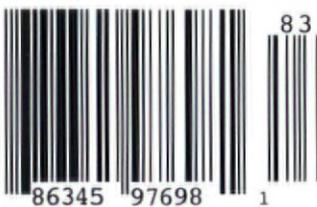


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PIONEERING DESIGN

SEPTEMBER/OCTOBER 2011

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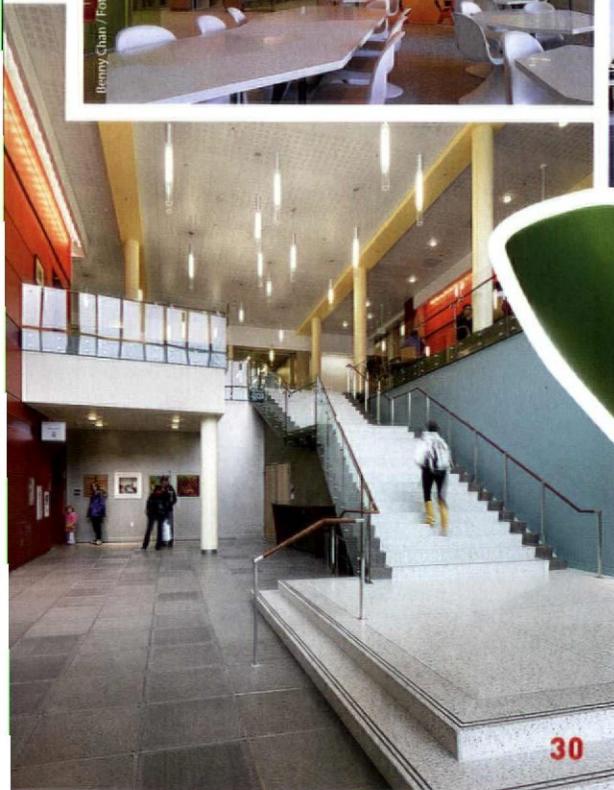
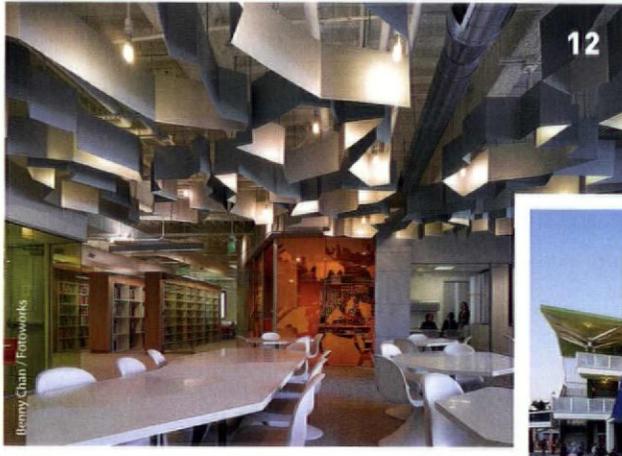
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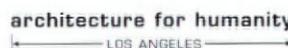
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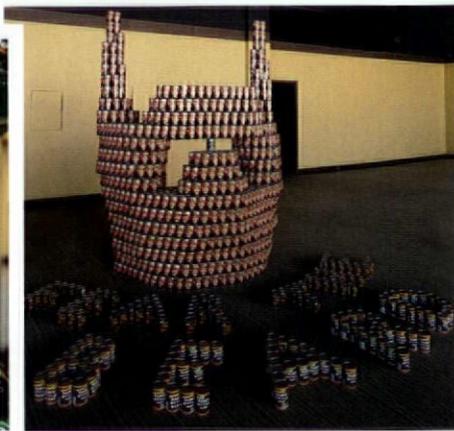
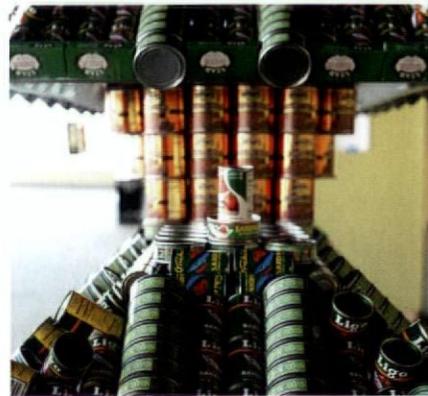
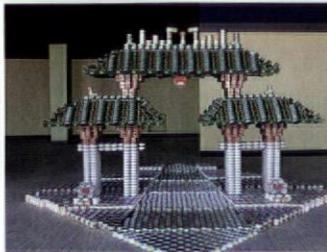
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EVENTS

Constructing Cuisine FORM supports San Francisco's inaugural Canstruction competition

This year's Canstruction event, held in San Francisco for the first time, was a feast for the eyes. The competition—in which members of the architecture, engineering and construction industry design huge sculptures out of canned goods—was held at the Metreon and raised about \$20,000 and 50,000 cans for the San Francisco Food Bank. Members of FORM's industry partner AIA San Francisco participated in the event, where Arup, Gensler/Glumac and Crome Architecture were among the award winners. FORM is proud to support Canstruction and its commitment to public service.

Photography courtesy of Elizabeth Bromberger



FORM ISSUE EVENT

BUILDING SKINS

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between inside and out

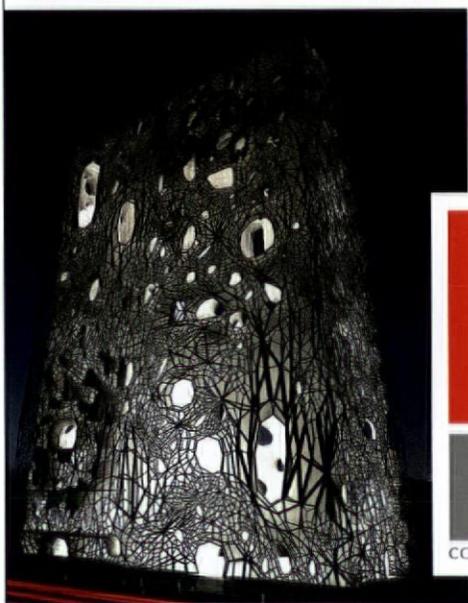
Thursday November 10, 6:00 – 8:00 pm

HOK, 9530 Jefferson Boulevard, Culver City, CA 90232

Join us for cocktails and festive hors d'oeuvres at the offices of HOK, one of LA's most respected architectural firms. A panel of experts who literally push the envelope of what building skin means will be exploring issues of biomimicry, ventilation, energy production and other surprisingly exciting trends in the engineering of building enclosures.

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EDITOR'S NOTE

Can a building make a difference in the way we think? Can it change the way we work? The way we learn? Can it make us more efficient, productive and innovative? In an attempt to answer these questions, this issue of FORM explores what it means to "Design for the Mind." We'll examine how architects use their talents to develop spaces that support and encourage intellectual advancement, and we'll take a look at how different ways of thinking about design can often lead to impressive results.

In our P.O.V. column (page 12), architect Clive Wilkinson says that he believes "working and learning should be almost identical activities." This sentiment seems to be echoed throughout these pages as traditional models for offices and schools are breaking down and new interpretations are going up in their place. Libraries are shifting their functions from the silent study halls of the past to community gathering spots that encourage interaction (page 30). Our Workbook section (page 18) showcases how schools of all levels are creating spaces that address the value of collaboration as well as the importance of striking designs. And while our special supplement highlighting the IIDA Southern California Chapter Calibre Award winners offers excellent examples of innovative interiors, San Francisco architects Pierluigi Serraino and John Marx examine why Silicon Valley continues to hide its dynamic business practices behind warehouse-like facades (page 34). Perhaps prolific industrial designer Marc Newson underscores the issue's theme best, when he speaks of his method for creating a new product (page 28). "I do a pretty large amount of research, but, frankly, more time is spent thinking about the design in my head."



Carly Hebert

A handwritten signature in black ink that reads "Caren Kurlander". The signature is fluid and cursive.

Caren Kurlander
Editor in Chief

Building Relationships.



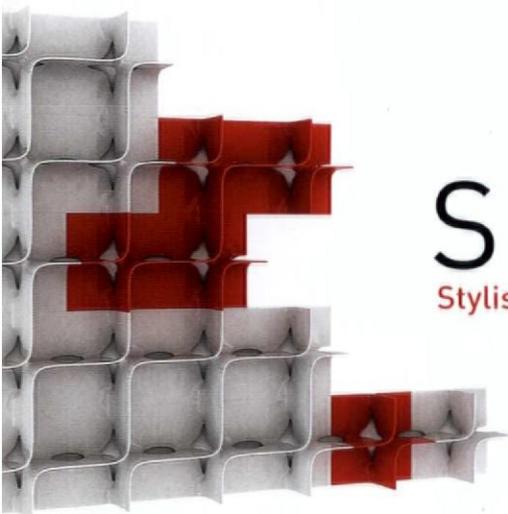
Horizon at Playa Vista Owner: Lincoln Property Company Design Architect: Johnson Fain
Executive Architect + Interiors Architect: HKS Architects, Inc.

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Shelf Life

Stylish designs put books on display

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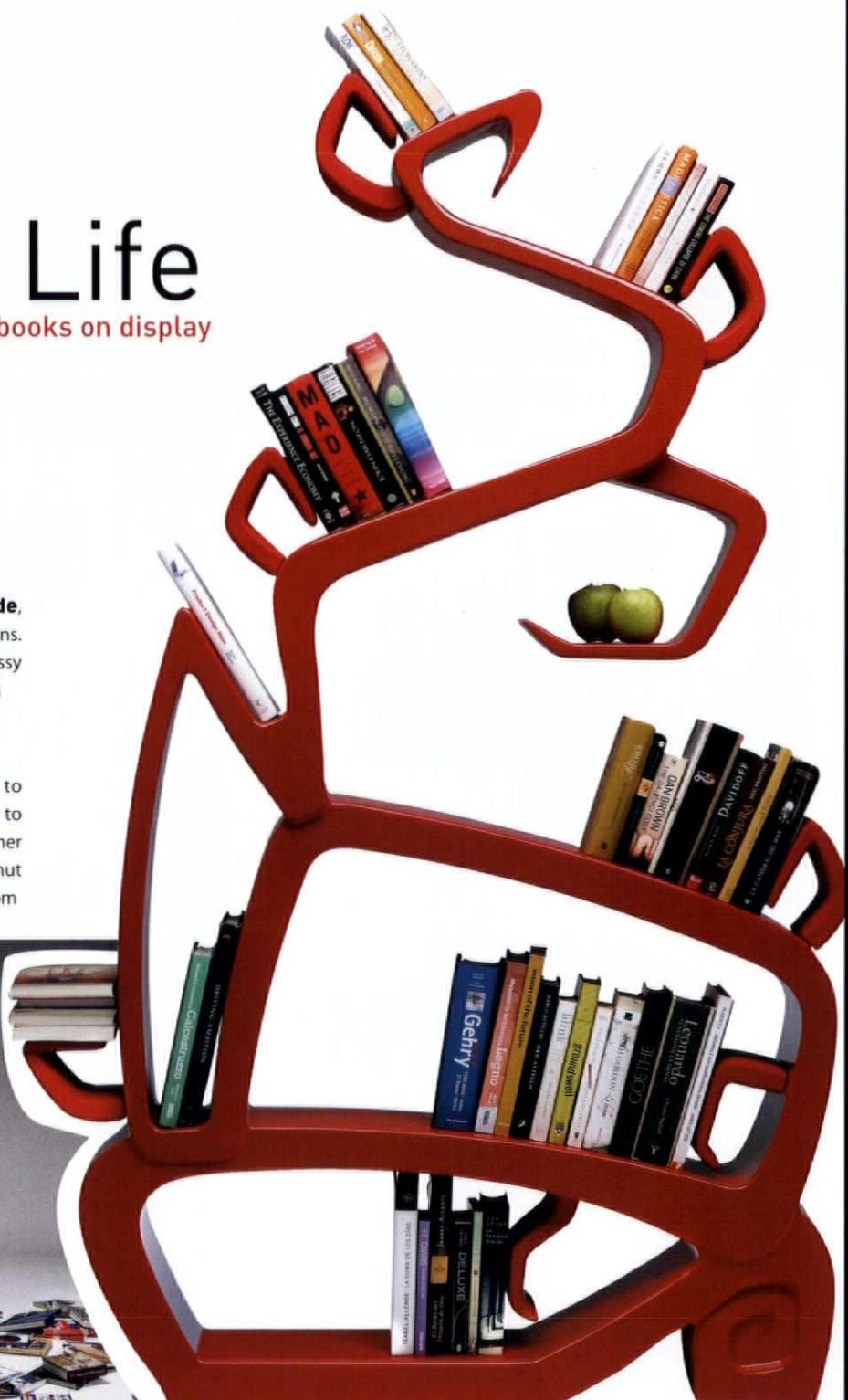
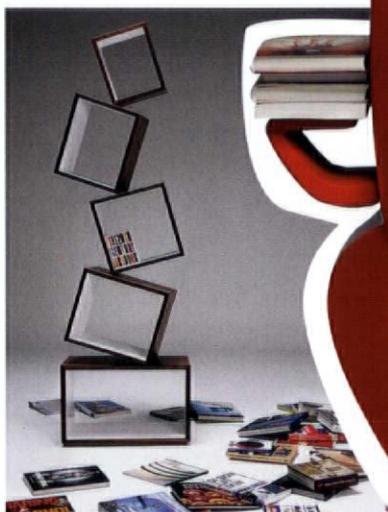
Zaha Hadid's new red-white-and-black modular shelving unit, **Tide**, for Magis can be put together in a never-ending variety of compositions. The individual shelves are made from standard injection molded glossy ABS and measure 17.7" x 17.7". Price upon request. magisdesign.com

MALAGANA DESIGN

While each component of the **Equilibrium** bookcase seems to balance magically on one tilted point, the sturdy unit can hold up to 160 pounds. The \$1,450 piece by Alejandro Gomez Stubbs, IDSA, owner of Malagana Design, stands 6'4"h x 2'w and is offered in natural walnut veneer accented with White, Graphite or Celeste. malaganadesign.com



Hanson Photographic©2010



OBJETI

Objeti's \$1,385 **Choose Your Own Adventure** shelf was named for the customizable children's books and is equally accommodating. Soft maple shelves rest on a 4½'h x 3½'w frame of aluminum, while brightly colored powder-coated aluminum panels can be rearranged to form bookends or the solid back of a room divider. objeti.com

JORDI MILÀ

Inspired by the unexpected shapes found in nature, Jordi Milà's **Wisdom Tree** celebrates form and function. Leather-wrapped supports hold up to 100 books on the freestanding lacquered-wood frame. Available in red, white or black, the tree measures 6 1/3'h x 3¾'w and sells for about \$5,000. jordimila.com

But can a model that requires a multi-disciplinary team of collaborators produce actionable ideas? According to Taryn Mead, senior biologist at the design table for the Biomimicry Guild, the process is easier than expected. "We go into every industry with a steep learning curve. It's a process of engaging and learning how to work together. It's an attitude."

The attitude has proven to be a successful one. HOK/Vanderweil recently won the *Metropolis* 2011 Next Generation Design Competition for a project that would employ the tenants of biomimicry. The proposal would reduce the overall energy demand of an eight-story, 1960s federal building in Los Angeles by 84 percent while generating the remaining 16 percent on-site. Key to the net-zero energy retrofit would be a 25,000-square-foot microalgae bioreactor that would generate nine percent of the renovated building's power supply. It gets better—the algae that would power the system would feed on the pollution hindering the



Los Angeles skyline.

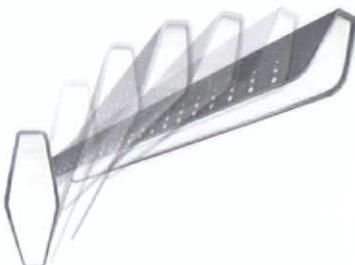
In Ho Chi Minh City, HOK employed FIT for the redevelopment plan of a 27-acre site proximate to the historic core of the city. The Gardens Master Plan proposes a sustainable, high density residential development rooted in the natural systems of the site, capitalizing on the adjacent canal frontage and protecting the ecosystems of the natural water system.

In Mead's opinion, the built environment perfectly showcases nature's genius. "With HOK, everything is out there in the public

realm. It's right there for everyone to see."

The Biomimicry Guild and HOK have worked on approximately twenty projects together, and according to Crawford, the partnership promises more solutions. "What any design team tries to do is identify problems and look for solutions. Having nature as a partner through the biologists at our design table has been really helpful. They just see things differently."

—James Brasuell



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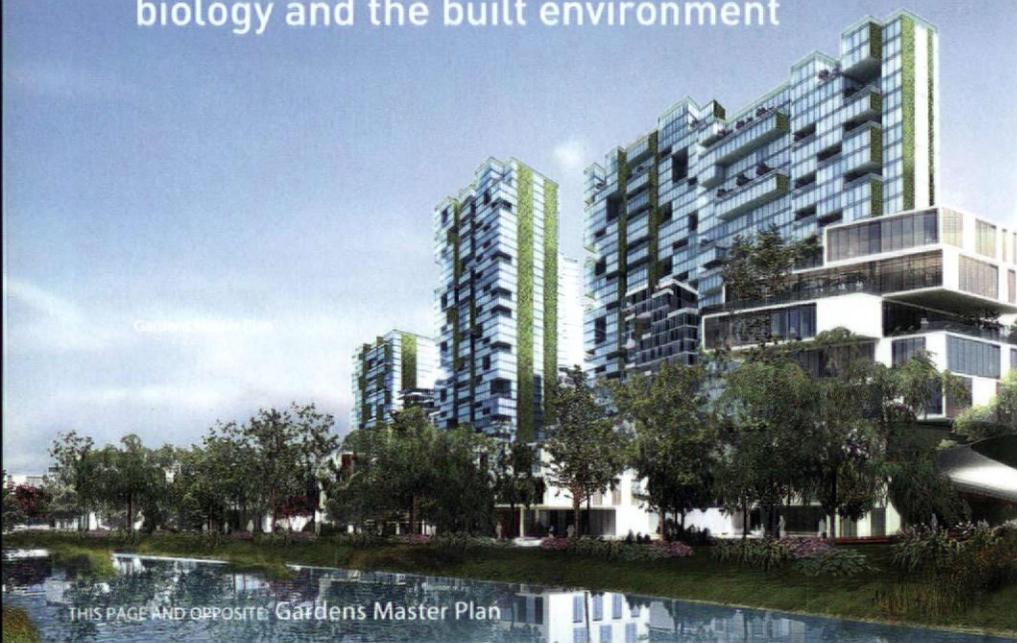
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GREEN WORKS

The Green Team

HOK and the Biomimicry Guild fuse biology and the built environment

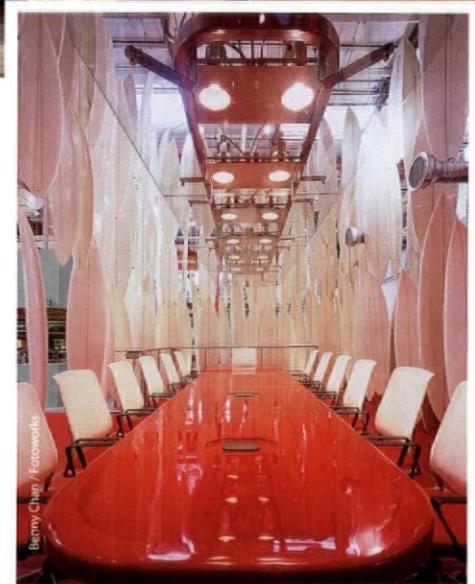


BEHIND THE SCENES OF AN ONGOING PARTNERSHIP between HOK and the Biomimicry Guild, innovation is as much about process as product. The firms have developed a new performance metric that integrates design and biology with dramatic results. "As things become more technical and performance based," says Chip Crawford, practice director of the HOK Planning Group, "we need better representation and scientific authentication of problem-solving tools and decision-making tools." Fully Integrated Thinking (FIT) is the multi-disciplinary approach meant to address those needs.

FIT provides a lens for designers to scrutinize proposals according to the triple bottom line: environment (ecosystem, water, atmosphere, materials, energy and food), society (community, culture, health, education, governance, transport and shelter) and economy (commerce and value). According to Crawford, FIT has deepened HOK's commitment to sustainability. "It's not about looking like nature; it's about acting like nature."

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growing culture, and a successful school must adopt a serious work culture as a means of penetrating future challenges.

3. How do you address the needs of individual work and collaborative work?

Although there are many great examples of good work environments, there are still some dogmas surrounding “the office.” Data from Cisco and others has shown that while 70% of office space is configured for personal work, and 30% collaborative, the ratio should be reversed. The office of the future will be shaped for collaboration in all its various forms.

4. What is the biggest mistake made in office design?

The biggest mistake by far is what Marshall McLuhan described as “continuing to use old tools to solve new problems.” Cubicles are still selling in the marketplace even though these “tools” are divisive and hopeless from both a personal and collaboration perspective. The cubicle is not a solution; it is a sociological problem.

5. A lot of your projects feature bright colors and playful elements. How does this help create a productive environment?

The most valuable kind of work today has been called “serious play.” There needs to be a thread of disruption in the corporate environment, which mirrors creative thinking. Color

and playful elements are part of that. This also reflects Disruption Theory concepts, which many organizations now value as a powerful methodology for driving change.

6. Many of your projects have very open floor plans. Does noise become a problem?

Openness is one of the most important factors in the modern office, for numerous reasons, but the most powerful one is organizational transparency. When we designed Google’s headquarters some years ago, we planned around distinct noise contours so that there could be buzz in the public spaces and quiet in the concentrated work areas. A simple mitigation solution is often to pad the ceiling, but also to strategically use sound absorbent walls.

7. How has technology in the workplace impacted the architecture of the workplace?

New IT technology is beginning to radically liberate work. With mobile devices, the worker can work anywhere. In addition, we are seeing the end of paper. Our building in Sydney for Macquarie Bank had no garbage bins for workers, and we are now talking to clients about not wiring their offices, but relying on wireless with mobile VC devices.

8. What has been the biggest lesson you’ve learned from designing these environments?

Ultimately, the biggest lesson we’ve learned

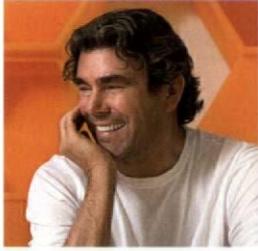
has been that simple formulaic solutions are generally weak, and that complexity requires complex responses.

9. What are you working on now?

We are working on the new headquarters for a large insurance company in Australia, our own new office building in Culver City, a new media campus for Santa Monica College and the renovation of the School of Theater, Film and Television at UCLA. These last two are dream projects as they include significant new buildings and not just interiors. We are, after all, architects.

—Interview by Caren Kurlander

OPPOSITE: Macquarie Group Limited, One Shelley Street, Sydney, Australia. CLOCKWISE FROM TOP LEFT: Fashion Institute of Design and Merchandising, Los Angeles Annex Studio. TBWA\Chiat\Day, Los Angeles. Draftfcb, Irvine, California.



Office Space

Clive Wilkinson, AIA, RIBA, of Clive Wilkinson Architects, shares his strategies for creating progressive, productive and playful workplaces

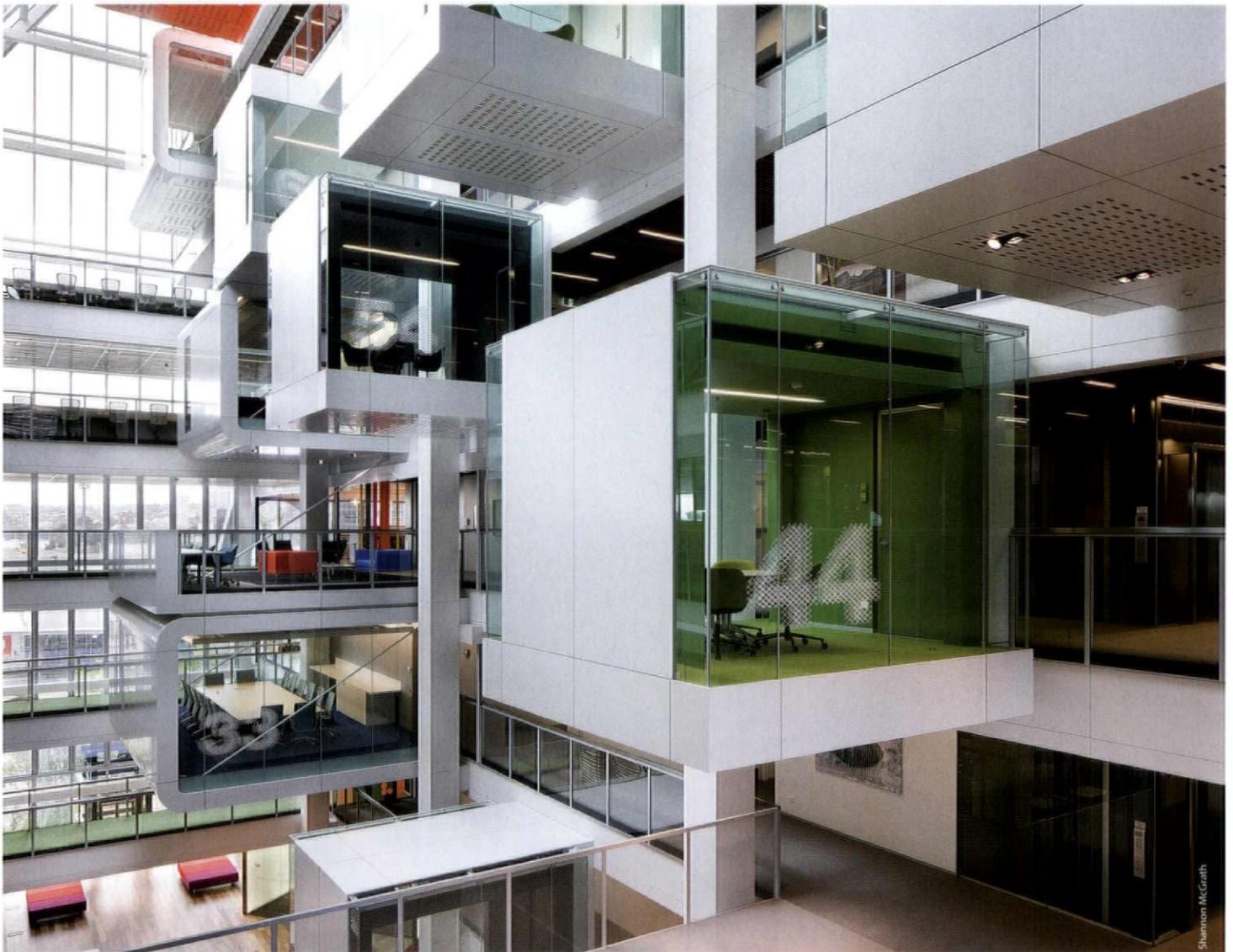
1. What are the most important elements in designing an office?

We believe there are two overriding issues, and they are not design ones. The first must address the personal needs of someone working in an office, and the second addresses the social nature of that environment. We believe that small businesses are relatively

simple challenges as they can work like extended families, where people have a sense of (partial) ownership of the business. However, large corporations suffer from scale challenges and people engagement problems. Our goal is to encourage a sense of employee engagement and ownership.

2. You draw a lot of parallels between designing workplaces and designing educational facilities. What can the two learn from one another?

We believe that working and learning should be almost identical activities. The companies that will thrive in the future already know this. A successful business must foster a learning/



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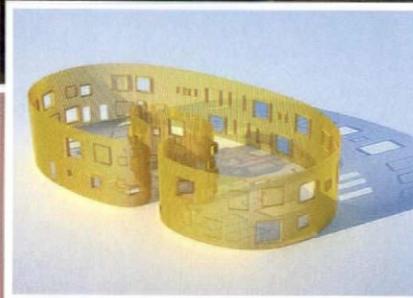
For Workbook credits, please see page 39.



Tellus Nursery School

Location: Stockholm, Sweden
Designer: Tham & Videgård Arkitekter
Website: tvark.se

Bolle Tham and Martin Videgård, cofounders and chief architects of the Stockholm firm Tham & Videgård Arkitekter, have made school a little more appealing with their inviting design of the Tellus Nursery School. "Our approach was to provide a playful and challenging environment," says Tham. This goal is evident upon first glance, as arriving children, aged one through six, are greeted with a sunny yellow two-story building that seems to wrap around in an unending curve. The architects clad the rounded structure with 50mm x 50mm slats of sawn wood to filter light and screen windows.



A semi-enclosed entrance courtyard provides an easy transition for parents to drop off their children, and once inside, the building lays out in an unexpected manner. Inspired by the clients and the Reggio Emilia Approach, the architects developed a unique organizational pattern. "Instead of a complete flat for each group of children, there is a large common interior plaza, where the six groups can interact around different activities—playing and learning projects," says Videgård. "This main space is complemented with separate atelier spaces for water projects and art, as well as small secluded group rooms for rest and quiet activities."

The organic floor plan encourages movement through the spaces, and the architects helped define the progression with a changing color palette. "Each space has a monochromatic base—bright green, rose, blue or yellow—with white ceilings," Tham explains. "We wanted it to complement the architecture of the homes and other built places that form the children's everyday experience."

Photography by Åke Eson Lindman/Lindman Photography



Norman Hackerman Building at the University of Texas

Location: Austin, TX

Designer: CO Architects

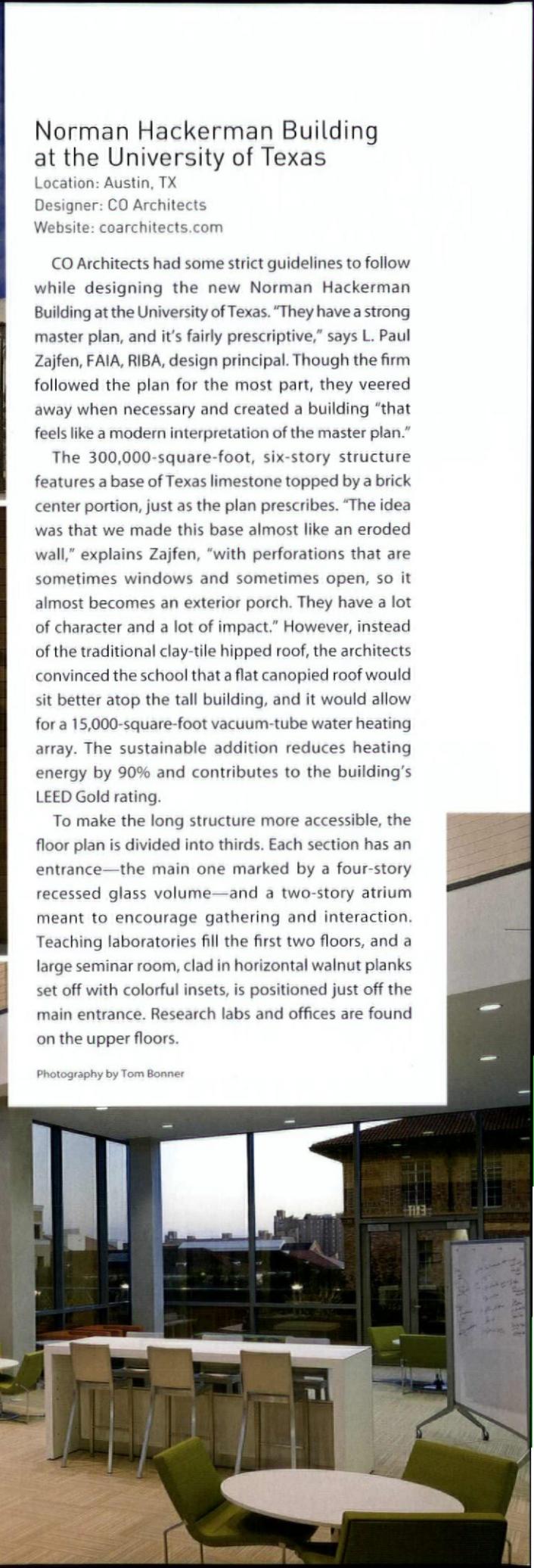
Website: coarchitects.com

CO Architects had some strict guidelines to follow while designing the new Norman Hackerman Building at the University of Texas. "They have a strong master plan, and it's fairly prescriptive," says L. Paul Zajfen, FAIA, RIBA, design principal. Though the firm followed the plan for the most part, they veered away when necessary and created a building "that feels like a modern interpretation of the master plan."

The 300,000-square-foot, six-story structure features a base of Texas limestone topped by a brick center portion, just as the plan prescribes. "The idea was that we made this base almost like an eroded wall," explains Zajfen, "with perforations that are sometimes windows and sometimes open, so it almost becomes an exterior porch. They have a lot of character and a lot of impact." However, instead of the traditional clay-tile hipped roof, the architects convinced the school that a flat canopied roof would sit better atop the tall building, and it would allow for a 15,000-square-foot vacuum-tube water heating array. The sustainable addition reduces heating energy by 90% and contributes to the building's LEED Gold rating.

To make the long structure more accessible, the floor plan is divided into thirds. Each section has an entrance—the main one marked by a four-story recessed glass volume—and a two-story atrium meant to encourage gathering and interaction. Teaching laboratories fill the first two floors, and a large seminar room, clad in horizontal walnut planks set off with colorful insets, is positioned just off the main entrance. Research labs and offices are found on the upper floors.

Photography by Tom Bonner



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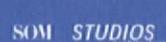
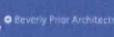
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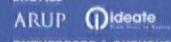
GOLD



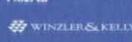
SILVER

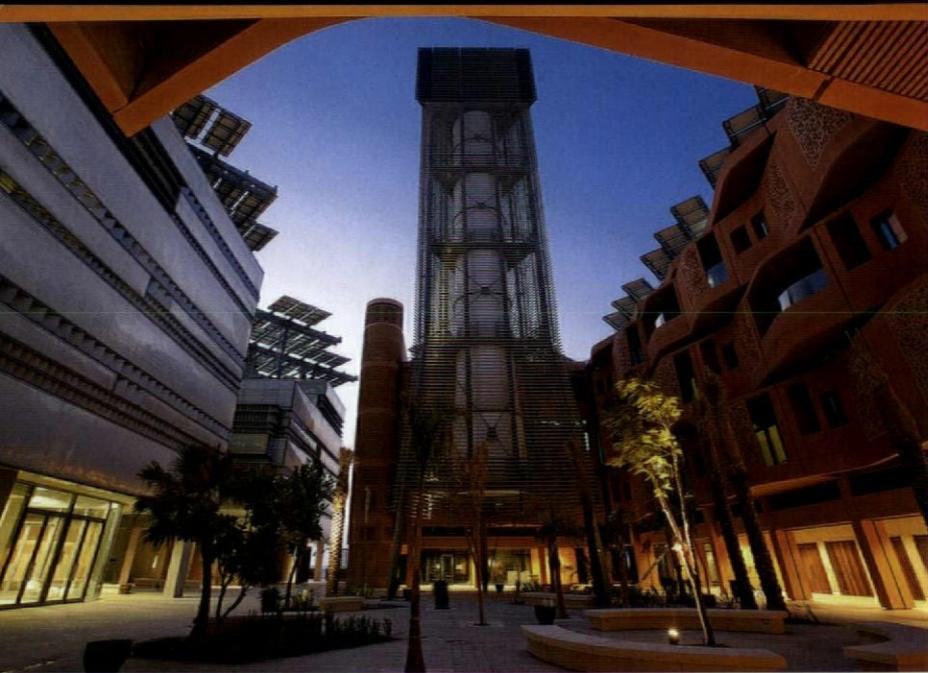


BRONZE



FRIEND





Masdar Institute

Designer: Foster + Partners

Location: Masdar, UAE

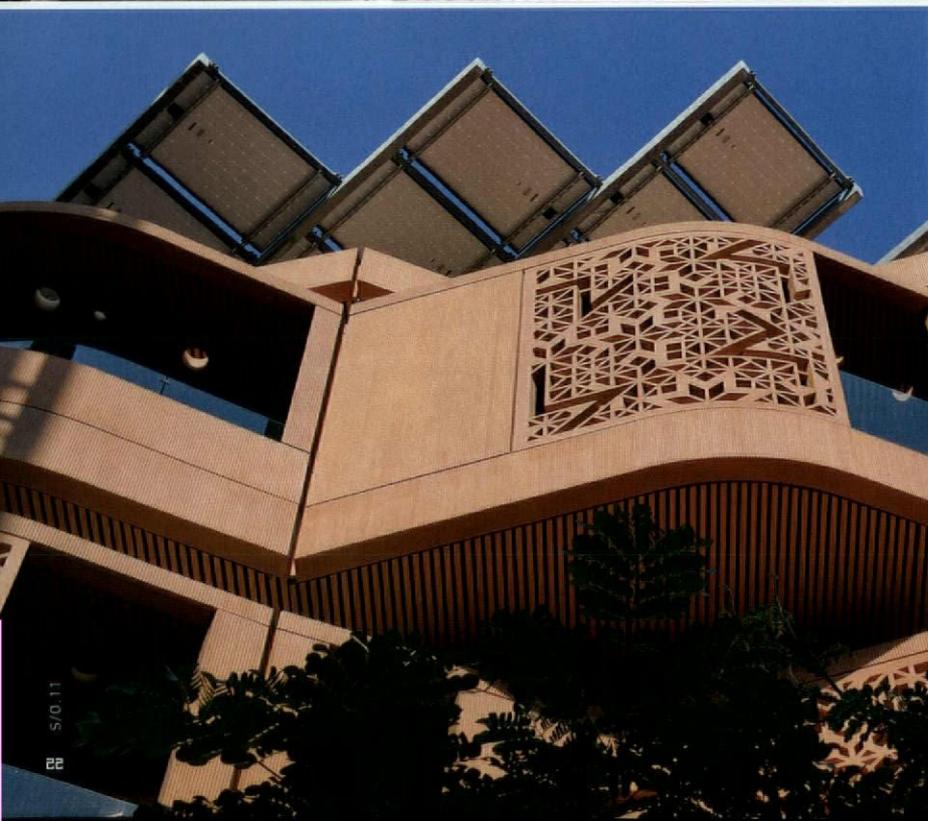
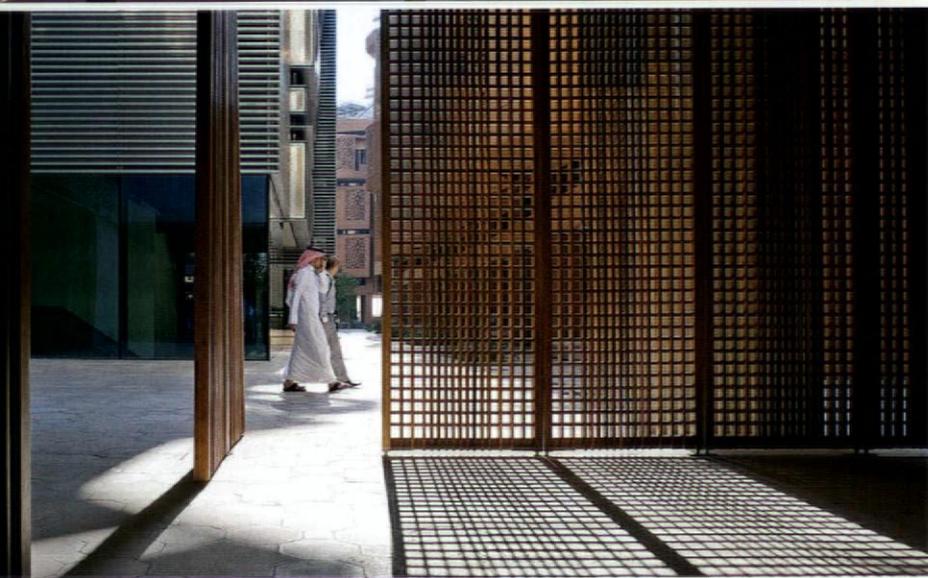
Website: fosterandpartners.com

The government of Abu Dhabi asked Foster + Partners to create a master plan for Masdar City with the goal of it becoming a pioneer for implementing new energy solutions, while offering a high-quality sustainable lifestyle. "The Masdar Institute is its educational heart and the first part of the master plan to be realized," says the firm's senior partner Gerard Evenden. "It embodies the sustainable principles and goals of the whole project."

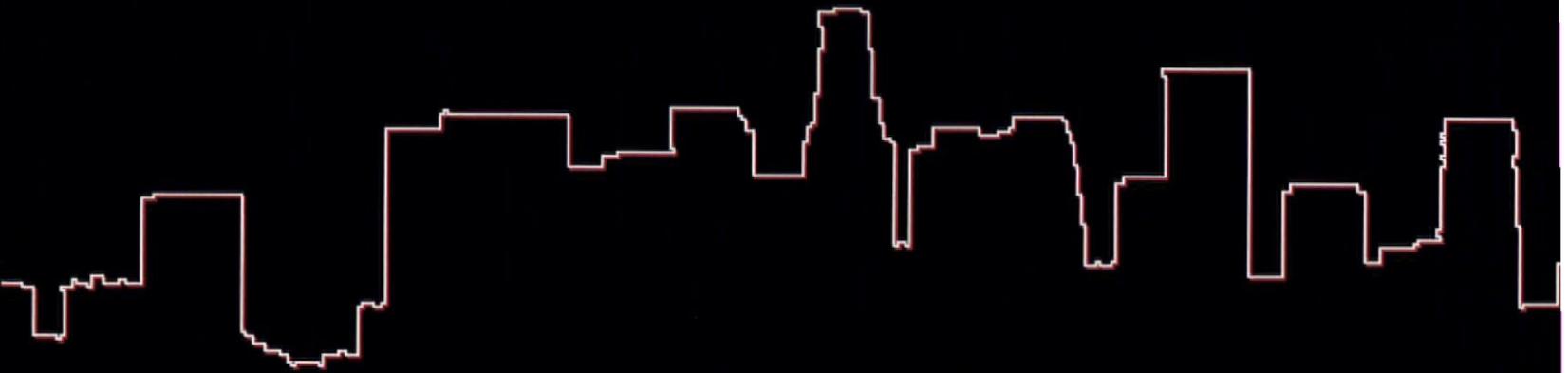
Established in collaboration with the Massachusetts Institute of Technology (MIT), the institute's programs currently include a range of pilot projects, such as researching alternative forms of transport, cooling devices and new potential sources of power. The campus echoes those ideas. The buildings—including laboratories, classrooms and residential accommodations—were oriented to provide optimal shade and reduce cooling loads, have over 3,000 photovoltaic panels installed on the roof to cover 30% of energy use and retrieve 75% of hot water from solar thermal collectors. A solar field within the master plan site provides 60% more energy than is needed by the institute and feeds the excess back into the grid.

Although forward-thinking in its environmentally conscious design, the architecture is also rooted in the area's traditions. Windows are protected by sand-colored, glass-reinforced concrete crafted into lattice patterns inspired by traditional *mashrabiya*. "The design is very much a response to place," says Evenden. "It has been driven by the challenging desert climate, as well as the culture and traditions of Abu Dhabi. We looked at the way people live—the spaces that help to create a sense of community—and we tried to reflect that and create a great place to live and study. In performance terms, it's the only campus of its kind to be entirely powered by solar and renewable energy."

Photography by Nigel Young/Foster + Partners



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AIA Los Angeles
A Chapter of the American Institute of Architects

College of Marin New Academic Center

Location: Kentfield, CA

Designer: TLCD Architecture,
Mark Cavagnero Associates

Website: tlcd.com; cavagnero.com

"The campus is beautiful with an arboretum-quality collection of mature trees throughout," Mark Cavagnero, FAIA, principal of Mark Cavagnero Associates says of the College of Marin in Kentfield, California. "It seemed imperative for the New Academic Center to respond to the character of the campus and its inherent opportunities."

Cavagnero, who worked with executive architect TLCD Architecture on the competition-winning design, made the most of the generous site by designing a 48,000-square-foot structure that will form a V-shape around a central lawn with views toward Mount Tamalpais. The focus on the central green was inspired by the school's original 1930s master plan, but the new structure will also help anchor the existing buildings. "In this manner, the New Academic Center will be more than a building, but rather, a larger environment for learning that betters everything around it," says Cavagnero.

The new center will house sixteen classrooms, three labs, faculty offices and administrative offices. The plan also includes a wood-clad 200-seat auditorium, which will be accessible from the main entry, the classroom building and the central lawn. "It marks the heart of the campus," says Cavagnero, who met the school's requirements with the design but also hoped to impart something more for the students. "The higher goal is to inspire students by providing quality spaces, both formal and informal, which are nuanced to serve as places for gathering and places for learning."

Serving as a model for sustainable design, the school is aiming for a LEED silver certification and will employ green attributes such as exterior sunscreens and interior shades to enhance passive cooling, natural lighting and ventilation throughout, native plantings, vegetative swales and living roofs.

Renderings courtesy of TLCD Architecture/Mark Cavagnero Associates



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The IIDA Southern California Calibre Awards are unique within the architecture and interior design industry because they celebrate the collaboration of a team instead of an individual. Much like a symphony, all disciplines must work together to create greatness. If one member fails it can quickly become evident, and the potential for excellence can evaporate. As designers, we understand the teamwork required to create and execute the projects we envision with our clients. The Calibre Awards, now in its 23rd year, give our community the opportunity to recognize our project teams, who exhibit synergy and collaboration, encourage a high standard of quality and, ultimately, execute a successful project with design excellence as the common goal.

Each year, the IIDA Southern California Chapter selects another IIDA Chapter to jury. This year the panel consisted of three professional members of the IIDA Mid-Atlantic Chapter, who spent a day evaluating each project team submission in the various categories. Each entry remains anonymous throughout the judging process, 60% of which is based on the written statements and 40% on the images supporting the written statements. Winners in each category are determined by those teams that demonstrate the value of teamwork as endemic to the success



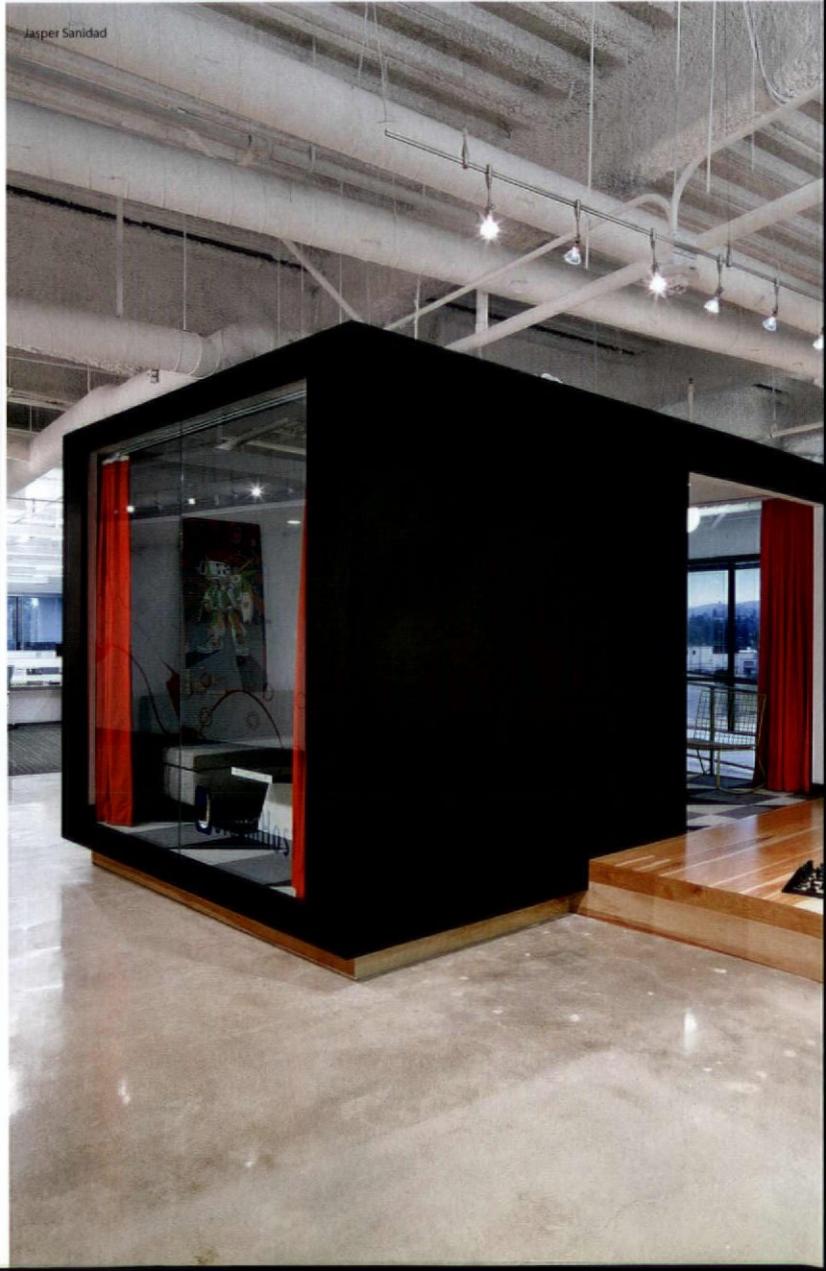
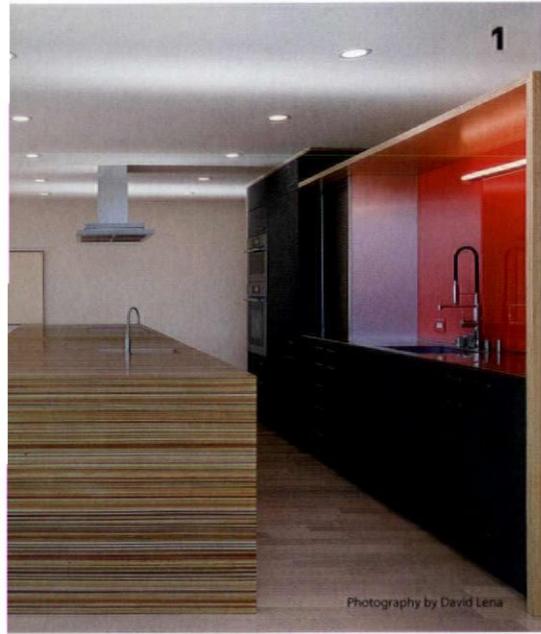
of the project by overcoming challenges ranging from budget constraints, shortened schedules, and challenging field conditions all in the interest of achieving and exceeding the client's and designer's vision. Nominated teams are notified prior to the event of their successful submission, but the project team winners are kept anonymous throughout the judging process until they are announced at the Calibre Awards Gala, elevating hope, the element of surprise and a crescendo of applause until next year.

Many in Southern California equate the Calibre Awards to the Academy Awards of interior design. It is an honor to receive the coveted Calibre Award and with it comes the understanding of the many hours spent by each team member contributing to the unique success of their project. Through these prestigious awards and on behalf of the IIDA Southern California Chapter, we congratulate all of the 2011 Calibre nominees and celebrate their contributions to our design community.

Salud,

Adel Smith-Chapman, IIDA, LEED AP
IIDA, Southern California Chapter President

IIDA SOUTHERN CALIFORNIA CALIBRE AWARDS





3



4

Nick Merrick © Hedrich Blessing



6

Beehy Chan/fotoworx



5

1. LIVE: RESIDENTIAL

HONORABLE MENTION

Rainbow Living

NOMINATED BY: Minarc; Lannen Construction, Inc.; Rachel Klauber-Speiden and Josh Empson; Real Door, Inc.; Five Star, French Doors and Window

2. SHOP: RETAIL/SHOWROOM

HONORABLE MENTION

Devon

NOMINATED BY: Wirt Design Group; Arnell; Devon Works, LLC; Kaplan Gehring McCarroll Architectural Lighting; PBS Engineers; Sierra Pacific Constructors

3. WORK: LARGE OFFICE

(OVER 50,000 SQ. FT.)

WINNER

Nigro Karlin Segal & Feldstein, LLP

NOMINATED BY: Shlemmer Algaze Associates; CB Richard Ellis; Kaplan Gehring McCarroll Architectural Lighting; Nigro Karlin Segal & Feldstein, LLP; Taslimi Construction Company; Unisource Solutions

4. SERVE: EDUCATIONAL, HEALTHCARE & GOVERNMENT

WINNER

University of Southern California, The Eli and Edythe Broad CIRM Center for Regenerative Medicine and Stem Cell Research

NOMINATED BY: ZGF Architects LLP; Affiliated Engineers, Inc.; Jacobs Consultancy; Morley Builders; Pacific Office Interiors; University of Southern California

5. PLAY: HOSPITALITY

WINNER

Pharmavite - SOYJOY Tour Experience

NOMINATED BY: HOK; AM Cabinets; Howard Building Corporation; Pharmavite LLC; Tangram Interiors

6. WORK: SMALL OFFICE

(10,000-25,000 SQ. FT.)

WINNER

New Dream

NOMINATED BY: Studio 0+A; KPRS Construction Services, Inc.; Maguire Properties; Pascoe Dirpes & Associates

7. WORK: MEDIUM OFFICE

(25,000-50,000 SQ. FT.)

WINNER

Reliance Steel & Aluminum

NOMINATED BY: HOK; E-squared; Grubb & Ellis Company; Office Furniture Group; Reliance Steel & Aluminum; Warner Constructors

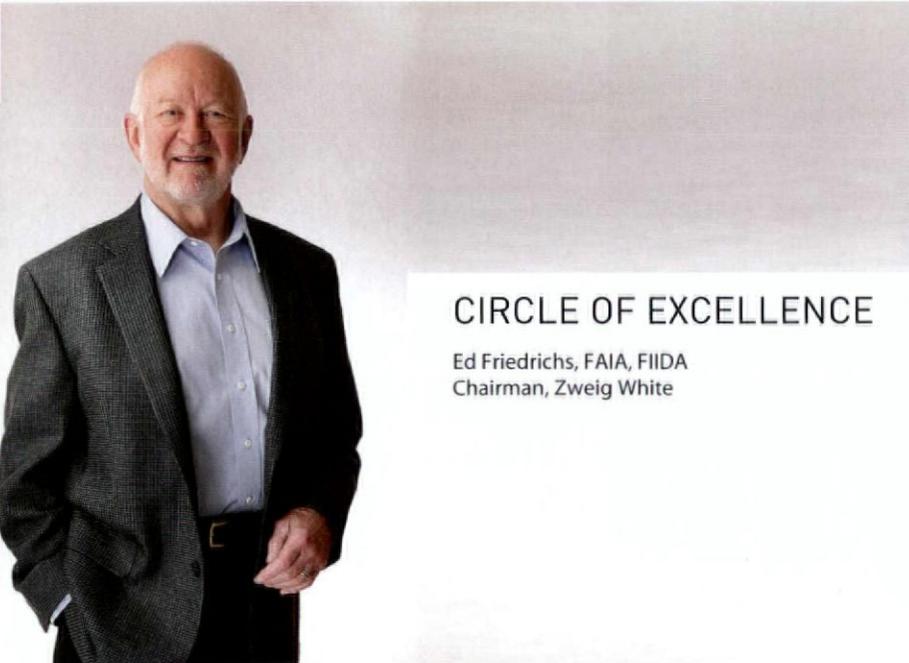
8. WORK: EXTRA SMALL OFFICE

(UNDER 10,000 SQ. FT.)

WINNER

Horizon at Playa Vista Lobbies

NOMINATED BY: HKS Architects, Inc.; Corradini Group; Lincoln Property Company; Morley Builders; Motoart, LLC; Robert Meyers Studio



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Rachel Ponder
California State University
Long Beach, CA

**SOCIAL RELEVANCE
IN INTERIOR DESIGN
1ST PLACE**

Candice Chaignat
Design Institute
San Diego, CA

**TECHNOLOGY & INNOVATION
IN INTERIOR DESIGN
1ST PLACE**

Everardo Osegueda
California State University
Long Beach, CA

**TECHNOLOGY & INNOVATION
IN INTERIOR DESIGN
HONORABLE MENTION**

Josh Hanley
California State University
Long Beach, CA

**JUNIOR STUDENT
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HONORABLE MENTION**

Deanne Millais
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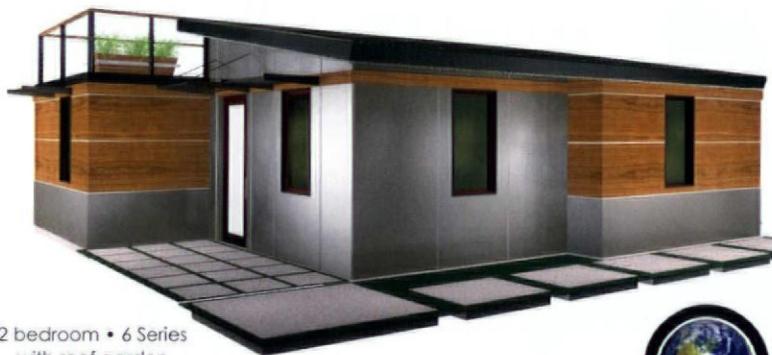
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South Region Elementary School No. 2

Location: Los Angeles, CA

Designer: DLR Group WWCOT

Website: dlrgroup.com; wwcot.com

"Our goal was to engage the community with our building," says Hraztan Zeitlian, AIA, LEED BD+C, principal, design leader with DLR Group WWCOT, of the new elementary school his team designed in South Los Angeles. "The vibrant colors of the neighborhood were distilled into a kaleidoscope of reds, yellows, greens and blues, and each color range was applied to a different building on the campus."

The colorful façade of the 82,000-square-foot facility, which houses forty-two classrooms and accommodates over 1,000 students from kindergarten through sixth grade, defines the various functions of the buildings. Green and blue mark the classrooms, the library is red and a multi-purpose structure is yellow. "The bold hues on the outside coupled with the technology inside create excitement in the students and inspire them to attend school and learn," says Zeitlian.

The innovative use of the colorful stucco facades was one of many creative solutions that helped the designers stay on budget. "The academic block is an efficient double-loaded corridor building to reduce the building height, footprint and land costs," explains Zietlian, "and underground parking directly below the building footprint results in reduced water-proofing and one slab foundation instead of two."

Despite being built on a tight budget, the school meets requirements for the Collaborative for High Performance Schools certification and offers many energy-efficient and high-tech amenities. Classrooms have occupancy sensors to control energy costs, one operable window and a minimum of 105 square feet of glazing. Tackable surfaces, ceiling-mounted projectors and wall-mounted projection screens all contribute to an engaging learning environment.

Photography by David Lena



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Courtesy of Marc Newson Limited

Romeo Balancourt

A BEAUTIFUL MIND

With a client list that ranges from Apple to Ford to Nike, Australian-born and London-based industrial designer **Marc Newson** has proven his ability to reinvent everything from a watch to an airplane. Editor in chief Caren Kurlander asks him how it's done.

What is your formal training?

I studied jewelry and sculpture at Sydney College of the Arts. With typical art student bravado I managed to persuade my tutors that the furniture pieces I had gravitated towards designing in my final year were to be considered as valid jewelry pieces because they would be “worn” close to the body. They fell for it, and I graduated. The training in jewelry making and silversmithing was incredibly useful to me. It gave me a good understanding of tools and established in me an obsession for detail that has stayed with me ever since.

You design such a wide range of products—from speedboats to mobile phones—how much do you need to learn about the inner workings of each before you start?

A huge amount, but it's fascinating. That is what I love about my job—the knowledge I acquire from working closely with many very different industries. I am constantly inspired and excited by the different technologies, materials and processes I encounter during a project. I tend to immerse myself in that industry and learn as much as I can about its methods. I am a great believer in cross-pollination, and I often use a material or process from one industry for a project in a completely different industry. An example is when I used the materials I had come across in my work with the aerospace industry for the luggage I was designing for Samsonite.



Courtesy of Marc Newson Limited

FROM LEFT TO RIGHT: Marc Newson and his singular designs for the Qantas first-class lounge in Sydney, Aquariva speedboat for Riva, Dom Perignon's Black Box and G-Star clothing.

Often your designs seem to reinvent a familiar product. What allows you to see something in a new light?

I can't tell you. I approach each design brief in exactly the same way, whether it's a watch, a speedboat or a household object. Each one presents a set of design puzzles that I try to solve in a beautiful, timeless and seamless way...hopefully using new technologies, processes and materials in its development.

When beginning a new venture, how much time do you generally spend researching before you begin designing?

I spend some considerable time thinking about a brief before I even begin to draw any ideas in the sketchbook I always carry with me. I would say that I do a pretty large amount of research, but, frankly, more time is spent thinking about the design in my head.

What does your design process entail?

Thinking, researching, sketching. Then putting my ideas onto the computer with 3D software such as Rhinoceros, with the aid of my colleague in the studio. I never ever design on a computer. I consider it useful—but only as an editing tool. Then we go to prototype. I like to be as hands on as I can be.

RIGHT: Newson debuted his aluminum-and-fiberglass Lockheed Lounge in 1986, just after graduating from Sydney College of the Arts. It has since set three consecutive world records at auction.

You are currently the creative director for Qantas—have you learned any lessons from airline design that can be applied to other industries?

Absolutely. Everything in the aviation industry has to be so thoroughly tested and has to pass so many protocols and health, fire and safety regulations. Consequently, the standard of the materials chosen has to be extremely high, and the methods used also thoroughly tried and tested. This is useful for an industrial designer and helps when thinking about other projects in different industries. The ergonomics of aircraft seating and thinking about improving the ambience of an enclosed space such as that of a cabin where a passenger has to sit for sometimes many hours are just two examples of very useful lessons.

You've also worked as an aerospace design consultant. What did you learn from that industry?

That it is by far and away at the forefront of design—in terms of materials, technology and process.

Your designs are used around the globe and affect people's daily lifestyle—to what degree do you need to learn about different cultures before coming up with a design that works universally?

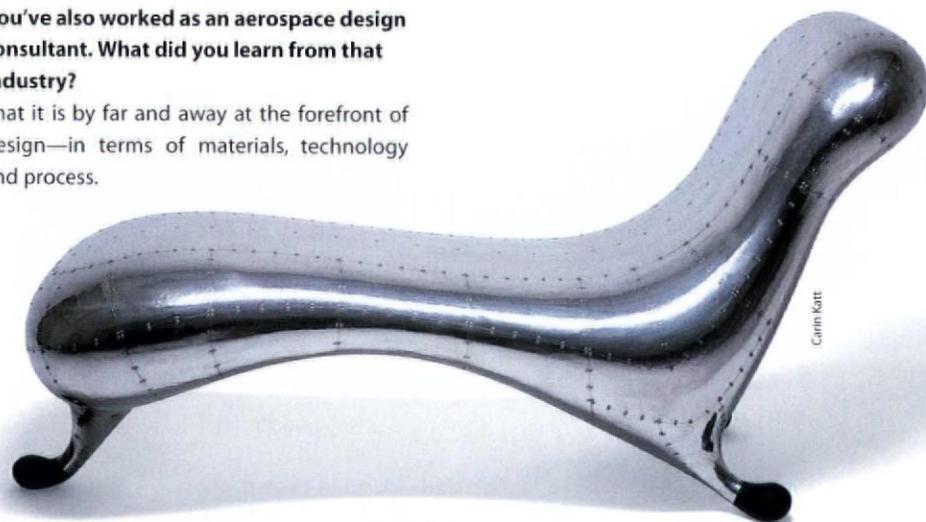
For me, personally, it is a fundamental requirement. I have always traveled extensively and feel that it is important as a designer to experience and investigate other cultures—especially the popular culture of a country. I'm continually fascinated by how people live their lives in different parts of the world and by the shapes that surround them.

Have you ever designed something that you wish had made it to production, but it never did?

Yes, but I prefer to keep it quiet in case I can develop it again...

What are you working on now?

Projects in the aviation industry, private jet interiors, a mobile phone, bathroom ranges, clothing for G-Star, continuing work with Qantas in my role as creative director and many other projects. And a new comprehensive monograph on my work and me will be published by Taschen later this year. ■



Carrin Katt



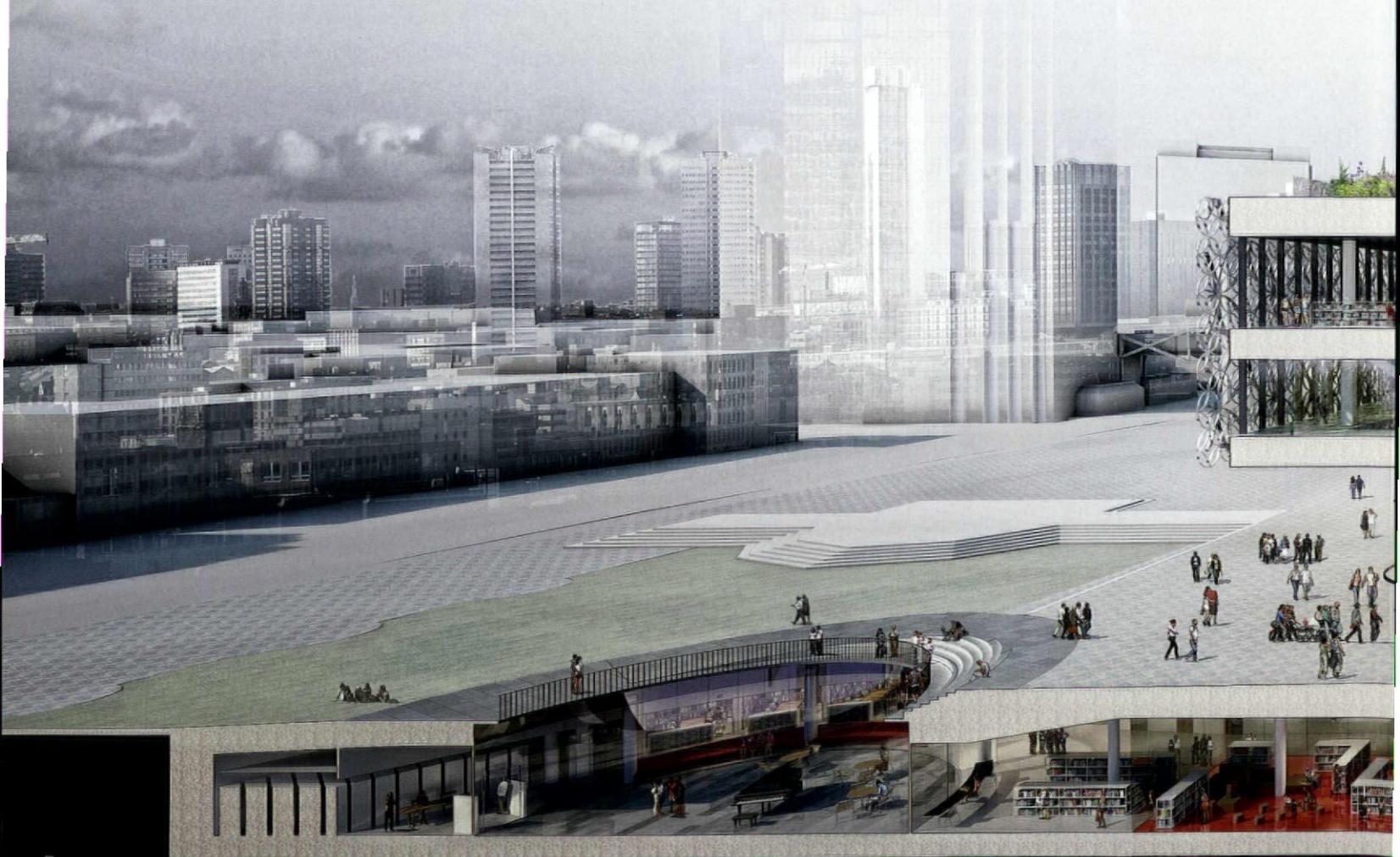
A New Chapter

Architects reinvent libraries to reflect the times
and embrace their communities BY DANNY KING

The Halifax Central Library is designed to be many things to many people. The five-level library, which breaks ground in late 2011 in the Canadian province of Nova Scotia and is scheduled for a 2014 completion, will be part research resource, part performance center and part social hub. What it won't be is an ivory tower.

"It's going to be a building that addresses everyone. Diversity and flexibility are key," says Morten Schmidt, principal with the Danish firm Schmidt Hammer Lassen Architects, which is designing the 160,000-square-foot building. "The idea of the modern library is, first of all, a cultural building. It's a place where you gather and socialize. You go there to attain knowledge, but not in the traditional way of studying in quietness."

Such is the new breed of libraries being built to serve both the social and intellectual needs of their communities. Long gone are the days of impenetrable facades, rows of darkened book stacks and hushed reading rooms. These new buildings communicate transparency, technology and interaction.



A new era of library design focuses on community engagement as much as reading material. The 375,000-square-foot Library of Birmingham, designed by Mecanoo, will feature a study center, a community health center, cafes, exhibition halls and a 300-seat auditorium.



At Seattle University's recently completed Lemieux Library, Los Angeles-based Pfeiffer Partners Architects renovated, expanded and upgraded the 45-year-old modernist building to include a study-carrel area, group-study rooms with mobile whiteboards and multimedia centers, while retaining iconic touches, such as its exterior cross and double-helix stairways. The 18-month project, which cost about \$55 million, expanded the building from 30,000 square feet to 125,000 square feet.

The West Hollywood Library, which is being designed by the Culver City, California, firm Johnson Favaro, will serve the densely populated community when it opens in the fall of 2011 with a cafe and bookstore, as well as a section dedicated specifically to younger teens. "Most urban kids need a place to go between school and when their parents get home," says principal Steve Johnson. "Libraries have become that third place." The 44,000-square-foot structure—part of a master plan, which will include a five-acre park—will replace the city's 52-year-old, 5,000-square-foot library and will also adjoin a parking lot with two parking garages serving a combined 420 cars.

England's 375,000-square-foot Library of Birmingham, which is scheduled to be completed by the Netherlands-based Mecanoo in 2013, will include a community health center, cafe and lounge space, and it will share a 300-seat auditorium with the neighboring Repertory Theatre.

Such a broad approach is required for libraries to stay relevant as more people consume books either on electronic readers like Amazon's Kindle or tablet computers, making much of the material formerly requiring a library visit available at home. The research firm In-Stat released a report last November stating that worldwide annual e-reader shipments will almost triple from 12 million in 2010 to 35 million units in 2014. Meanwhile, global unit sales of tablet computers such as Apple's iPad will jump about tenfold over the next few years, according to February reports released by IHS iSuppli and NPD Group's DisplaySearch, further altering reading and research methods.

The result is more community space for the larger libraries and a shrinking collection of books for the smaller ones. "We can no longer be satisfied with just providing access to information," says Gili Meerovitch, principal at Pfeiffer Partners. "Something very different has to happen there for it to be useful." That means providing visual and physical cues in addition to the functional aspects of the new libraries.

Pfeiffer's approach reflected Seattle's green-mindedness with the decision to upgrade an existing building instead of tearing it down, to use furniture made out of recycled materials and to install a system that captures storm water, directing it in a stream that wraps around the building, through art sculptures to water a garden.

At the Library of Birmingham, the book stacks eschew the traditional cloistered feel by opening up to a multileveled atrium, while the building's glass exterior is embedded with filigree patterns in a nod to both transparency and the city's tradition of artisan work.

The stacked cubes at the \$48 million Halifax library are all shifted at slightly different angles from each other to symbolically address the historical, commercial and residential aspects of the neighborhood. Sitting at an intersection that includes Spring Garden Road, the city's busiest shopping street, the structure will also have a low-iron, silk-imprinted glass facade to let the public peer into the activity during the day.

These design features help the buildings take on greater importance, not only because of the amount of foot traffic the libraries will generate, but because they will serve multiple generations within the community. "You have to find a way to make the library a compelling place to be," says Steve Johnson, whose firm has also designed libraries in Beverly Hills and Manhattan Beach. "Otherwise, why wouldn't you sit at home and go online? This is really the city's living room." ■



CLOCKWISE FROM RIGHT: Pfeiffer Partners Architects upgraded and expanded Seattle University's Lemieux Library. Schmidt Hammer Lassen Architects designed the Halifax Central Library to allow for abundant natural light. The new West Hollywood library by Johnson Favaro will include a bookstore and café when it opens in the fall of 2011.

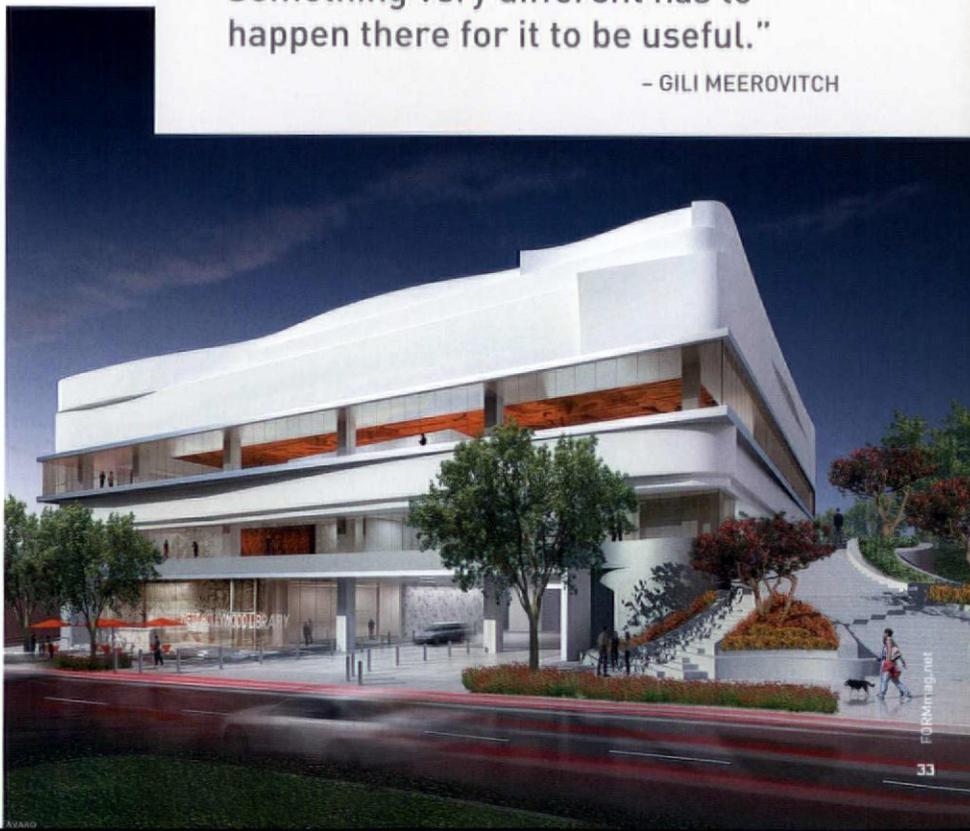


Eric Stauchbauer



"We can no longer be satisfied with just providing access to information. Something very different has to happen there for it to be useful."

- GILI MEEROVITCH



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THE LAND OF MISSED OPPORTUNITY

Text by Pierluigi Serraino, AIA
and John Marx, AIA
Photography by Mark Luthringer





Why does Silicon Valley hide its talents behind a slew of look-alike, nondescript office buildings? Two Bay Area architects comment on the digital empire's dearth of design.



"THERE IS NO THERE THERE," GERTRUDE STEIN famously uttered upon visiting Oakland, California, in the 1930s. The same could be said for its neighbor Silicon Valley, where, since the early 1970s, the pervasive tilt-up concrete windowless structure has been the most patent expression of a culture that has jettisoned architecture. In terms of the magnitude of its inventions, the culture could easily be compared with the Florence of the Renaissance, and yet we have no movies to account for this vast urban carpet, no literature to mark the unfolding of human affairs in its dispersed fabric, no iconic image etched in the mind of the general public. We have only tales of digital marvels with no visual correlates in the real world. Visitors to the legendary Silicon Valley fail to compute the sharp contrast between the revolutionary dreams of its workers and the drab reality of its buildings. Is this industry entrenched so deep inside its digital realms that it's lost touch with the phenomenology of the body? Is the division between work and play so razor thin as to admit no breathing room for the necessary pleasures of architecture?

A cursory ride on the vehicular grid of the Valley reveals the pervasive generic qualities of its built environment.





Through the windshield, the eye sees an unflattering parade of one-story quasi-storage spaces in prefabricated corduroy concrete floating on desolate seas of on-grade parking. Landscaping typically camouflages the nondescript designs that have been generated over the years. The pattern of land use consistently pushes construction away from the property edges, enforcing urban silence by turning off the centripetal force of city life. When it comes to the offline built environment, companies seem to be less keen on inhabiting a building that projects the innovations harbored within its walls and more intent on having a facility resembling that of a start-up company. The mythology of the Hewlett-Packard garage still brings to bear attitudes and self-representation in the popular imagination.

Very distant from this mindset are the dreams of European organizations, which are crafting built utopias to instill loyalty and commitment in the workforce. Conceived by Daniel L. Vasella, the chief executive of a Swiss pharmaceutical company, the Novartis campus

in Basel, Switzerland, for example, is a collection of architectural gems plugged into the master plan of Italian urban designer Vittorio Magnago Lampugnani. Its goal is to promote the generation of ideas in an interdisciplinary setting rich in design stimuli. Back in California, companies dismiss the value of architectural preciousness in favor of radically utilitarian, purposely toned-down structures to appease the alleged anxiety of American investors concerned with a perceived inappropriate use of their finances. The "attract and retain" motto should have, in architecture, its most potent and untapped ally in Silicon Valley, but this is not the case.

One reason for the aversion to these types of office utopias is the myth held in the Valley that any company confident enough to build a vanity campus would soon go under. This myth has shown to be unfounded, as the success and failure ratio has less to do with a vanity campus than it does the sheer number of start-up companies that rise and fall in the Valley. In the past there have been

a few myth-busting design sparks with venerable names attached to them. Erich Mendelsohn's Varian Laboratories was a first step in creating an aesthetic attempt in Silicon Valley, and, more prominently, the IBM San Jose Research Center by Gerald McCue of the early eighties. In the last 25 years, however, the overwhelming number of organizations that have suffered unfortunate destinies have had mild or nonexistent architectural ambitions.

This view helps perpetuate the standard practice of clients hoping to project an attitude of frugality and financial responsibility by demanding undifferentiated and ordinary buildings to host their workforce. Rather than seeing architecture as a potential built expression of the revolutionary work taking place inside, the client representatives engineer an unassuming front to reassure investors that their money is used wisely and that no jealousies among co-workers will be caused because of one facility being more carefully designed than another.





As of now, this system has worked. The classic Silicon Valley employee has fallen somewhat into the model of the tireless engineer working around the clock. Aesthetics in the workplace environment hardly played a part. That might begin to change as a new breed of technological players are becoming

between the aseptic settings of the technological lab and the benevolent urbanity of San Francisco. This trend of the enlightened strata of techno-workers rejecting Silicon Valley as a place to live has led some companies to abandon Silicon Valley altogether in favor of San Francisco's hip SoMa neighborhood.

intellectual property, employee retention and the visibility of architecture is, we believe, a critical obstacle in resolving the Silicon Valley dilemma. It is an apt metaphor to think about the office/campus as a literal fortress of knowledge. Fortresses are building types from the antiquities that stand remote and distant from their surrounding landscape. Moving beyond that relationship might provide the key to reshaping this urban conundrum and restoring place as the locus of the human experience. Much like the attract-and-retain mentality of its European counterparts, Silicon Valley would be wise to consider its architectural fabric as a whole. Although one or two ambitious designs—like the recently released plans for the new Apple campus—might be a start in the right direction, the problem will be left unresolved without a much broader strategy. ■

This trend of the enlightened strata of techno-workers rejecting Silicon Valley as a place to live has led some companies to abandon Silicon Valley altogether in favor of San Francisco's hip SoMa neighborhood.

more interested in success' accompanying lifestyle. Borrowing from Rem Koolhaas commenting on the nomadic character of privileged groups pulling the strings of the European economy, the idea of a "kinetic elite" also applies to the high-level workers shuttling

Relentlessly rethinking the nature of how things are done is one of the first principles of digital technology. Therefore, it is a legitimate question to ask why Silicon Valley leaves out the built environment from its sphere of influence. The negotiation between safeguarding

Pierluigi Serraino, AIA, heads an independent design practice in San Francisco's East Bay. His books on modern architecture and digital design include *Modernism Rediscovered* (Taschen, 2000) and *NorCalMod: Icons of Northern California Modernism* (Chronicle Books, 2006).

John Marx, AIA, is the founding design principal of Form4 Architecture in San Francisco, CA. For the past two decades, Marx has worked extensively in Silicon Valley on projects including the headquarters for Netflix, NVIDIA and VMware. He is the subject of a new monograph, *Wandering the Garden of Technology and Passion* (Balcony Press, 2011)



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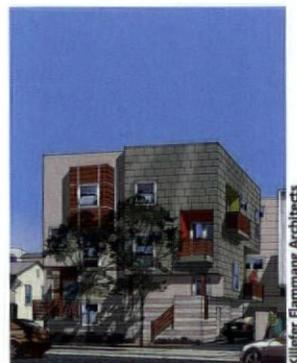
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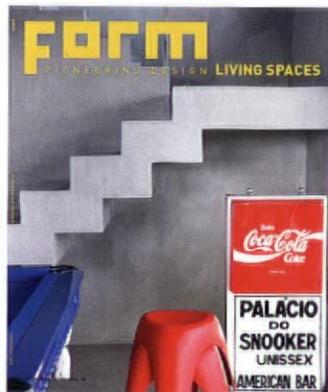
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STOCKHOLM, SWEDEN

CHIEF ARCHITECTS: Bolle Tham and Martin Videgård

PROJECT ARCHITECT: Eric Engström

COLLABORATORS: Märten Nettelbladt, Johan Björkholm, Karolina Nyström, Marcus Andrén, Julia Schönbrunn, Andreas Helgesson.

INTERIOR DESIGN: Tham & Videgård Arkitekter

LANDSCAPE ARCHITECT: Nyréns

CLIENT: Vasakronan, Renée Myrland.

USER: Hägersten Liljeholmens Stadsdelsförvaltning, Gunnar Ohlsén, Helen Örtegren (Projektledare), Kajsa Siverson

Norman Hackerman Building at the University of Texas

AUSTIN, TX

ARCHITECT: CO Architects

ASSOCIATE ARCHITECT: Alan Y. Taniguchi Architects & Associates (ATA)—Austin

LANDSCAPE ARCHITECT: Eleanor McKinney—Austin

CONTRACTOR: Beck—Austin

STRUCTURAL ENGINEER: Datum Gojer—Austin

MEP/FP ENGINEER: HMG—Austin

CIVIL ENGINEER: Urban Design Group (UDG)—Austin

LAB PLANNING: Research Facilities Design (RFD)—San Diego, CA

Masdar Institute

MASDAR CITY, UAE

CLIENT: Abu Dhabi Future Energy Company - Masdar

ARCHITECT: Foster + Partners

SUSTAINABILITY MEP ENGINEER: PHA Consult

STRUCTURAL ENGINEER: Adams Kara Taylor

LABORATORY DESIGN: Research Facilities Design (RFD)

COLLABORATING ARCHITECT/ENGINEER: RW Armstrong

FACADE ENGINEERING: Mott MacDonald

LANDSCAPE: Gillespies

LIGHTING: Claude Engle

PROJECT MANAGERS: Parsons Brinckerhoff

CONTRACTOR (PHASE 1A ONLY): Al Ahmadiyah - Hip Hing JV

College of Marin New Academic Center

KENTFIELD, CA

OWNER/CLIENT: College of Marin

PROJECT MANAGER: Swinerton Management & Consulting

ARCHITECT-OF-RECORD: TLCD Architecture

DESIGN ARCHITECT: Mark Cavagnero Associates

CIVIL ENGINEER: Brelje and Race

STRUCTURAL ENGINEER: ZFA Structural Engineers

MECHANICAL ENGINEER: Costa Engineers

ELECTRICAL ENGINEER: O'Mahony & Myer

LANDSCAPE ARCHITECT: Quadriga

ACOUSTICAL & AUDIO-VISUAL CONSULTANT: Charles M. Salter Associates

South Region Elementary School No.2

LOS ANGELES, CA

ARCHITECTURE & INTERIORS TEAM: DLR Group WWCOT

CLIENT: Los Angeles Unified School District

CONTRACTOR: Emma Corporation

CIVIL ENGINEER: E.W. Moon, Inc.

STRUCTURAL ENGINEER: Nabih Youssef & Associates

MEP ENGINEER: Donald F. Dickerson Associates

LANDSCAPE ARCHITECTURE: Bennitt Design Group

UNBUILT

"Our design for the Waalse Krook groups the main programmatic elements around the principal idea of learning through social interaction and visual connections. Cross-communication among various user groups is encouraged so that a dialogue between academia, professors, students and the public is always possible."

-Ben van Berkel
cofounder/principal architect



FIRM: UNStudio | PROJECT: Competition entry for the Waalse Krook, Urban Library of the Future and Centre for New Media
LOCATION: Gent, Belgium | DESIGN TOOLS: Adobe Photoshop, NewTek LightWave and Autodesk 3ds Max



Design Competition Winner



Greeneagle Residence, in Oakville Ontario, is one of this year's Site Specific merit award winners and features SPARK's Fire Ribbon Direct Vent 6ft. Designer | Guido Constantino Photo | Domenico Roda To view other winners and SPARK's entire design portfolio visit www.sparkfires.com p.866.938.3846



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The Annenberg Retreat at Sunnylands
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