, we want people to think of them," said Joseph Horwedel, San Jose's director of planning. With the Diridon Station Area Plan, he says, there's the chance to set a good precedent. "Companies grow and die off so quickly, permanence is not always respected here in the Valley. It's important that in the public realm, we help develop that appreciation of what quality spaces add to the community," said Horwedel. **LYDIA LEE**



SCI-ARC FINALLY PURCHASES ITS DOWNTOWN BUILDING

Home Sweet Home

COURTESY SCI-ARC

Finally. After years of wandering around the Los Angeles area, SCI-Arc announced on April 22 that it had bought its building in LA's Downtown Arts District. As co-founder Ray Kappe pointed out, the school achieved accreditation and acclaim early on, but a permanent location took 39 years. The 1,250-foot-long Santa Fe Freight Yard Depot building, a reinforced concrete structure designed by architect Harrison Albright, stretches seemingly forever along Santa Fe Avenue. Students like to bike or skateboard inside it to get to class.

The school moved to the former rail depot 10 years ago after a 2001 renovation by architect Gary Paige. The real estate opportunity came up when building owner Meruelo Maddux Properties filed for bank-

ruptcy in 2009, forcing the sale of the property. The school bought the building for \$23.1 million in April.

Past locations for the school have included Marina Del Rey and Santa Monica. But now SCI-Arc finally has a permanent home. And their edgy, coarse, and lively corner of downtown, as the school's director Eric Owen Moss has pointed out, is where the school has always wanted to be. "SCI-Arc is absolutely committed to Downtown," he told *AN* in a recent interview, adding that the area is a laboratory for architectural and urban development. "We are staying Downtown. Period." **SL**

EAVESDROP > THE EDITORS

THE TAO OF AIA

We who live in the largest cities in America think we understand the architecture profession. Then every year at the AIA convention we're reminded of how wrong we are. Take the clothes at the New Orleans convention this year: we believe the AIA sent out a memo demanding that every architect wear pleated Dockers, preferably brown or khaki in color. We retired our pleats and Dockers circa 1993. But just when we began to think that architects were hopeless, we saw them partying *well* beyond midnight in the French Quarter. We won't name names, but perhaps the AIA sent out another memo about the need to be falling down drunk and dancing like a frat pledge or tipsy bar mitzvah boy after hours. Attendance may have been down this year, but enthusiasm, it appears, was way up.

AND THE LIFE AQUATIC

Recently LA architect **Greg Lynn**, who grew up sailing, gave a lecture in New York explaining his fascination with boats. His love of boat design, he noted, derives from the fact that every aspect of their form is determined by external forces, and because boats are designed as a unified whole. He hates clips, nails, screws, or any extraneous pieces. Other boat builders include **Norman Foster**, **John Pawson**, and **Philippe Starck**, who have been busy designing sleek, racing-like yachts. Foster's boat reportedly cost \$24 million. Starck's cost \$300 million. Now we it get! What is that per square foot anyway?

GETTING FOCUSED

We heard several months ago that **Julius Shulman's Raphael Soriano**-designed home had finally been sold for \$2.25 million. Now we hear the new owner is author **Jonah Lehrer**, nephew of LA architect **Michael Lehrer**. The author of "Proust Was A Neuroscientist" could be the perfect owner. He's creative, has a family, and loves architecture. Apparently, he will use Shulman's studio and write at the photographer's old desk. Happy to hear our favorite curmudgeon will live on.

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Stanford's massing model for a campus on Roosevelt Island, NY.

including Carnegie Mellon, Stanford, and Israel's Technion. "Many of the world's leading tech companies grew out of top applied science programs, and we want the next generation of companies and jobs to start up here in New York," said Robert Steel, deputy mayor for economic development, in a press statement.

The idea first germinated after the meltdown of the financial-services sector at the end of 2008, when the EDC began investigating ways to diversify the city's economic base. "We talked to a bunch of CEOs and business leaders, and we kept hearing that the city did not have enough engineers to support the growth in the tech sector," said Julie Wood, a spokesperson for the EDC.

In the RFEI, the EDC identified four city-owned sites—Navy Hospital Campus at the Brooklyn Navy Yard, the Goldwater Hospital Campus on Roosevelt Island in Manhattan, areas on Governor's Island, and Farm Colony on Staten Island—as possible locations. Each of these parcels is between ten to 40 acres large; there is also the possibility of locat-

ing the university on private land. The EDC also indicated that the city would provide a significant amount of capital to a project that will probably run in the hundreds of millions of dollars.

Stanford is an obvious frontrunner because of its experience in populating the real Silicon Valley's startups and corporations, and the fact that it has one of the largest endowments among U.S. schools (\$13.9 billion). The university has provided a few details of what it envisions: It would start construction in 2013 and open its doors to 400 masters and doctorate candidates in 2015. Constructed in phases over 25 years, there would be as many as 2,220 students and 100 faculty at its New York base. The university submitted a rendering showing building volumes on Roosevelt Island in its preliminary proposal, put together by its department of Land, Buildings and Real Estate.

Stanford's curriculum would be centered on engineering, computer science, and business; other institutions have proposed more of a biotech focus. The EDC plans to release an RFP this summer, and announce the winner by the end of the year.

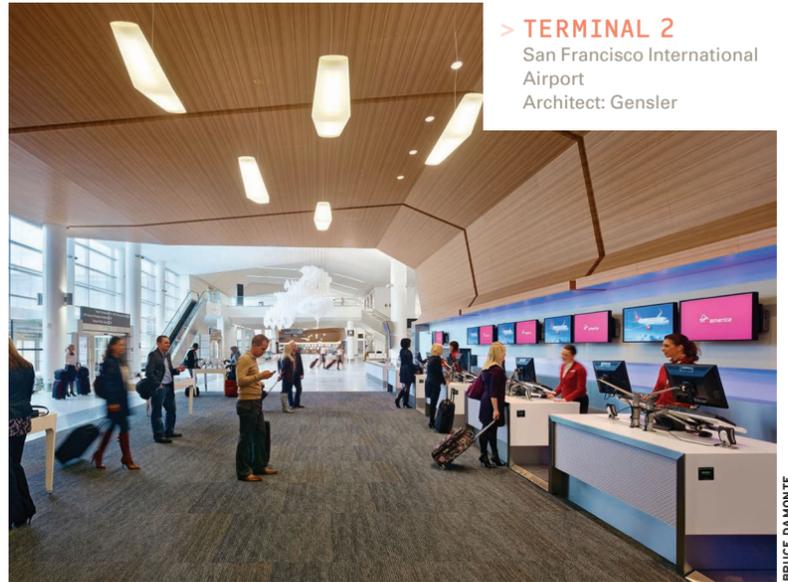
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NYC SETS ITS SIGHTS ON BECOMING A TECH HUB; STANFORD HELPS

SILICON VALLEY EAST?

New York is no longer content with just having a Silicon Alley in lower Manhattan. Last December, the city's Economic Development Corporation (EDC) took the initial step in establishing a new "applied science and engineering research campus." In an unprecedented move, it solicited expressions of interest (RFEI) from academic institutions around the world; and by its mid-March deadline, it had received 18 proposals from a combination of 27 organizations,

OPEN > TERMINAL



> **TERMINAL 2**
San Francisco International Airport
Architect: Gensler

BRUCE DAMONTE

Renovated with a preponderance of white surfaces and natural lighting, SFO's Terminal 2 strives—appropriately, given the current state of travel—for a spa-like atmosphere. The ticketing area is paneled in faux zebrawood, and the post-TSA lounge area—aptly named "Recompose"—offers cushioned seating under a gossamer cloud of purplish threads (a ceiling sculpture by Janet Echelman). The food purveyors are primarily local: Napa Farms Market occupies a handsome space with tiled walls and an open oven, designed by Baldauf Catton von Eckartsberg Architects. In the main gate area, two tiers of clerestory windows and angled rooflines create a visual sense of uplift, while Arne Jacobsen Egg and Swan chairs lend a design edge to seating clusters. Slated for LEED Gold certification, the \$383 million renovation incorporates energy-saving measures like a displacement ventilation system that brings in outside air for natural cooling, and prominently placed water fountains that are designed for refilling water bottles at the gate. LL

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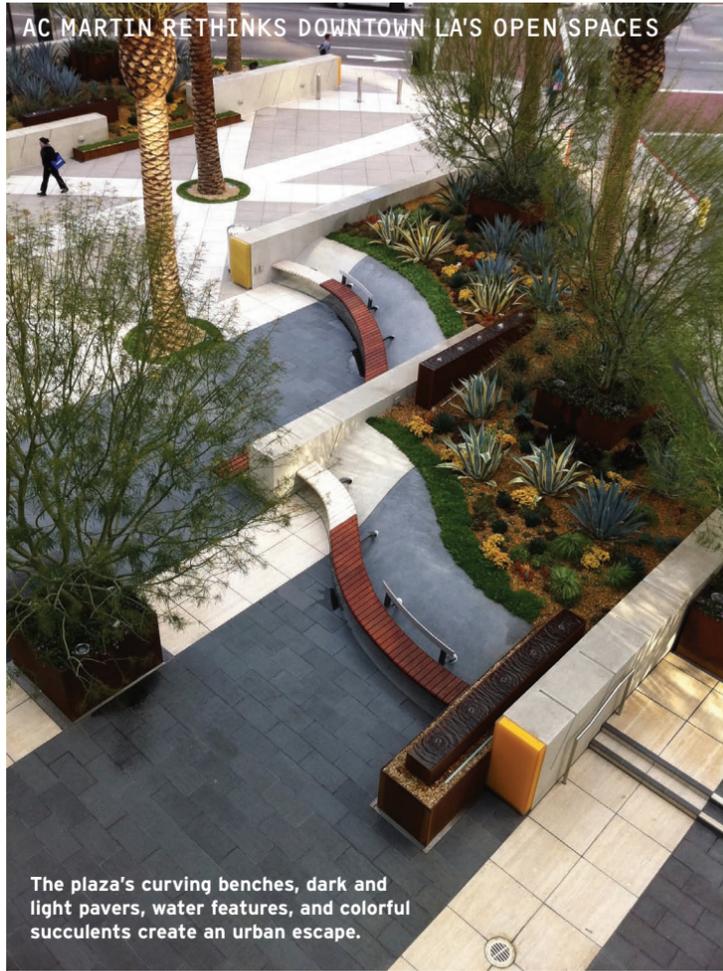
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AC MARTIN RETHINKS DOWNTOWN LA'S OPEN SPACES

The plaza's curving benches, dark and light pavers, water features, and colorful succulents create an urban escape.

COURTESY AC MARTIN

When Downtown LA's office buildings first started sprouting up in the '70s and '80s, the city had a very different attitude about civic plazas. Most of those spaces were empty, windswept concrete yards meant as tributes to corporate power or to the singularity of modernist architecture, not places of dynamic urban activity or real civic engagement. Often they purposely impeded public gathering. This was, after all, a time when riots and protests were a large fear and homelessness was starting to rear its ugly head.

AC Martin's recent renovation of the modernist plaza outside of the Citigroup Center at 444 South Flower Street is a good example of how that conception has radically changed in a city that now craves public space and ways to attract tenants to aging buildings. The esteemed LA firm designed the plaza the first time around, back in 1982, and also designed the tower itself.

"I suppose a lot of us architects were naive enough to believe that a beautifully crafted minimal design was enough to activate a space," said AC Martin principal David Martin, of the firm's first try at the plaza.

Their strategy this time was simple but not easy: to fill the once-barren space with an intricate network of elements that would

make it as walkable, sittable, and people-friendly as possible, while still encouraging lingering and peaceful moments in the midst of the chaotic city.

But whereas the firm wanted to promote a sense of tranquility in the plaza, they didn't want it to turn its back on the city. The space embraces the urban grid thanks to a diagonal pattern of stone pavers, which lead visitors to and from the main entry on Flower and 5th streets, a dynamic corner bordering John Portman's Bonaventure Hotel, the classic Art Deco LA Public Library, and AC Martin's own City National Plaza. Visitors enter the newly designed space, pass its sculpted basalt fringes, and slowly descend along a slight grade change. Colored glass boxes that line the entryways provide clear wayfinding.

To avoid Downtown's inescapable heat island effect and the bright reflective glare—always an issue for urban plazas—the firm alternated light and dark pavers and filled the space with mesmerizing bright green Palo Verde trees that create an intricate dappled light. They also supplemented the plaza with new palm trees and installed new landscaping—most of it drought tolerant succulents—into handsome dark brown Cor-ten steel planter boxes. The landscape of yuccas and spiny, bulbous,

and colorful plants was designed by Melendrez Design Partners. The area is further cooled and calmed by simple Cor-ten steel water features with their great gurgling noises and by a series of what seem to be countless orange umbrellas.

While old school civic plazas left nowhere to sit, seating is everywhere here, with 40 tables and 160 movable chairs (not even chained to the ground!) and gently curving benches that alternate from wood to travertine to match the striped pavers below.

The terraced storefronts in front of the building, which include the ultra-popular Mendocito Farms sandwich shop, were reimagined to include new steel blade signage with a smooth matte finish that not only unifies the facades but also gives the shops a sophistication they sorely missed before.

The popular new park has not become a home for vagrants, as past city planners might have feared. AC Martin has taken a soulless space and made it into an inspiration for the rest of the city. "Over the years I have become a fan of Jane Jacobs, Christopher Alexander, and Holly White," said Martin. "We've learned a lot in the last few years about sun, shade, a place to sit down, permeable walls, and food service. In other words, how to create more humane places." **SL**

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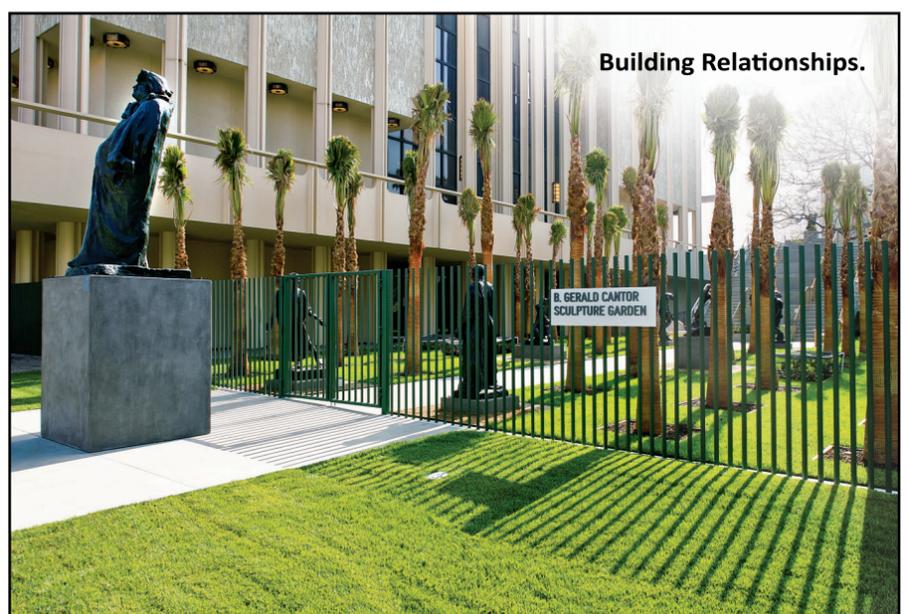
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OWEN RICHARDS ARCHITECTS

SEATTLE'S CHIHULY MUSEUM FINALLY MOVING FORWARD

GLASS BEATS GREEN

After more than a year of waiting and debating, Seattle city council late last month finally approved the lease and construction of a new Dale Chihuly museum, next to the city's iconic Space Needle. The exhibit space, which will contain at least \$50 million of the artist's glass works, will be part of the Seattle Center, the site of Seattle's 1962 Worlds Fair, which also contains the Experience Music Project, the Pacific Science Center, and several theaters and cultural facilities.

The Seattle-based project designers, Owen Richards Architects, were initially selected by developers Center Art LLC in late 2009. But a community outcry for more alternatives on the site put the project on hold in favor of an RFP that drew nine proposals. Despite

continued opposition—particularly from outspoken officials and a group called Friends of the Green at Seattle Center, which hoped to build a new 4.6 acre park on the site—a review panel established by the Seattle Center selected the Chihuly project last December. City Council approved the project on April 25.

"The reality is that this particular space was not ideal for demolition," said architect Owen Richards, who noted that the museum's site fits well into the Seattle Center's overall plan, intended from the beginning to balance various open spaces and buildings. As a compromise the area will also include space for local radio station KEXP, a new playground, and additional open spaces.

The Chihuly project—with its 12,000 square feet of

exhibit space—will include the renovation of an existing 20,000-square-foot warehouse building that had been used for an amusement park and a new 4,500-square-foot glass structure with an asymmetrical arched roof serving as the showpiece. Other elements will include a one acre garden, small plazas, new walkways, and new or improved landscaping. The project should break ground in July, and completion is expected by April 2012, to coincide with the 50th Anniversary of the Seattle Center.

"The story worth telling is how the selection process opened up," said Seattle City councilmember Sally Bagshaw in a statement after the museum was selected in the RFP. "As a result, it is a creative recommendation that integrates open space for kids, cultural attractions with art and music, and increased public opportunity."

Chihuly, a Seattle native, has been actively involved in the design of the museum, Richards added, particularly the glass pavilion. While the Museum of Glass in Tacoma and the Tacoma Art Museum have selected works from Chihuly in their collections, this will be the first museum dedicated to the artist's creations. **SL**



COURTESY SANDER ARCHITECTS

UNVEILED

IDYLLWILD ARTS ACADEMY PERFORMING ARTS CENTER

Venice architect Whitney Sander, a serious music lover, has been chosen to design a performing arts center for Idyllwild Arts Academy, a prestigious arts school located in a secluded mountain town about two hours east of Los Angeles.

The two-phase project will consist first of a 10,000-square-foot concert hall, with the rest of the 30,000-square-foot project—including another theater—to follow. Sander says the design has two major

inspirations: the rugged local geology and the music produced at the school. The project, built using a cost-saving combination of prefabricated structural steel and on-site construction, will be clad with a rough steel, perhaps Cor-ten, that will reflect the reddish hues of the local rock. Its form, literally traced from a piece of sheet music by composer Richard James, will thrust and crack like a piece of the earth.

The \$20 million center will be fronted by a large curving glass curtain wall, exposing much of the large lobby to natural light and to the rustic environs. A large balcony over the lobby will provide more public meeting space.

Inside, the complex will contain an art gallery, café, two theaters, a scene shop, green rooms, and other amenities.

Sander will also help develop a green space next to the project that he says will serve as a campus centerpiece. The concert hall portion of the project is being funded by an individual donor, and the school is still raising money for the remainder of the project. Phase 1 is expected to be completed by 2013, with Phase 2 beginning just after. **SL**

Architect: Sander Architects
Client: Idyllwild Arts Academy
Location: Idyllwild, CA
Completion: Phase 1, 2013

The original Town and Country with curved entryway flanked by rectilinear wings; below: its current delapidated condition.



DESERT SHOWDOWN continued from front

page By 1948 the area was a well-established resort town, and across the street, A. Quincy Jones and Paul R. Williams designed a late modern multi-use residential complex. At the time *Architectural Record* praised their Town and Country Center for its "flair and flavor." But by the mid 1960s the Desert Fashion Plaza replaced the Desert Inn, and morphed gradually into an ever larger mall that by the 1990s was largely unoccupied. Meanwhile, Town and Country's fortunes followed suit turning desolate and dilapidated.

Besides being a commercial failure, the mall obscured the E. Stewart Williams-designed Palm Springs Art Museum, completed in 1976. Now Wessman Development, owner of both the mall and Town and Country, has put forth a plan that would break apart much of the mall, level the Town and Country Center, and create a new traffic corridor connecting the museum and a new shopping/entertainment center to the rest of the city. Making the art museum an anchor, planners are calling the area Museum Market Plaza.

Michael Braun, a senior vice president at Wessman, argues that without the east-west axis of the new corridor, the entire project would not be viable. Unfortunately for Town and Country, it sits in the middle of this axis. Braun said that car traffic patterns and parking dictate pedestrian traffic. "The distance from the parking spot to the first entrance, if its more than 15 feet, it won't be successful," he said. "The retailer is the one that decides whether they're going to rent. I need to provide what the retail wants."

The proposal puts the art museum in a tricky position. There is the opportunity to connect the museum to tourists and residents, expand within the new complex, and gain visibility—literally—from blocks away. On the other hand, they'll likely incur the wrath of Palm Spring's vigilant preservationist community. "We are very interested in working with the city and Wessman, but we are by no means endorsing the destruction of Town and Country," said museum spokesperson Bob Bogard. "The museum is very interested in an east-west corridor."

Since 2009, the city has held a series of meetings to discuss various redevelopment options for the area, including eminent domain, since the mall has been sitting empty for more than 15 years. But they also wielded a substantial carrot for Wessman in the form of tax brakes and subsidies. City Manager David Ready said that only the

mall was targeted for eminent domain. But he also noted that Town and Country does not have the city's coveted class one historic designation.

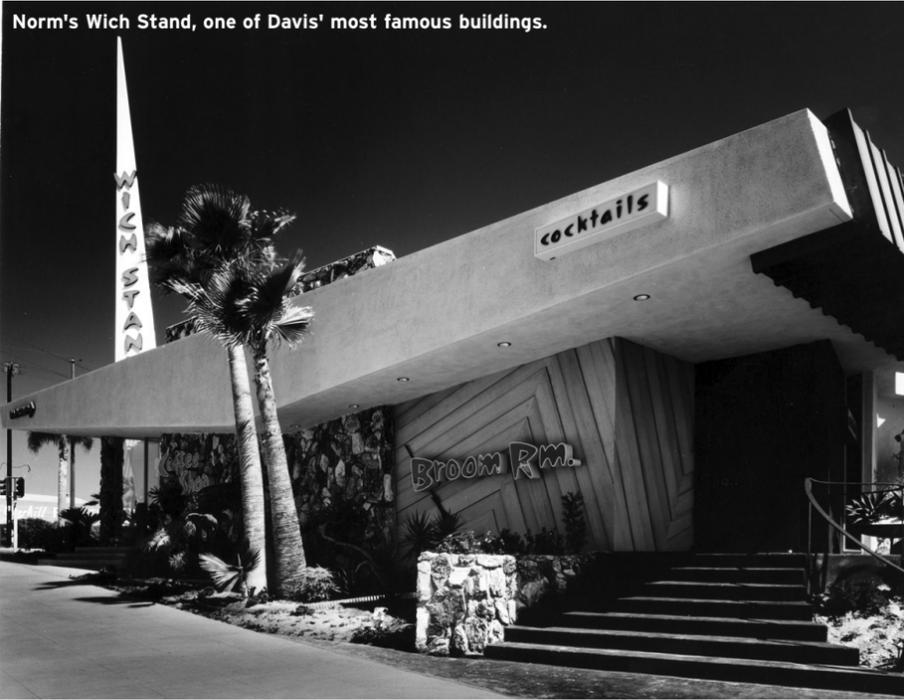
With preservationists gearing up for a public hearing on June 15, a desert showdown looms. Any subsidies would increase city sales taxes, and that would require a referendum approval by voters in November. "Apparently the concern about the Desert Fashion Plaza is that it is a white elephant that trumps everything else," said Peter Moruzzi, president of Palm Springs Modern Committee, a local preservation group. "I'm not convinced that the general public is willing to sacrifice the Town and Country Center to get this project done."

Moruzzi noted that a substantial east-west corridor could be freed up a mere half block north by reconfiguring East Andreas Road. But doing that would reduce the boulevard sight line to the museum by an entire city block. Ron Marshall, president of the Palm Springs Preservation Foundation finds the vista blocking argument lacking: "I came from Washington and I know something about grand boulevards. The fact is that the museum is intentionally built to blend in with the landscape, it's not the Washington Monument. The museum is an impressive architectural asset, but the Town and Country Center is also impressive. They should be bookends."

TOM STOELKER



DANIEL CHAVKIN



Norm's Wich Stand, one of Davis' most famous buildings.

COURTESY ADN ARCHITECTS

ELDON DAVIS, 1917-2011 continued from front page Davis, the dapper, bow-tied, USC-trained professional architect of schools, banks, and churches, also tapped into the youthful rock and roll spirit of the booming 1950s suburbs, where everyone cruised through the hamburger stand. The Beach Boys' Brian Wilson even wrote a song about the Wich Stand, one of

the greatest Armet and Davis coffee shop-drive-ins in LA's Windsor Hills. It has taken decades for Davis' architecture to be recognized as part of the extraordinary surge of creative design coming out of Southern California in the mid century. Originally tagged with the whimsical label of Googie (after John Lautner's Sunset Strip coffee

shop), his designs were widely criticized as arbitrary and extreme by the architecture establishment. But opinions have changed. Just last year, eminent historian Thomas Hines credited Armet and Davis with "major contributions to a significant building type." Other architects established the main concepts of this car-oriented suburban archite-

ture, but Armet and Davis developed their own distinctive interpretation. Working closely with restaurateur-clients like Bob Wian of Bob's Big Boy and Norm Roybark of Norm's, Davis and colleagues including Helen Fong, Lee Linton, and Victor Newlove translated efficient service and commercial necessity into architectural form and space. Kitchens were put on display, and every cook top and plate holder echoed the building's unified aesthetic. Bold modern roof structures captured the energy of the space age and also attracted the eye of motorists. Walls of glass and indoor-outdoor dining patios took advantage of the balmy climate.

On his 90th birthday four years ago, friends and colleagues rented a party bus and traveled to a few of Davis' remaining monuments. The tour started at Norm's La Cienega, where the sign's neon pennants still wave in the electronic breeze over the stylish modern interior of ceramic tile, terrazzo, stainless steel, plastics, counters, and booths. Armet and Davis never embraced the severe abstractions of modernism; in the vein of Frank Lloyd

Wright's organic architecture, they used rich textures, warm colors, natural materials, and flowing spaces.

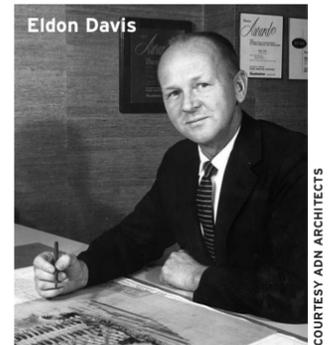
The tour ended at one of Davis' best-preserved coffee shops, Pann's in Inglewood, still operated by Jim Poulos, whose father commissioned the restaurant in 1956. Modernists loved glass boxes, and Pann's is Armet and Davis' version. Where Philip Johnson's 1949 Glass House is serene and rectilinear, Davis' is angular and energetic. Instead of looking out on a sylvan meadow, Davis' design taps into the pulsing energy of glinting chrome and the flow of traffic as seen through the panoramic windows.

Still, coffee shops, no matter how well designed, were not a path to professional prestige in the 1950s. Lautner blamed his association with Googie architecture for crippling his career, but Davis took a different tack. He marketed his coffee shops in restaurant journals because that's what clients were reading. Hiring photographer Jack Laxer to photograph his buildings in stunningly beautiful 3-D transparencies also helped. From custom coffee shop designs like

Pann's, he moved on to create prototypes for national chains; the first 400 Denny's used his 1958 prototype design, securing Armet and Davis' reputation as the premier coffee shop architects nationally.

Davis' passing reminds us that our legacy from the fertile design era of the 1950s includes both the cool elegance of the Case Study Houses and the vibrant opulence of the Googie coffee shops. Both sought to bring good design to the average person. Eldon Davis' coffee shops actually accomplished that. For the price of a burger and a cup of coffee at one of his coffee shops, any Angeleno could enjoy the modern life.

ARCHITECT AND HISTORIAN ALAN HESS IS THE AUTHOR OF GOOGIES: FIFTIES COFFEE SHOP ARCHITECTURE (1986).



Eldon Davis

COURTESY ADN ARCHITECTS

THE ARCHITECTS LIBRARY



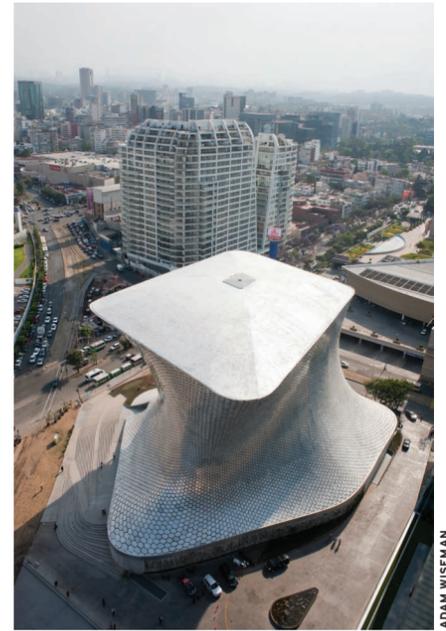
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Clockwise from top left: The swooping facade is made up of thousands of mirrored steel tiles; it dominates Mexico City's Polanco neighborhood; the underside of the roof presents exposed steel; a Rodin sits by itself.

There is a hidden romanticism behind the design of the new Soumaya Museum in Mexico City, a story of a highly anticipated proposal and the hope for a resurrection of the grandeur of Mexican architecture. Mexicans have been waiting for something like this to happen for a while. They demand opportunities for architecture and design, and for pleasure at the street level. The city needs icons to survive and to maintain its status. With buildings, however, expectations sometimes come with disenchantment. The Soumaya, while a gorgeous object, rises pretentiously, with troubled construction techniques and flawed exhibition design.

Designed by Fernando Romero EntreprisE, or FREE, one of Mexico's most acclaimed young firms, the museum opened in March in Plaza Carso, a new real state development in Polanco, a vibrant and cosmopolitan area of Mexico City. It hosts the private art collection of the man sometimes called the wealthiest man on earth, Carlos Slim Helu, the Mexican telecommunications tycoon, who

is also Fernando Romero's father-in-law. The Soumaya holds more than 6,200 artworks in 60,000 square feet of exhibition space, as well as a 350-seat auditorium, a library, offices, a restaurant, a gift shop, and a multi-purpose lounge.

There is no doubt that the Soumaya is an interesting object within its context. It rises as a vortex with a skin made of 16,000 hexagonal tiles of mirrored steel; a photogenic image. It is a complex composition of twisted steel rings and columns, infusing character into the area. It breaks away from its surroundings and becomes an abrupt icon within the city.

But while it possesses a strong formality on the exterior, the same cannot be said about the interior. While the outside is a complex, and somewhat convoluted shape, the inside is an awkward compromise between promenade and envelope. The relation between outside and inside is neither intrinsic nor well established, and the building negates the seemingly self-supporting structure.

Romero's little experience—his firm opened in 1999—and understanding of the museum typology is noticeable. The design contains a blatant reference to the iconic and often-criticized ramp of the Guggenheim Museum in New York by Frank Lloyd Wright. However, at the Soumaya the ramp is less formal and less powerful: there is no rotunda or views to give meaning to the spiral, and it does not allow users to orient themselves within the space. Its interiors first deliver a generous vestibule, a white vastness that shows off its fluidity and invites users to explore the building. But its subsequent promenade is less effective. Its spiral ends at the top floor, directing views to the structure above, where one immediately notices the unresolved geometry between trusses and walls, showing the poor level of detailing and construction supervision.

Furthermore at the Soumaya, daylight—an important opportunity for poetry, and especially enjoyable for scrutinizing the works of Rodin and other European masters inside this museum—is not given

its due. Likewise daylight does little to accentuate the museum's sculptural details, so the experience relies mostly on artificial lighting. Romero worked for OMA a few years ago. Its leader Rem Koolhaas has always been an advocate for social change, and perhaps Romero absorbed that while thinking about the museum as an object for urban identification and a sense of place. With the Soumaya, Slim has given the gift of free enjoyment of his art collection to everyone in Mexico, perhaps a small gesture of social responsibility.

But the expectation for one of the best museums in the world hosting one of the most precious collections in Latin America is disappointed. It could be something much better. It started with a spectacular design on paper and ended in poor execution. We were expecting much more from the wealthiest man on earth.

LUIS OTHÓN VILLEGAS IS A MEXICO-BASED ARCHITECT AND CHAIRMAN OF THE SCHOOL OF ARCHITECTURE AT CENTRO DE ESTUDIOS SUPERIORES DE DISEÑO DE MONTERREY.





Clockwise from top left: The revamped pool area includes new furniture, landscaping, and outdoor dining away from the main manor; a custom starburst chandelier; the Moroccan-themed bedroom; the Paul Williams' English-manor style house; modern white furniture in the historicized living room.



ALL IMAGES LYNDIA RIVERS EXCEPT BOTTOM LEFT: PETER CHRISTIANSEN VALLI

In the past two months over 30,000 people toured the 1927 English manor estate by Paul Williams, chosen as this year's Pasadena Showcase House of the Arts. Now in its 47th year, the fundraiser supports local cultural programs with local designers donating their time and talents in exchange for press.

While many showcase houses take place in unsold or empty properties, this one was vacated for six months by its (anonymous) owners. But they returned to a home with millions of dollars worth of remodeling and rehabilitation, both

inside and out.

Located in La Cañada Flintridge, a wealthy suburb with about 40 Williams-designed homes, the property includes a 7,200-square-foot main house, a 1,800-square-foot guesthouse, and a pool house on about five acres. Commissioned by former rancher and real estate investor John Bishop Green, the English-style home has a red brick exterior with two decorative pot-topped chimneys. Inside, its ornate ceilings are made of plaster-of-Paris and burlap, the floors are cork, and windows are glass casements.

When the property sold in 1945, it

was described in the *Los Angeles Times* as "the most authentic 17th century English home in this country."

In January the badly dilapidated house was handed over to 24 local design teams. Because of its architectural significance, the main manor did not undergo structural alteration. It did receive updated landscaping, as well as a detailed cleaning of its brick and mortar façade and a retooling of the roof and gutters.

Inside was a different story. With 10-foot doors, original leaded glass windows, a paneled and beamed

ceiling, and a hand-carved wood and stone fireplace, the home's "Great Room" reminded LA designer David Dalton of a hunting lodge or cathedral. He added a custom-made modern starburst chandelier, along with Tony Duquette lamps reproduced by Baker Furniture and bright floral and chintz fabrics by Isaac Mizrahi.

From Pasadena, Yorkshire Kitchens maintained the original footprint of the kitchen, restoring the sink, countertops, hardware, and cabinetry while building in modern appliances and transforming a pantry into a laundry room.

Reflecting on the spoils of 1920s first class travel, LA-based Barclay Butera Interiors used rich blues and reds with metallic gold accents and exotic elements to transform a bedroom into a Moroccan-style retreat. The outdoors comes figuratively in through touches like a custom-designed bed made of metal branches, a twig and moss chair, and foliage-inspired paint colors in LA-based designer Kristi Nelson's bedroom blending nature with antique treasures for a lady's bedroom and bathroom. Citing her

experience working on historical houses including her own, Nelson also raised and mirrored the bathroom ceiling to add light to the small space without compromising the vintage fixtures and tiles.

The estate's grounds also saw a significant upgrade. Reflecting Williams' characteristic integration of house and gardens, they were redesigned to create a flowing connection to the home through livable outdoor spaces. Overlooking the 1940s pool area, Tunjunga-based FormLA Landscaping used sustainable materials like repurposed windows, recycled glass decorative pieces, and native plants to create a whimsical outdoor dining area with an Alice in Wonderland theme.

Other improvements included a new outdoor fireplace, a vineyard, and a new guesthouse that rose from a former horse stable.

"I'm absolutely thrilled," benefit chairman Kathryn Hofgaarden said of the estate's transformation. "The architectural elements have not disappeared." Now faultlessly on trend, the current owners can look back on their six months in exile as well worth it. **LYNDA RIVERS**

PRIME SITE continued from front page shipbuilding site. The 25-acre parcel will get 2.5 million square feet of new office space, and four historic buildings will be restored.

"It's a really extraordinary site but also an incredibly difficult site," said Gabriel Metcalf, executive director of SPUR, an urban think-tank in the city. "It's very exciting to have a serious proposal, developer, and process moving forward on

this one," he added.

Beating out three other teams, the California subsidiary of Cleveland-based Forest City enlisted the support of AECOM, Architectural Resources Group, and Evan Rose, an urban designer formerly with SMWM. In San Francisco, Forest City has been the driver behind the recently completed Presidio Landmark apartments and downtown's Westfield shopping center.

Forest City is expected to present a formal proposal at the start of next year. Meanwhile, as part of the RFQ process, the company offered a vision of an "innovation cluster that combines high-quality office space with diverse and inspiring public amenities for the broader San Francisco community," which would attract high-tech companies, machine shops, and artist studios according to the port's summary.

Warehouse space in the city's South of Market area currently commands higher rents than traditional offices downtown lending credence to the belief that the pier's renovated warehouses will be attractive to young companies.

Next month the port will release a separate Request for Interest (RFI) for the adjacent area, the historical renovation portion of the pier. "At this point, we really want to hear

from users and developers about what they'd like to do and creative ways to market the buildings," said Kathleen Diohep, the port's project manager for Pier 70. The port is also in negotiations with AECOM to design a seven-acre park on the northern edge of the site. The entitlement process is anticipated to take the next two years, with construction beginning in 2014. **LL**



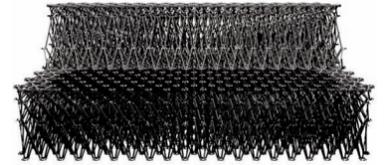
HORSE
BY DANIEL R. WHITENECK
EXHIBITED AT SPAZIO ROSSANA ORLANDI
A surreal table with hand-cast iron hooves, laminated plywood legs, and coated foam upper torso.
www.danielwhiteneck.com



FLIP FLOP STORY
BY DIEDERIK SCHNEEMANN
STUDIO SCHNEEMANN
Used flip flops wash up by the thousands on East African shores and are collected by the Uniqeco Foundation. Dutch designer Schneemann makes lamps and objects out of them.
www.studioschneemann.com



PIANA
BY DAVID CHIPPERFIELD
ALESSI
Smartly engineered, multi-colored folding chair made of polypropylene with glass fibre in many colors.
www.alesi.com



XXXX_SOFA
BY YUYA USHIDA
AHREND
Assembled without tools from eight recycled plastic units (pipes, rings and studs), this two- or three-seater sofa expands, concertina-style.
www.ahrend.com



DOMUS CHAIR
BY ILMARI TAPIOVAARA
ARTEK
From a collection designed by the Finnish master in the 1940s and now reintroduced.
www.artek.fi



POLARIS
BY FREDERIC GOORIS
ALESSILUX
Part of a new collection of seven LED bulbs with a lot of personality.
www.alesi.com



POH
BY RAPHAEL NAVOT
CAPPELLINI
It's table, bench, and sculpture in wood by a new designer to watch.
www.cappellini.it



REN BY NEMO
BY YASUTOSHI MIFUNE
CASSINA LIGHTING
Three cones support stacked wooden discs that can be adjusted for different lighting effects.
www.nemo.cassina.it



SFATTO
BY FRANCESCO BINFARÈ
EDRA
It looks loose as a shar-pei puppy, feels like a cloud. Available in a range of suede, leather, and tapestry fabrics.
www.edra.com



ARMCHAIR 4801
BY JOE COLOMBO
KARTELL
A reissue of the iconic Colombo piece first designed in the Sixties. Then the curves were in wood, now it's all plastic.
www.kartell.it



STOOL
BY FERNANDO & HUMBERTO CAMPANA
KLEIN KAROO
Malleable ostrich leather covers a small foldable stool that also comes in acid green and pink.
www.kleinkaroo.com



SELLIER CHAIR
BY DENIS MONTEL
HERMES
As is their custom, Hermes turns exquisitely crafted leather into high-luxe furnishings.
www.hermes.com

POWERS OF 50



PEBBLE
BY BENJAMIN HUBERT
DE VORM
Easy to assemble and ship, a seating collection of chairs and stools with oak legs and pebble-smooth recycled plastic seats.
www.devorm.nl



PAVO REAL
BY PATRICIA URQUIOLA
DRIADE
Outdoor rattan furniture exotic in scale, detail, and craftsmanship.
www.driade.com



TUBO LED
FONTANAARTE
A borosilicate glass tube reveals and celebrates a finned heat sink of anodized metal. Available in 1, 2, or 3-tube versions.
www.fontanaarte.it



LOUNGER ROUND
BY CHRISTOPHE PILLET
EMU
Long lines and deep molding express the essence of outdoor comfort in a black or white chaise.
www.emu.it



KELVIN LED GREEN
BY ANTONIO CITTERIO
WITH TOAN NGUYEN
FLOS
A desk lamp with a green sensor. A brush of the hand and it detects ambient light, adjusting accordingly.
www.flos.com



CHOUCHIN
BY IONNA VAUTRIN
FOSCARINI
With the Japanese name and shape of a traditional bamboo lantern, now made of opaque lacquered blown glass in olive, burnt orange, or grey.
www.foscarini.com



FELIX
BY WILLIAM SAWAYA
SAWAYA & MORONI
Indoors or outdoors, kitchen or reception area, this steel bench is meant to conjure Pierre Chareau.
www.sawayamoroni.com



TOOL BOXES
LINE DEPPING
Danish design from 1978, a stack of drawers made of solid ash within a lacquered steel frame.
www.linedepping.dk



TIDE
BY ZAHA HADID
MAGIS
It's a bookcase and shelf any way you arrange it; but not free standing.
www.magisdesign.com



COMFORTABLE
JEAN-MICHEL FRANK COLLECTION
HERMES
The classic armchair comes in leather, of course, but natural sheepskin speaks more to the name.
www.hermes.com



BRICK PLAN
BY ROCK WANG WITH
PEI-ZE CHEN
YII
The marriage of Taiwan craft and design brings forth an improbably delicate concrete and brick vase and bowl collection.
www.yiidesign.com



BALANCE
BY LAKIYA WEAVERS OF
THE NEGEV
BCXSY
Hand-woven area rugs by Bedouin artisans using the wool of desert sheep through an initiative by the non-profit organization, Sidreh.
www.bcxsy.com

COURTESY RESPECTIVE MANUFACTURERS

OUR PICK OF THE MOST USEFULLY INTRIGUING FROM THE INTERNATIONAL FURNITURE FAIR IN MILAN.

THE ARCHITECT'S NEWSPAPER MAY 25, 2011



MUTATED PANELS
RICHARD MEIER WITH ITALCEMENTI AND STYL-COMP GROUP
 INTERNI MUTANT ARCHITECTURE & DESIGN
 An installation beautifully expressing the plasticity of this self-cleaning high-tech cement that now can be made an even whiter white.
www.internimagazine.it



BELISAIRE
BY CHRISTIAN LACROIX
 SICIS
 The fashion designer went for opulence galore in a collection inspired by Byzantine mosaics.
www.sicis.com



B2_LIGHT FIELDS LED
ZUMTOBEL
 An LED light series noted for its uniform intensity and glare control presented in a discreet aluminum-frame panel.
www.zumtobel.com



ANIMAL|MINERAL
BY VALERIE DEKEYSER
 EXHIBITED AT SPAZIO ROSSANA ORLANDI
 A series of steel pendant lights lined with high texture materials, including peacock pelts, horsehair, and iron dust "sable."
www.dekeyserdesign.com



ETCH
BY TOM DIXON
 FLASH FACTORY
 Geodesic-inspired pendant of etched brass plates is digitally manufactured in a process borrowed from electronic production.
www.tomdixon.net



LED BIOLITE
BY MAKIO HASUIKE
 YAMAGIWA
 Extreme flexibility in arm and head, this sculptural desk lamp is made of extruded aluminum.
www.yamagiwausa.com



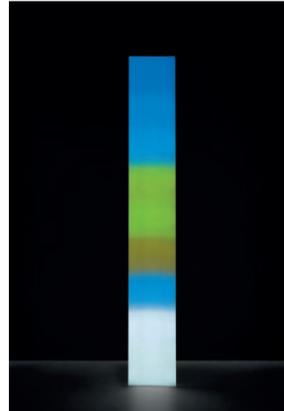
FRED
BY ROBERTO LAZZERONI
 POLTRONA FRAU
 Elegantly-detailed desk with saddle leather top and solid ash frame.
www.frausa.com



VIENNA
BY JEAN NOUVEL
 WITTMANN
 A modular collection originally designed for the Sofitel Hotel in Vienna; available in leather, suede, and 100% "scuba" black from Kvadrat
www.wittmann.at



TIP TON
BY EDWARD BARBER & JAY OSGERBY
 VITRA
 Ingeniously designed to tick forward to an ergonomic position for desk work or tock back to relax, the chair is also made of 100 percent recyclable material.
www.vitra.com



ROTHKO TERRA
BY CARLOTTA DE BEVILACQUA
 ARTEMIDE
 Triangular in plan, a light column offering a full chromatic scale of 40W LED to match any Rothko-esque mood.
www.artemide.com



LAYER
BY ARIK LEVY
 VICCARBE
 Acoustic panels made of foam not fabric that come in two sizes and depths to be layered in a pattern.
www.viccarbe.com



ADHOC STORAGE
BY BRUNO FATTORINI & PARTNERS
 ZANOTTA
 Flexible storage units made of light sheet metal with open compartments in red, yellow, or anthracite and closed sections with discreet folding doors.
www.zanotta.it



PETITE GIGUE
BY FRANÇOIS AZAMBOURG
 MOUSTACHE
 Constructed with the efficiency of a boat with beveled edge and hollow legs. In natural oak, red or black lacquered oak.
www.moustache.fr

I Saloni, the annual orgy of furnishings, celebrated its 50th anniversary this year. And along with the expected round-up of avant-garde teasers, sumptuous stunners, and thoughtfully recyclable ingenuities, there was a full spectrum of highly-sophisticated lighting designs that transformed LED solutions from dreary requisites to exciting options. With over 2,500 exhibitors, every one of the 321,320 visitors who pile into the swoopy 2.2 million-square-foot exhibition



FORTEPIANO
BY RODOLFO DORDONI
MOLTENI & C
A modular system that can extend vertically or horizontally in matt lacquer, wood, and steel aluminum.
www.molteni.it



STORY VASE
BY LOBOLILE XIMBA, KISHWEPI SITOLE, BEAUTY NDLOVU WITH FRONT EDITIONS IN CRAFT
Made in collaboration with South African craftspeople beading their stories into hand-blown Swedish glass by Front.
www.editionsincraft.com



ENDLESS
BY JASON MILLER
ROLL & HILL
Modular lighting system made of white glass sections with metal bracing in straight and bent components.
www.rollandhill.com



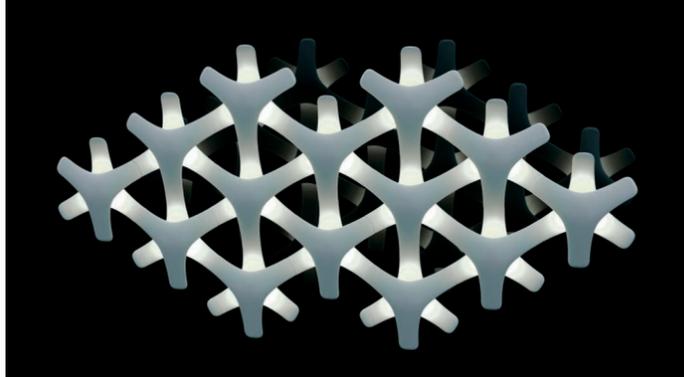
HAIKU SOFA
GAM FRATESI
Danish design from 1975, a small sofa with a hard exterior enclosing soft inner upholstery.
www.gamfratesi.com



VELIERO
BY FRANCO ALBINI
CASSINA
Bookcase designed by Albin for his home in 1939 and an instant icon of Italian design once it dressed the cover of *Domus* in 1941.
www.cassina.it



H371
BY LEON KRIER
FUSITAL
Door handle made of brass with chrome or satin chrome finish.
www.vallivalli-us.com



SYNPASE
BY FRANCISCO GOMEZ PAZ
LUCEPLAN
The Argentinean designer's translation of the atomic leap rendered in luminous polycarbonate configurations.
www.luceplan.com



111 NAVY CHAIR
EMECO
The famous metal chair now comes in colorful plastic; each made from 111 plastic recycled bottles. A joint venture with Coca Cola.
www.emeco.net



ZARTAN
BY PHILIPPE STARCK WITH QUITLET
MAGIS
With a seat made of hemp and legs from corn husks, this chair prototype is said to be still too fragile for use.
www.magisdesign.com



3M SUNLIGHT DELIVERY SYSTEM
BY 3M ARCHITECTURAL MARKETS DEPARTMENT
A newly developed system that tracks, catches and delivers full spectrum daylight throughout interior spaces.
www.3MArchitecturalMarkets.com



LANDSCAPE
BY JEFFREY BERNETT
B & B ITALIA
A classic chaise introduced with a rocking base, with Kvadrat coverings.
www.bebitalia.com



BESIDES
BY MASSIMILLIANO ADAMI
REFIN STUDIO
Porcelain stoneware tile with structural interest and material texture.
www.studio.refin.it



MAGIC HOLE
BY PHILIPPE STARCK WITH EUGENI QUITLET
KARTELL
Made for outdoors and available as an armchair or two-seater with contrasting "pocket" colors.
www.kartell.it

COURTESY RESPECTIVE MANUFACTURERS

hall—or track down the hundreds of other displays sequestered in fresco-flaking palazzi, chic courtyards, retooled factories, and drafty warehouses around the city—can find their own selection of favorites. We decided to spotlight a solid 50, basing our choice on our own quixotic standards: technical interest, elegance without fuss, knowing wit, and ecological smarts. We tore through the halls and pounded the pavement until our heels broke in hopes of bringing back some lasting winners. JULIE V. IOVINE

THE ARCHITECT'S NEWSPAPER MAY 25, 2011

MAY

WEDNESDAY 25
LECTURE
Paula Jones, Eli Zigas, Francesca Vietor
San Francisco's Food Policy
12:30 p.m.
San Francisco Planning and Urban Research Association
654 Mission St., San Francisco
www.spur.org

SYMPOSIUM
Peter Calthorpe, Stuart Cohen
Sustainable Urbanism
9:30 a.m.
Commonwealth Club of San Francisco
595 Market St., San Francisco
www.commonwealthclub.org

SATURDAY 28
WITH THE KIDS
MakeArtWorkshop: Design Your Own Neighborhood
2:00 p.m.
San Francisco Main Library
100 Larkin St., San Francisco
www.sfmcd.org

SUNDAY 29
EXHIBITION OPENING
Tim Burton
LACMA
5905 Wilshire Blvd.
Los Angeles
www.lacma.org

TUESDAY 31
LECTURES
Melanie Nutter, Calla Ostrander
San Francisco's New Climate Action Plan
12:30 p.m.
San Francisco Planning and Urban Research Association
654 Mission St., San Francisco
www.spur.org

John King
The Cityscapes of San Francisco
6:00 p.m.
San Francisco Planning and Urban Research Association
654 Mission St., San Francisco
www.spur.org

JUNE

THURSDAY 2
SYMPOSIUM
TOD Summit 2011
8:00 a.m.
Pasadena Convention Center
300 East Green St.
Pasadena, CA
www.uli-la.org

FRIDAY 3
LECTURE
Gary Bobker, Phil Isenberg, James Norton
Salmon Odyssey
11:30 a.m.
Commonwealth Club of San Francisco
595 Market St., San Francisco
www.commonwealthclub.org

SYMPOSIUM
Sustainable Communities Strategy: Building An Implementable Plan
8:30 a.m.
Preservation Park
Nile Hall
668 13th St., Oakland, CA
www.calapa.org

EXHIBITION CLOSING

2x8 Source
Architecture and Design Museum
6032 Wilshire Blvd.
Los Angeles
www.aplusd.org

SATURDAY 4
EVENT
Residential Gardens Provide Respite from a Noisy City
10:00 a.m.
San Francisco Botanical Garden Society
9th Ave. and Lincoln Way
San Francisco
www.sfbotanicalgarden.society.org

SUNDAY 5
EXHIBIT CLOSINGS
Nick Cave: Meet Me at the Center of the Earth
Seattle Art Museum
1300 First Ave.
Seattle, WA
www.seattleartmuseum.org

Rodarte:
States of Matter
MOCA Pacific Design Center
8687 Melrose Ave.
West Hollywood, CA
www.moca.org

TUESDAY 7
EVENT
First Hill Neighborhood Tour
1:00 p.m.
Frye Art Museum
704 Terry Ave.
Seattle, WA
www.fryemuseum.org

WEDNESDAY 8
SYMPOSIUM
Susan Macdonald
Heritage in the 21st Century City: Managing Growth, Obsolescence, and Change
7:00 p.m.
Getty Center
Museum Lecture Hall
1200 Getty Center Dr.
Los Angeles
www.getty.edu

THURSDAY 9
LECTURE
Martin Harvier, Stan Sanchez
Out of the Park: the Impact of the New Salt River Fields at Talking Stick
7:30 a.m.
McCormick & Schmick's Restaurant - Esplanade
2575 East Camelback Rd.
Phoenix, AZ
www.arizona.uli.org

SYMPOSIUM
Open to the Elements: A Symposium on Sustainable Historic Design
8:00 p.m.
Headlands Center For The Arts
944 Fort Barry
Sausalito, CA
www.headlands.org

EVENT
Civic Center Ramble
2:00 p.m.
History Colorado Center
1200 Broadway
Denver, CO
www.uli.org

FRIDAY 10
EVENT

Real Deals: Hunters Point Shipyard / Candlestick Point Bus Tour
8:30 a.m.
Lennar Site Trailer
Hunters Point Shipyard
690 Hudson Ave.
San Francisco
www.ulisf.org

EXHIBITION OPENING
You Are So Beautiful and I Am A Fool
SCI-Arc Library Gallery
960 East 3rd St., Los Angeles
www.sciarc.edu

SATURDAY 11
EVENT
Eco-Expo 2011
10:00 a.m.
Spokane Community College
1810 North Greene St.
Spokane, WA
www.aiaspokane.org

MONDAY 13
LECTURE
Say Anything: To Compete or Not to Compete...that is the Question
6:00 p.m.
Switch Studio
1835 East 6th St., Tempe, AZ
www.aiga.org

TUESDAY 14
LECTURE
Rick Prelinger
San Francisco Top to Bottom: The City Seen by Hollywood and Home Moviemakers
7:30 p.m.
Jewish Community Center of San Francisco
Kanbar Hall
3200 California St
San Francisco
www.sfhhistory.org

WEDNESDAY 15
LECTURE
Josh Levine
D. Talks: the Future of Experience
12:00 p.m.
AIGA
130 Sutter St.
San Francisco
www.aiga.org

EVENT
East Bay Real Deals: Ed Roberts Campus Tour
8:00 a.m.
Ed Roberts Campus
3075 Adeline St.
Berkeley, CA
www.uli.org

THURSDAY 16
LECTURES
Christopher Mead
Hypospace: The Start of Modern Japanese Architecture
12:00 p.m.
Seasons Rotisserie & Grill
2031 Mountain Rd. NW
Albuquerque, NM
www.aiaabq.org

Richard White
The Transcontinental Railroads and Wars Better Left Unfought
7:00 p.m.
Golden Gate Club
135 Fisher Loop
San Francisco
www.presidio.gov

SATURDAY 18
EXHIBITION OPENING
Edward Weston: American Photographer
Monterey Museum of Art-La Mirada
720 Via Mirada
Monterey, CA
www.montereyart.org

TUESDAY 21
LECTURE
Andrew Borsanyi, Alan Mark, Tim Sullivan, John McIlwain
What Direction Housing? An In-depth Discussion of Near-term and Long-term
4:30 p.m.
Hyatt Regency Hotel
5 Embarcadero Center
San Francisco
www.ulisf.org

WEDNESDAY 22
EXHIBITION OPENING
San Francisco's First Construction
Metreon
101 4th St., San Francisco
www.canstruction.org

EVENT
Los Angeles Section 2011 Awards Program
6:00 p.m.
Egyptian Theater
6712 Hollywood Blvd.
Los Angeles
www.calapa.org

THURSDAY 23
LECTURE
Carrie Pilto
Le Corbusier's Villa Stein-de Monzie
6:30 p.m.
San Francisco Museum of Modern Art
151 Third St., San Francisco
www.sfmoma.org

EXHIBITION OPENING
BIODOME: An Experiment in Diversity
Boulder Museum of Contemporary Art
1750 13th St., Boulder, CO
www.bmoca.org

SYMPOSIUM
WhichCRAFT: Dialogues | 2011 AIA Seattle Design Forum
7:30 a.m.
415 Westlake Ave. N
Seattle, WA
www.aiaseattle.org

EVENT
Placemaking Workshop
8:00 a.m.
Brandman University
16355 Laguna Canyon Rd.
Irvine, CA
www.uli.org

FRIDAY 24
SYMPOSIUM
Architecture of Transportation Design Symposium
8:30 a.m.
LA Convention Center
1201 South Figueroa St.
Los Angeles
www.aialosangeles.org

EVENT
AIA Los Angeles Design Conference
LA Convention Center
1201 South Figueroa St.
Los Angeles
www.aialosangeles.org



TIM BURTON
Los Angeles County Museum of Art
Los Angeles
Through October 31

Best known for directing films like *The Nightmare Before Christmas*, *Edward Scissorhands*, *Batman Returns*, and *Beetle Juice*, Tim Burton and his work as an illustrator, writer, and artist are being honored with a retrospective at the Los Angeles County Museum of Art. This new show celebrates the way that Burton has managed to put his own spin on movies in an industry known for its fear of the unknown. With over 700 items on display, including drawings, paintings, photographs, film and video works, storyboards, puppets, concept artworks, maquettes, costumes, and assorted cinematic ephemera, visitors get a glimpse into the mind of this modern day Renaissance man. Though the show debuted on the east coast at New York's Museum of Modern Art, the LACMA version of the show, organized by Britt Salvesen, offers its own take on the Burbank native's body of work. Burton collaborated with the exhibition designers to transform the museum's Resnick Pavilion into an appropriately "Burtonesque" environment. He also created several new pieces for the exhibition, including what the museum describes as a "revolving multimedia, black-light carousel installation that hangs from the ceiling."



JORGE PARDO
Armory Center for the Arts
145 North Raymond Ave.
Pasadena, CA
Through November 6

MacArthur-winner Jorge Pardo gained a reputation for blurring the boundaries between art, architecture, and design. In his temporary exhibit in the courtyard of the Armory, Pardo engages the surroundings, deploying four trees to act as three-dimensional framing devices for groups of translucent hanging globes. What first seems to be a festive environment becomes a contemplative one, as visitors sit on benches surrounding the base of each tree and take a closer look at the spheres. Each reveals an ethereal universe inside: delicate reflective materials sit protected from the surrounding activity, casting shimmering, changing light on the world around them.



RESEATING EAMES

The Story of Eames Furniture
Marilyn Neuhart
Die Gestalten Verlag, \$199

Designer-writer Marilyn Neuhart's *The Story of Eames Furniture*, a weighty 800-page, two-volume work with more than 2,500 illustrations, recently joined the many publications that document the canonical work produced by Charles and Ray Eames from 1941 to 1978. The book

is an exhaustive account of the Eameses' groundbreaking furniture designs in molded plywood, bent and welded wire, fiberglass, cast aluminum, and other materials—from their home experiments in molded plywood to the mass-produced furniture manufactured by

Evans Products, and since 1948, by Herman Miller (Vitra manufactures Eames designs in Europe). The first half of volume one, *The Early Years*, is devoted to biographical material about Charles and Ray, their staff, and key colleagues (Eero Saarinen and John Entenza) who were

influential in the evolution of their design practice. The remaining sections focus on the Eameses' design work from 1941 through 1947. Volume two, *The Age of Herman Miller*, picks up the story at the moment when Herman Miller became the manufacturer of Eames furniture. Every Eames design introduced by Herman Miller from 1948 to 1978—seating, storage, and tables—is presented.

Apart from being a comprehensive catalogue of Eames furniture, Neuhart primarily intends her work as a corrective to what she claims has been the mythologizing and "deification" of the couple's professional and personal lives. Charles Eames is shown alone on the slipcase, a clear signal that *The Story of Eames Furniture* is his story, not a tale of collaboration between Charles and Ray Eames, as other authors have argued. In what had originally been a portrait of the couple, Ray's image has literally been erased, an apt metaphor for the tone and message of this book. (Remarkably, only the pre-marriage material about Ray Kaiser is referenced in the index; there is no entry for Ray Eames.)

The Eameses' interest in furniture was predicated on designing for mass production, a process that requires many hands and minds to transform a prototype into an industrially produced object. In addition to compiling a chronology of furniture,

the author has made it her mission to give credit to those on the Eameses' staff who contributed to this process—credit that was largely absent when the work was underway. Her account aims to deflate the "myth" of Charles as the primary design force behind the furniture, and relegates Ray's role to little more than flower-arranger, hostess, and sometime color consultant. Among the employees of the Eameses, Don Albinson and Harry Bertioia receive the greatest credit for the design of signature Eames seating products. Don Albinson is identified as the lead designer of the Sofa Compact, the wire mesh chair, the Eames lounge chair, and the cast Aluminum Group chair, among others. To underscore the view of former Eames Office employee Parke Meek (presumably shared by Neuhart), that "Without Don Albinson there would never have been a Charles Eames," the author designates nearly 150 pages as "Eames Furniture: The Albinson Years." Bertioia—as reported to Neuhart by Albinson, and staff member Fred Usher—is credited with designing the form and structural system of the molded plywood chair.

The author makes it clear that her narrative is that of an eyewitness, an insider's account, unencumbered by the scholar's reliance on "second- and third-hand" **continued on page 18**

George Washington Smith's 1926 Prindle House, Pasadena.



Domestic Dreamscapes

Classic Homes of Los Angeles
Douglas Woods; Introduction by D.J. Waldie; Photographs by Melba Levick
Rizzoli, \$55.00

Sometimes a title is enough to throw you off a book. As you sink deeper and deeper into the lush interiors of the homes in *Classic Homes of Los Angeles*, you get stuck wondering what classic means. One thing it must mean is money, and gobs of it. The kind of money that, in the years just before and after World War I, easily bought you 8,000 square feet outfitted in Tiffany skylights, antique Moorish lanterns, fluted marble columns and, in what surely was the mark of civilization back then, a lot of hand-carved walnut library paneling. All of that, it seems, adds up to "classic."

It's a pleasure to thumb through these postcards from the city's Gilded Age while sneaking a peak at how those who've still got money groom their material surroundings. The houses, shot by photographer Melba Levick, are resplendent, warm, and glowing like an open hearth. They are, with a few exceptions, built to a human scale. And there's no question that the 25 homes that made the list are among the finest examples of the city's embrace of "everything goes"—from half-timbered and Italian Renaissance Revival to Arts & Crafts

and Spanish Colonial. If nothing else, these homes prove you can illuminate your pink moiré wallpaper in the dappled light of a crystal French chandelier even when the adjacent room is adorned with a torch lamp worthy of the Tower of London. As D.J. Waldie says in his introduction, the homes "put romance at the service of a new way of living."

Waldie is asking us, in a way, to suspend our disbelief. These homes, and the thousands of others they inspired throughout Southern California, are not confessions, he insists. "What makes a classic home of Los Angeles?" Waldie asks. "A house that can dream for and with its owners, that can dream of both escape and shelter." Accept them for what they are, as part of a Los Angeles in search of itself. Then you will be at ease, able to appreciate their inherent beauty. Under their spell, you might also see the pentimento, obscured in the hand-troweled plaster and hand-hammered iron, of a self-conscious cadre in search of a civilizing standard. Then, as now, architecture, like fashion, was a social barometer.

Still the book is, essentially, a set of ready-for-*House Beautiful* portraits

of a number of familiar homes. Many we've seen before. The works of men such as George Washington Smith, Wallace Neff, Paul Williams, and Stiles Clement are well documented and well photographed, as are the lives of most of their clients. We already know these houses are "classics" because we've already explored them.

Maybe it's the law of unintended consequences—by presenting a survey and staying largely on the surface, Woods places the reader in the mindset of Nathanael West in *Day of the Locust*: "Only dynamite would be of any use against the Mexican ranch houses, Samoan huts, Mediterranean villas, Egyptian and Japanese temples, Swiss chalets, Tudor cottages, and every possible combination of these styles." D.J. Waldie attributes this view to a pompous Easterner dismissing the false spectacle of Los Angeles. But when you come to know the place, you come to dislike the way in which the kind of architecture represented by *Classic Homes* has become a cannon of authenticity and a staple of civic continuity, as if the past were a settled affair and the walls were incapable of telling the more bilious and bumptious story of the city. The odd thing is, if *Classic Homes* had dispensed with myth and stuck to reality, the architecture hiding behind all the gewgaws and imports would really have shone through.

LA-BASED WRITER AND CRITIC GREG GOLDIN IS A FREQUENT CONTRIBUTOR TO AN.



BEN STANSALL/GETTY IMAGES

PLANE TALK

Aerotropolis: The Way We'll Live Next
John D. Kasarda and Greg Lindsay
Farrar, Straus and Giroux, \$30

Atlanta had only been in existence for a few years before its burning in 1864, made memorable in *Gone With the Wind*. Created at the random crossing of railroad lines, the city had only recently passed an ordinance banning free range hogs from its streets. But by 1964 Atlanta was famous for its airport—for a time the busiest in the U.S.

That cities are shaped by modes of transportation is also the premise of *Aerotropolis: The Way We'll Live Next*, a book by John D. Kasarda and Greg Lindsay. As defined by the authors, an aerotropolis refers not just to a city built economically around air travel but one designed around the airport: "a new urban form placing airports in the center with cities growing around them, connecting workers, suppliers, executives, and goods to the global marketplace."

Aerotropolis is several books,

or parts of them. One part recalls such books as Joel Garreau's 1991 *Edge City*, looking at urban developments along the peripheral interstate highways. Another part reports on amazing new airports of the Middle East and Asia and astonishing industries, such as the African flower business feeding European markets. We get a good deal of flavor of the "airworld" culture popularized by Walter Kirn's novel, *Up in the Air*.

But the book suffers from its odd, double-author relationship. Greg Lindsay, a journalist, is the real writer, and Kasarda, the leading advocate of the aerotropolis concept, is its major subject or character. Imagine that Chuck Yeager had been listed with Tom Wolfe as co-author of *The Right Stuff*.

John Kasarda was a sociologist who shifted to the business school at the University of North Carolina—

A plane on approach to Heathrow Airport.

a move from analysis to advocacy that led to a career of consulting and proselytizing. For readers short on time, Kasarda's gospel is spelled out more succinctly on his web site *aerotropolis.com*. (He does not claim to have invented the word, but discovered it in China.)

Like an airport itself, with its surrounding warehouses, rental car outlets, chain hotels, and fast food places, *Aerotropolis* the book is sprawling and miscellaneous.

Lindsay frames his reporting in narrative, but much of what he writes of Kasarda applies to the book: his "mother tongue is academic jargon leavened by the argot of business bestsellers"; air routes are the "new silk road"; the new economics turns on "survival of the fastest." The tone is breathless and relentlessly upbeat.

For all his interest in airports, Lindsay seems to have a pretty skimpy understanding of the history of aircraft and aviation. He writes that when Boeing produced the 707, the first U.S. jet airliner, "the Air Force was first in line" to buy them. But the development of the 707 was famously leveraged off Pentagon funding of a sibling military tanker to fuel Air Force bombers.

Nor do we learn much about who will own and operate Aerotropolis.

Airports raise huge social and economic questions. In 2008, the world marveled at the speed with which China completed a new airport for Beijing, in time for the Olympics. Negative comparisons were made with the long and trouble-plagued creation of the new terminal at Heathrow. But how do we balance planning with individual rights to achieve such speed?

Lindsay veers from reporting to advocacy and back. Every now and then, he expresses a note of skepticism about Kasarda's work or teaching, as in his discussion of the debacle of the aerotropolis planned by the state of North Carolina. But he is more often an apologist for Kasarda's vision—sometimes awkwardly so. That vision is particularly vulnerable when it comes to energy consumption: can aerotropolis survive future energy prices? Does it abet global warming?

Lindsay offers twisted historical arguments about whale oil and coal. Besides, he tells us, work is advancing to make aviation fuel from algae, supported by Sir Richard Branson. Algae-based fuel not just for airplanes but cars and powerplants would be a fine thing, but it remains largely unproven.

Lindsay and Kasarda might not be the people to invite to dinner with your favorite locavores. Their vision of low cost air transport promises a wealth of fruit from the antipodes—think Gala apples from New Zealand.

The idea of a city planned around an airport might strike many people as a bad joke. Aren't airports the embodiment of placelessness? Don't they make us think not just of George Clooney playing the character Ryan Bingham trapped in a soulless vision of airport life in *Up in the Air* but Tom Hanks as a character trapped in an airport in Steven Spielberg's *Terminal*?

How does architecture fit into the story? Marginally, at best, it seems. There are mentions of Rem Koolhaas and Sir Norman Foster, but the key criterion for architecture in *Aerotropolis* seems to be size. Foster's Terminal 3 in Beijing "could accommodate all five of Heathrow's terminals....It was the world's largest building under one roof before surrendering the title to Dubai's own Terminal 3."

The book's cover shows a notional, cartoony Aerotropolis whose style might be described as high SimCity. Kasarda says more about architecture on his site than the book does. "Placemaking and wayfinding should be enhanced by thematic architectural features and iconic structures," he suggests, bringing to mind the "theme building" school of airport design.

But the book is often fun. This sort of futurism has a long history. Kasarda admits to admiring Alvin Toffler, the pop futurist author of bestsellers beginning with *Future Shock* in 1970. It might be argued that such books do little harm and offer useful stimulus for discussion—but they are not to be confused with serious economic or social planning.

Transportation is not the only factor that shapes cities. Overemphasizing it is a mistake: we don't speak of a city centered on a port or river as an Aquatropolis or one built to accommodate the horse traffic as a Hippotropolis.

The vision of *Aerotropolis* recalls earlier visions of the future, like Norman Bel Geddes' designs for floating airports or Moses King's imagined city of the future circa 1911 in which airplanes flit among bridges linking skyscrapers.

These were inspired by the romance of flight, which continues to intrigue us despite every indignity of scanner and schedule. But Kasarda seems to have lost that sense. As Lindsay describes him, he has "jet lag stamped on his face." He has given his speech so many times that he has come to resemble Ryan Bingham himself. "He has spent years aloft by now, and nothing in the glint of silvery wings stirs his blood anymore."

PHIL PATTON WRITES ON AUTOMOBILE DESIGN AND CULTURE FOR THE NEW YORK TIMES AND TEACHES IN THE SVA DESIGN CRITICISM PROGRAM.

RESEATING EAMES continued

from page 17 sources." Her husband John Neuhart, who assisted with this book, worked at the Eames office from 1957–1961. Together, the Neuharts collaborated on *Connections*, a traveling exhibition about the Eameses' design practice, which opened in 1976 at the University of California, Los Angeles; and after Charles Eames' death, with Ray Eames on *Eames Design* (1989), a survey of Eames office work in which the staff for each project was listed. As a duo, the Neuharts also wrote *Eames House* in 1994.

The Story of Eames Furniture, through interviews with former staff and other associates, reconstructs a sense of the day-to-day work involved in refining design, inventing molding devices,

experimenting with glues and upholstery techniques, and a myriad of other steps required to ready a prototype for factory production. Interspersed with these details are many anecdotes, often sharply critical of Charles and Ray, with plenty of gossipy detail. The author warns readers that they will learn intimate, "painful" details of Charles and Ray's life, as she whittles their formerly heroic stature down to human-size proportions. For this reader, the relentless criticism of the Eameses' lifestyle and character is a distraction from the story of Eames furniture. It seems there's always room for a new jab at Ray's quirks and shortcomings. Why tell us how long Ray took to get dressed? Or how many affairs Charles allegedly had?

Do these stories add to our understanding of historically important furniture design?

The author over privileges her own interviews over many existing writings and interviews, disregarding, in text and bibliography, most relevant work published since 1995. For example, she excludes the Library of Congress/Vitra Design Museum exhibition catalogue, *The Work of Charles and Ray Eames: A Legacy of Invention* (Abrams, 1997), Eames Demetrios' *An Eames Primer* (Universe, 2001), Pat Kirkham's *Charles and Ray Eames: Designers of the Twentieth Century* (MIT, 1995), and recent monographs and exhibition catalogs on others who figure prominently in her narrative, including Gregory Ain, Gilbert Rohde, and Eero

Saainen. Neuhart's interest is clearly in story, not history.

The second volume, *The Age of Herman Miller*, in addition to its comprehensive entries for each piece of Eames furniture produced by the company, also provides extended biographies of Herman Miller executives, as well as designer-colleagues George Nelson and Alexander Girard, who also produced work for Herman Miller. It was, therefore, perplexing to realize there were no photo credits listed for Herman Miller, and to read the author's note that for this volume she had no access to the company's archive. The company provided the explanation: "Ultimately this latest book should be considered on its merits—we believe there is little value to be found for

serious students or practitioners of design." It appears that once company officials understood Neuhart's agenda—to significantly discredit the Eameses' design authorship, ascribing it instead to their staff—they withheld rights to publish photos from their corporate archive.

Those who care about scholarship and accuracy will be disappointed and frustrated by the many errors and general carelessness evident throughout. To locate Frank Lloyd Wright's "renowned" Fallingwater in Wisconsin—as Neuhart has—is merely one example of misinformation that casts doubt on the author's reliability. While the book obviously encompasses a vast amount of detail about the Eameses, their colleagues and associates, and about

modernism's most celebrated furniture, the cumulative effect is an unsatisfying experience. The author's agenda precludes an objective exposition of Charles and Ray's real role in the design process and a cogent understanding of their design philosophy.

DESIGN HISTORIAN PHYLLIS ROSS IS AUTHOR OF GILBERT ROHDE: MODERN DESIGN FOR MODERN LIVING (YALE, 2009).

A 1950 ESU.

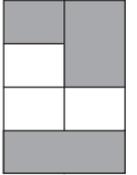


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THE ARCHITECT'S NEWSPAPER MAY 25, 2011

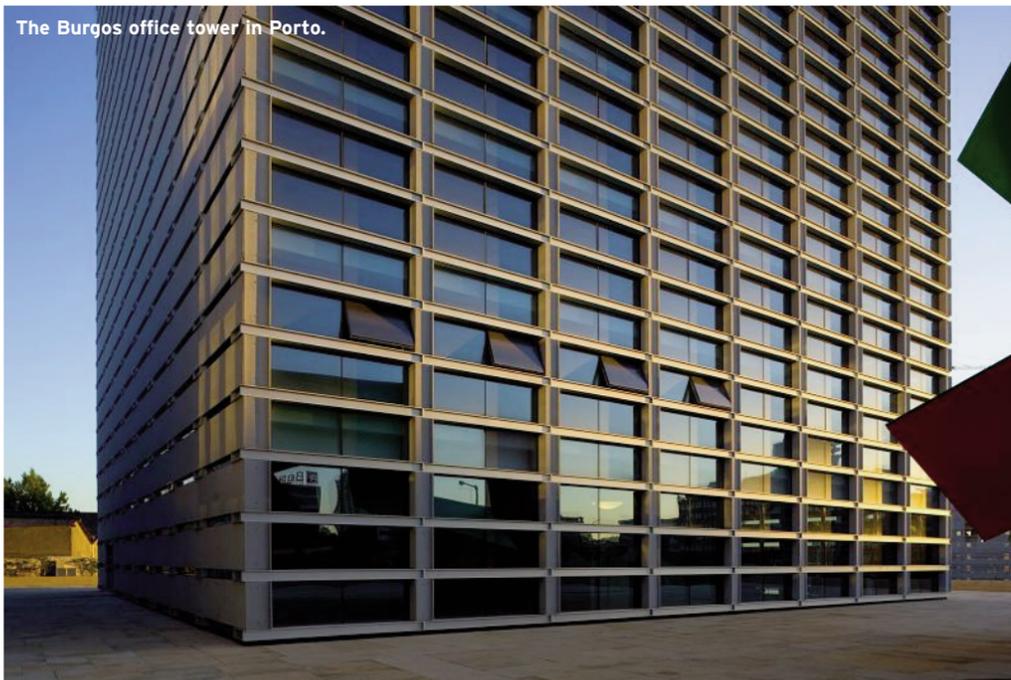
Souto de Moura designed multiple stations for the city of Porto's light rail system.



Casa da Musica light rail station, Porto.



The Burgos office tower in Porto.



In Porto, a small, gray city in the north of Portugal, you grow accustomed to sixteenth- and seventeenth-century weathered granite buildings that seem to rise from the ground as naturally as mountains. This is the foggy,

damp place that has shaped the life and work of Eduardo Souto de Moura, the 2011 Pritzker Prize laureate, and he, in turn, has helped bring the city into modernity over the past thirty years. "In Porto, you have the beautiful

historical city," the architect has said, "the monuments and buildings trying to find—like cats when they go to sleep—their natural place and positioning, and then they become almost natural, all made with the same stone... And

that gives them an immense serenity."

This same serenity permeates the rigorous work of Souto de Moura, embodied in large, geometric volumes that are grounded and muscular. A fierce regionalist, Souto de Moura was born, raised and educated in Porto, and is today, alongside Álvaro Siza, the most visible face of what is called the "Porto school of architecture." Souto de Moura began his career working for five years under Siza, but in 1980 started his own practice, winning a series of competitions for public buildings.

His early—and, to date, strongest—body of work is comprised mostly of single-family dwellings in the northern region of Portugal, monumental in their simplicity. In combinations of oversized concrete and granite walls, glass facades and hardwood floors, Souto de Moura's houses offer horizontal spaces that unfold dramatically, inside long perpendicular volumes surgically inserted into the landscape. "Artists like Robert Morris, Donald Judd, and Sol Le Witt transformed the environment by placing assertive new objects into it," wrote Hans van Dijk in 1994 for *Archis*, the Dutch experimental architecture magazine, "And that is exactly what Souto de Moura does."

Donald Judd was a definite influence in Souto de Moura's trajectory. The architect first studied sculpture in college and attributes his transition to architecture to a meeting with Judd in Zurich. But other influences are felt in Souto de Moura's work: Portuguese architects Siza and Fernando Távora, as well as Le Corbusier, and especially Mies. Sometimes described as "a Miesian architect," Souto de Moura has admitted being "passionate about Mies van der Rohe," and much of his work evokes the German architect's.

In Souto de Moura's Burgos office tower, a project that took almost twenty years to build, the homage to the Seagram building is evident, its Miesian roots more than apparent in two dark, rhythmic volumes. The seventeen-story tower rises alone in the huge lot that was cleared for construction, unusually tall for the city, and the lower volume—a shopping mall—replicates and anchors the tower beside it. The Burgos office tower is, today, the most visible building within a mile of its site in Porto, and it represents a more recent side of Souto de Moura's work: public buildings and more ambitious architectural gestures.

Of these, his Braga Municipal Stadium, sitting atop a hill that was once a quarry, is the most striking and dramatic example.

Part of a commission by the Portuguese state, the stadium, one of ten built for the 2004 European Soccer championship, is the only one to break free of the traditional typology. Two parallel concrete stands, brutalist at times, with gravity-defying sloping roofs, are thrust into a wall of the former quarry on one side, revealing and framing the pitch dramatically, opening it to the light of the sun and stars. For Souto de Moura, who was given free rein, this was a true *gesamtkunstwerk*, from "intervening in the landscape to drawing the doorknobs," the architect has said. "It's a project...in which the faults are mine."

Many of Souto de Moura's public projects are smaller interventions. The architect has taken up requalification projects, like the Pousada Santa Maria do Bouro, in Amares, or the Portuguese Center for Photography, in Porto. Both are historical buildings flawlessly renovated, the architect's attention to detail apparent in every inch. Similarly, Souto de Moura's project for the Porto light rail system has a light touch, seamlessly embedded in the fabric of the city.

One of the architect's most poetic interventions is the Portuguese Pavilion at the 2008 Venice Architecture Biennale, in collaboration with the artist Angelo de Sousa. Souto de Moura covered an old warehouse facing the Grand Canal with glass inside and out, multiplying the space and making it disappear at the same time. "It's obvious that architecture has an unseen part, that sustains it," Souto de Moura has said about the project. "Because architecture isn't a door and a window," and it must start from within. "Architecture is an almost unconscious process that then acquires an added value that cannot be foreseen or directed. It's discerned. And we shouldn't think too much about that process."

Although it boosted the morale of his economically-depressed country, the Pritzker seems to have left Souto de Moura unfazed. He recently defined himself as part of "Europe's most marginal country," and "the less flamboyant... among Portuguese architects...defending architecture that is almost anonymous—well done, but almost anonymous." The award might offer him opportunities to build abroad, but the architect is pragmatic. "I like to build in Portugal. I feel at home," he said with a smile.

VERA SACCHETTI IS A NATIVE OF PORTUGAL AND A NEW YORK-BASED WRITER AND EDITOR.

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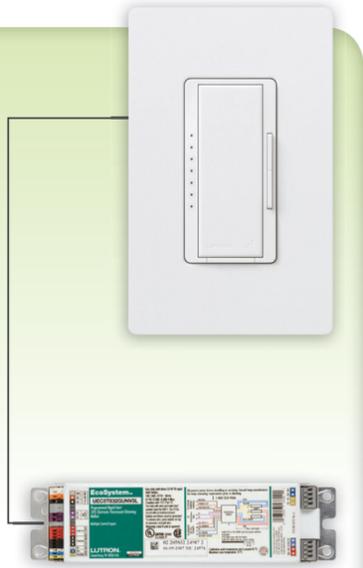
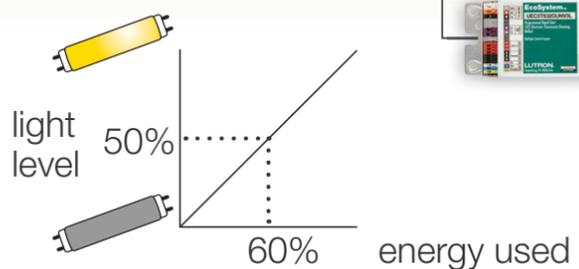
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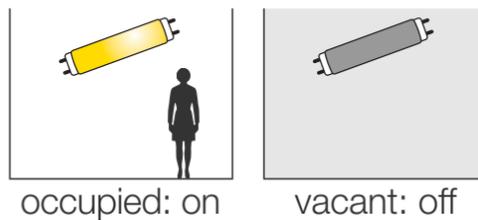
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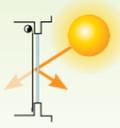
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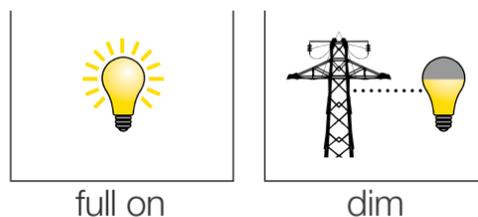


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