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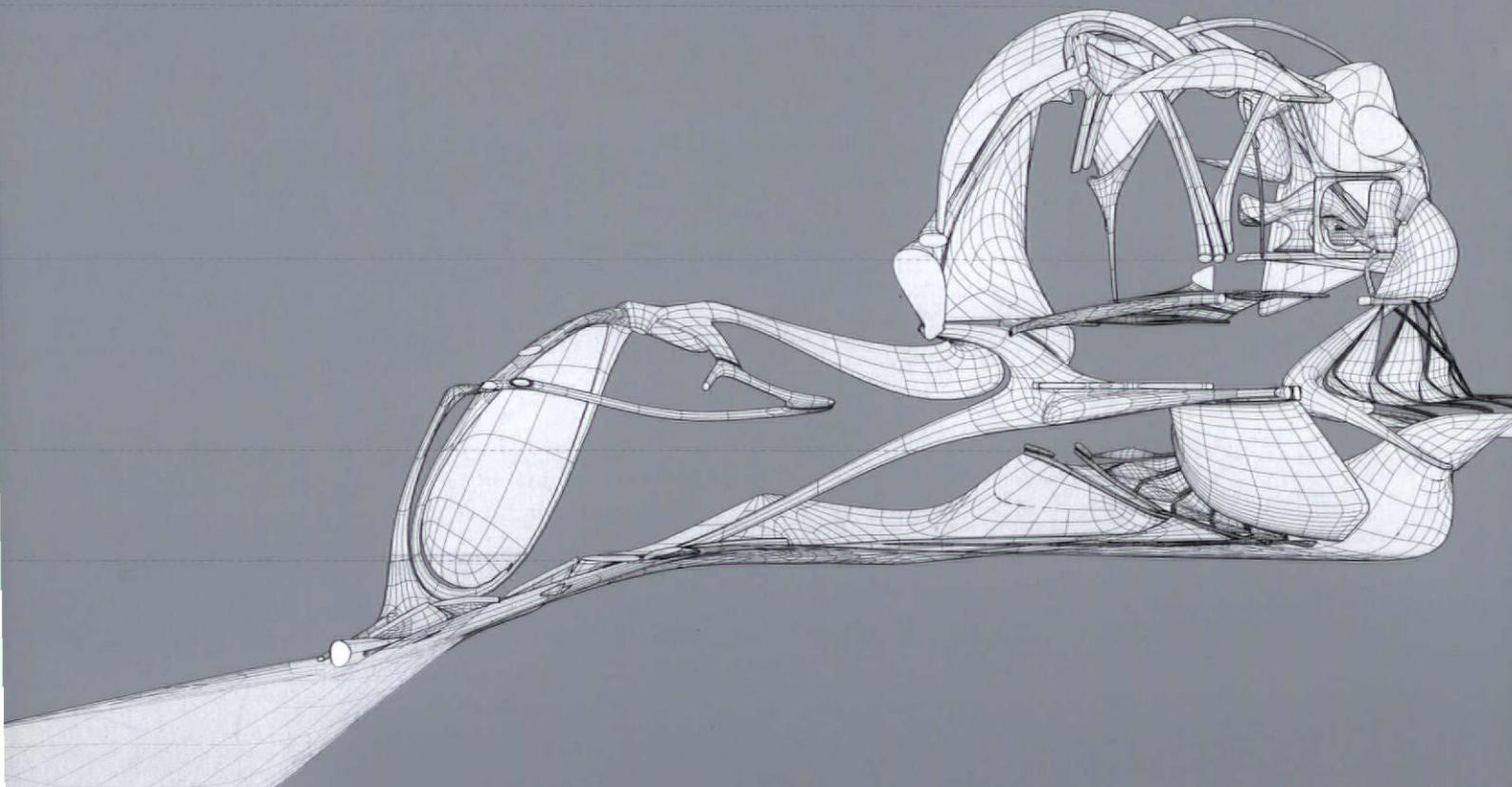
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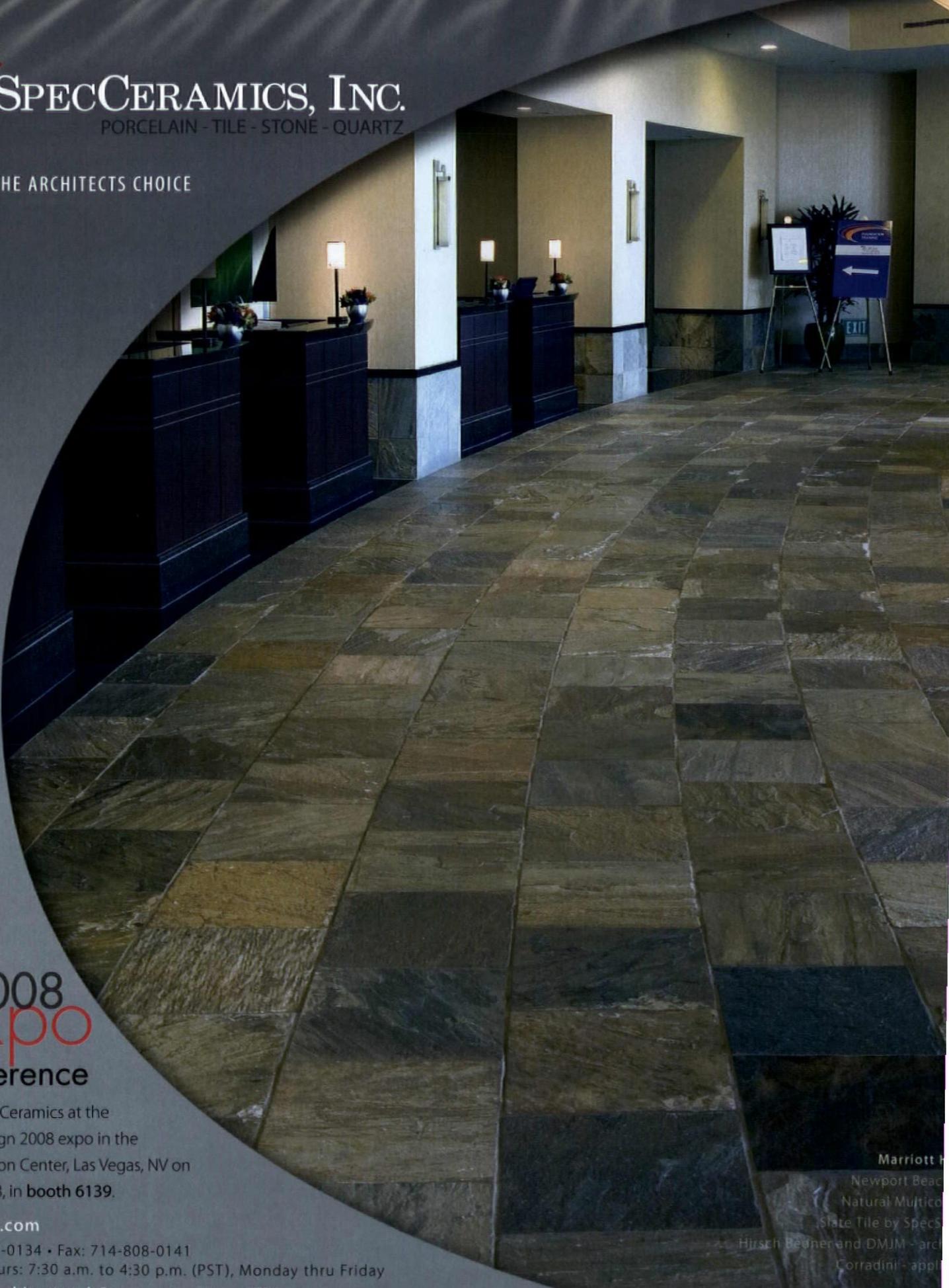
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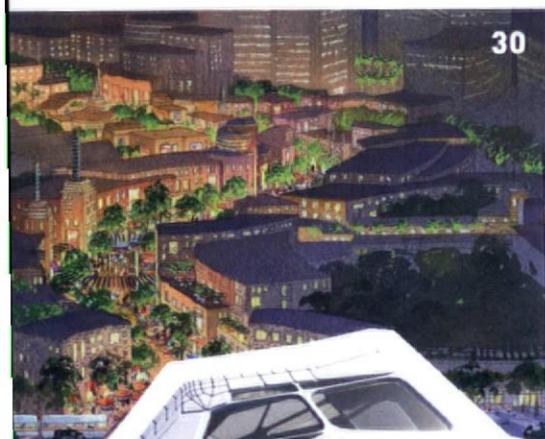
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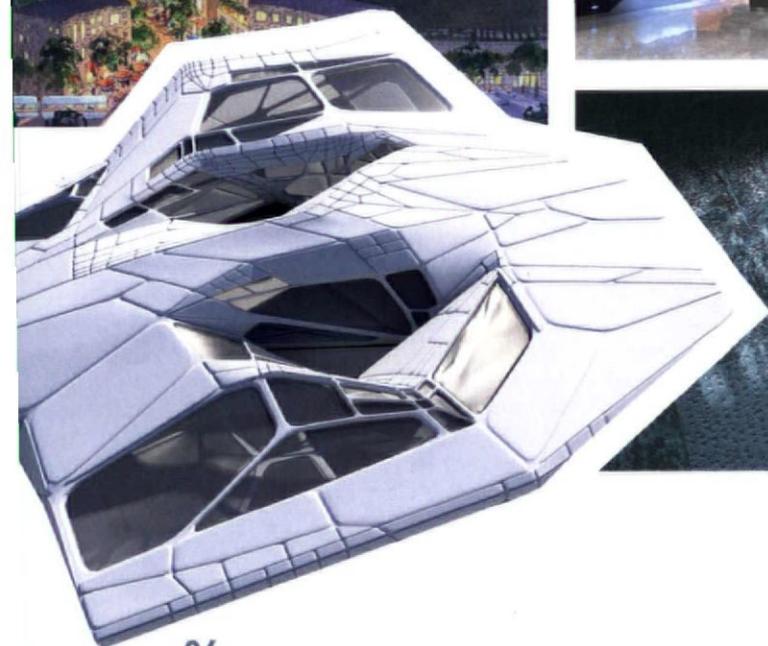
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BY HRAZTAN ZEITLIAN



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ADAM STONE is a journalist whose work for papers across the country addresses design trends, the arts, technology, healthcare and matters of regional economic development. As a student of English Literature at Brandeis University he covered local zoning issues in the fast-growth Boston suburbs, and went on to report on the emerging technology sector. During a five-year stint in Minneapolis he worked for a venerable Midwest weekly, writing extensively on the city's lively and eclectic arts and theater scene. He lives in Annapolis, Maryland.

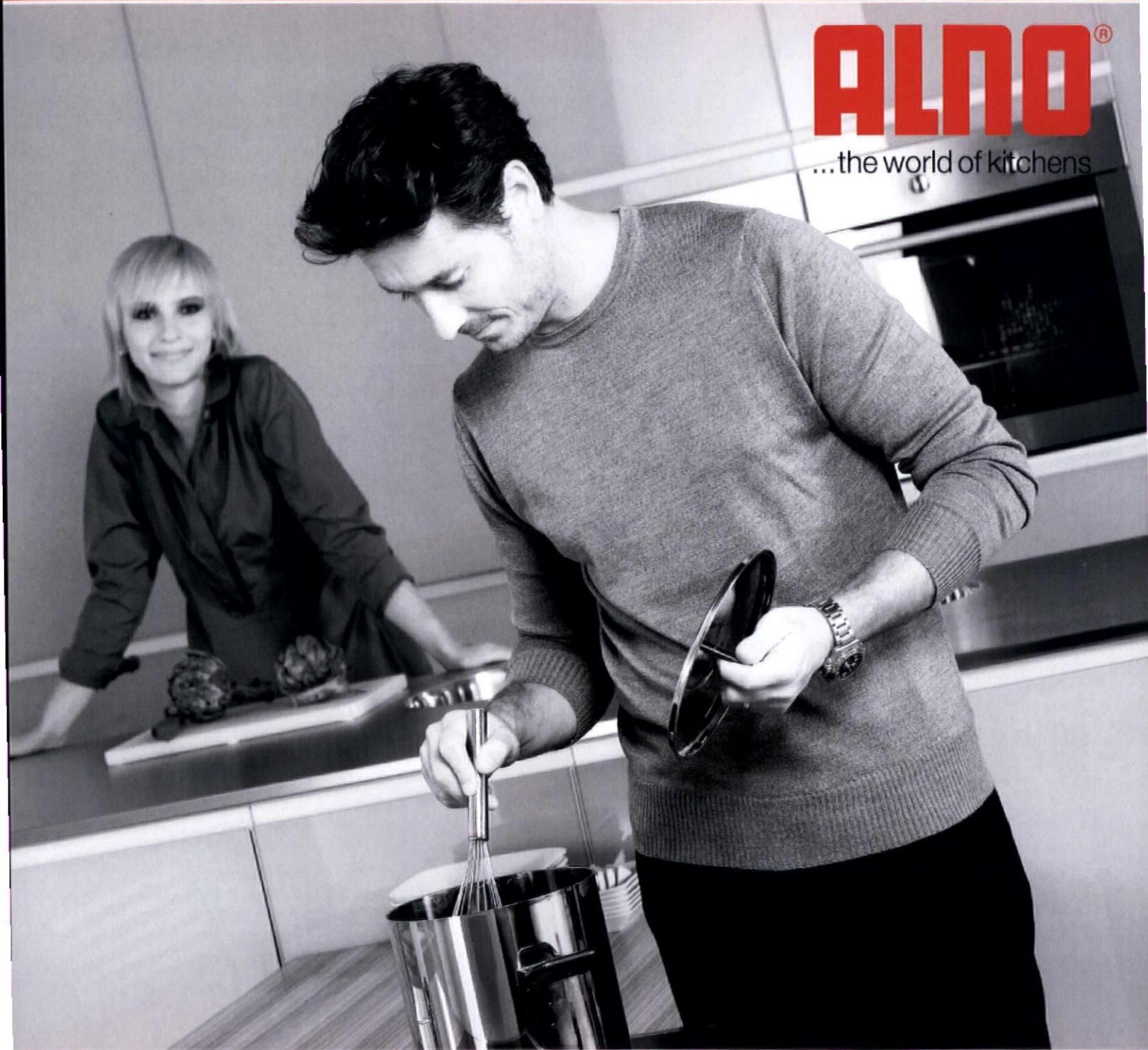
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Founded in 1999 by Tom Wiscombe, **EMERGENT ARCHITECTURE** is dedicated to researching issues of structure, tectonics and materiality through built work. It is a platform for experimentation, leveraging techniques and logics from fields outside architecture including biology, complexity science, aerospace engineering and computation. Key to the Los Angeles firm's work is the phenomenon of emergence, which offers insight into the way apparently isolated bodies, particles, or systems exhibit group behavior in coherent, -but unexpected, patterns. The animated beauty of emergent organizations, such as in swarms or hives, points to a range of real architectural potentials where components are always linked and always exchanging information, and above all, where architectural wholes exceed the sum of their parts.

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EDITOR'S NOTE

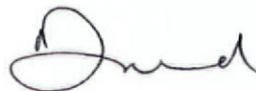
The secret held by the Oracle of Delphi wasn't that she had any great insight into the future, it was that she was so high all the time that the priests who "interpreted" her visions could demur when wrong by saying they must have misunderstood her. Even the ancients, deep down, knew it was impossible to accurately predict the future. So if we're bound to be wrong in large measure, if even an educated guess is just a guess, why try?

Clearly there's something hard-wired in the human psyche that needs to know what's coming. Maybe it started in prehistoric times when survival depended on knowing what was coming from behind that next rock, but it has certainly morphed into a form of entertainment. Witness the endless—and basically pointless—predictions we've seen in coverage of the presidential primaries, the "smart" money wagered on the national collegiate basketball tournament or how we play the stock market. Perhaps wrong, but never in doubt.

The exercise we've undertaken in this issue of *FORM* to take a look at the future, however, isn't simply for entertainment's sake. Some of the work in this issue won't make it off the boards, but the theories that inform them will set the table for the spaces we'll be living in and working in in coming years.

What is most striking about the future we see is the effort not so much to create a new world, as Utopians did nearly a century ago, but to right old wrongs. Whether in broader urban planning trends or in the specific designs of individual structures, sensitivity to the environment and the needs of the users of architecture are again coming to the fore.

It's also worth noting that while a fair number of envelope-pushing designs are featured this issue, the future holds more than fantastical (to the current eye) constructs. It also has a place for highly efficient, inexpensive boxes that will serve the workforce either as housing or places to ply their trades, proving that we're not peering into a unified or even coherent vision of the future. But that's entirely in keeping with the precedent set by the Oracle millennia ago.



Jonathan Diamond



Sandy Hkoff

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more information: ECOsurfaces Commercial Flooring, 877-326-7873 or www.ecosurfaces.com

2 Formis, To Market

To Market has released Formis, a flooring product engineered with a proprietary environmental base core of 35 percent recycled materials. The fully integrated "aluminum oxide" porcelain infused finished, merged into the wear layer through a patent pending "thermal bonding" heat process. The company claims little or no VOCs and touts the flooring as

non-allergenic and not promotive of microbial or fungal growth. Formis tiles are inspired by the art of Lee Mullican, whose canvases are brilliant designs of energy and light.

more information: To Market, 866-772-4772 or www.tomkt.com

3 Obelisk, Dedon

Dedon's Obelisk collection of modular outdoor furniture, made of hand-woven fiber over powder coated aluminum space frames, is inspired by menhirs, the long stones found in Carnac along the French Atlantic. Designed by Frank Ligthart, Obelisk is a six-piece sculpture that when dismantled becomes four lounge chairs—two smaller and two larger—and a small but adequate table.

more information: Janus et Cie, 800-24-JANUS or www.janusetcie.com

4 UltraGlas

UltraGlas flooring combines textured glass surfaces that can also incorporate virtually any specified opaque or translucent color palette. In tile form, components (normally produced in

an 18" x 18" size) may be specified in virtually any size or shape and in thickness up to 3/4". Components may also be laminated for suspended surfaces, or to meet code or other requirements. Translucent flooring may be specified for back-lighting applications. Many standard textures, meeting required coefficient of friction, may be specified.

more information: UltraGlas, 800-777-2332 or www.ultraglas.com

5 Polaris, Responsive Flooring

Polaris Punch and Polaris Footwork, a sports flooring option of the Responsive Flooring line, are manufactured with polyurethane throughout, not just as a protective top coat. The company says the result is a low-maintenance and cost-effective option for, in the case of Polaris Punch, sporting arenas, health clubs or multi-purpose rooms. It markets the Footwork line for gymnasiums, multi-purpose rooms and spas.

more information: FloorFolio Commercial Flooring, 800-671-1124 or www.floorfolio.com



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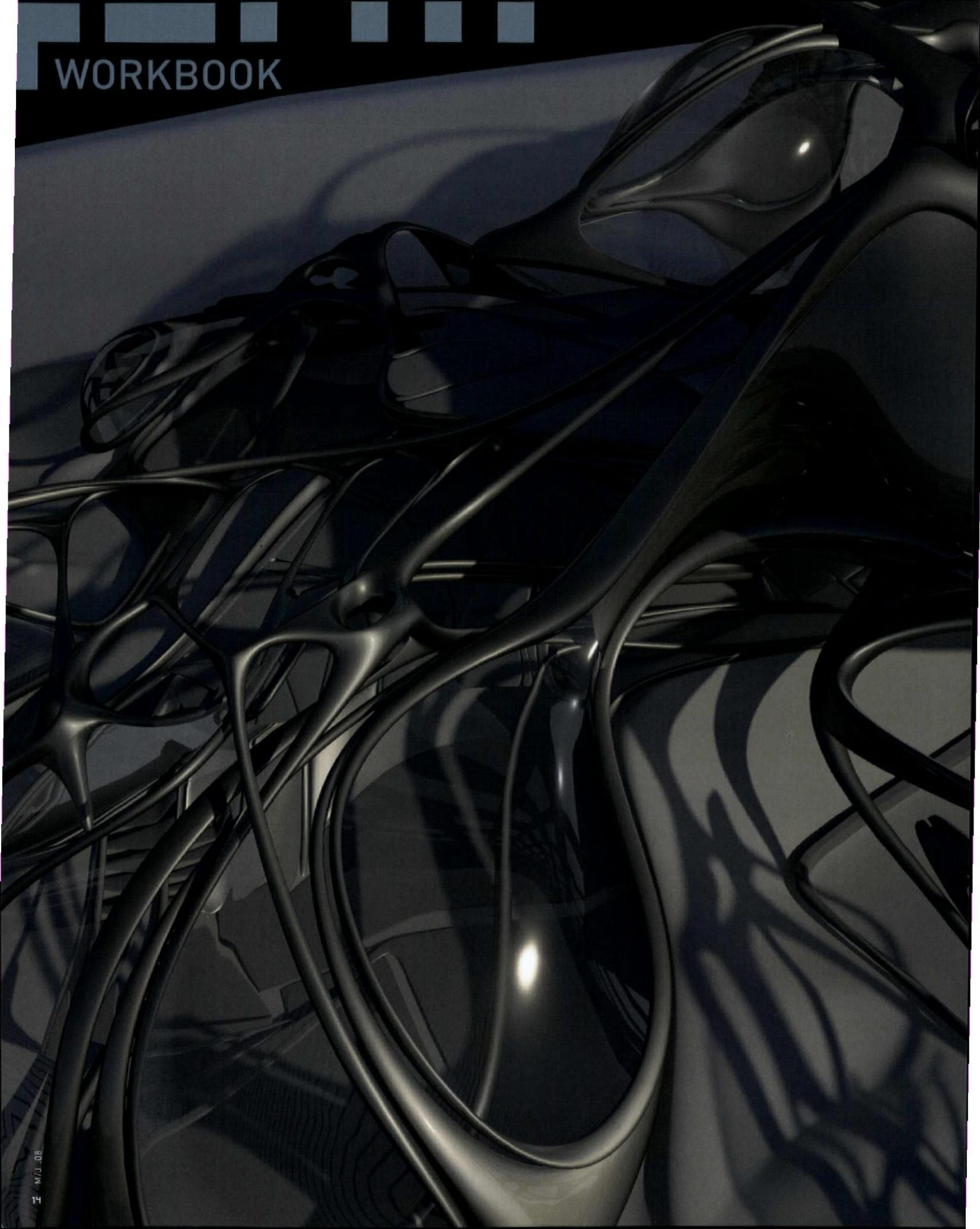


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WORKBOOK





Maison Seroussi

Location: Paris

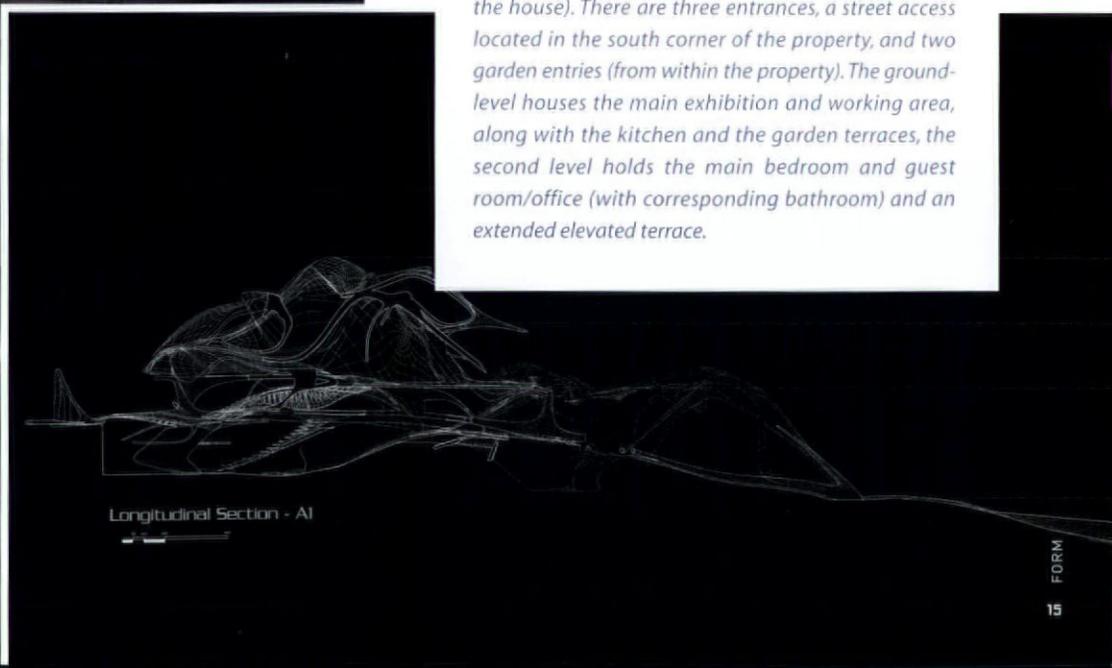
Designer: Xefirotarch

Web site: www.xefirotarch.com

It starts inside, then up, and around, it finds no boundaries—only continuities. Its flesh pulsates, then hardens, adrift and unbounded. Views bundle and mingle, unconstrained and without focus, always more and never less. That is the story of the new state of space, one that cannot be told, just sensed. This house has grown in the site, its original geometrical code (a new species that has branched away from primitives of Euclidean form) has been manipulated and trepidarious mutations have been [per]formed upon it. Cells, organs, skins, an expanded vocabulary is required to narrate, words that don't mean or mimic they simply are, things, objects, spaces.

This house shares sculptor Andre Bloc's tale of void, and deploys a current vision of form. Bloc's sculptures don't represent, they just are. In them the space is pressed, torqued, filtered. You enter them, but never leave them. Form as the synthetic formulation of contemporary experimentation, the aesthetics of advanced computation and cunning intuition. Maison Seroussi has taken advantage of the site by extending and branching the programmatic elements, expanding the notion of enclosure to transform it into an idea of nesting. As in a Mobius strip, where there is no outer nor inner side, the program elements stem outwards and inwards in order to engage with the site's topography.

The body of the house is comprised by the following parts: An open structure that connects all parts; a center mass that holds the main activities (bedrooms, baths, kitchen, main gallery); and three pods that are not fully enclosed and which serve as both smaller galleries, artist workshop, landscape features, etc. (these pods could be consider as a future extension to the house). There are three entrances, a street access located in the south corner of the property, and two garden entries (from within the property). The ground-level houses the main exhibition and working area, along with the kitchen and the garden terraces, the second level holds the main bedroom and guest room/office (with corresponding bathroom) and an extended elevated terrace.



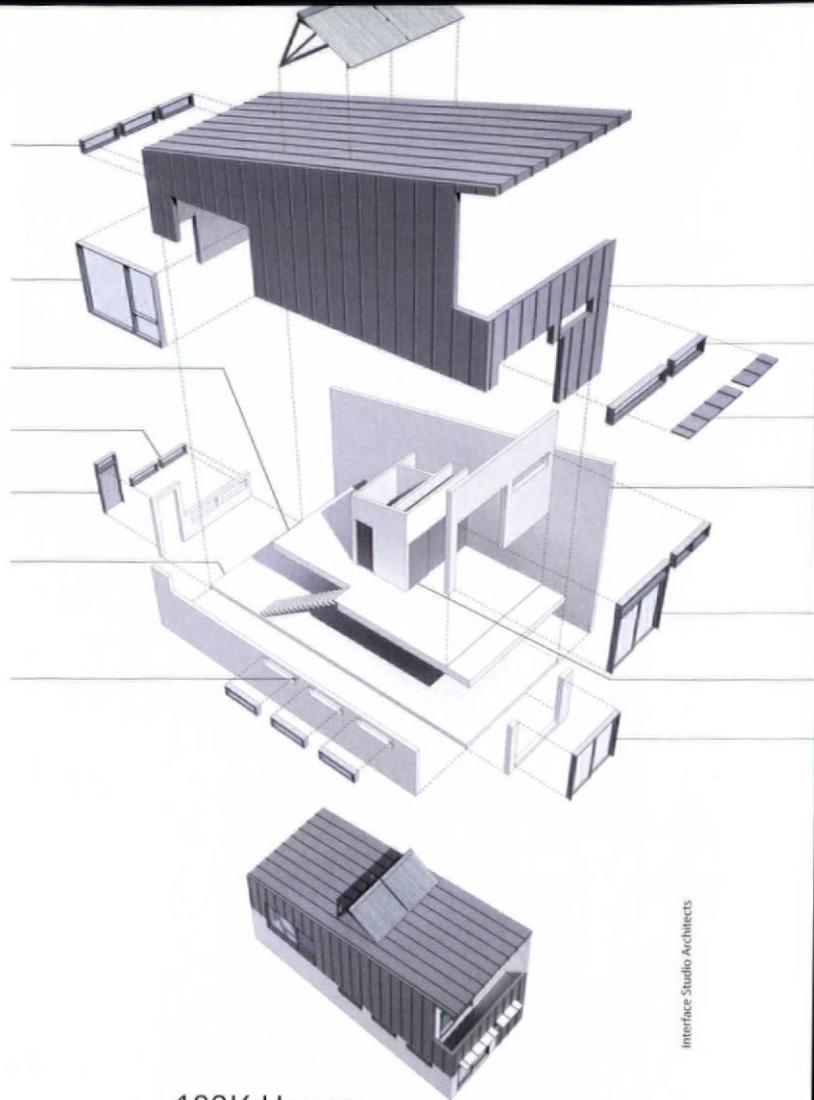
Longitudinal Section - A1

Villa_OR

Location: Lemont, Illinois
Designer: Qua'Virarch
Website: www.quavirarch.com

Villa_OR, a 7,200-square-foot split-level house designed for a wooded lot 50 miles west of Chicago, participates with its environment to produce a new way to feel the forest. Shaped in its plan and hugging the terrain in section, the house assembles an open living experience. Each room is conceived of as sequential moments framed by an open exterior and disciplined by the massive bearing wall partitions on the interior. Sliding exterior glass walls further eliminate the separation between the contexts, developing a new variation on private villa architecture. The diminutive southern entry facade serves in direct contrast to the aggressive north terminus resulting in a dynamic exterior choreography of nature, both constructed and existing.

The project interior further organizes itself in a fibrous manner through the infection of its muscular ceiling volumes. Constructed from resin-coated masonite panels, the ceiling subdivides the interior departments of program into micro- and macro-climates of sensation through its collapse and expansion of section. Following the guidelines established by the plan geometry, the ceilings further splice and divide to create a bred muscularity to the laterally open plans. This developed body serves to convey all residential mechanicals, plumbing and wiring throughout the house, without exposing the mechanization of contemporary living.



Interface Studio Architects

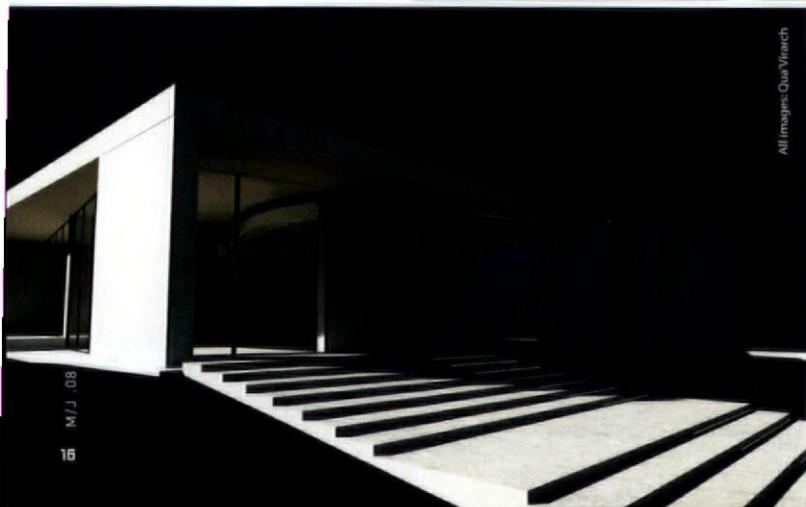
100K House

Location: Philadelphia
Designer: Interface Studio Architects
Web site: www.is-architects.com

The 100K house project looks to fill a market gap between government-subsidized affordable housing and higher-end market rate housing. The mission was to design a modestly sized (1,100-square-foot), environmentally sound home that could serve as a prototype for infill that addresses Philadelphia's next development frontier—vacant land.

The design approach was to create a very simple core insertion that makes the small two-story space efficient and functional. The core includes the kitchen, bathroom, mechanical space and storage. Heat is provided through a radiant floor system and cooling through a ductless through-wall unit on the second floor. Cuts in the floors provide enough air circulation between levels that they can each condition the entire space from their respective floors.

The skin approach is to accentuate the simple, boxy proportions of the buildings by emphasizing orthogonal cladding patterns and fenestration. A modular hardi-plank pattern is being utilized to create a pixilated skin appearance that gives the building the kind of visual toughness that will stand up to its gritty urban context.



All images: Qua'Virarch



26th Street Apartments

Location: Austin, Texas

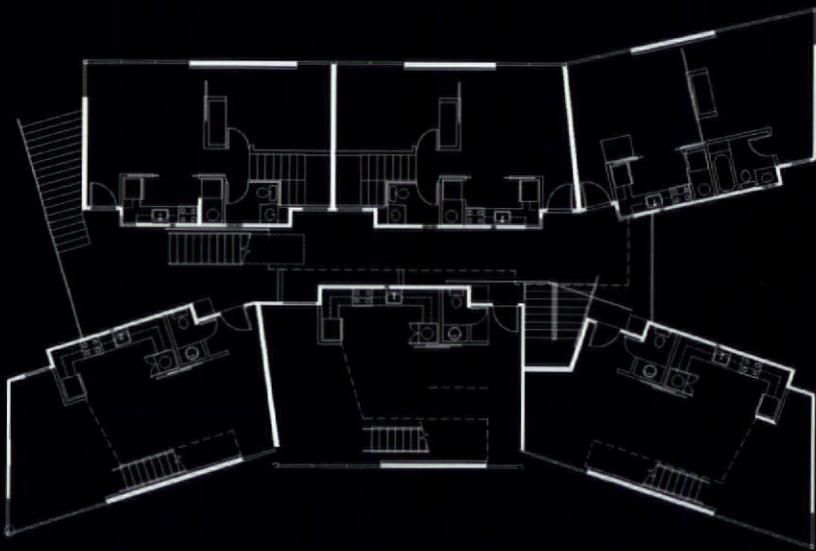
Designer: AlterStudio Architects LLP

Website: www.alterstudio.net

The status quo that defines the apartment buildings at the University of Texas at Austin's West Campus area has little sensitivity to surroundings or place-making. Poised within this environment, the 26th Street Apartments is an alternative proposal to a milieu of cheap, uninspiring and dysfunctional housing. The 11-unit apartment building takes as its first task the forming of compelling and active spaces while staying within a minimal budget. An innovative parking organization permits a maximum number of units and defines a hierarchy of useful public and private space around the thick canopy of existing trees. A neighboring duplex to the west set in motion compatibility requirements that mandated different height limits and setbacks across the site.

Responding directly to these requirements, two slender buildings were designed—slightly shifted and inflected—that encourage maximum exposure, light and cross-ventilation for each unit. Commercial construction techniques and building materials such as polished concrete floors and metal clad structural wall panels were chosen to minimize finish-out costs and provide a sense of structural and aesthetic continuity. Prefabricated steel frames provided the primary space for the buildings, while services all occurred in six vertical Oboxes. Fretted timber sunshades and existing trees animate the facades with the changing course of the sun.

Most of the apartments have a bedroom loft with an internal stair, and ground floor studios gather significant walled garden space into their precinct. The buildings' cross-section expands space horizontally and vertically, giving the apartments' relatively small footprints a greater sense of volume. Like an internal street, the buildings' organization concentrates social occasions in between, encouraging the confluence of resident constituencies.



St. Thomas the Apostle School

Location: Los Angeles

Designer: Griffin Enright Architects

Website: www.griffinenrightarchitects.com

The scheme for the St. Thomas the Apostle School Education Campus, in the Byzantine Latino Quarter area of Los Angeles, addressed this relatively small site with multiple facility needs to give the school and community a multi-purpose room and large covered area for outdoor events and gatherings. This "urban porch" is linked to the parish church and public street through a large ramp leading to an elevated playground. The project attempts to combine the specific needs of the school with a larger mission of providing urban space for public use. Planned uses of the multi-purpose room and exterior area include community meetings, weddings, Quinceañera's, church events, volleyball tournaments and conferences.

It also had to address the needs of expanding the existing school with a multi-purpose room and library while providing 116 parking spaces for the parish church, one block away. The parish serves a congregation of more than 8,000 families and has more than 10 masses a weekend. Since the facility is used in the evenings and weekends for adult school and various community events, the multi-purpose room and adjacent "urban porch" and playground provide much needed community gathering space. The positioning of the addition and use of underground parking allowed a conceptual extension of the nearby sidewalk into the project, connecting the multi-purpose room and outdoor areas to the church.

A one-way vehicular loop along the perimeter of the site accesses the underground parking and creates a queuing area for automobiles for school pick-up and drop-off, lessening the traffic impact on the neighborhood. The playground and addition were stacked above the parking, aligning it with the first floor of the existing building, creating an elevated "plinth" for the outdoor areas and "urban porch."

The new building is separated from the existing to accommodate a phased construction and to allow light to reach the lower floors. Bridges and a stair connect the interior circulation of the existing building with the new building and engage the covered outdoor space. During weekday school use, a large landscaped forecourt fronts the street, which can be used as added parking for weekend and evening use. A simple palette of materials includes galvanized metal mesh guardrails and ceiling panels, corrugated metal siding, cement plaster and exposed concrete.



Farina Casseforme Pavilion

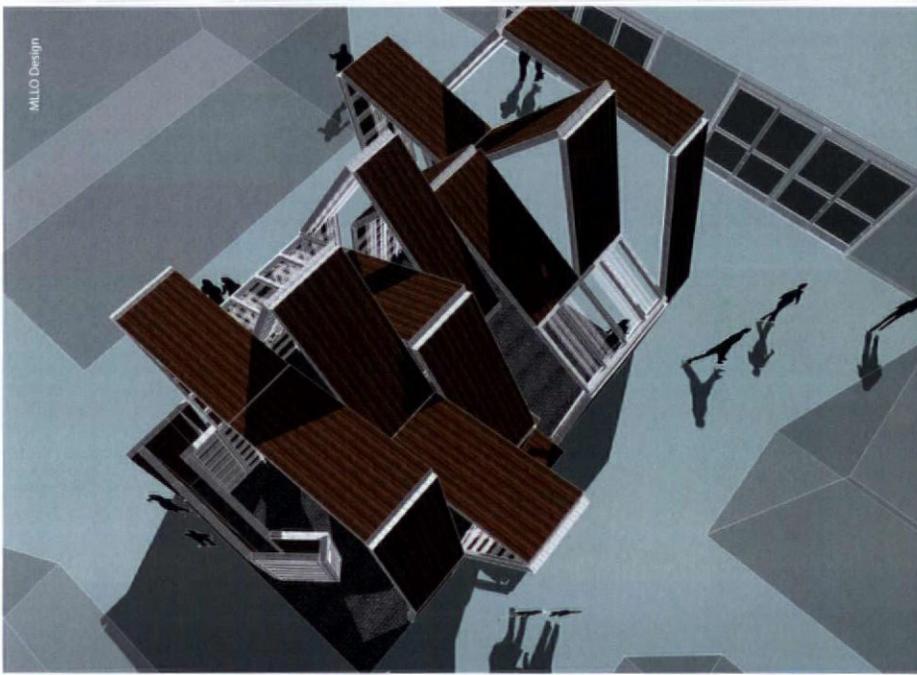
Location: Convention Center, Las Vegas
Designer: MLL0 Design
Web site: www.mllo.net

The design of the Farina Casseforme pavilion at the World of Concrete trade show in Las Vegas earlier this year was an effort to transform fragments of temporary construction—the steel formworks panels—into built architecture. The formwork system becomes architecture through metaphorical translation of the steel fragments into architectural language; thus the decision of designing the entire pavilion with the formwork system.

The pavilion design was inspired by the contemporary architecture and design experimentation typical of the West Coast. Its heavy panels were to evoke a sensation of dynamic lightness, and so 400-pound panels, originally produced to hold and form tons of fluid concrete up to a pressure of 80kN/m², appear buoyant as they float and fold in a surreal setting. With the applied graphics, they are reminiscent of the billboards along the streets of Los Angeles. However, these “billboards” with their controversial and ironic slogan form a deconstructed cluster suspended in the air.

The modular system of exposed structural galvanized steel, clamps, tie rods, and the phenolic resin-finished plywood are used out of context and become a new architectural language. The installation is composed of seven different folded and fragmented portals of panels staggered to create a dynamic composition. The pavilion had a 30-foot by 20-foot area with a maximum height of 21 feet.

The greatest challenge to the design was calculating an appropriate structure to support the heavy panels without a continuous anchoring platform. A related issue was how to determine an assembly sequence which took into consideration the height of the pavilion and the stability of the structure during the installation. The resolution came by implementing a series of steel “angled arches” which support the panels. Each arch has a double channel section welded to follow the configuration of the portals. The panels are fixed on the arches with universal fixing bolts. The portals are braced to each other by the connection of adjacent panels by quick acting clamps.



DISTRESS TEST

Recovered Lumber Gets New Life in Las Vegas

VIRTUE AND VEGAS MAY SEEM INCONGRUOUS, but at Woo, former Nobu Chef Peter Woo's new restaurant in the Palazzo Casino and Resort, Boston architects Anne E. Snelling-Lee and Mark Armstrong teamed up to demonstrate how hip and green can converge in Sin City.

The pair's collaboration includes using low volatile organic compound (VOC) paints, sealants, adhesives and fabrics; they've called for the plaster used throughout to have integral finish, making it unnecessary to paint the main rooms. All metals—including the bar top, base moldings and trim—were hand-rubbed.

The signature look of the restaurant, however, comes from the application of butternut wood panels and bamboo, environmentally responsible materials the architects said fit their desire to create a rustic environment. The panels are primarily lit from one side, so light spills through the distressed areas creating unique, light splattered patterns.

Long panels of bamboo plywood, produced by Smith & Fong Plyboo of San Francisco, worked as a design element and a functional divider. The bamboo is first boiled in a bath of boric acid and lime solution to extract the starch that attracts termites or powderpost beetles. It is then kiln dried, sanded smooth and laminated edge to edge to create panels.

"We were challenged with the triangular space, and the location of the kitchen is fixed up front where the entry is," said Armstrong. "We had to create a horizontal but theatrically lit element that would gracefully carry people around the kitchen and into the main dining room."



Reclaimed, treated wood gave the architects materials that reflected the broader design theme.

The effect was magnified by the introduction of tiny windows, at irregular intervals, that allow diners a glimpse of action behind the scenes. Snelling-Lee said the design drew from the spaces found both in water wheels in ancient China and old barns in the Midwest, where slats fall down giving passersby a peek into another environment. "When guests are circulating by the wall they'll also get ethereal slats of glowing light," she said. "Sometimes they'll see activity shadows moving from the kitchen, sometimes it will be from the source."

Since the panels can be sanded using conventional woodworking equipment and either glued or mechanically fastened like traditional wood products, the architects had ample freedom when separating the kitchen from the public space.

"Peter Woo comes from a restaurant where he was always on display when making sushi," said Snelling-Lee. "He wanted people to have a sense of the activity but not necessarily focus on him."

Snelling-Lee and Armstrong were also looking for an interesting, semi-transparent material to subdivide space near the windows and organize the tables for private parties. They found the natural warmth and the imperfect character of butternut wood panels

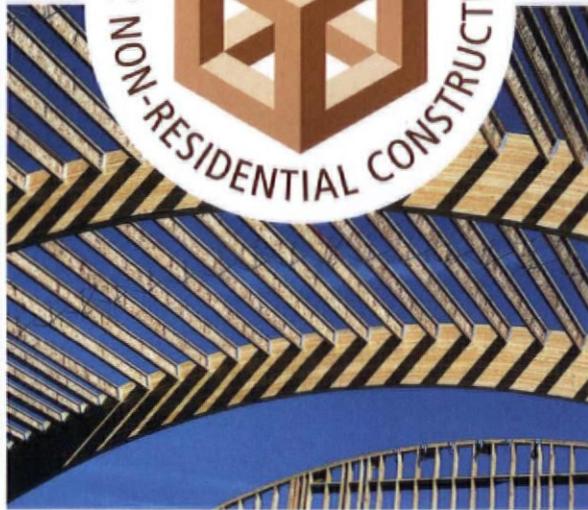
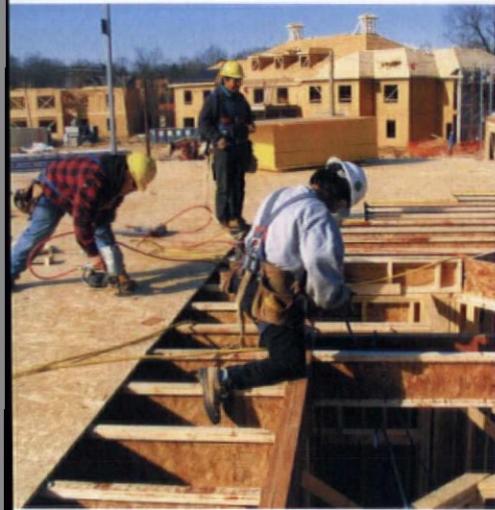
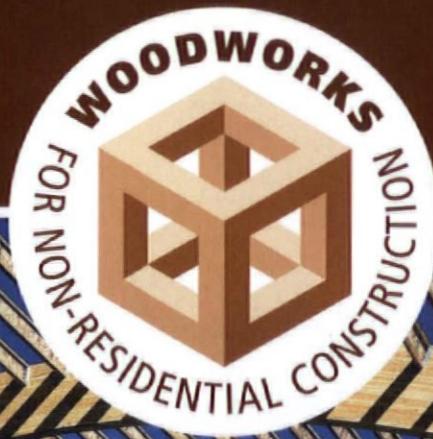
encased in glass to be a great solution for keeping with the rustic design intent. It also gave them the ability to create exciting lighting effects.

The panels were developed by Parker Nichols of Vermont Wildwoods, who first began experimenting with the wood in 2001. Nichols collects diseased and killed butternut trees from throughout northern New England and sorts them according to their degree of distress. "Drive By" grade, he said, looks like someone sprayed it with shotgun pellets.

The wood is kiln dried until its moisture content is between 10 percent and 12 percent before being sliced to a width of 0.6 millimeters and put on a conveyor belt, where it's hit with temperature sensitive air blowers. The wood is then sandwiched between two pieces of glass and held together by a resin. Net thickness of the glass panels is 5/16ths of an inch (two sheets of 1/8th inch glass).

"The veneer in the glass comes alive with not only the rich grain of the wood," said Armstrong, "but with the spray of illumination penetrating the holes that resulted in the tree's demise."

— Susan Chaityn Lebovits



WoodWorks

Architectural,
engineering and
code support for
the non-residential
marketplace

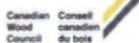
WoodWorks is a new program established to support the use of wood in non-residential buildings. It includes:

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WoodWorks is an initiative of the Wood Products Council, which includes all of the major North American wood associations.

Photos supplied by APA and SPPA.



Thornton Lofts

Thornton Lofts is a beach-side, mixed-use development ranging in size from 2,500 sf to 2,800 sf. Featuring exposed structural steel elements, polished concrete floors and ocean views, the project includes 1,000 sf of retail space and subterranean parking to serve the residents as well as the public.

Even the **grandest** project
depends on the **SUCCESS**
of the **smallest** components



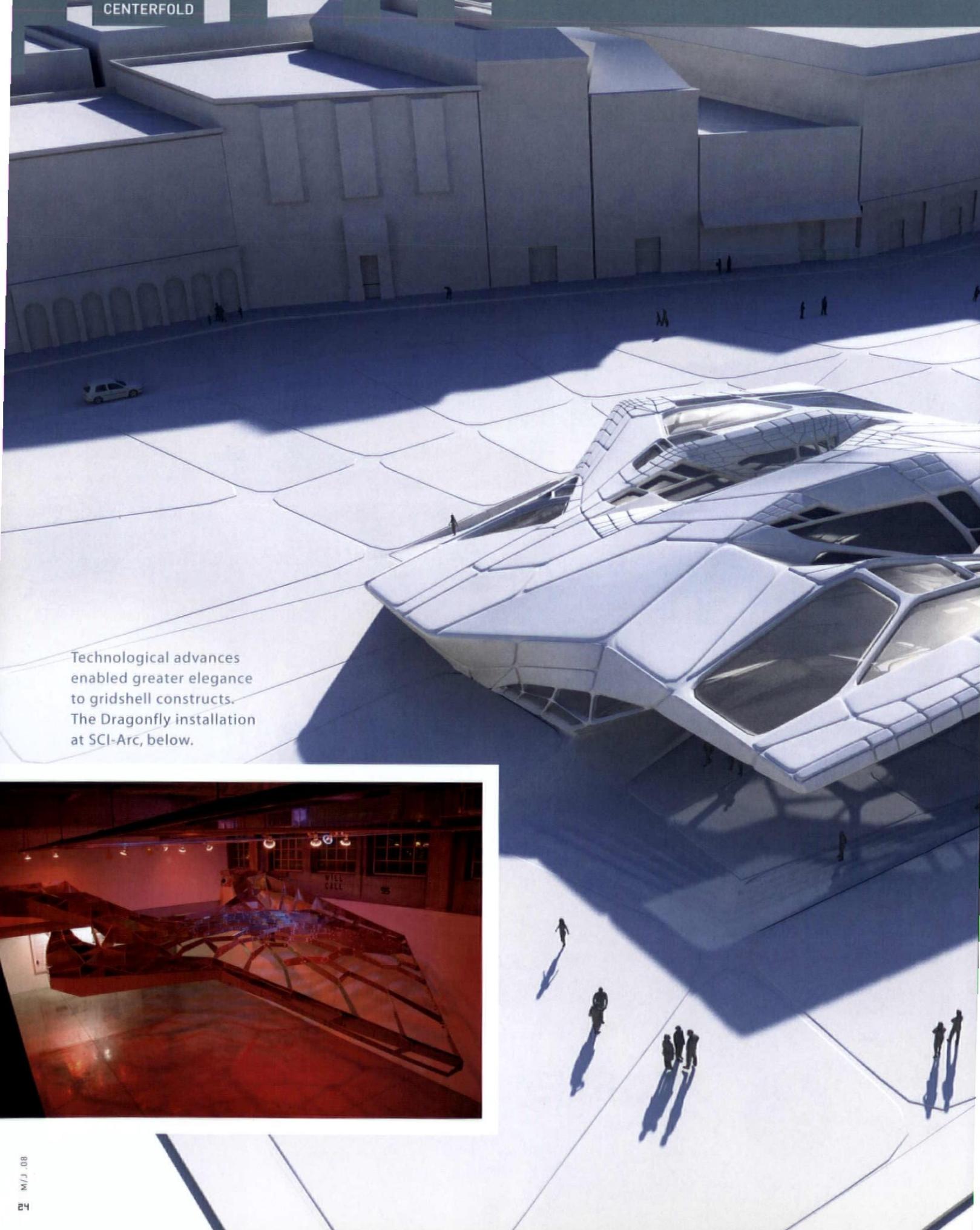
(relatively speaking)



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Technological advances enabled greater elegance to gridshell constructs. The Dragonfly installation at SCI-Arc, below.





NOVOSIBIRSK SUMMER PAVILION

THIS PAVILION DESIGN IS THE RESULT OF RESEARCH INTO GRID-STIFFENED shells. Grid-stiffened shells (a.k.a. gridshells), prevalent in 1950s and '60s engineering masterworks by Pier Luigi Nervi, Frei Otto, Buckminster Fuller and Felix Candela, were part of a lineage of experimentation into material intelligence and analogue shape computation leading all the way back to the Gothic era. The elegance of these structures is a function of their controlled curvature, generated using form-finding techniques and patterned relief, which reduces weight while increasing stiffness.

In the contemporary digital environment, the grid-stiffened shell is newly relevant. Our re-examination of the grid-stiffened shell accepts the material sensibility of this earlier work while questioning its monotonous pattern geometry and tendency toward universal forms. The proposal for the Novosibirsk Pavilion is based on the simultaneous response of pattern to surface curvature and force pathways, generating a highly varied and informed structuration.

The pattern logic of the stiffeners was critical for the spatial sensibility of this project and it was painstakingly developed as a hybrid of several shape grammars and computational techniques. A base subdivision of the surfaces was achieved based on curvature where pinched or twisted regions of the surfaces were broken down into smaller and smaller quadrilateral cells. A routine for transforming this subdivision into a branching logic was developed in order to generate a more complex and robust network of structural pathways, one which could be easily re-adjusted based on engineering information. Long beam-like regions of stiffeners began to emerge with less dense infill areas interconnecting them, together creating what we now refer to as beam-branes. Beam-branes, first explored in our Dragonfly installation, are smooth but highly varied structures which transform from beam to membrane and back again in response to local stress conditions.

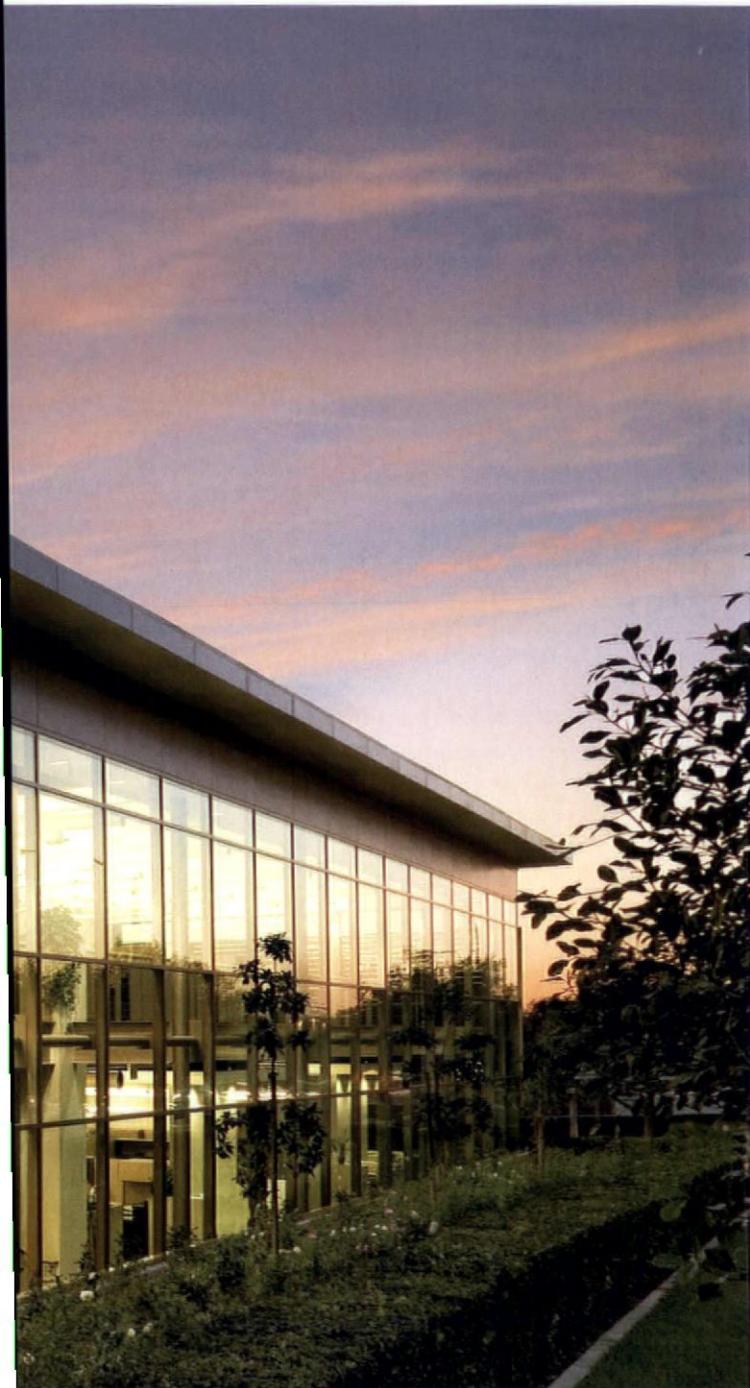
With Dragonfly, a cooperative effort with Buro Happold, we looked to the structure of the dragonfly wing, unmatched in its structural performance and exquisite formal variation. Its morphology can not be traced to any single biomathematical minima or optimum, but is rather the complex result of multiple patterning systems interweaving in response various force flows and material properties. Dragonfly wings consist of honeycomb patterns that are flexible and exhibit membrane behavior and ladder-type patterns which are stiff and exhibit beam-like behavior. These patterns are characterized by their rule-based interaction in terms of cell density, shape and depth, as well as other parameters affecting overall wing performance. A composite of distributed and linear structural formations, dragonfly wings are fields of continuous variation and adaptation evolving toward overall robustness.

In Dragonfly, with support from ANSYS, a developer of engineering simulation software that helps predict how designs will function real-world environments, a structural optimization loop was used in the search for emergent characteristics that would improve performance and increase heterogeneity in the structure. Populations of random structural mutations were generated and fitness-tested based on the given support and loading conditions in a feedback loop involving multiple generations.

– Emergent Architecture

In LPA's design for Ci Design, the entry employs solar protection and an open north view window for daylighting.





THE NEW INTERDISCIPLINARY OFFICE BUILDING AT CHABOT COLLEGE, A SMALL community college in Hayward, California, just south of Oakland, will come out of the ground a low, protracted concrete bar divided midway by a courtyard. The concrete superstructure allows for less floor-to-floor space, requiring fewer materials such as drywall and piping. Exposed concrete requires fewer finishing resources. Oriented toward the sun, the building will bask in natural light and heat.

It is designed as nature intended.

"The building looks the way it looks because of sustainability, with this long narrow footprint that allows light and air to filter through," said Dan Heinfeld, president of LPA Inc., the Irvine, California, architect for the building. "It couldn't look any other way."

The future of the built environment is one in which form will again follow function, but what that will look like is by no means inevitable. Future forms are likely to be less an imposition of structure on nature and more a collaboration among the professions that design our buildings, their users and the environment in which they reside. And there is ample evidence to suggest that design—interesting, innovative, envelope-pushing design—won't suffer through the process.

In Emergent Architecture's design for an observation deck overlooking the Mersey River and Seaforth Nature Reserve near Liverpool, England, broad intakes would collect wind, compress the air stream and harness that energy to spin turbines that would run building systems. It's an organic construct of a sort, one that Tom Wiscombe, principal of the Los Angeles firm, talked about in terms of biology, as he does much of his work (see *Centerfold*, page 24).

"I am really interested in biology," he said, "not because I am a biologist but because it is a way of looking at building systems in a new way, where things are interrelated." The idea, Wiscombe said, is that buildings can possess an integration of systems in the way lungs, liver and heart all interoperate.

Whatever shapes come to dominate—the boxier lines of the Chabot building, the undulating Monroe curves of Wiscombe's Mersey project or some combination of the two—they will inevitably come as a result of a newly defined relationship to the technologies that forged them.

design comes naturally

Future Forms Will Respond to Environment BY ADAM STONE

"The main thing that will transform architecture over the next 10 years will be a greater sense of collaboration and control of the material," said Neil Denari, whose Los Angeles firm put together a geometrically complex ceiling for Japan's Mitsubishi United Financial Group private banking offices. "If buildings in the future will be digitally understood, even in the field, if guys in the field can be spinning three-dimensional models around to give them a picture, it will certainly allow an architect to explore and experience new geometries."

Denari has been using new technological tools to create works with the illusion of depth and texture, where differing materials overlap one another, ceilings seem to stop short of adjoining walls or become walls themselves as they trail off down to the floor. They are designs made possible by digital collaboration among the architect, contractor and other key players in the process.

As it has throughout the history of the profession, technological innovation will continue to free up creativity. Bend a wall, curve the roofline? Materials-forming techniques will make it increasingly easy and inexpensive to fabricate even complex shapes in diverse materials, in large quantities, without breaking the bank.

Youth culture

Technological advances may offer spectacular freedom, but that does not mean all designers will be running to take advantage of those possibilities in the same way. Looking at the rising generation of architects, it seems possible that those who design the structures of the next decades may be running from an ethos as much as searching for a new one.

Tomorrow's designers are a little fed up, said Ignacio San Martín, professor in the School of Architecture at the University of Arizona in Tucson and director of its urban design laboratory. "There are various degrees of dissatisfaction, almost to some degree a disinterest, in how architecture has traditionally been handled," he said. His students don't want to talk about post-whatever or read French philosophy. They grew up in the suburbs and hated it, "and now they would like to find for themselves a different future."

And so the application of emerging technologies and materials, combined with the growing sense of urgency about the environmental impact of the manufactured world leads to a new approach to design. It's not likely, though, that we'll enter a post-architectural age, one in which environmental concerns become so overriding they demand that function dictate form.

The next wave of architects surely will have individual visions of

what constitutes an attractive or interesting space. Designers who emphasize sustainability already have defined their common aesthetic approach, and appearance is only a tangential component. They have embraced the notion that a building's "performance" drives its quality of life, and that quality of life is by its own merits a measure of successful design, a kind of beauty.

But Heinfeld, who said a building "has to be 'of its space,' has to know where the sun is and it has to take the free gifts of the site and use them ruthlessly," isn't prepared to hand his aesthetic over to the prevailing winds. When he said his college building "couldn't look any other way," it was with a qualification. It had to look as it did given his understanding of sustainability. Others might approach sustainability another way, with other definitions, and reach quite a different outcome.

You must want to live and work and play there. Otherwise someone will eventually tear it down—the antithesis of the sustainability proposition. What could use fewer resources than a building that stands forever? What greater waste than a building nobody wants anymore?

The bigger picture

Sustainability looks for connections: structure to surroundings, present environment to future form. Others take this a step further, looking at complex interconnections not just on the level of individual structures but as part of far more sweeping conceptions.

"I don't think the issue is: What will these things look like? The very big questions are about infrastructure, and that starts with bridges falling into the Mississippi River or ConEd pipes blowing up in New York," said Eric Owen Moss, director of the Southern California Institute of Architecture and principal of the Culver City, California, firm that bears his name.

Twenty years from now people will be building on a tremendous scale, works akin to East Asia's vast rail connections or South Korea's building program, with whole cities rising up from the ground. "The buildings of the cities are going to be on a different scale, more 'pieces of cities' than they are single buildings. It is going to be huge buildings that are actually composites, things like six high-rises as part of a single building," Moss said.

If Moss is looking to Asia for inspiration, others are likewise searching foreign shores as they ponder the design ideas of tomorrow.

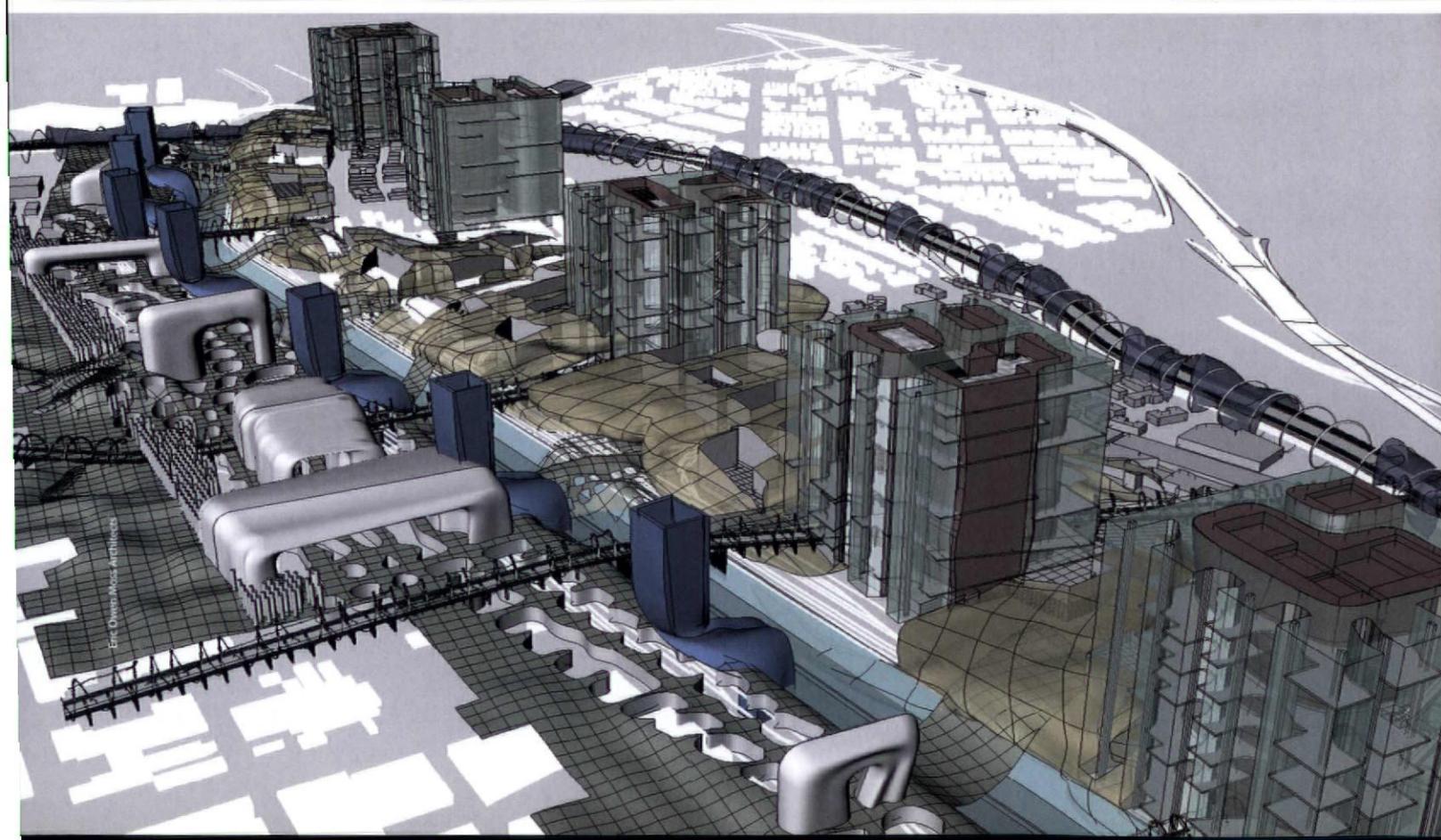
Baltimore-based Development Design Group is working in Turkey, China, South Africa, Ecuador, Portugal and elsewhere. With the architectural world as a whole increasingly reaching across borders for its commissions, a sense of globalization will inevitably influence design, said Chief Executive and Senior Partner Roy Higgs.

He pointed to a "street of jeans" in Jakarta, Indonesia, where literally hundreds of vendors hawk denim wares. Commercial buildings host towering advertising media awash in blazing lights and colors. Could these ideas of display and organization play at home? Surely something rubs off.

"We will have a client in the studio and they will see some of these projects from other places around the world and they will say, 'Wow, why can't we do that here?'" Higgs said. "And I will remind them of how the spark of something I am using in their project actually came from Quito, Ecuador." ■

"The buildings of the cities are going to be on a different scale, more 'pieces of cities' than they are single buildings."
— ERIC OWEN MOSS

New technology enabled Neil Denari's interior design for a Japanese bank; Eric Owen Moss' view of a Los Angeles of the future.





RETHINKING THE URBAN CORE

Massive Developments Usher In New Approaches **BY STEVE ROSEN**

The railroad tracks and expressway cutting along the western bank of the Schuylkill, downriver from Philadelphia's picturesque Boathouse Row, have for generations been as much a barrier between Center City haves and West Philadelphia have-nots as the river itself.

Now, the University of Pennsylvania, its urban campus squeezed between the hardscrabble neighborhood to the west and the concrete and steel barriers abutting the river, is embarking on an ambitious \$6.7 billion plan to reimagine some 42 acres on the west bank of the Schuylkill as an extension of the city's downtown core, one whose revival has raised it, by some accounts, to be counted among the finest in the world.

The university tapped Boston's Sasaki Associates Inc. to come up with a master plan for the project—called Penn Connects—that over the course of a generation has the opportunity to redefine an urban landscape in an aging post-industrial city. Indeed, similar efforts to reclaim large swaths of fallow or underused industrial land are underway across the country, presenting a unique opportunity to reshape the urban interface.

Each of the efforts—from Sacramento, California, to Manhattan's West Side and Washington, D.C.'s Near Southeast, from Atlanta to Los Angeles—represent a rejection of the belief held a half century ago that

denser, downtown-adjacent inner-city neighborhoods, with their cluttered sidewalks, aging housing stock and mass transit systems, were things to be demolished or run from.

The new wave of massive projects—some still on the drawing board, others with shovels in the ground—are cause for some optimism that large-scale development can result in vibrant urban environments that encourage mass transit, pedestrian activity and historic preservation while at the same time satisfying the desire for environmental sensitivity and responsiveness to the needs of 24/7 livability.

What's old is new

In looking ahead to the second half of a 30-year-plan for Penn, Sasaki took a view to the past, to the elements that made European and older American cities flourish. Its plan includes housing not only for students and visitors, but for retirees; it makes room for retail, daycare, cultural and athletic facilities. In the first half of the plan, Penn Connects is focusing on a novel way to extend the university's—and West Philadelphia's—open space to the river.

The approach taken by the university represents the dominant thought in envisioning the future of the American city.

"We are rediscovering things like mixed-use, walkability, transportation choice, housing choice that have a lot of appeal, particularly in a world where we're heading into \$4-a-gallon gasoline," said Ed McMahon, senior resident fellow for sustainable development at the Urban Land Institute. "We've been talking about the city of the future, what it will look like. One thing happening is that American cities are changing dramatically to become more like European cities. It used to be that high-price real estate was on the edge, low priced real estate was in the center. In last decade that has been flipped on its head. Trends say that will continue and accelerate."

In their scope, particularly for older, denser East Coast cities, these projects represent a unique opportunity to rethink what it means to be urban. Penn's project covers 42 acres, a larger reclamation of the Philadelphia Navy Yard is a full 1,200 acres and the projects in Manhattan and Sacramento are 26 and 240

“This is an attractive, more efficient way to house and provide for people than to keep moving out to our farmlands and exurban areas” – PETRA TODOROVICH

acres, respectively. Development on such a large scale cheers some who see an opportunity to right the wrongs of mid-20th century urban planning just as it gives other pause.

“This is an attractive, more efficient way to house and provide for people than to keep moving out to our farmlands and exurban areas,” says Petra Todorovich, director of the America 2050 project of the New York-based Regional Plan Association. The project is developing a growth strategy for the next 50 years that provides for better land use, transit alternatives and reduced carbon emissions. “It makes sense to adapt structures that have become outdated by economic changes and fill in the voids in urban space created when they no longer were productive. A lot of times these old structures are beautiful and offer historic character for redevelopment.”

But, says Robert Harris, emeritus professor at University of Southern California’s School of Architecture, while the potential for urban improvement is good, many cities aren’t going about their large-scale projects correctly. He’s wary of the practice of holding design competitions and selecting a single developer to manage such large, complicated and important efforts.

“When these projects are under the aegis of a large corporate developer, the prospects are dim because of the money involved,” he said. “Unless they’re really pressed by local governments, they’re not likely to care about repairing damaged ecological systems on the site or creating usable open space. Ideas

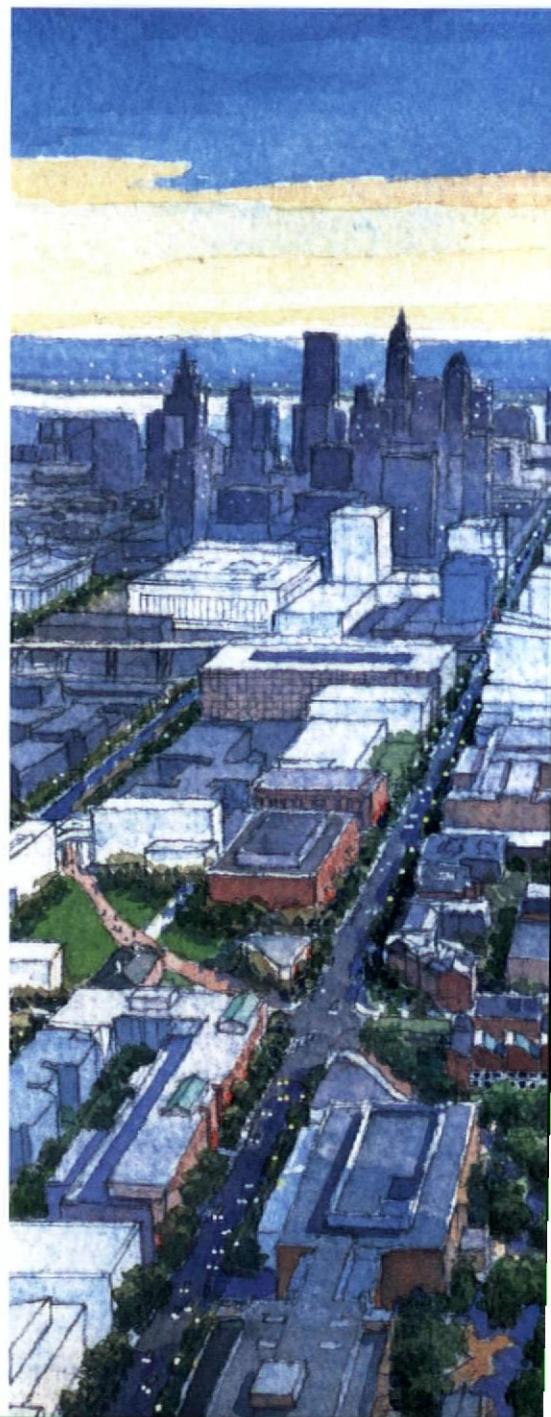
that were developed during the planning stage get abandoned because they’re too costly to explore.”

Ambition meets reality

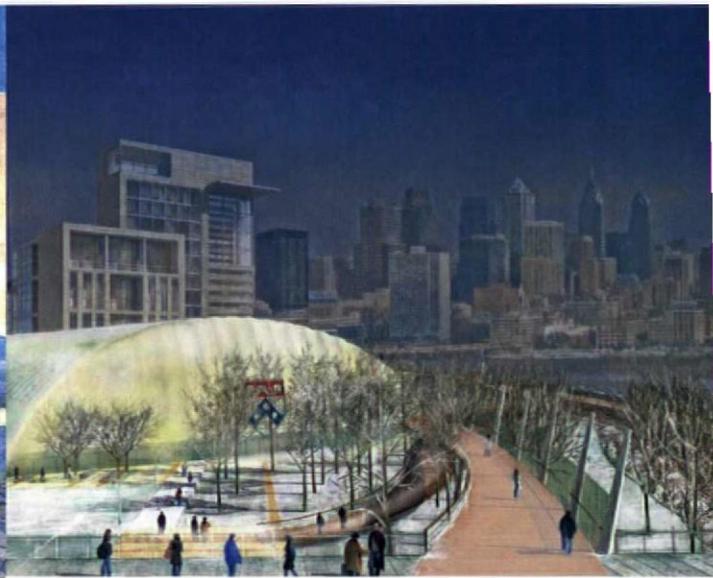
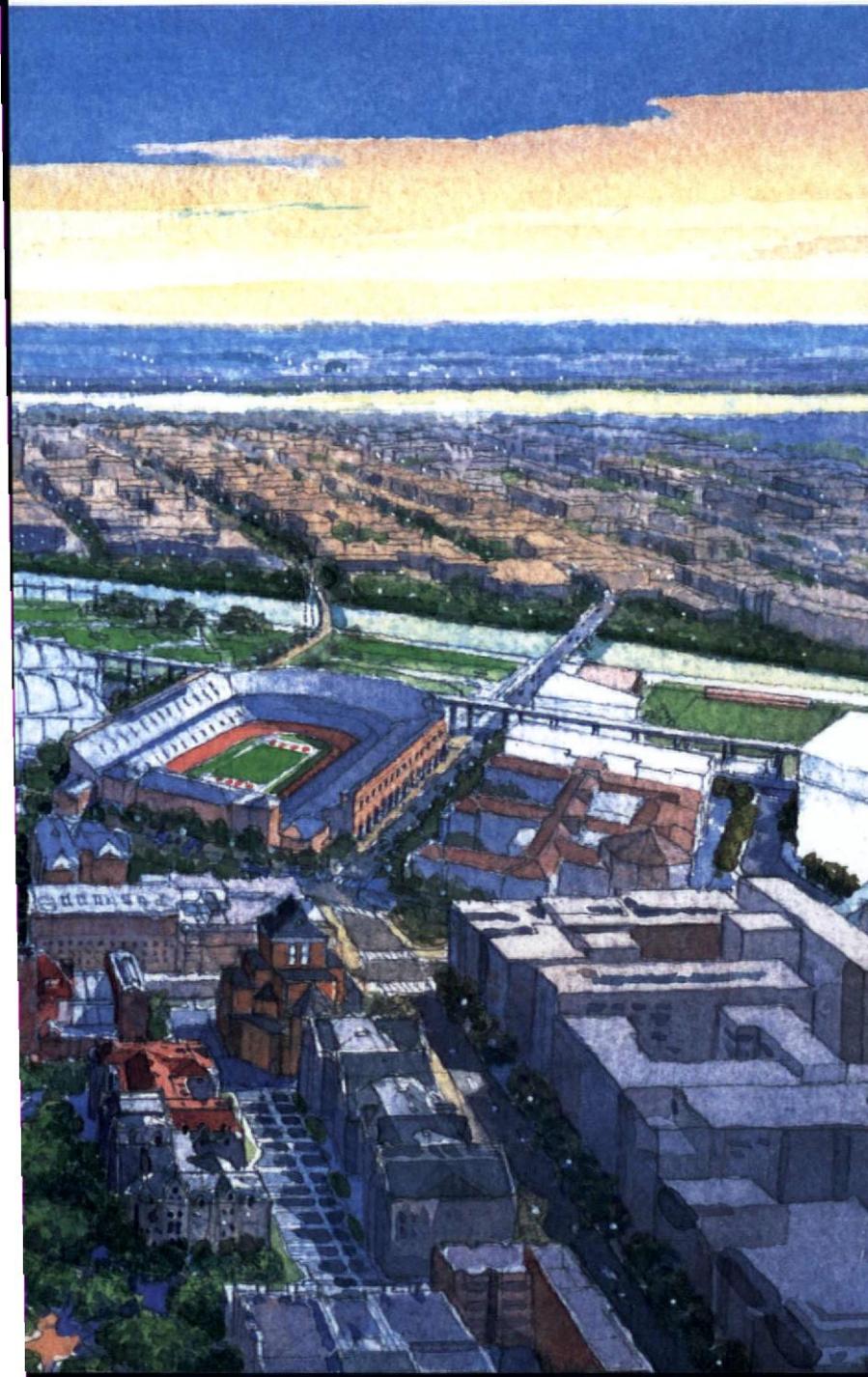
That might be different at Penn, where Sasaki’s plans call for extending the campus’ central Locust Walk pedestrian way as a partially elevated boardwalk through newly acquired property, beneath an elevated freight line, over two other train tracks and the expressway then over the river to the recreational-use east bank.

“This is the way we answer the question, ‘How does our plan connect to river,’” said David Hollenberg, the university’s architect. “It’s pretty hard from our side with the expressway. But the east side is enjoying an incredible renaissance. Penn sees that bridge as way to get to it. Then, could Philadelphia ever imagine a future Boston-like Big Dig project? If an entire expressway and Amtrak corridor were rethought, we’d obviously love that. But we didn’t want to do a plan based on that.”

That’s not to say that projects going forward aren’t filled with exciting ideas about the future shape of cities. Thomas Enterprises in Sacramento is creating the 240-acre Railyards Project, adjacent to downtown, as a pedestrian/mass-transit-oriented mixed-use urban neighborhood with housing, retail and cultural institutions on a site as big as the city’s existing central business district. The first phase—including a performing arts center and railroad technology museum—is set for a 2011 completion.

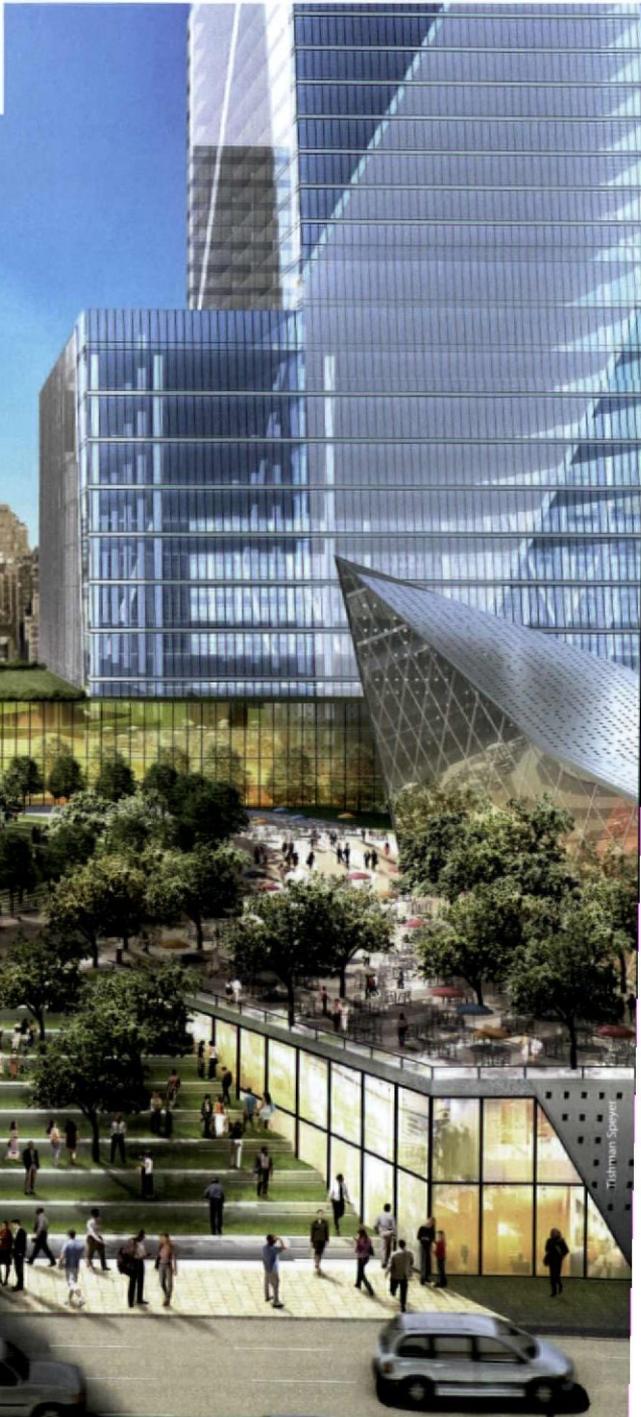


The University of Pennsylvania's ambitious, 30-year plan calls for integrating its West Philadelphia campus with the downtown core to the east with a mix of educational, residential and recreational uses.





Helmut Jahn's plan for Manhattan's West Side, this page, is denser than other railyard projects. In Sacramento, opposite, the plan is for development on a more modest scale.



“The Big Picture issue is to take an abandoned industrial waterfront and allow enhanced access to the river for lots and lots of people. It’s about what a park with riverfront access means to a city these days.” – RICK BELL, AIA

Roy Strickland, director of the urban design program at University of Michigan’s Taubman College of Architecture + Urban Planning, sees such projects as preparing for our cities’ high-tech, post-industrial future and the people who will be active in creating it. “These sites are optimum. They’re often located next to wonderful amenities, such as waterfronts, that used to be gritty transportation and industrial sites.”

The result, he said, is that “cities are turning themselves out. The amenities are no longer in the centers, but moving out to the edges. And those are the sites for universities, parks, research parks and housing. And that’s beginning to attract people who would have moved out to the suburbs, or who might want to move out of them.”

Yet not every project will succeed, or even aspire to such goals.

In March, the Metropolitan Transportation Authority tapped Tishman Speyer as the developer of a 26.2-acre, six-block West Side Rail Yards project, the largest plot of usable land in Manhattan. The MTA wants the railyards covered, and the project offers the possibility of pedestrian connections over the West Side Highway to the Hudson River, as well as to the in-development High Line, an old, abandoned elevated railway being turned into a park.

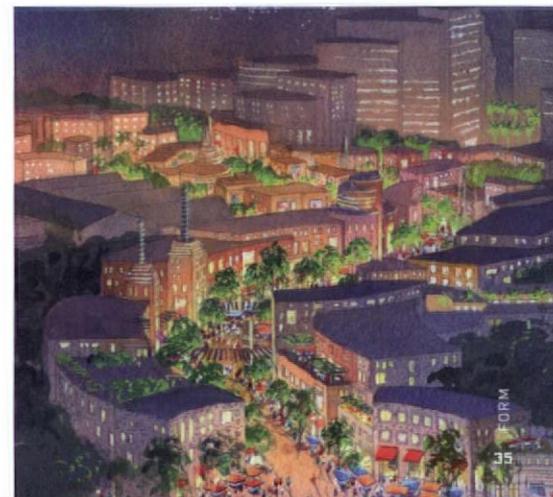
Rick Bell, executive director of the New York City chapter of the American Institute of Architects, said prior to the selection of Tishman that the project could transform New York a way not “not equaled since Central Park.”

“The Big Picture issue is to take an abandoned industrial waterfront and allow enhanced access to the river for lots and lots of people. It’s about what a park with riverfront access means to a city these days. Wouldn’t it be better for the city if people could appreciate the river in some way besides seeing it from an office inside a high-rise tower?”

The choice of Tishman, whose plan was designed by Murphy/Jahn and Cooper Robertson & Partners with landscape architect Peter Walker, was lamented by *New York Times* architecture critic Nicholas Ouroussoff, who wrote, “Tishman Speyer envisions a gantlet of stores and cafes, further chipping away at any notion of noble public space and threatening to transform the garden into a glorified outdoor mall.”

Still, said ULI’s McMahon, we are not heading into another cycle reflecting new thinking in urban planning. These large-scale projects, all of which in some way look back to the old, organic model of an urban environment in which the places people lived, worked and played were steps away from each other, represent the future of urban planning.

“I look back at the post-World War II development cycle in America as an aberration,” he said. “It takes a long time to change the development paradigm—it’s like turning a supertanker, it has a really large radius and takes a long time—but it is changing, and changing for the better.” ■



EVENTS

MAY

15-17 AIA Convention

The American Institute of Architects returns to the East Coast for the first time in nearly a decade. The theme this year is "We the People," exploring the power of architecture to work for society in designing a more sustainable world.

Boston Convention Center, 415 Summer St., Boston, Massachusetts 02210

more information: www.aiaconvention.com, 800-242-3837 or infocentral@aia.org

17 AWA/LA Event

The Association for Women in Architecture/Los Angeles chapter will hold its first exhibit of member's urban design, architecture, landscape and interior design work. Opening at SCI-Arc through June 2, it will move to the Blue building at the Pacific Design Center from June 9 through August 4.

Southern California Institute of Architecture, 350 Merrick Street, Los Angeles

more information: www.awa-la.org, Mehrnoosh@mehrnoosh.com or 310-392-0411

29-31 11th US/ICOMOS International Symposium

The U.S. National Committee of the International Council on Monuments and Sites holds its latest gathering to discuss developing a comprehensive approach to U.S. participation in the global heritage community.

National Geographic Society, 1145 17th Street NW, Washington, D.C. 20036

more information: www.icomos.org, 202-842-1866 or info@usicomos.org

Ongoing

Inside Architecture: Selections from MOCA's

Permanent Collection

The Geffen Contemporary showcases drawings, paintings and photographs by artists Candida Höfer, Richard Prince, Paul Sietsema, Thomas Struth, Matthias Weischer and Paul Winstanley, among others. Through June 1.

Geffen Contemporary at MOCA, 152 North Central Avenue, Los Angeles, CA 90013

more information: www.moca.org or 213-626-6222



Candida Höfer, *Deutsche Bücherei Leipzig IV*, 1997, Type C photograph, edition 3/6, 34 1/2 x 34 1/2 in. framed. The Museum of Contemporary Art, Los Angeles, Purchased with Funds provided by the Curatorial Discretionary Fund

JUNE

12-18 Grosvenor House Art and Antique Fair

The Fair brings antiquities and traditional 18th century crafts together with the minimalist products of the modern age.

Grosvenor House, Park Lane, London

more information: www.grosvenorfair.co.uk or 44 (0)20 7399 8100

19-22 Thinking Through Nature: Philosophy for an Endangered World

The conference held by the International Association for Environmental Philosophy engages philosophical discussion of our relation to the natural environment. Topics include the Aesthetics of Natural and Built Environments; Architecture, Place and Dwelling; and Environmental Restoration and Design.

University of Oregon, Eugene, Oregon
more information: www.uoregon.edu/~toadvine or 541-346-1000

JULY

21-22 Intelligent Environments

The conference aims at contributing to the realization of the Ambient Intelligence vision, where physical space becomes augmented with computation, communication and digital content, thus transcending the limits of direct human perception.

University of Washington, Seattle, USA

more information: <http://conferences.theiet.org/ie08>

Ongoing

Between Earth and Heaven: The Architecture of John Lautner

A retrospective of the life and career of John Lautner (1911-94), one of the most important and influential architects of the 20th century, will be on display at the Hammer Museum from July 13 through October 12. The exhibition will include newly crafted large-scale models will give a sense of the internal spaces and scale of key projects and digital animations will reveal Lautner's construction processes.

Hammer Museum, 10899 Wilshire Boulevard, Los Angeles

more information: www.hammer.ucla.edu or 310-443-7000

Ongoing

Home Delivery: Fabricating the Modern Dwelling

This exhibition, opening July 20 at the Museum of Modern Art, will offer an examination of both the historical and contemporary significance of factory-produced architectures. The program will feature historical documents, full-scale reassemblies and films that trace the roots of prefabrication in the work of Frank Lloyd Wright, Jean Prouvé, Richard Rogers and others.

Museum of Modern Art, 11 West 53 Street, New York

more information: www.moma.org or 212-708-9400



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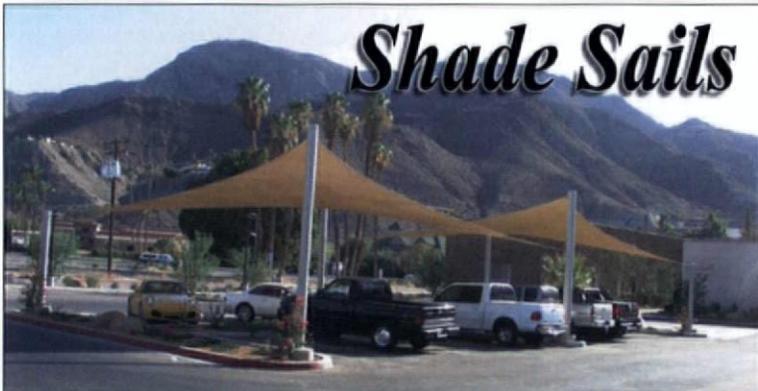
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CREDITS

Maison Seroussi

LOCATION: Paris

DESIGN TEAM: Hernan Diaz Alonso, Principal; Joshua Taron, Project Architect

PROJECT TEAM: Brian De Luna, Job Captain; Marcus Friesl, Robert Cha, Sanjay Sukie, Josh Sprinkling

ANIMATION: Erick Carcamo

Villa_OR

LOCATION: Lemont, Illinois

DESIGN TEAM: Paul Preissner, Principal-in-Charge, Katherine Monachos

STRUCTURAL ENGINEER: Skidmore Owings and Merrill LLP (Chicago)

GEOTECHNICAL ENGINEER: Cemcon Inc.

100K House

LOCATION: Philadelphia

DESIGN TEAM: Brian Phillips, Principal; May Narisaranukul, Associate

PROJECT TEAM: Justin Diles, David Williams

MEP ENGINEER: Ross Mechanical Group Inc., Ross Goldstein

LEED CONSULTANT: MaGrann Energy/Building Consultants & Engineers, Sam Klein, Rob Wisniewski

CONTRACTOR: Level 5 Construction, Scott Yohe, Owner and Project Manager

26th Street Apartments

LOCATION: Austin, Texas

DESIGN TEAM: Kevin Alter

COLLABORATING ARCHITECT: Sinclair Black & Andrew Vernooy Architects, Andrew Vernooy

St. Thomas the Apostle School

LOCATION: Los Angeles

DESIGN PRINCIPALS: John Enright, Margaret Griffin

PROJECT ARCHITECT: Mathew Gillis

PROJECT TEAM: Dorian Bybee, Clark Thenhaus, Jenny Tse, Kyle Miller, Taka Mieno, Ray Shapiro, Andrew Kao, Holly Chisholm

CIVIL ENGINEERS: KPFF Consulting Engineers

STRUCTURAL ENGINEERS: GILSANZ . MURRAY . STEFICEK, INC and Seneca Structural Engineering

MECHANICAL / ELECTRICAL / PLUMBING ENGINEERS:

Antieri & Haloosim Consulting Engineers

CONTRACTOR: Del Amo Construction, Inc.

Farina Casseforme Pavilion

LOCATION: Las Vegas

DESIGN TEAM: Marcello Pozzi

FABRICATION AND ENGINEERING: Farina Casseforme, Ottavio Farina, Ivan Vertemati, Massimo Bassi

GRAPHIC DESIGNER: Emanuele Gipponi

PHOTOGRAPHY: Massimiliano Farina



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After^{the} FLOOD:

Building on HIGHER GROUND

EXHIBITION: APRIL 18, 2008 – JUNE 27, 2008

*An exhibition presenting proposals for replacement housing and redevelopment in **New Orleans, Louisiana** in the aftermath of **Hurricane Katrina***

A + D

ARCHITECTURE AND DESIGN MUSEUM > LOS ANGELES

Curated by: CHRISTIAN DITLEV BRUUN Originally Organized by: ARCHITECTURAL RECORD

Photo by: MICHAEL GOODMAN

After the FLOOD: Building on HIGHER GROUND

AFTER THE FLOOD: BUILDING ON HIGHER GROUND, is an architectural exhibit produced for the 10th International Venice Architecture Biennale by Architectural Record and Tulane University's School of Architecture. The exhibit examines the devastation wrought by Hurricane Katrina in August 2005 and offers a range of architectural responses and innovative solutions to the urban and environmental conditions of New Orleans.

In 2007, the US State Department's Bureau of Educational and Cultural Affairs financed a multi-country international tour, including Asia and South America. The State Department selected A+D>Los Angeles as the first US venue for the exhibit.

AFTER THE FLOOD includes the work of both practicing architects and students of architecture. Michelle Jellison of State University Montana redesigned the traditional 'shotgun house' and a team from Harvard University envisioned modules that float on water during a flood and then pull in their umbilical-like utilities cords and redistribute themselves when floodwaters recede. Tulane School of Architecture also developed the "What Next" component of the exhibit presenting urban design proposals for New Orleans, including a downtown Jazz Center and Heritage Park, designed by Thom Mayne and his studio, Morphosis. The exhibit also features the photography of Michael Goodman who successfully accessed disaster areas to document the devastation immediately after Hurricane Katrina.

To reflect current development in the recovery process of New Orleans and the Gulf Coast A+D Museum is collaborating with the Make It Right Foundation. The Make It Right Foundation was

established by Brad Pitt to construct 150 homes in the Lower 9th Ward, with a focus on green and affordable housing incorporating innovative design. Out of these efforts the PINK PROJECT was conceived. Together with GRAFT, the idea was born to create an installation that would focus immediate global attention onto a pervasive local issue. On December 3, 2007 450 pink houses were unveiled along the Industrial Canal in the Lower 9th Ward. Through monetary donations these pink place holders will ultimately enable the construction of 150 real homes. On view at A+D Museum will be 13 designs for these new homes by an international selection of architects including Shigeru Ban and Thom Mayne. Also on view will be large format images of the pink project and an on site installation of a pink clad structure from the PINK PROJECT. A percentage of proceeds raised from the opening night event ticket sales will go to the Make It Right Foundation.

AFTER THE FLOOD has raised critical international attention to the dire situation in New Orleans and its examination has brought awareness to critical urban issues worldwide. The US exhibit in Los Angeles at A+D Museum creates opportunities for updated solutions and an immense opportunity for increased awareness of continued need in New Orleans and of its affected inhabitants. A+D Architecture and Design Museum>Los Angeles is a six-year-old non-profit museum whose mission is to celebrate and promote an awareness of architecture and design in everyday life through exhibits, educational programs and public outreach.

EXHIBIT ORGANIZED BY: Christian Ditlev Bruun & Anthony Fontenot
For more information, contact A+D Museum Director, Tibbie Dunbar.
tdunbar@aplusd.org 323.932.9393

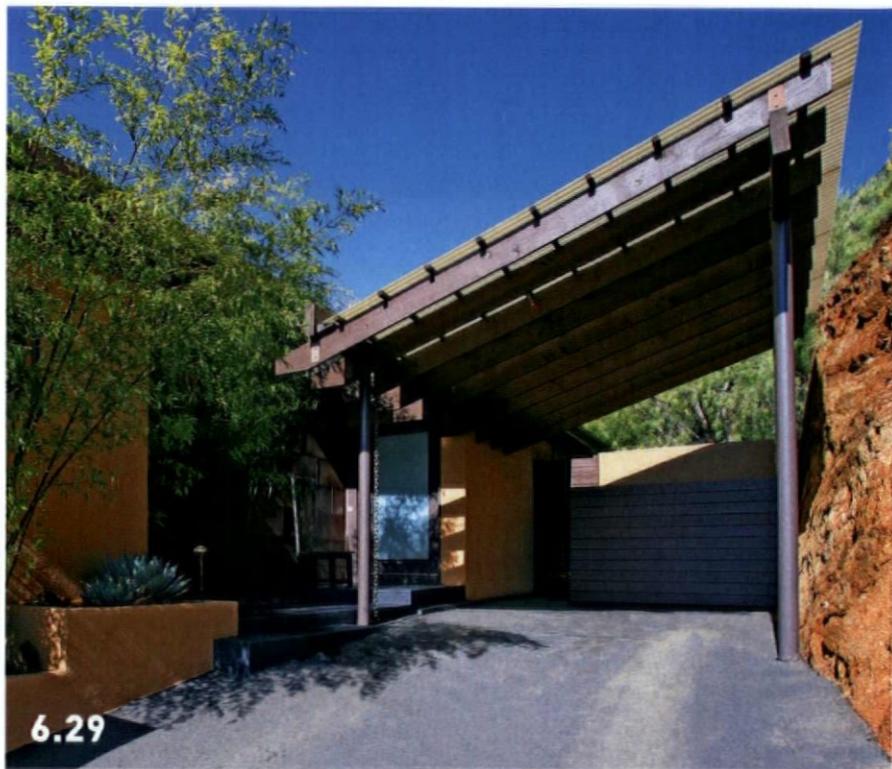
EXHIBIT PARTNERS



AIA/LA EVENTS CALENDAR



- MAY**
- 3** ARE Construction Documents A
 - 4** Home Tours I: "Views from the Top"
 - 10** ARE General Structures A
 - 13** Interiors Committee Program
 - 15-17** AIA National Convention - Boston, MA
 - 17** ARE General Structures A
 - 30** The 2008 AIA/LA "Leaders Making Los Angeles" Breakfast Series Presented by Weston Benshoof Rochefort Rubalcava & MacCuish LLP with Councilmember Bernard Parks, at Cisco Brothers.
 - 31** ARE Building Technology B



- JUNE**
- 4** AIA Los Angeles Design Awards Party presented by Gensler at LACMA.
 - 7** ARE Electrical Systems
 - 10** Interiors Committee Monthly Program
 - 14** ARE Site Plan/Site Design
 - 21** ARE Lateral Forces
 - 25** (8am) The 2008 AIA/LA "Leaders Making Los Angeles" Breakfast Series presented by Weston Benshoof Rochefort Rubalcava & MacCuish LLP with Gail Goldberg, Emily Gabel-Luddy, FASLA & Simon Pastucha, at Gensler.
 - 29** Home Tours II

For more information and to register for these and other events, please visit www.aialosangeles.org or call 213-639-0777

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A RECENT IDEAS COMPETITION TO DESIGN the architecture of the Prague National Library offered an enticing opportunity to ponder the state of human knowledge and the role of the library in the global cultural condition in 21st Century and to conceive of a New Library... Is the New Library a depository of books as dead artifacts or is it rather a Museum that curates the global media culture?

I began by asking myself why would anyone need to go to a library today? Isn't most everything available on the Internet? Although we are not fully there yet, unfathomable amounts of information are readily available online. What's more, there may be so much more information that can be available on the Internet, at some point no physical library of books—or system of physical libraries— would have the capacity to store the information.

So, with the exception of reading source books directly, is there any need for a library?

The function of the library as a new type of taxonomy or as an organizational structure, is needed more than ever. It is critical to find means to organize the information found in books for accessibility by users.

This organizational structure need not be linear: it is multiplexed, complex, massively customized, multi-referenced, even chaotic and random, the way Internet searches are, based on metalinguistic referenciation. But again, this function can be fully displayed online. Is there a need for a physical library of books as we understand it today?

The building of libraries has become akin to building museums. The visual representation of content and information can be accessed, researched and parsed online. Physical objects—books, paintings, sculpture— are displayed as artwork. It is a shift in the view of the utility

of libraries. No longer simply depositories of information, they, like museum, have become more about engaging the objects they contain. It's about browsing, it's about sharing a space with others who love books.

The New Library is a social hub, the way most major museums are, a space of physical interaction for folks who share the love of books. The New Library is a space of communication. Take down the "do not disturb" signs. The New Library is a place to share knowledge, it has auditoriums for lectures, symposia, debates, even TV studios, online chat rooms, videoconferencing/ Webinar facilities, etc. The New Library is a space where the book is an Event.

I put these notions in play in my proposed design of the Prague Library, with particular focus on the organizational paradigm of a library for the 21st century. The image I conceived was directly based on the flow of the library program, taking the act of visiting a library, the way you flow through it, and having the form of the building follow that path. The building became a browsing circuit, the way one browses or surfs the Internet: Rather than showing facades, the library signals its indoor functions in a way that presents a landscape built to an urban scale.

When the relevance of the library program in the 21st century becomes a new taxonomy, notions of what information is included, organized and how that's done come into focus and a political agenda takes shape.

We live in a highly globalized, highly differentiated culture: multi-cultural, multi-racial, non-centered. The very utterance of 'Old Europe' versus 'New Europe' itself talks about the coexistence of races and cultures and histories that Europe represents today, multilingual, babelized, Babelized...

For me, the form of the Tower of Babel, this

THE NEW LIBRARY

ramp humanity attempted to build to ascend the Heavens and whose construction was interrupted by the emergence of the different languages, emerged as a direct formal structure for the library. It became a potent typology for a library in the 21st century.



The new library as a physical manifestation of Internet complexity.

What if in a reversal of the myth of the Tower of Babel, the ascending ramp, instead of representing the fragmentation of divergent cultures, allowed for bringing together and curating the knowledge of humanity?

The New Library is thus in so many ways, something completely different from the library of the 20th century. The New Library is a museum and public forum where information is curated and displayed as well as debated and (why not?) thoroughly questioned.

— Hraztan Zeitlian

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