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The public space is wedged between The Broad and a new residential tower.

COURTESY DS+R/THE BROAD

DS+R AND HOOD DESIGN REVEAL PARK FOR THE BROAD IN DOWNTOWN LA

GREEN AND GRAND

For years, Los Angeles has struggled to make Grand Avenue the lively cultural center of a sprawling city. But despite the addition of impressive institutions and splashy architecture, the street has never

been a pedestrian-friendly place to linger and enjoy.

In mid February, Diller Scofidio + Renfro (DS+R) revealed plans to enliven the street with an eclectic new **continued on page 5**



COURTESY GENSLE

SANTA MONICA GIVES MAJOR PROJECTS THE GO AHEAD

BIG DEAL

Earlier this month, the Santa Monica City Council approved Bergamot Transit Village Center, a development put together by Hines and designed by Gensler. The

Above: The project features streetfront retail with residential units above.

contentious 767,000-square-foot project is one of the biggest in the Los Angeles area. It includes 473 residential units, 26 artist work/live units, over 370,000 square feet of creative office space, 15,500 square feet of restaurant space, and almost 14,000 square feet of retail space.

The development **continued on page 4**



GEHRY DESIGNING TALLEST TOWER IN BERLIN

COURTESY GEHRY PARTNERS

Rising to the Top

Gehry Partners has won a competition to design Berlin's tallest building and first new residential skyscraper in over forty years. The Die Mitte **continued on page 2**

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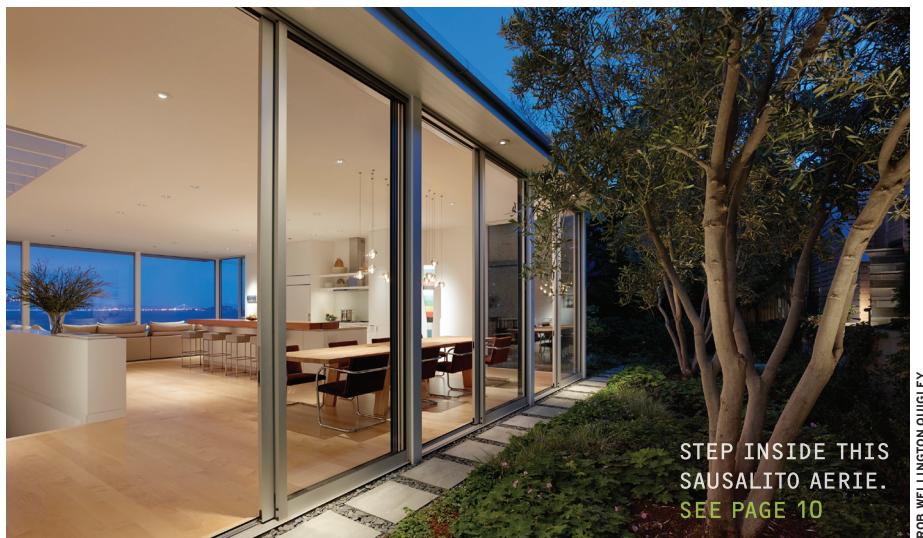
EHDD's Presidio Exchange proposal.

COURTESY EHDD

PRESIDIO LETDOWN

On February 3, after several months of debating, Presidio Trust—the government agency that administers the eponymous

1,500-acre park on the northern tip of San Francisco—announced that it will not pursue any of the **continued on page 3**



STEP INSIDE THIS SAUSALITO AERIE. SEE PAGE 10

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BLOW YOUR HORN FOR URBANISM

A couple of weeks ago, *Los Angeles Times* architecture critic Christopher Hawthorne sat down with LA mayor Eric Garcetti at Occidental College's Keck Theater to discuss the changing face of LA. The city, as Hawthorne mentioned (and as I have pointed out on numerous occasions), is undergoing a tectonic shift from a car-oriented, sprawling, and private city to a transit-oriented, dense, public-oriented one. So it seems fitting that LA has a mayor who, at least in his words, supports these changes and takes architecture and urban design seriously.

In many ways the discussion was a chance for Garcetti to tout his accomplishments in the urban realm as both mayor and councilman, from the establishment of the Great Streets Initiative, meant to improve the pedestrian and bike experience on the city's thoroughfares, to the installation of hundreds of new bicycle lanes, to the installation of numerous pocket parks. He also promised to start construction on a subway connection to LAX (and the extension of several other lines) before the end of his tenure, help re-fund the city's affordable housing trust fund, complete the effort to recode our outdated zoning system, and he mentioned that he was tripling the size of the city's Urban Design Office (albeit from one person to three). He spoke about his lobbying trip to the White House to fight for the transformation of the LA River, and mentioned that the Federal Government was now choosing between alternatives, not just weighing whether or not to do something.

And you know what? A little bragging is ok. Granted many of these initiatives were started before Garcetti started office, and any of these accomplishments come from a large pool of people, not simply from his desk. But if somebody has a record in the urban realm to brag about, I want to hear about it. I want more people (particularly people outside of our fields) to understand that urban change can be a positive thing, not something to fear. Sure, not all change is good. But change in LA is inevitable, and if we know what we're getting, and are willing to fight for the best result, then we can shape it to fit our needs.

As much as we lament that LA's fractured political system leaves our mayor without much power, having an ally in the urban realm is a gift that we can't take for granted. The mayor can appoint the right people in relevant departments (planning, building, transportation, etc.); he can issue executive orders; and he can rally people behind major initiatives. Just look what Mayor Bloomberg was able to achieve in New York City.

Garcetti also wasn't shy to attack the unsuccessful schemes that the city has undertaken in the past. He attacked the LAUSD's recent wave of schools as "fortresses" that "don't talk to the architecture of the city." And he joked that widening the 405 Freeway was "analogous to finding a slightly bigger sponge to throw in the ocean."

That being said he did not turn a critical eye on what he hasn't accomplished, or what problems he could still address. Why, for instance, is our planning department so reactive? Why, despite all the talk, are our entitlement and permitting processes still so dreadfully inefficient? Why are we still allowing freeways to be widened, despite the mayor's outrage about it? And why aren't more architects part of various city commissions? Of course these are just a few, but the only part of the discussion that was missing was a critical look at where the mayor hasn't been successful to this point.

Still, the fact that the Mayor is talking about these things at all—particularly in such a public forum—is a victory for architects, planners, and any advocates for the urban environment. The more we can keep these topics on the radar the more this city, and others, will successfully adapt to fit a world that has changed dramatically and live up to its staggering potential. **SAM LUBELL**



COURTESY GEHRY PARTNERS

Gehry's spiraling tower will be split into three sections.

RISING TO THE TOP continued from front page tower is being developed by Houston, Texas-based international real estate firm Hines, and will go up next to the company's Die Mitte retail building in Alexanderplatz square. The 500,000-square-foot building will be 492 feet tall and contain 300 apartments and a hotel.

Gehry's cream-colored design, clad in stone, features a spiraling tower in three segments. The lowest portion of the building is articulated as a cluster of smaller towers, while the central portion of the building rises as a more subtly undulating single volume. The third tier of the skyscraper again splits into apparently separate blocks, rotated against and seeming about to lift off of the central section.

The tower is Gehry Partners' third collaboration with Hines. The firm designed the Hines-owned DZ Bank, also in Berlin, as well as the New World Center in Miami Beach, Florida.

Gehry Partners beat out nine other firms, including Adjaye Associates and Architectonica, for the commission. "In order to transform the square we want to take a chance on something new and exceptional," said Christoph Reschke, co-managing director of Hines Immobilien GmbH.

Not everyone in Berlin is thrilled with the competition's outcome. At least two of the German firms submitting designs have questioned whether the jury placed too much faith in the so-called "Bilbao effect," the power of a Gehry building to spur revitalization. In an interview with *The Guardian*, competition participant Hans Kollhoff criticized the Gehry design as lacking relevance to everyday life in Berlin. Kollhoff has a long history with the Alexanderplatz site, as the author of a 1993 plan to place ten towers around the square. **ANNA BERGREN MILLER**

A PRESERVATION MASTER PLAN
FOR TALIESIN WEST

RESTORING WRIGHT

After almost eight decades of constant use, Taliesin West is ready for a makeover. The Scottsdale, Arizona, site was Frank Lloyd Wright's winter home, studio, and architecture school. Today, the campus houses the Frank Lloyd Wright School of Architecture and is also a popular tourist destination, with over 100,000 annual visitors. Time, climate, and footsteps have taken their toll on the landmark, leaving Taliesin West in need

of significant restoration, as well as accessibility, sustainability, and safety upgrades. Accordingly, the Frank Lloyd Wright Foundation recently selected Chicago firm Harboe Architects to prepare a preservation master plan for the site.

"[T. Gunny] Harboe and his firm rose to the top of a truly extraordinary field," said Frank Lloyd Wright Foundation CEO and president Sean Malone. The selection committee—which included Frank Lloyd Wright Foundation staff leadership, its Preservation Committee, and a Preservation Oversight Committee made up of five outside experts—chose Harboe Architects from among more than forty contenders.

Harboe will undertake a year-long study of Taliesin West, a National Historic Landmark site constructed between 1937 and 1959, to determine the scope of the restoration (including cost and timeline). Through research, multiple site visits, and a cultural and structural history of the location, the preservation team will answer two questions: what needs to be restored and why.

"Why is a really exciting question," said Malone. "Part of the project is [defining a] preservation philosophy. Then once we make those decisions, that's going to drive the decision about how." Besides Harboe, the team also includes Michael Henry, of Watson and Henry

Associates, and Dorothy Krotzer, of Building Conservation Associates.

Harboe's team faces particular challenges in preserving a site that was never meant to be static. "Taliesin West is more complicated than a lot of sites because change over time was an inherent part of the story," said Malone. Unlike other Wright sites (except Taliesin, the architect's Wisconsin home and studio), the Scottsdale campus was not built for one particular time. Instead, it was designed as a laboratory, a space within which ideas about architecture could develop and change. "It's a living place. Its evolution is part of its history," said Malone. **ABM**

EAVESDROP > THE EDITORS

REVOLVING DEAN DOOR

There is a rumor making its way around the West Coast that **Thom Mayne** may have more than a new building in New York. He may be headed east to become dean of Columbia University, replacing the departing **Mark Wigley**. But we have also heard—despite his protests that he is happy sailing to Catalina—that **Greg Lynn** may also be interested in the Morningside Heights position.

It could be that Lynn would join his wife, **Sylvia Lavin**, who has long coveted an East Coast deanship. How about if Mark Wigley and MoMA's departing **Barry Bergdoll** simply swap positions? There seems to be no end to the rumors of who may be filling one of the vacant deans posts at Cooper Union, Columbia, California College of the Arts in San Francisco, Cranbrook, or the University of Kentucky.

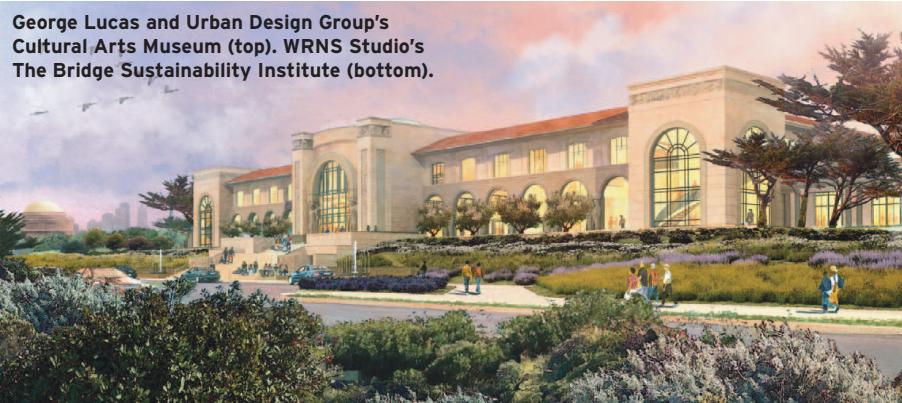
SAN DIEGO SURPRISE

It's still not official, but we hear from one of our sources that the Museum of Contemporary Art San Diego (MCASD) has named New York-based Selldorf Architects to design its expansion. According to the museum's website, the expansion would add about 30,000 square feet of exhibition space to the museum's La Jolla location. MCASD also has two locations in downtown San Diego. Founded in 1941 inside an **Irving Gill** residence, the La Jolla location's last major expansion was undertaken by Venturi, Scott Brown in 1996.

DOWNTOWN DREAMS

You may have heard that Downtown Los Angeles is experiencing a boom. We recently saw evidence that its legit status is about to go through the roof. It appears the new BLOC development, formerly Macy's Plaza, may possibly contain both an Apple Store and a Trader Joe's. Boom. If you needed assurance that downtown was for real you now have it.

SEND GRADUATION HOODS AND THREE BUCK CHUCK TO EAVESDROP@ARCHPAPER.COM



George Lucas and Urban Design Group's Cultural Arts Museum (top). WRNS Studio's The Bridge Sustainability Institute (bottom).



COURTESY WRNS STUDIO, URBAN DESIGN GROUP

PRESIDIO LETDOWN continued from front page three proposals it previously requested for Mid-Crissy Field.

The Trust invited three teams out of the 16 that made initial proposals to refine their concepts for the eight-acre site. The finalist proposals included The Bridge/Sustainability Institute by WRNS Studio/Chora Group, The Lucas Cultural Arts Museum by Urban Design Group for filmmaker George Lucas, and The Presidio Exchange by the Golden Gate National Parks Conservancy and EHDD.

"Their proposals are all excellent," said the Trust's board of directors in a statement. "We thank each of them for their vision, time, talent, and the resources they've put forth. However, after careful consideration and much deliberation, the Presidio Trust board of directors has unanimously decided not to pursue any of the proposals

for the Mid-Crissy Field site. We simply do not believe any of the projects were right for this location."

Delaying their initial vote this past November, the board cited issues with each proposal, including unclear funding sources for the Sustainability Institute, design issues with the Lucas Museum, and lack of a unified program for the Presidio Exchange. "Such is the importance of the site that we take seriously our duty to do right by it, even if that means waiting," the board said.

The three teams submitted revised proposals on January 17 in front of a board meeting that drew more than 500 people. The Trust did, however, express interest in exploring a different site for Lucas's museum. It also hinted at the possibility of implementing ideas from the Presidio Exchange and The Bridge/Sustainability Institute.

ARIEL ROSENSTOCK

OPEN > KIOSK



AIDLIN DARLING DESIGN

> **PRONTO KIOSK**
3153 17th Street, San Francisco
Tel: 415-738-0444
Designer: Aidlin Darling Design

"It's kind of like a mini food truck, but with a lot more design," said Joshua Aidlin of Pronto Kiosk, by Aidlin Darling Design. Built by a single fabricator using only aluminum plate and paint, the mobile cafe is sleek and simple, with a white-and-orange color scheme that stands out from a block away.

The kiosk was created with both customer and barista in mind. While the operator has everything within arm's reach, the customer moves across the front of the cart, from trays of food at left to an ordering station and, on the end of the cart, a space for drink add-ons.

"In a way it's the most ecologically responsible restaurant. We're not consuming a lot of materials, and we're using public space," said Aidlin. **ABM**



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Top left: Pelli's Deco-inspired tower. Remaining: Gensler's Bergamot Transit Village Center includes staggered facades, street-level retail, and several varied buildings. It took over six years to receive approval.



COURTESY GENSLER



BIG DEAL continued from front page stretches along Olympic Boulevard between Cloverfield and Centinela. It consists of five buildings, each five to seven stories tall, each to be built by a different developer. Hines

itself is not taking an active role in the construction of the property. The company is instead seeking entitlements, which dictate the kinds of buildings that can be developed. The buildings differ in color,

transparency, and scale through different facade treatments, such as undulating vertical metal screens, balconies that switch from floor to floor, and soft wooden shading elements on the residential blocks. All this variety breaks up the large scale of the project. An expansive public plaza opens at the corner of Olympic and Cloverfield. In the plaza sits a curved building, with bridges on three levels connecting to adjacent mixed-use space. The multi-family residential zone includes a neighborhood park and landscaped pedestrian paseo.

Despite the city's approval of the project, some locals and officials have been outspoken in their opposition. They have criticized the lack of affordable housing (and lack of housing in general), the overall scale and massing of the

project, traffic and parking impacts, and limited pedestrian access and enclosed open space.

"This doesn't do anything to solve the jobs-housing imbalance in the city," said Richard McKinnon, a member of the city's planning commission. "We don't want a repeat of the Water Garden (a suburban-style office complex nearby) which is uninspiring, overdone, and has no street life," he added.

The design underwent four iterations before the Planning Commission approved the current version. Proposals to increase housing, including the number of low-income units, were rejected. The project is expected to add an annual \$420,000 to the city's general budget, as well as a one-time tax revenue injection

of approximately \$1.7 million. Estimates on job creation, including construction jobs, are slightly more than 2,300.

Also in Santa Monica, Cesar Pelli was recently selected to redesign the 86-year-old Fairmont Miramar Hotel. Pelli is known locally for his Pacific Design Center and internationally for the Patronas Towers in Malaysia, the world's tallest twin towers. The plans call for the replacement of two old buildings by three new ones, the tallest being a 21-story art deco-inspired tower. The hotel's historic Palisades Building will be restored and renovated. The plan also includes a one-acre public garden on the corner of Wilshire and Ocean and retail along the corner of Wilshire and Second Street.

GUY HORTON



UNVEILED

REFORMA TOWERS

In late January, Richard Meier & Partners unveiled plans for a 40-story mixed-use

tower and a 27-story hotel along Paseo de la Reforma, Mexico City's monumental main commercial boulevard. While the project looks straightforward at first glance, its carved out shape will open it to the elements and break new ground in tall building design.



"Everything happens on the inside," said Bernhard Karpf, Associate Partner at Richard Meier and Partners. The exposed, sloped atrium extends about 25 floors through the building. Its large opening becomes thinner as it enters the core. The developer, Diametro, is staffed partially by architects, and was receptive to this unusual technique. The outdoor spaces also fit well into Mexico's rich tradition of outdoor courtyard space.

The exterior of the buildings will be composed of glass curtain walls (of varying opacity), covered in strategic locations by



COURTESY RICHARD MEIER & PARTNERS

steel louvers for shade. Another large open space will be located on the podium connecting the top of the hotel's parking structure with the larger tower.

"We didn't want to do another cookie cutter with a pretty facade," said Karpf. The firm is working on a few other projects in Mexico, but this is the first under construction. Completion is expected within the next three years. **SL**

Architect: Richard Meier and Partners
Location: Mexico City
Client: Diametro
Completion: 2017



The new park will be used for lounging and for public events (left). It will be located just south of The Broad (right).



GREEN AND GRAND continued from front page plaza, located on a sliver of space just south of The Broad. The design of the 24,000-square-foot, \$18 million plaza, which DS+R is working on with Oakland-based Hood Design Studio, extends from Grand Avenue with a grove of 100-year-old Olive trees interspersed with crushed stone paving,

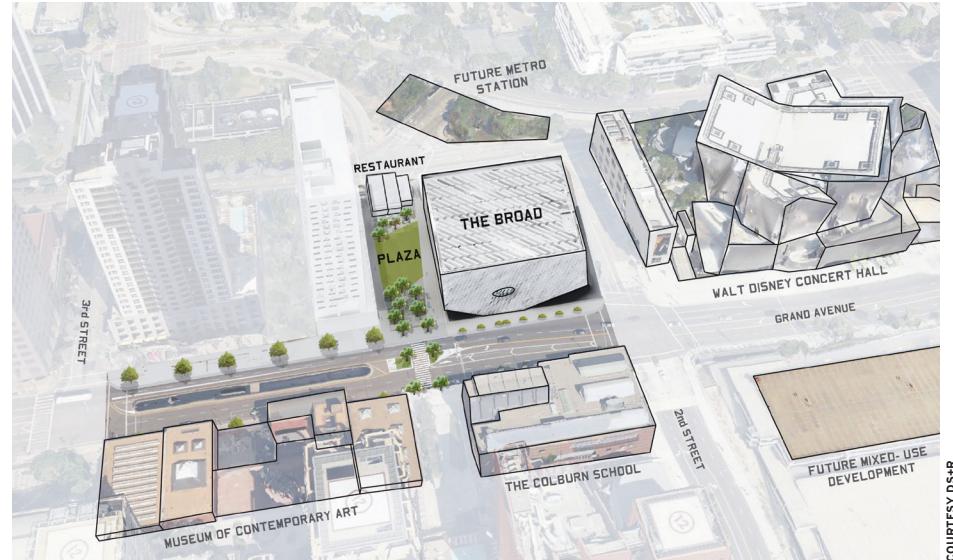
flowering groundcover, and tree stump tables. Just to the west, an open lawn complements the tight scale of the grove. At the far west edge of the space is a new stand-alone restaurant, developed by Bill Chait, who has put together popular eateries like Test Kitchen, République, and Bestia. The architect of the restaurant has not yet been

finalized, said Joanne Heyler, founding director of The Broad.

This section of Grand Avenue is raised on platforms, but the plaza's platform will be turned upside down so that its base sits on the ground below and its columns point upward, allowing more depth for soil, trees and plantings. The technique will help create one of the few green public spaces in the immediate vicinity.

Improvements to Grand Avenue itself will include wider sidewalks in front of The Broad, new Chinese Pistache and Olive trees, LED street lights and in-ground traffic signal, pedestrian crosswalk, and planted median. The plaza will also connect the street to a new metro station on 2nd and Hope streets for the upcoming Regional Connector line.

"We felt it was important to create a plaza that would connect all these disparate parts on Grand Avenue," said



COURTESY DS+R

Heyler. "We want to make the pedestrian atmosphere as lively as the cultural atmosphere here." Programming will likely include film screenings, concerts, and educational events, but management of such activities "is yet to be fleshed out," said Heyler.

The new plaza will be paid for with \$10 million in funds set aside by the former Community Redevelopment Agency and with \$8 million from The Broad. Construction has already begun, and the plaza is expected to open this

fall. But the museum, which was supposed to open this year, now won't be opening until sometime in 2015. The delay, noted Heyler, came as a result of complications in the fabrication and delivery of the "veil," the heavy latticed structure fronting The Broad.

Some have speculated that the plaza's unveiling is meant to distract from the museum's delayed debut. But regardless, it's another big step for a street whose public spaces are finally starting to catch up with its splashy architecture—which includes Gehry's

Disney Hall, Arata Isozaki's MOCA, DS+R's The Broad, and Raphael Moneo's Cathedral of Our Lady of the Angels. One block north, Frank Gehry and Related Companies are finally beginning to move forward with The Grand Avenue Project, which will organize retail, residential, and hotel space along a U-shaped plaza on the other side of Grand Avenue. Another block north, Rios Clementi Hale's new Grand Park has helped activate the zone around the Music Center. **SL**

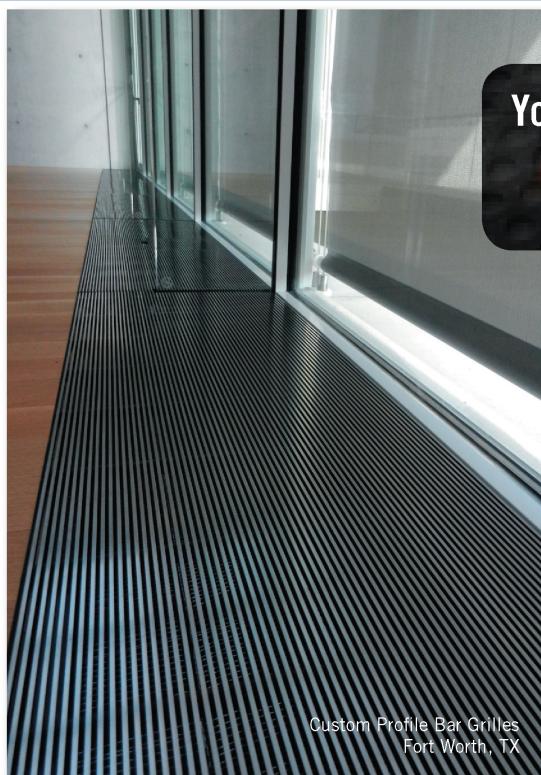
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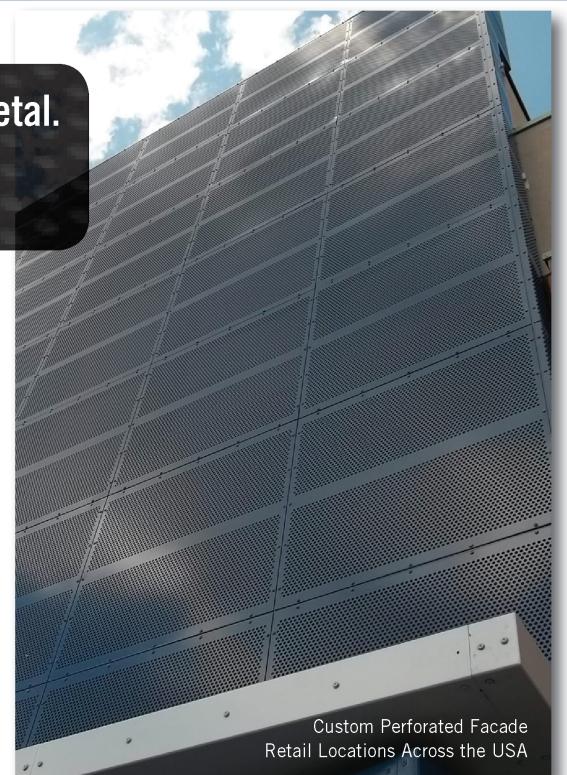
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What does revitalization look like? For Los Angeles, that question has produced several different answers. In many cases, however, attempts have been limited: focusing on either single buildings or small areas, with the often erroneous assumption that an influx of wealthier residential or commercial tenants will automatically "revitalize" a less affluent community. In fact, many of these attempts have resulted in walled enclaves and buildings, such as the lofts that dot Skid Row or the architectural showpieces that have replaced bungalows in the Oakwood neighborhood of Venice.

The Cornfield Arroyo Seco Specific Plan (CASP), approved by the Planning Commission on December 13, 2012, aims to dodge these pitfalls. Moreover, Los Angeles State Historic Park, the 32-acre green space at the heart of the plan—known as "The Cornfield"—looks poised to become

an urban catalyst akin to the High Line. California State Parks began construction on the park in January.

The project does not intend to serve a single community, but as many as three, with very different social, economic, and racial demographics. As City Councilmember Gilbert Cedillo explains, the Cornfield is meant to "encourage redevelopment that is compatible with Chinatown, and the William Meade and Lincoln Heights communities." One of the major innovations is the establishment of four new zoning districts, three of which are mixed-use: Urban Village, Urban Center, and Urban Innovation, along with a greenway. That means CASP will be serving people who are residents, retailers, and commercial tenants. Even more interesting are the land use strategies. In addition to the parks that will minimize "demand for potable water," the project is also



end of the area that is being entitled for a large mixed-use development and another local developer has recently purchased a campus at the north end known as the "graffiti buildings," with plans to turn it into creative mixed-use spaces.

Another part of the plan that facilitates development is the lack of parking requirements—the first of its kind in Los Angeles—because of the project's proximity to public transit. In an interview with *Curbed LA*, city planner Claire Bowin noted that the market will ultimately decide the allocation of parking, while allowing developers to "minimize the amount of parking for specific projects."

The question, then, is will this project succeed in revitalizing the immediate area and successfully interact with the surrounding communities? Tom Gilmore, developer and CEO of Tom Gilmore and Associates, thinks so, but hopes development is unique to the area. "It has the same opportunities and risks that arose in the Arts District and Little Tokyo. Both benefitted from the convergence of new development but were diminished by the uniformity of many of those new developments, which were in both districts, but were of neither," he said. "Chinatown is an amazing slice of LA and a lot of new development is on the way. Hopefully, the new developments in Chinatown and nearby will be able to take advantage of the unique culture and architecture already there and expand upon it with a real appreciation of its value." **SHERIN WING**

including space for community gardens.

Someone who noticed the area's potential early on is Bryson Reaume, president of City Constructors, a construction firm that has worked on several downtown projects. "We had been keeping a close eye on the area since 2011," said Reaume. "The Specific Plan convinced us that this was going to be one of LA's next important areas, so we jumped on a park-adjacent property for our new headquarters. Who wouldn't want to have an office near that park?" he added.

City Constructors is looking at different architects to turn the 16,700-square-foot warehouse they purchased on North Spring Street into a mixed creative office and retail space. They plan to line retail opposite the park with their new headquarters on the opposite side. The scheme also incorporates several outdoor seating

areas, wooden decks with built-in seating, and roof decks overlooking the park. "We think the area has great potential and we believe it is LA's largest and most important new park," said Reaume. They are so confident in the area, in fact, that they recently acquired an additional 10,000-square-foot lot with the intention of building luxury apartments and a wine bar.

Cedillo explains that there are several other projects already in development, including Chinatown Lofts, which includes 300 residential and commercial flex units. Capitol Milling's adaptive reuse project will include restaurant and office space connecting with the new Johnson Fain-designed Blossom Plaza and the METRO Gold Line station. Johnson Fain, incidentally, moved its offices just across from the park a few years ago. Additionally, EVOQ Properties owns a five-acre parcel at the south



The first phase of Metropolis will include a 19-story hotel and a 38-story residential tower. Further south (to the left in this image) is Gensler's Ritz Carlton/JW Marriott, completed in 2010. (Gensler)

ground on the first phase of the \$1 billion project, which includes a 19-story hotel and a 38-story residential tower. The buildings, highly visible from their location next to the 110 Freeway, will contain retail podiums and parking decks, atop which will sit open spaces. Phase two of the project, which has not yet been submitted for approvals, would include two taller towers.

As with its Ritz Carlton and JW Marriott at nearby LA Live, Gensler's major architectural move appears to be staggering and giving dimensionality to the building's skin to break down the mass and create visual movement. On top, while the buildings will have flat tops (per the city's soon-to-change fire regulations), the architects will angle the perimeter parapets to create a less flat profile. Coinciding with these angles, at least one upper corner of the taller building will slice outward as it rises.

"You want it to say it's a residence, but be modern and timeless," said Gensler Managing Principal Rob Jernigan. His firm came on board in October and has already submitted 50 percent of its structural documents for phase one. They're now in design development, and its renderings are still conceptual.

This phase of the project had already

received entitlements from a past proposal, but still the shoring and excavation permits to begin construction were granted very quickly. Some would say at a Chinese pace. Greenland joined the project back in July (and didn't officially buy the land until last month), so things were able to wrap up in about half a year.

"We've heard a lot about the frustration of developers about the slow pace of our development process," said Huizar, who noted that some have walked away due to such delays. "We want to make it as smooth as possible." He added: "When you have a billion dollar project pending you want to move fast."

"Nothing has ever moved this quickly in this city," reiterated Jernigan. Gensler was able to take advantage of the city's relatively recent parallel design and permitting processes, in which firms can apply for permits while still in the middle of the design process.

The project is one of several new undertakings in downtown LA sponsored by foreign companies. Another \$1 billion project is the 73-story Wilshire Grand, set to be the city's tallest tower, which is being developed by Korean Company Hanjin International. That undertaking will begin pouring concrete tomorrow.

"We don't look at it as foreign investment. We look at it as investment," said Huizar. "Wherever the money is coming from we welcome it. Downtown has been neglected for decades and this is going to help us get moving." **SL**

LONG-STALLED METROPOLIS PROJECT MOVING FORWARD IN DOWNTOWN LA

SPEEDING ALONG

Metropolis—a large mixed-use development on the southwestern edge of downtown Los Angeles—has for decades been the poster child for the area's grand plans and, in the end, frustrated ambitions. A Postmodern plan by Michael Graves in the 1990s was one of several proposals that never made it to

fruition. IDS, the site's previous owner, also tried and failed to build there. But now the situation appears to be different, as Downtown's momentum builds at a striking rate and huge projects start getting built.

In mid February, Shanghai-based developer Greenland and Gensler architects broke

VALLEY FAMILY CENTER TO UNITE SEVERAL LA DEPARTMENTS UNDER ONE ROOF

FAMILY VALUES



COURTESY HKS

Bringing consolidation to a new level, Los Angeles firm HKS is leading the construction of a new 212,000-square-foot facility in Van Nuys that will contain seven social service and civic departments, including Public Social Services, Child and Family Services, Child Support Services, Health Services, Probation, Mental Health, and Public Health.

It is no secret that such facilities can often be depressing, as can the purposes of visiting them, so HKS went to extra lengths to make the spaces as uplifting as possible, borrowing tested techniques from hospitality design. The space is infused with natural light through floor-to-ceiling glass, while Terrazzo floors, wood walls and ceilings, quilted fabric surfaces, and bright but tasteful colors.

"There is a goal that if you create a

humane, dignified, respectful experience then people feel better about themselves and about their interaction with the government," said HKS Principal Scott Hunter. Workspaces above for county employees utilize an open floor plan, promoting office interaction and accounting for maximum flexibility, since departments change formation often.

The building's exterior will be clad in terra cotta, stone, glass, and metal panels. At the heart of the campus Ahbe Landscape Architects are converting a former parking lot into a grassy park, a rare site in such an institutional environment. A major initiative of outgoing county supervisor Zev Yaroslavsky, the building will be factory assembled for rapid installation. Completion is set for late 2015 or early 2016. **SL**



COURTESY FOUGERON ARCHITECTURE

UNVEILED

SF 400 GROVE

By late 2014, the Hayes Valley neighborhood in San Francisco will feature a new residence, 400 Grove, by Fougerson Architecture. Part of a series of new projects in the area developed by DDG and DM Development, ground was recently broken on the approximately 11,000-square-foot parcel that fronts the northwest corner of Grove and Gough Streets. The land was previously a parking lot and occupied by the Central Freeway, which was demolished in 1992 after sustaining damage in the 1989 Loma-Prieta Earthquake. The upcoming residence is part of The Market & Octavia Area Plan, an initiative started in 2007 by the San Francisco Planning Department to increase

housing, transportation, and other amenities in the area.

The approximately 40,000-square-foot project features a restaurant at ground level, a lobby, and a roof deck, with 34 units arranged around a landscaped courtyard shared by residents. The windows in the wood and anodized aluminum, wave-like facade are faceted in a contemporary take on the bay windows found in San Francisco Victorian homes, maximizing views and natural light. The mix of studio, one-bedroom, and two-bedroom units will all have southern exposures. The building peaks at five stories and includes pedestrian bridges connecting upper levels. **AR**

Architect: Fougerson Architects
Location: 400 Grove, San Francisco
Client: DDG and DM Development
Completion: Late 2014

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By 2018, the city expects 5,400 daily riders on the South Link extension.



COURTESY BROOKS + SCARPA

BROOKS + SCARPA DESIGNING TRANSIT PLAZA FOR SEATTLE'S LIGHT RAIL EXTENSION

Transit Oriented

While in May 2013 construction started on the 1.6-mile light rail extension from Seattle-Tacoma International Airport to South 200th Street and 28th Avenue South, the board of directors at planning partners Sound Transit and the City of SeaTac recently announced the winning design/build team for the area surrounding Angle Lake Station: Brooks + Scarpa/Harbor Pacific-Graham/BergerABAM.

The south link extension

will run along 28th Avenue South on an elevated double-track guideway, ending at the Angle Lake Station. The station—an elevated central platform at South 200th Street—will serve as a transit hub, supporting park and ride, 1,050 parking spots, passenger drop-off areas, and connections between the light rail and bus services. Also planned is public art, landscaping, improved traffic circulation, a rainwater harvesting system,

and rooftop solar panels.

The station itself is designed by Via Architecture, while the Brooks + Scarpa design/build team is responsible for the transit plaza, which includes a 1,000-plus-space parking garage with a warped glass facade that extends as a canopy well into a meandering public space. The project also includes a drop-off area and retail space. A total of 35,000 square feet will be reserved for future transit-oriented development.

The budget for the South Link expansion is \$383 million, with funding coming from a variety of sources including TIGER III grants, the Washington Department of Transportation, the Federal Transit Administration, and the Puget Sound Regional Council. Construction will begin this summer, with an estimated opening in late 2016—in conjunction with service starting on the northern extension from downtown Seattle to the University of Washington. The city expects 5,400 daily riders on the South Link extension by 2018.

AR



SACRAMENTO SHOWS OFF NEW BASKETBALL ARENA

HOOP DREAMS

Arena 3.0. That's what designers at AECOM call the Entertainment and Sports Center (ESC), Sacramento's upcoming downtown basketball arena. But while the nickname evokes cutting-edge design tools, it is about conceptual as much as technological innovation. What makes ESC stand out is how it reimagines the relationship of a sports facility to the city around it.

Last year, Sacramentans watched as a group of Seattle investors tried—and failed—to lure the Kings to Seattle. "People

were saying, 'no, let's not let that happen.' We shouldn't just keep this team, we need to move it to the heart of Sacramento, both physically and metaphorically," said AECOM's Rob Rothblatt. The catch? Basketball arenas tend toward introversion, as did the shopping mall ESC will replace.

"What we did was really invert the [arena] type," said Rothblatt. "The building is placed in such a way on its site that it's going to make a public plaza instead of an indoor mall." The building's openness is signaled by a 50-by-150-foot Grand Entrance, multiple exterior balconies, and outward-facing concessionaires. A portion of bleachers pulled onto the plaza blurs the boundary between indoors and out.

ESC's design honors Sacramento with local materials, including sand from San Benito and rocks from the Sierras, plus a glass pattern evoking the city's one million trees. The bright white color suggests optimism about the future. "We are fully engaged in the city. That's led to a very different kind of building," said Rothblatt.

The stadium is set to break ground this summer and open in the fall of 2016.

ABM



COURTESY AECOM



OFFICE OF JOSE HUIZAR

EMERGING STREET TO REVAMP PEDESTRIAN OFFERINGS

ANOTHER COUP FOR BROADWAY

Broadway, in Downtown Los Angeles, has a lot going for it. A commercial and cultural center, the street boasts twelve historic theater buildings within six blocks. Its Art Deco and Beaux Arts architecture is complemented by

other distinctive elements, including Terrazzo paving and streetlight bases dating to the 1920s. But it also has problems. More often treated as a vehicular thoroughway than a destination, the street is lacking basic

pedestrian safety infrastructure. Several recent accidents, including an incident in which a tow truck crashed into a Metro bus, killing the bus driver, underscored the area's deficiencies.

A new initiative developed by LA Councilmember José Huizar aims to transform Broadway into a multi-modal, pedestrian-friendly street. The Broadway Streetscape Master Plan (BSMP), one component of Huizar's Bringing Back Broadway revitalization program, was introduced in 2009 and finalized last February. Its first phase, a \$1.2 million "dress rehearsal" that uses temporary materials, began on February 3.

The BSMP reconfigures ten blocks between First and Eleventh streets to create a more equitable balance between vehicular and pedestrian traffic. The roadway will

be reduced from five travel lanes to three. Meanwhile, the entire west-side sidewalk will be extended by eight feet. On both sides of the street, bulb-outs at intersections and mid-block crosswalks will add an additional eight feet. The plan also calls for the installation of street trees and planters designed to filter storm water, plus street furniture, signage, and pedestrian-scale lighting based on historic fixtures.

LADOT is responsible for implementing the BSMP, while Councilmember Huizar's office will continue to work with stakeholders and coordinate funding for permanent construction. "This is a unique opportunity for... a real partnership between [Business Improvement Districts], the council office, and our office," said LADOT pedestrian coordinator Margot Ocañas. ABM



COURTESY !MELK

SIN CITY TO GET FIRST PUBLIC PARK ON FAMED GAMBLING BOULEVARD

BUSHY STRIP

Over the last two decades Las Vegas has evolved its image significantly beyond slots, blackjack, and showgirls. Major land owners have created family-oriented themed developments, luxury retail, and restaurants. Still, vibrant public spaces and walkable streets don't spring to mind when visitors think of Sin City. That may begin to change thanks to efforts by MGM Resorts and New York-based architects and planners Cooper, Robertson & Partners and landscape architecture firm !melk. The team is bringing the first public park to the Strip, along with streetscape improvements and new street-level retail and dining.

"What have I learned from Las Vegas?" asked !melk principal Jerry van Eyck, evoking Robert Venturi, Denise Scott-Brown, and Steven Izenour's famous study. "That it's completely determined by the market, but the market itself keeps changing." In the early days, hotels and casinos were oriented inward, with elaborate signage and decoration applied to the outside, with the hopes of attracting drivers on the Strip. Today, many visitors arrive looking for a more pedestrian-oriented experience, hoping to catch a show, eat in a restaurant, drink with friends, maybe hit some slots, and grab a hangover coffee the next morning, all possibly in different venues.

Located just south of the new City Center development, the project will transform

a private road and parking lots into a new landscape—totaling nearly 32 acres—adjacent to a new 20,000-square-foot arena designed by Populous. Within the highly privatized realm of the Strip, the park will add a new dimension to the life of the city. "The big companies have come to realize that public amenities add to the value of their properties," said van Eck.

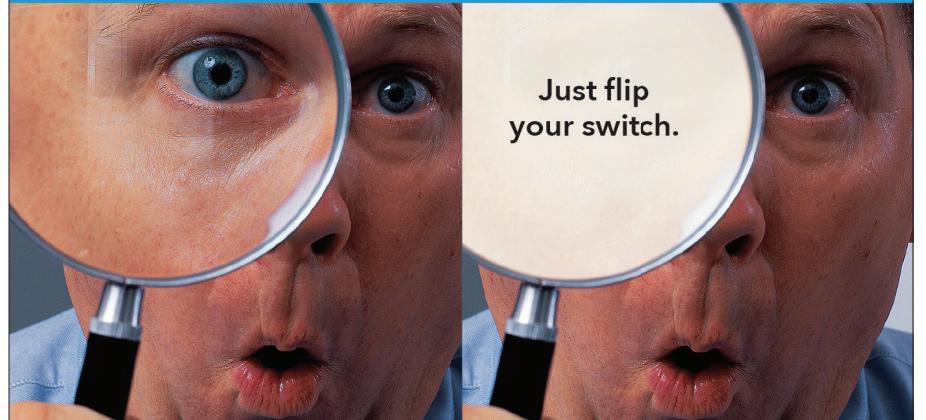
The design will include mosaic sidewalks in beige marble, evoking desert sands and stones. Mesquite trees and other desert plants, requiring minimal irrigations, will soften the area and provide some shade. Large sculptural shade canopies will provide additional passive cooling. The road traversing the site will bend to the north, creating a larger plaza/park leading up to the arena. The drive-up porte-cochere of the Monte Carlo hotel will face the new park. New dining and retail options, including a Shake Shack, will line the New York, New York hotel, providing an active frontage to the new public space.

MGM owns several additional blocks along the Strip, so depending on the success of this redesign it could be the first phase of a larger remake. "Las Vegas is about selling illusions," said van Eck. "We like the challenge—almost contradiction in terms—of creating something authentic in Las Vegas."

ALAN G. BRAKE



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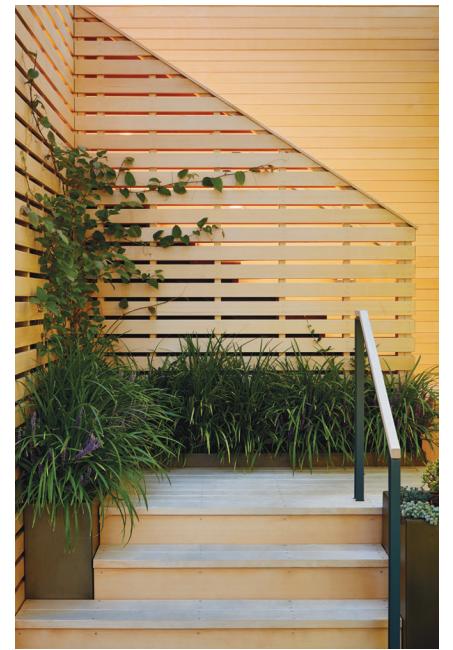
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THE ARCHITECT'S NEWSPAPER FEBRUARY 26, 2014

ARCHITECT: TURNBULL GRIFFIN HAESLOOP



Practically all spaces in the home have views of either the San Francisco Bay or the leafy street-side garden.

For a starting point in their renovation of a 1940s ranch house in Sausalito, the designers at Turnbull Griffin Haesloop looked outside, to the hillside home's view of Angel Island and the San Francisco skyline. "I've lived in Sausalito for 25 years, it's got one of the most stunning views in the Bay Area," said architect Mary Griffin. "It's just sort of magical because it's constantly changing. It's really mesmerizing; you're just drawn to it. But

the old house didn't really maximize that." To realize the site's potential, Griffin and her colleagues replaced the house's segmented gable roof with a flat one, added floor-to-ceiling windows on the top floor, and substituted a balcony off the master bedroom for the narrow wrap-around deck. To avoid conflicts with current zoning regulations, they had to keep fifty percent of the original house in place. In part because of this, the

designers threw most of their energy into the house's upper level. The bottom floor, which was previously a separate unit, is dedicated to a media room, studio, guest suite, and storage. Upstairs are an open plan living/dining/kitchen area, a garden-side library, and a master bedroom accessed through a sliding door.

The Sausalito Residence also has a street-side garden, an unusual feature for such a steep site. Griffin conceived of the

garden, which landscape architect Scott Lewis reworked into a series of terraces, as a counterbalance to the spectacular view. Because of the garden, she said, the house "had the ability to be perched, but also feel grounded. We really saw the space as a kind of threshold that allowed you to hover between land and view."

To echo the ivy-covered fence it replaced, the clients chose a slatted Alaskan yellow cedar perimeter wall, with gaps allowing



MATTHEW MILLMAN

glimpses of the lush landscaping inside. Since only the garage is visible from the street, explained Griffin, “You really don’t totally know what you’re descending into until you go downstairs.” From a gate to

the left of the garage, one descends two sets of stairs past an outdoor shower to an entry deck. Griffin and her colleagues moved the entry from the southwest corner of the house to its north side, and replaced an awkward brick portal

with a glass door. From there, one moves through a brief hallway to the library, on the right, or the main living space, straight ahead. White maple floors make the most of the light pouring in from both the front and back of the house, while the

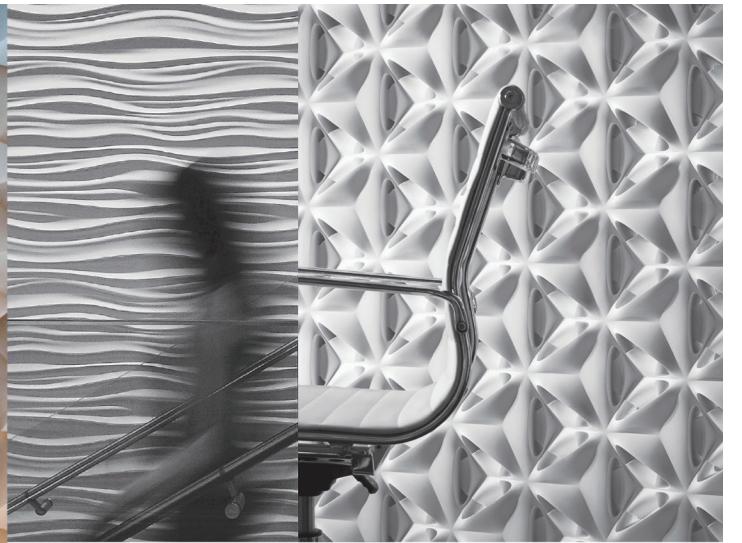
furnishings—selected by the clients and the firm’s interiors director Margaret Turnbull—help define the dining and living areas without cluttering them. For Griffin, the success of the design goes back to the view.

“Of all the places I’ve designed, this is one that really resonates with me,” she said. “The view is so powerful, and it’s not just an ocean view. It’s very dynamic [and] engaging—because in the Bay Area the sky’s always shifting.” **ABM**



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THE ARCHITECT'S NEWSPAPER FEBRUARY 26, 2014



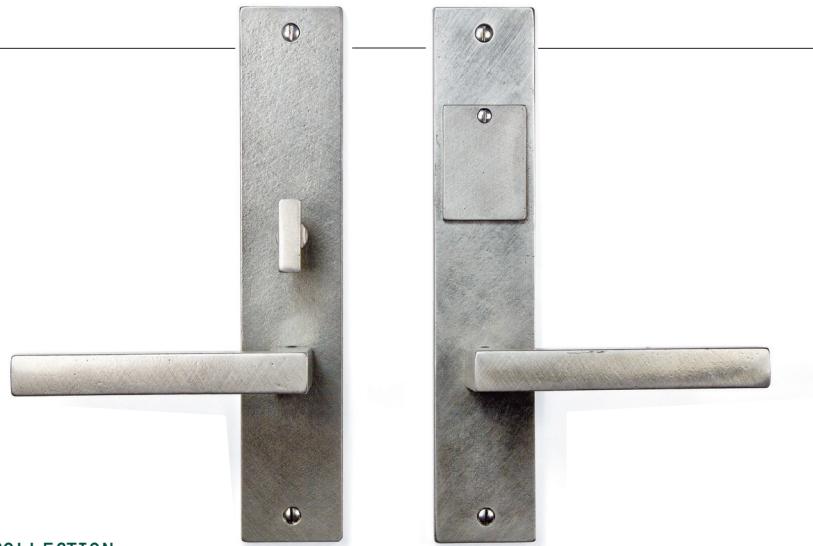
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With Twitter as an anchor tenant, 1355 Market was restored with an eye toward preserving the building's art-deco detailing where possible, and stripping back to the concrete structure where appropriate.





BRUCE DAMONTE



At the heart of San Francisco's Market Street renaissance is a pair of buildings between 9th and 10th streets, former furniture warehouses reborn as creative office space.

"I thought, if you really want to do something and leave a mark, the old furniture mart was a great opportunity," said architect Olle Lundberg. "[When it closed] it created this incredible dead zone on Market. Having nothing in there created an inherent problem. Who would move in there to have enough of an impact to make it work?"

The answer is Twitter, which recently moved its global headquarters to 1355 Market. The Twitter offices, designed by Lundberg Design and IA Interior Architects, breathed new life into a downtown Art Deco landmark. An outstanding example of adaptive reuse, the complex, known as Market Square, is the result of collaboration between real estate investor Shorenstein and multiple design firms.

Market Square comprises two buildings, 1355 Market and 1 Tenth (formerly 875 Stevenson), and The Commons, a park built over Stevenson Alley. The centerpiece of the project is 1355 Market, constructed in 1937. Massive floor

plates and low ceilings characterize the 800,000-square-foot building's interior, while its 11-story elevation is clad with terracotta and features a Mayan motif.

With support from historic building specialists Page & Turnbull, RMW Architecture & Interiors renovated 1355 Market's exterior and public floors. The facade was left largely unchanged, with only the windows and ground-floor storefronts replaced. The interior was a different story. The lobby of 1355 Market Street had been renovated in the 1980s, its Art-Deco fixtures replaced and walls covered with glass mirrors. The designers removed the mirrors and used historic photographs to recreate period lighting fixtures. They also repainted the lobby's decorative plaster ceiling.

The building's other defining feature is a series of two-story concrete columns that had been obscured by the furniture showrooms' walls. RMW cleared these out to create Stevenson Hall. The columns were "a driving force for the interior architecture," said Terry Kwik, a principal at RMW. "All of the architecture was really designed to emphasize that portion of the building."

Douglas fir beams, reclaimed from a 1941 addition to the building, clad one of 1355's lobbies.

The designers added a second lobby, accented with Douglas fir beams reclaimed from a 1941 addition to the building. Around the new elevators, RMW created a concrete core, which, with the addition of shear walls, satisfied California's rigorous seismic retrofit requirements. The firm also installed all new MEP infrastructure and doubled the number of bathroom fixtures on each floor. These upgrades helped earn Market Square LEED Gold certification.

At 1 Tenth, the design team found less worth saving. Built in the 1980s as a furniture showroom, the concrete building's small windows made it unsuitable for office space. RMW re-skinned the building in glass. "Literally every bay was cut out," said Kwik. "It's a whole new building now. Before you would only look out 3-by-3 windows. Now you have floor to ceiling glass, it's totally transparent." The team made few infrastructure upgrades, and instead focused on the building's connection to 1355 Market.

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SCOTT FRANCES

**RETROFIT PLAZA/ENTRANCE
1200 NEW HAMPSHIRE AVENUE
WASHINGTON, D.C.**

In the resurgent real estate market of Washington D.C., the owners of older buildings are competing for tenants with newer, more dynamic office spaces. And while D.C.'s reputation as a city remains buttoned-up, the city has an increasingly vibrant street life and a young and choosy workforce.

This forms the backdrop for Janson Goldstein's glittering addition to a mundane 1980s brick office building in the Capital, which adds retail space to the streetscape and creates a reflective, eye-catching surface that captures images of trees, passing cars, and pedestrians.

The new angled glass pavilion

aligns with the sidewalk to better engage street life and contains two retail spaces set within a subtly prismatic, reflective volume. The mirrored quality is achieved through a silvery metallic frit pattern, which allows a carefully calibrated ratio of transparency to reflectivity. Two bands of massive sheets of glass—the upper of which angles out, the inner bending in—create a dynamic surface. Janson Goldstein worked with German glass manufacturer BGT Bischoff Glastechnik, which was capable of fabricating the pieces,

the largest of which is thirteen and a half feet long. No mullions separate the glass, which is hung from above. "It creates one continuous image for the property," said Hal Goldstein, a principal at Janson Goldstein.

Janson Goldstein also renovated the building's lobby and entrance, creating a new signature bronze wall that extends from the interior out to the building facade. Allied Development fabricated the panels, which provide a rich, textural contrast to the sleek glass volume outside and the bright white lobby

The addition engages the sidewalk and houses two retail spaces in a reflective volume.

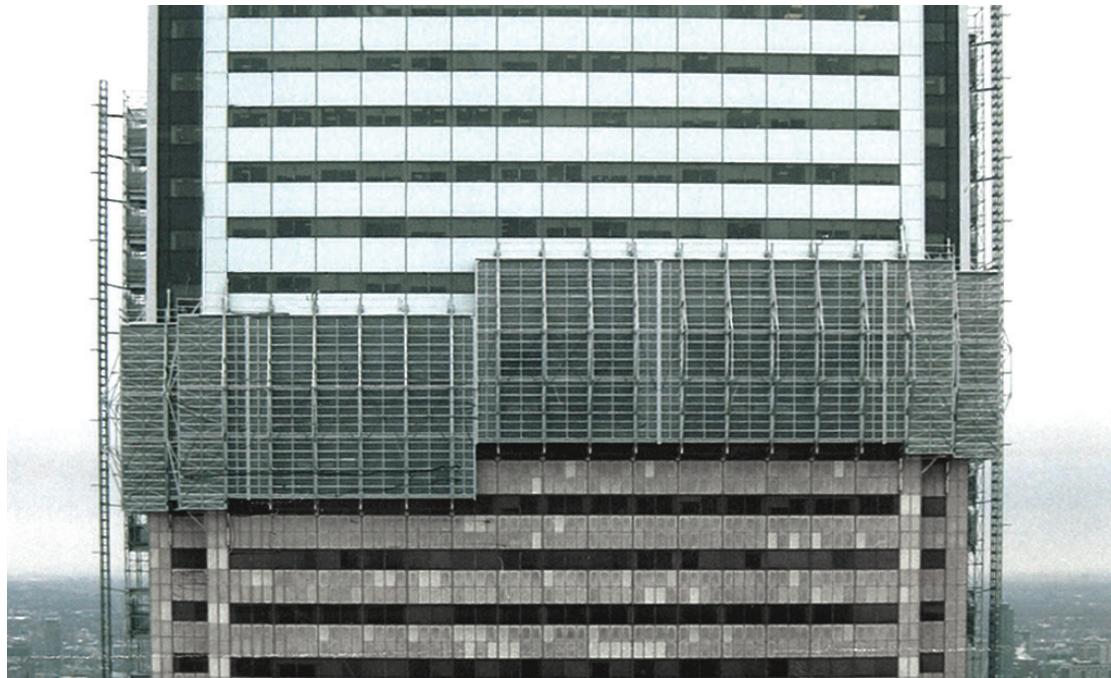
inside. "The developer came to us, looking to rebrand the building, bring in retail, and create a new iconic entrance," said Goldstein. "Our project was simple enough to appeal to the developer. We were taking advantage of leftover space that hadn't been designed at all. It's another step toward making this a 24-hour neighborhood."

ALAN G. BRAKE IS AN'S EXECUTIVE EDITOR.





RETROFIT CURTAIN WALL
FIRST CANADIAN PLACE
TORONTO, ONTARIO



At 978 feet, Toronto's First Canadian Place is the tallest occupied building in Canada. While that claim to fame has endured since its construction in 1975, the tower's white Carrara marble cladding has not fared so well. The exterior of the building had not undergone any significant changes beyond general maintenance, said Dan Shannon of Moed de Armas & Shannon Architects (MdeAS).

"Over time, the marble had deteriorated to the point that one piece of stone had fallen from the building," said Shannon. "The anchoring, the stone itself, was in a place where it could no longer be maintained, and a change had to be made." But with tenants like BMO Harris, Manulife Financial, and other major Canadian corporations, primary building owner Brookfield was left with little time to renovate. MdeAS and B+H Architects, who worked as the architect of record, had to replace 45,000 pieces of marble in one year—a job Shannon said would easily take two years under typical circumstances.

To accomplish the job the team commissioned a custom suspended rig with three tiers for simultaneous work. The rig was climate controlled, but not airtight. "This was an occupied building," said Shannon. "You can imagine trying to change that at 800 feet up during the Canadian winter."

The design goal, he said, was to come up with a new curtain wall assembly that would bolster the building's integrity while maintaining the stately appearance of the original design by Edward Durell Stone's office and Bregman + Hamann Architects.

MdeAS had worked on Stone buildings before, notably New York's General Motors Building. As with that project, the architects were drawn to Stone's affinity for recurring geometric patterns. On First Canadian Place, they added a ceramic frit to the custom seven-by-ten-foot Viracon glass panels,

The architects replaced the building's marble panels with fritted spandrel glass, preserving the tower's look while improving its performance.

evoking the texture of the original marble with a series of triangles.

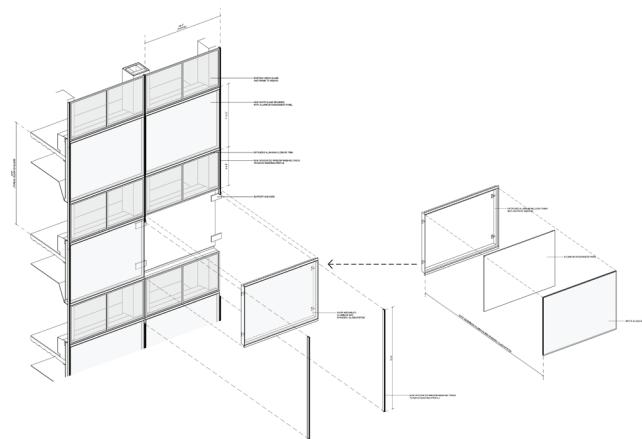
Each of the new opaque spandrel glass panels replace eight marble tiles, extending beyond the corners of the building on all sides. "Rather than just having the white glass fold back into these corners that were important to the original design, we used the contrasting glass color to make spandrel glass, accentuating the corners," said Shannon.

The subtle sheen and restored brightness of the curtain wall contrast strikingly with those shadowy corners. New solar-reflecting window treatments and repaired air leaks update the

insulated glass units that remain from the original assembly. In all, the unitized spandrel panel glass system nests three panes of ¼-inch low-iron glass in an extruded aluminum frame, with three types of PVB interlayers between.

In place of the 45,000 marble panels now sit 5,370 glass panels, reducing the amount of cladding sealant needed by 39.8 miles. The removed marble is being crushed into roof ballast and sand for other projects, and a portion is going to local art programs.

CHRIS BENTLEY IS AN'S MIDWEST EDITOR.



FEBRUARY

WEDNESDAY 26

LECTURES

The Branner Fellows:
Stathis Gerostathopoulos & John Flaherty

6:30 p.m.
UC Berkeley
112 Wurster Hall
Berkeley, CA
berkeley.edu

Design Radicals:
Berkeley 1960s and Today

7:30 p.m.
UC Berkeley
Eric Quezada Center for
Culture and Politics
518 Valencia, San Francisco
berkeley.edu

Ron Athey

7:00 p.m.
MOCA
Pacific Design Center
250 Ground South Ave.
Los Angeles
moca.org

**Sustainable Multifamily
Housing Models
for San Francisco**

12:00 p.m.
AIA San Francisco
130 Sutter St.
San Francisco
aiaf.org

THURSDAY 27

FILM

Cassavetes's Shadow 2014:
**Film Independent
Spirit Awards Nominee
Conversation and Screening
of Too Late Blues**

7:30 p.m.
LACMA
5905 Wilshire Blvd.
Los Angeles
lacma.org

LECTURES

**Evolution of the
African American Arch**

7:30 p.m.
AIA SF
Eric Quezada Center
for Culture and Politics
518 Valencia St.
San Francisco
aiaf.org

Rodney McMillan

6:00 p.m.
Cal Arts
24700 McBean Pkwy.
Valencia, CA
calarts.edu

**The Economies of Cities:
The Divergence of
San Francisco and Los
Angeles, 1970 to the Present**

5:00 p.m.
UC Berkeley
112 Wurster Hall
Berkeley, CA
berkeley.edu

EVENT

Cardborigami

6:30 p.m.
AIA LA
Kimball Showroom,
Biltmore Tower
506 South Grand Ave.
Los Angeles
aialosangeles.org

FRIDAY 28

FILM

If You Build It

Landmark Opera Plaza
601 Van Ness Ave.
San Francisco
berkeley.edu

LECTURE

**City + Water:
International Perspectives**

6:30 p.m.
UC Berkeley
112 Wurster Hall, Berkeley, CA
berkeley.edu

TOURS

Urban Landscapes

2:30 p.m.
LACMA
5905 Wilshire Blvd.
Los Angeles
lacma.org

Kaiser San Leandro

Template Hospital
3:00 p.m.
AIA SF
Kaiser San Leandro
Template Hospital
Hospital Support Building
2500 Merced St.
San Leandro, CA
aiaf.org

WITH THE KIDS

Laser Daft Punk

8:00 p.m.
Pacific Science Center
Laser Dome
200 Second Ave. North
Seattle
pacificsciencecenter.org

MARCH

SATURDAY 1

EXHIBITION OPENING

Jacob Hashimoto's Gas Giant

10:00 a.m.
MOCA
Pacific Design Center
250 Ground South Ave.
Los Angeles
moca.org

EVENT

**Kemang Wa Lehlere: The
Grass is Always Greener on
the Other Side**

4:00 p.m.
SFMOMA
Yerba Buena Center
for the Arts
701 Mission St.
San Francisco
sfmoma.org

SUNDAY 2

WITH THE KIDS

**Andell Family Sundays—
The Art of Soccer**

LACMA
5905 Wilshire Blvd.
Los Angeles
lacma.org

MONDAY 3

EVENT

**Undergraduate
Composers' Concerts**

8:00 p.m.
Cal Arts
Disney Music Hall
111 South Grand Ave.
Los Angeles
calarts.edu

WEDNESDAY 5

EXHIBITION CLOSING

Catherine Dee

UC Berkeley
Wurster Gallery, Berkeley, CA
berkeley.edu

LECTURE

**Wolf D. Prix on Raimund
Abraham: Visions in Exile or:
Before we were so rudely
interrupted**

7:00 p.m.
SCI-Arc
W.M. Keck Lecture Hall
960 East Third St.
Los Angeles
sciarc.edu

THURSDAY 6

LECTURE

Paul Pfeiffer

6:00 p.m.
Cal Arts
24700 McBean Pkwy.
Valencia, CA
calarts.edu

SATURDAY 8

SYMPOSIUM

**California Design Research
Group Graduate Student
Colloquium: New Thinking
About California**

9:00 a.m.
UC Berkeley
112 Wurster Hall
Berkeley, CA
berkeley.edu

**After 3.11 - New Architecture
+ Engineering**

4:00 p.m.
UC Berkeley
112 Wurster Hall
Berkeley, CA
berkeley.edu

MONDAY 10

CONFERENCE

**Bloomberg Businessweek
Design 2014**

8:30 a.m.
AIA SF
The Yerba Buena Center
for the Arts
701 Mission St.
San Francisco
aiaf.org

TUESDAY 11

LECTURE

**Cities & Transit:
Railtown: Los Angeles**

6:00 p.m.
UC Berkeley
Seaborg Room
2150 Allston Way
Berkeley, CA
berkeley.edu

WEDNESDAY 12

FILM

**Architecture and
Design Film Festival LA**

AIA LA
The Los Angeles
Theatre Center
514 South Spring St.
Los Angeles
aialosangeles.org

LECTURES

**Sharon Johnston
& Mark Lee:**

**Too Fast to Live
Too Young to Die**

7:00 p.m.
SCI-Arc
W.M. Keck Lecture Hall
960 East Third St.
Los Angeles
sciarc.edu

Arch Lecture:

Joan Busquets

6:30 p.m.
UC Berkeley
112 Wurster Hall
Berkeley, CA
berkeley.edu

THURSDAY 13

EVENT

**2014 Berkeley
Circus and Soiree**

11:00 a.m.
Wurster Hall
Berkeley, CA
berkeley.edu

SATURDAY 15

EXHIBITION CLOSING

**Pablo Bronstein:
'Enlightenment Discourse
on the Origins of
Architecture' at REDCAT**

6:00 p.m.
Cal Arts
24700 McBean Pkwy.
Valencia, CA
calarts.edu

SYMPOSIUM

ASLA Oregon Symposium

12:00 p.m.
ASLA Oregon Chapter
147 SE 102nd Ave.
Portland, OR
aslaoregon.org

TUESDAY 18

CONFERENCE

ENR FutureTech Conference

AIA SF
Hyatt Regency
5 Embarcadero Ctr.
San Francisco
aiaf.org

THURSDAY 20

CONFERENCES

SMPS: Big 4 - Fracking:

Road to Riches
8:30 a.m.
AIA San Francisco
130 Sutter St.
San Francisco
aiaf.org

Transit & Cities:

Past, Present, Future
UC Berkeley
David Brower Center
2150 Alston Way
berkeley.edu

FRIDAY 21

LECTURE

**Casey Rehm:
Bariatric Caryatids:**

**Figure in an Era of
Social Networking
and Surveillance**

1:00 p.m.
SCI-Arc
960 East Third St.
Los Angeles
sciarc.edu

SATURDAY 22

EVENT

Selected Shorts:

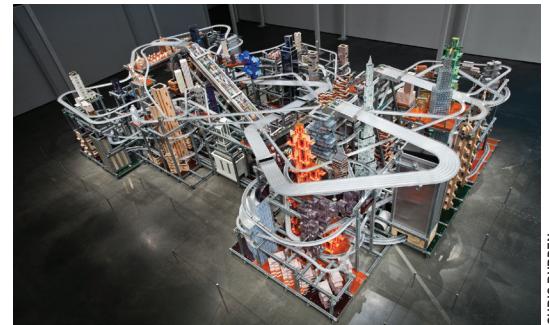
Drama at Dinner
3:00 p.m.
Getty Center
Harold M. Williams
Auditorium
1200 Getty Center Dr.
Los Angeles
getty.edu

WEDNESDAY 26

LECTURE

**Mark Z. Danielewski:
Parable #8: Z Is for Zoo
(or Transgressing Barriers
Against Creative Survival)**

7:00 p.m.
SCI-Arc
W.M. Keck Lecture Hall
960 East Third St.
Los Angeles
sciarc.edu



CHRIS BURDEN

METROPOLIS II

Los Angeles County Museum of Art
5905 Wilshire Boulevard, Los Angeles, California
Ongoing

Metropolis II is a kinetic sculpture by American artist Chris Burden, who is probably best known for his 1971 performance piece *Shoot*, in which an assistant wielding a .22 rifle shot him in the left arm. Part of LACMA's permanent collection and on view multiple times per week, the sculpture is modeled after a fast paced, frenetic modern city. In it, Burden used steel beams to construct an intricate system of 18 roadways—including one six-lane freeway—and several train tracks. When set in motion, miniature cars speed through the city at 240 scale miles per hour. Every hour, the equivalent of approximately 100,000 cars circulate through the dense network of buildings. According to Burden, "The noise, the continuous flow of the trains, and the speeding toy cars produce in the viewer the stress of living in a dynamic, active and bustling 21st century city."



TIP TOLAND/COURTESY BARRY FRIEDMAN

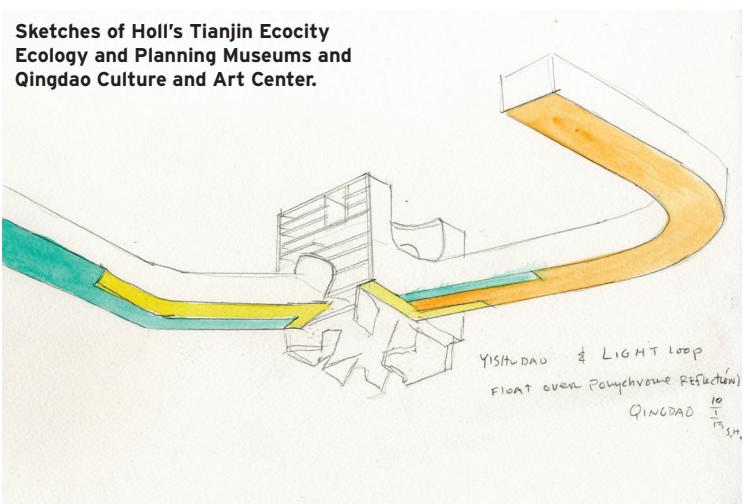
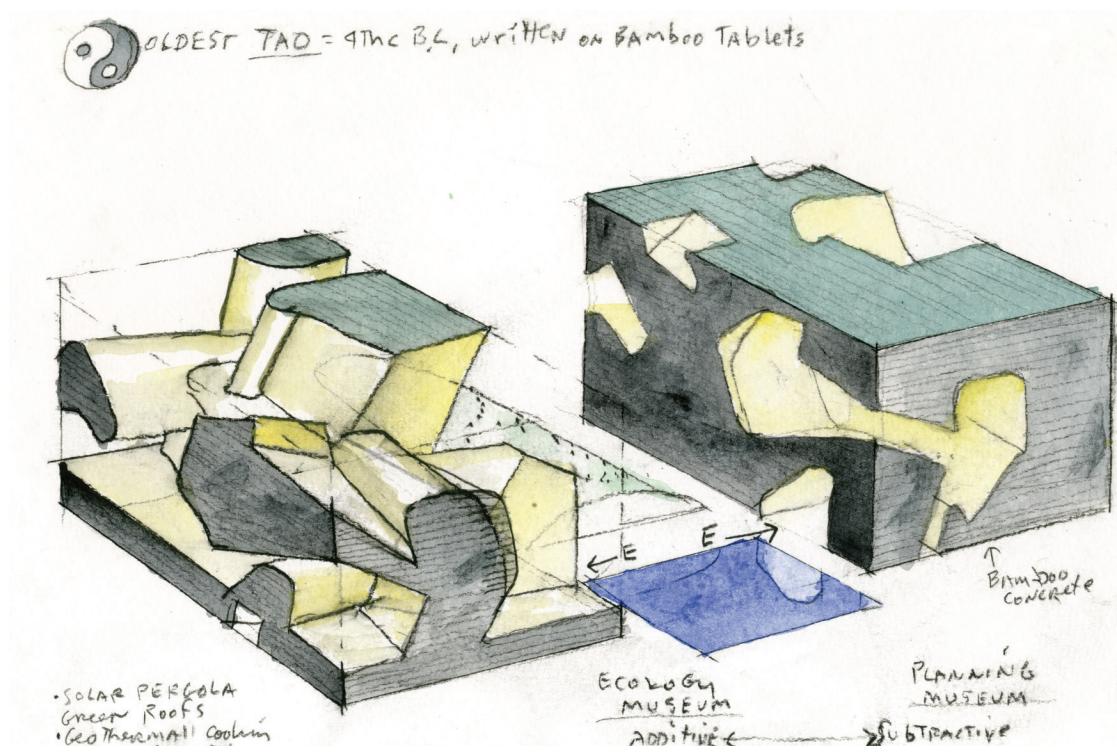
APEX:

TIP TOLAND

Portland Art Museum
1219 SW Park Avenue, Portland, Oregon
Through May 11

Washington-based artist Tip Toland creates larger than life figures with painfully accurate details that highlight her subjects' imperfections: wrinkles, sunspots, and other hideous blemishes. Toland's work has always dealt with figurative subject matter, though her approach has ranged from the surreal to the super-real. This exhibition focuses on the plight of albino children in Africa, many of who face a never-ending nightmare of bigoted, superstitious persecution at the hand of the communities into which they are born. Deeply rooted in psychology, Toland's carefully crafted portraits seek to disturb viewers, teasing out their deepest human sympathies only to clobber them with the cudgel of political subtext. The artist has said that her work "softens our hearts to what we are afraid of." Unflinching in the face of terrible realities, it is certainly provocative.

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CHINA IN THE PARLOR

City in a City: A Decade of Urban Thinking by Steven Holl Architects
 MAK Center
 835 North Kings Road, West Hollywood, CA
 Through March 9, 2014

City in a City: A Decade of Urban Thinking by Steven Holl Architects opened at LA's MAK Center for Art + Architecture in late January. Do not be fooled by the title. The exhibition is not about any particular city. Instead, it profiles a suite of projects by Holl's office across China. The urban thinking in question, then, plays out in the scale of these built works and proposals, which express themselves over huge swaths of landscape and dazzle with their square footage. Consider the numbers:

2,383,797	In order, they correspond to the square footage of the following projects: Linked Hybrid, Beijing (2009); Porosity Plan for Dongguan (2013); Tianjin Ecocity Ecology Museum (2012); Horizontal Skyscraper—Vanke Center, Shenzhen (2009); and, finally, the Schindler Chase House (1922) on Kings Road
7,035,000	
215,280	
1,296,459	
3,500	

in Los Angeles, home of the MAK Center. And just to put those numbers in comparison, the 104-story One World Trade Center in New York City clocks in at 3.5 million square feet. The Porosity Plan for Dongguan is two thousand times larger than Schindler's residence. I mention the figures not necessarily to underscore bigness, but rather to emphasize the almost tactile intimacy, the lingering domesticity that comes with mounting a show in the space. Nothing is neutral in this context. Visitors coming to see *City in a City*, must first reckon with the question of Why? Why is a New York City-based architect showing artifacts from the design of supersized Chinese cultural commissions in a house in West Hollywood? Still, the question is as cloying as the answer is elusive.

In *Urban Hopes: Made in China* by Steven Holl, edited by Christoph A. Kumpusch, which covers similar terrain as the exhibition and was launched at the opening, Holl lays out five points of a manifesto. The first is "Hybrid Buildings," structures that bring together living, working, recreation, and cultural amenities. On this point he writes, "Each project is like a city within a city." The phrase, shortened and edited for the exhibition title, suggests internal connections rather than context-based urbanisms. As such, there is a case to be made for a domestic setting. Six SHA projects fill four Schindler rooms in reverse chronology from 2013–2002. In each room, Holl's concept watercolors line the walls and beautiful handcrafted models, some milled out of walnut or mahogany, perch on tables in the middle of the room—toy-like wooden sculptures. Some projects are accompanied by bound construction drawing sets in various stages of development. Absent is any overtly didactic material. (In each room, info sheets are discretely tucked into a tray below

the model). Without wall texts or labels to identify each building and site, visitors must contend with each watercolor sketch as cryptic gestures: modest aquarelle pages washed with diagrams and vignettes. The paintings suggest dynamic form, but not scale. MAK Center director Kimberli Meyer commented that the decision to hang the architect's watercolors, over photographs or larger drawings, was in response to the homey galleries. The choice, however, frames Holl's work in China as quixotic. A video monitor set up in the sunroom plays a loop of the architect describing his projects. Of the winning design for Qingdao Culture and Art Center and the long, twisting galleries of the Light Loop he remarks that the horizontal galleries "tell stories like those found in Chinese scroll paintings and create a line along time and space." We are asked to understand SHA not as a robust global architecture firm, but as an aesthetic endeavor tied to the conceit of a single author. The accompanying video montage, **continued on page 20**

Form Follows Politics

Modern American Housing: High-Rise, Reuse, Infill
 Edited by Peggy Tully
 New City Books, \$29.95

Most architects pursue their profession out of a desire to alter the built landscape—a need to have their ideas formalized in glass, steel, wood, and stone. What many (honest) practitioners will admit is that the most effective means of altering the built environment is by engaging in politics. *Modern American Housing: High-Rise, Reuse, Infill*, the latest installment of the New City Books Series, focuses on the role of a research university in facilitating collaborations with architects and planners for public and private responses in redefining "weak-

market cities." Whether the New York projects referenced—in desirable neighborhoods like TriBeCa, SoHo, the Meat Packing District, NoLiTa, and Clinton, with A-list designers—reflect this mission is up to the reader, but the collection of projects is genuinely inspiring. The volume is organized around the three housing types of High-Rise, Reuse, and Infill. A practitioner introduces each chapter by discussing their own work and struggles in creation as it pertains to their housing theme. Most read independently and could stand alone, but there are moments where authors break character, as in "Urban Architecture" when Stanley Saitowitz crosses the fourth wall and enumerates the "questions for the studio"—the included student design rendering is the only of its ilk in the book and feels perfunctory. While the book appears at times non-committal about being a school-affiliated publication, the few moments when it admits to it suggest

a sister volume with projects by students might create a keen foil. An essay by Jonathan Massey offers a clear summation of the American mortgage situation—not just how our country got to the crash of 2008, but how the government encouraged the borrowing practice in the first place. The populous was systematically reprogrammed for homeownership and the modern conveniences it represented, all packaged within a familiar envelope. *Familiar* being key—Massey explains that the FHA cautioned underwriters against modernist designs for fear of "extra risk in resale and valuation because of potential 'nonconformity.'" The government set the traditional-looking, single-family home as the pinnacle of citizenship and family life. What was once a dream that we waited and worked for has become one we borrow for, particularly as we evolved from an agrarian base to a corporate/industrial one. In essence, our housing simply followed

the model of so many of our other goods of consumption. Worse yet, one can read between the lines and realize that the FHA underwriting policies in fact encouraged leapfrog development and sprawl. Fast forward to modern times and

the financial picture is spread globally with internationally-backed mortgages, which recognize financial obsolescence amid physical function, leaving owners to just build more, build bigger, or retreat back to the cities. **continued on page 20**





Sliced Porosity Block, Chengdu, China, 2007-2012, by Steven Holl Architects

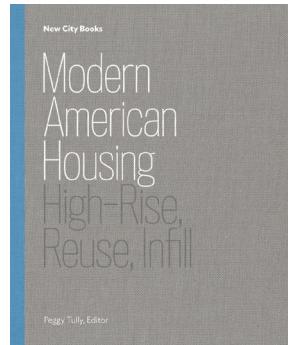
COURTESY STEVEN HOLL ARCHITECTS

CHINA IN THE PARLOR continued from page 19 slow pans across mammoth facades, glinting pools of water, and impressive plazas filled with people, offers a viewer a tightly-curated peek into the reality of Holl's designs, albeit one devoid of the socio-political and economic context that comes with building in China today. These glimpses confirm that Holl is working at the top of his game on large, complex structures. Indeed, SHA's buildings, such as the mega mixed-use Linked Hybrid or super-eco Horizontal Skyscraper—Vanke Center, have been published and publicized extensively in endless digital outlets. The exhibition, in its reliance on watercolors

and object-like models, confines the firm's work to concepts and diagrams that border on platitudes. In a sketch dated 10/15/12 of the Ecology Museum in Tanjin, Holl dashes off a wash of green paint and three ecologies: "1. Earth to Earth, 2. Human to Earth, 3. Earth to Cosmos."

City in a City frustrates because it holds its representational cards so close. Over a decade of urban thinking, Holl's office has created a refined, even domesticated, narrative around creative gestures and ideas, even as SHA produces millions of square feet of enviable architecture.

MIMI ZEIGER IS AN LA-BASED WRITER AND CRITIC.



COURTESY NEW CITY BOOKS

FORM FOLLOWS POLITICS continued from page 19

A novel idea, and perfect segue to a transcribed conversation between Greg Pasquarelli, Vishaan Chakrabarti, Douglas Gauthier, and Philip Nobel. Their discussion about this "American Way" posits that the structure of our democratic representation is awry. The Blue States with density warrant more public infrastructure to support that population, yet their resources are drained by the land-rich Red States, which absorb the federal tax subsidies via voting power that is disproportionate to their populations. They go on to talk about how this imbalance plays out with recent ramifications in Purple States like Florida. In a word: Amen.

The remaining chapter essays, by Andrew Bernheimer and Julie Eizenberg respectively, give down-to-earth readings of their work. Their invisible hand, pulling back the curtain on some of the zoning and policy issues, breathes reality into the portfolio sections that accompany it, and happily present a parade of interesting projects with a short synopsis that makes them appear carefree and to have arrived just as the designer envisioned with not a hiccup to mention.

One minor fault in these essays are the accompanying images. While Mr. Bernheimer focuses on four of his firm's projects, only three are on display. Ms. Eizenberg's teases the reader with a description of The Electric Art Block, but won't show us. If a picture is worth a thousand words, these 402 aren't worth a picture. Their writings are pointed though, reminding designers how it is our job to steer public taste, why we should be involved in [and direct] land use policy, and how some existing policies like historic preservation and tax abatements have helped their firm's

work—see, it's not all bad! Each of the three project portfolios is substantive without becoming tiresome. Most supply a figure ground in context along with elevations or renderings. The High-Rise section is most successful when it expands to include typical unit or floor plans. It can be mired in this format though. Smith-Miller + Hawkinson Architects present The Dillon in New York. Its design signature is the atypical skip-stop duplexes and triplexes. Offering a section would seem to be an obvious inclusion, yet the reader is left without.

Editor Peggy Tully is quite successful in culling and presenting the information. The book, however, ends relatively abruptly after a sample project. An afterword or few pages of closure from her would have been welcomed. In the meantime, she has also edited the first installment in this series, *From the Ground Up: Innovative Green Homes*, which is equally worth a read. And we can look forward to American City X, the final installment, which is due in the spring.

SEAN KHORSANDI IS A NEW YORK BASED DESIGNER.

ELEMENTS OF SURPRISE

AT EVERY TURN

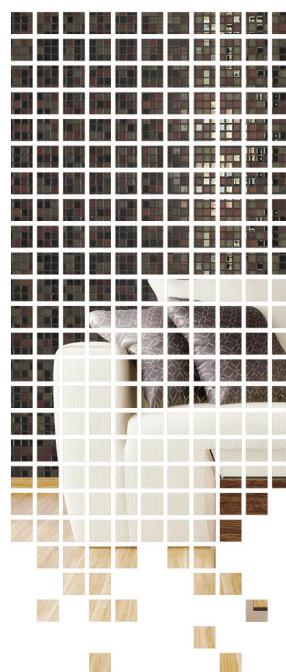
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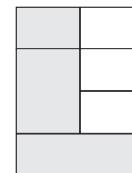
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Park Hill Residence, Gary Brewer, Architect
Francis Dzikowski, Photographer

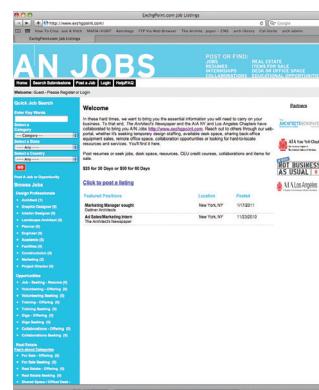
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Steve Stankiewicz *Industrial Williamsburg #10* etching 18½ x 33¾ inches

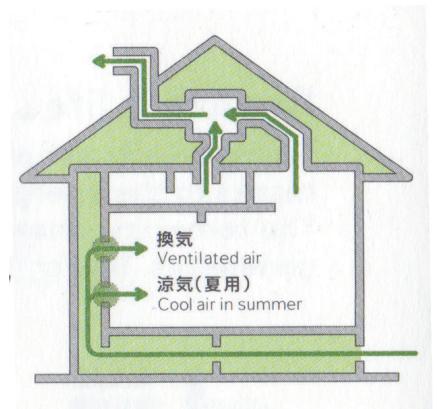
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Left and below: Fujisawa Smart Sustainable Town under construction. Right: Diagram of the Smart Home's life ventilation system.

PANASONIC SMART HOME UNITES ALL OF THE COMPANY'S MANY GREEN TECHNOLOGIES UNDER A SINGLE ROOF

Home Green Home

While still not mainstream, the idea of having a smart and/or green home is gaining momentum, even in the eco-challenged United States. Technologies control and automate everything from entertainment to energy use and can save and provide energy to an unprecedented degree. But a big problem is that the many manufacturers do not always make products that work together.

Perhaps a harbinger of the future is Panasonic, which is shifting its focus to sustainable home technologies in a big way. Its new Smart House, a demonstration project in Tokyo that will soon be available to homeowners throughout Japan (they're even building an entire community of them in Fujisawa, a city south of Tokyo) utilizes all of the company's green gizmos in one place. Since they're all made by the same company, they play nice, and together

can save significant amounts of energy and money. How much energy? The goal is to make these homes net zero, with the help of both energy reduction and production technologies. None of the ideas are completely new, but their bundling in one package is. Other companies are beginning to explore similar strategies, while the National Association of Home Builders has even built a show house equipped with an array of smart technologies (albeit often by different makers), called the New American Home, located outside of Las Vegas.

Below is a look at a few of the Panasonic Smart House's offerings. **SL**

Home Energy Management System

The system visualizes the amount of energy used in the house, and breaks it down by appliances and equipment. It displays progress made toward an

energy-saving target and provides advice on how to be more efficient.

Ecological Life Ventilation System

A hybrid air-conditioning system combining natural and mechanical ventilation, the "Wind Passage Tower" takes in cool air in the summer and warm air in the winter.

Lighting control

Optimizes brightness of multiple lights. By delivering sunlight to the ceiling and walls, the system makes a room brighter and saves energy.

LED Lighting

LEDs last for years, use very little energy, and generate almost no heat.

Heat Pump Technology

This technology gathers, transfers, and utilizes heat from the air to power refrigerators, air conditioners, washer/dryers, and hot water supplies.

Vacuum Insulation Panel

E-Vacua, a vacuum insulation panel made partly from recycled TV screens,

can provide thermal insulation in a much thinner package.

Solar Panels

Panels on a home's roof generate power with no carbon dioxide emissions.

Fuel Cell

This technology generates electricity in a home using gas and air.

Storage Battery Unit

This is a home energy storage system using large lithium-ion batteries.

Link with EVs

Renewable energy created at home can be stored at home by linking homes and cars with a household recharging stand.

AC/DC hybrid wiring system

Electricity is delivered to homes as alternating current (AC). But electricity from solar cells and storage batteries is direct current (DC). The hybrid wiring system allows devices to use currents from either system without losing energy through conversion.

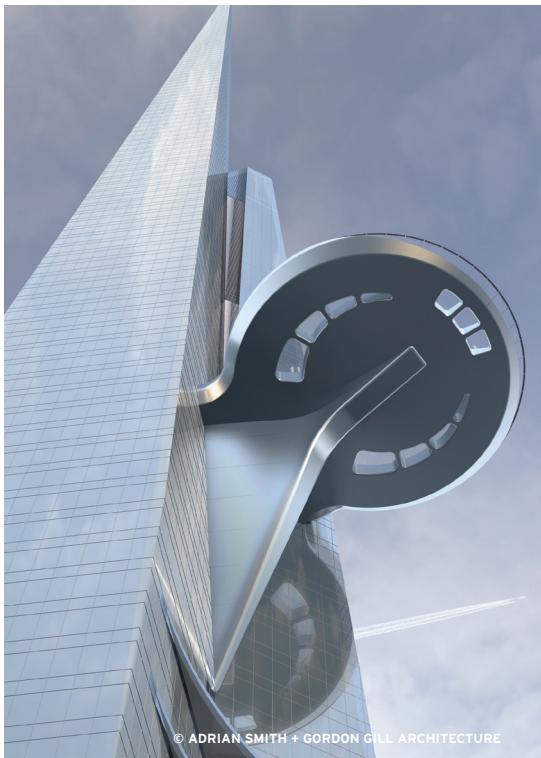


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