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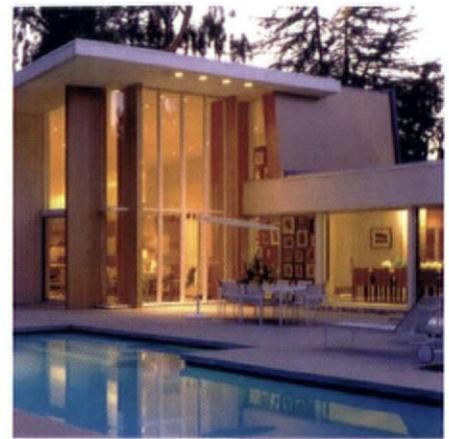


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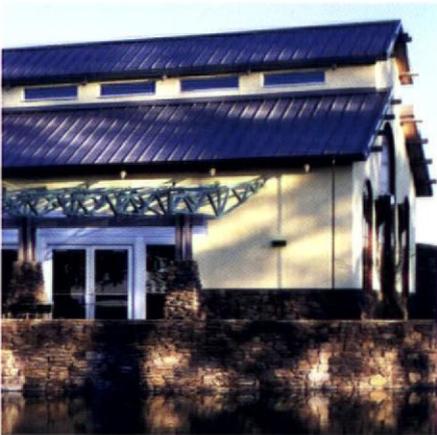
RIOS CLEMENTI HALE STUDIOS, CALIFORNIA



DESIGNARC (LA), CALIFORNIA PHOTOS BY BENNY CHAN FOTOWORKS



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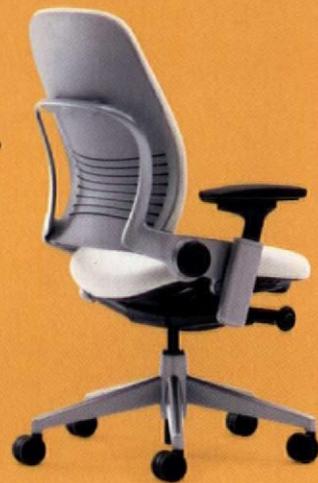
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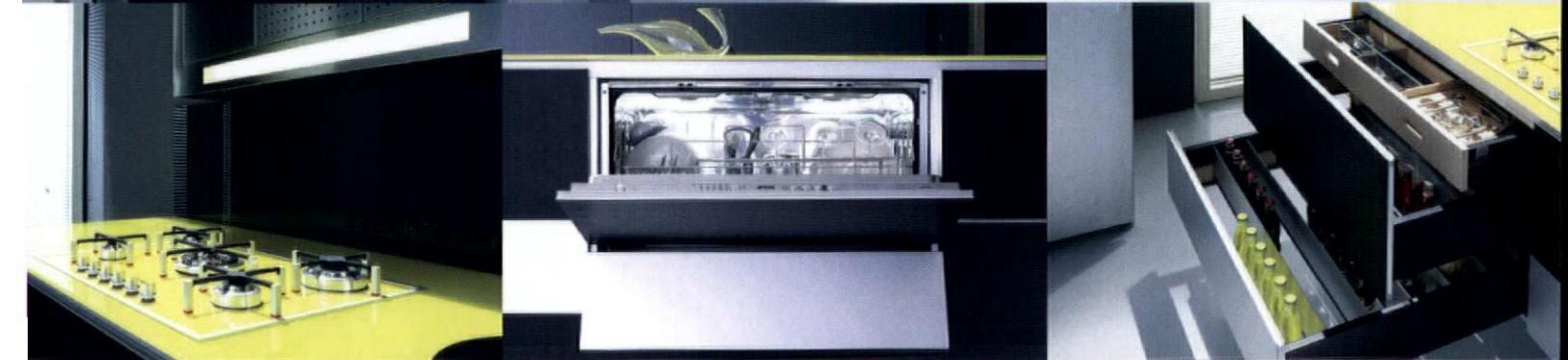
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MAY/JUNE 2007

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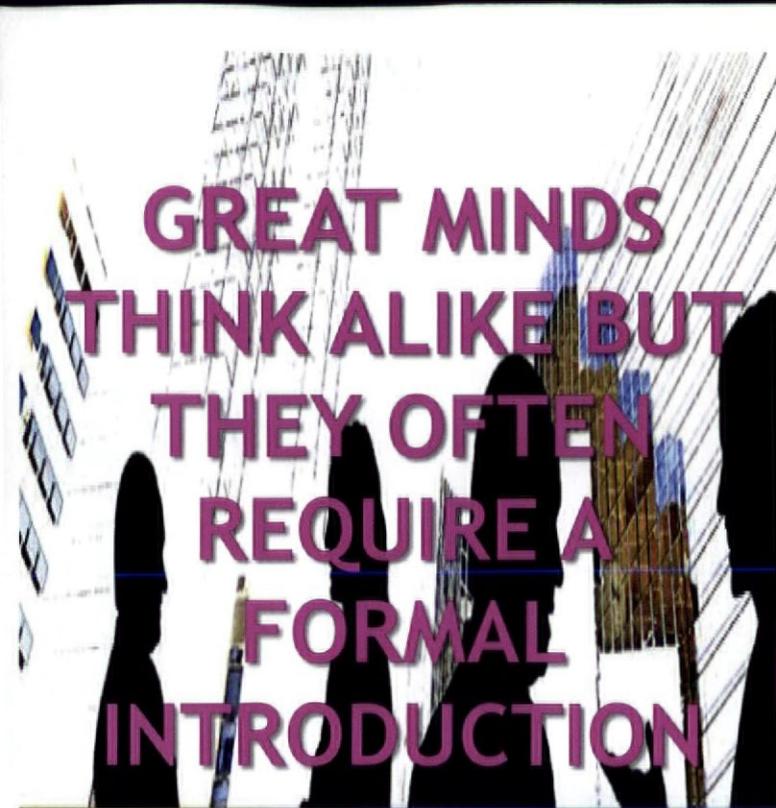
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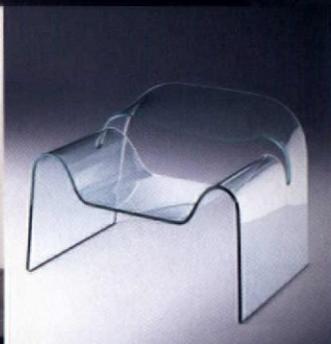
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JEFFREY HEAD is a freelance writer and a self-described "research hound." In recent articles he has reintroduced the only residence designed by Edward Durrell Stone in the Los Angeles area, and the only prefab house designed by Henry Dreyfuss and Edward Larrabee Barnes. He is expanding his usual milieu of writing about architecture and design by working on a screen adaptation of *Memoirs of a Super Freak* by Rick James.

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EDITOR'S NOTE

Those close to me know I don't esteem conventional "luxury" the way others might. Sure, it is the cornerstone of consumerism, and certainly not a foreign concept here in Los Angeles, but, for me, minimalist values have always prevailed ... until now.

Jonathan Adler's commitment to "happy luxury" is nothing short of infectious. And, as we prepared this issue, I found myself growing more and more fond of his playful designs for the Parker Palm Springs.

This appreciation of Adler's "maximalist" aesthetic, I've since realized, is right in line with a philosophy I've long applied to design: I expect nothing less than thoughtfulness from projects, even private residences, with a public profile. For me, "thoughtful" merges well with my own definition of luxury—which is about creating sumptuous, quality design using sumptuous, quality and, yes, sometimes even sustainable materials, not mindless excess.



Of course, today, amenities are at the heart of the luxury game, with many projects' clean, simple designs overshadowed by over-the-top lifestyle features, from on-site billiard rooms to LCDs in the bathrooms. Many of these projects are self-contained virtual mini-cities, with fitness, dry cleaning and recreational facilities built right in. Though I don't doubt these services improve the short-term user experience, one has to wonder what will be the overall price of living in this era of ultimate convenience.

Before the pessimism can fully kick in, however, I am reminded of the myriad simple luxuries incorporated into these projects: Surrounding views and light-filled spaces are the norm; outdoor spaces, like pools, gardens and pavilions, are requisite; and large, well-appointed kitchens with oversized islands for entertaining are a mainstay. Maybe it's not important that I embrace conventional luxury; this new breed seems to be getting it just right.

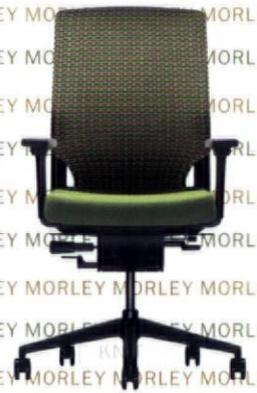
A handwritten signature in black ink that reads "Jennifer Caterino". The signature is fluid and cursive, with a large initial "J" and a long, sweeping underline.

Jennifer Caterino



Morley Knitback

Designed by Mark Kapka



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A MORE LIVABLE FUTURE

AS ARCHITECTS, AS DESIGNERS, AS ENGINEERS and as people, we all strive toward a common goal: To improve quality of life for ourselves, our children and for future generations. All of the hard work that we do as volunteers on behalf of AIA/Los Angeles folds quite organically into this concept.

The year began with our annual Board of Directors planning retreat—a welcome opportunity to brainstorm on our personal goals

As architects, as designers, as engineers and as people, we all strive toward a common goal: To improve quality of life for ourselves, our children and for future generations.

and visions for the chapter, to reinvigorate our committees, and to discuss our combined objectives for the future of the chapter. This year we systematically mapped the involvement and cross-collateral nature of the Academic Outreach, Political Outreach, and Membership Outreach efforts, whose dedicated constituents devote their time to promote the collective success of the organization. Many great ideas were born that day.

We are in anxious anticipation of several upcoming programs:

June 3 will be the second of this year's Home Tours Series. The homes featured in the Palisades showcase understated and sustainable design in private, dramatic and livable settings done by some of the area's leading architects and designers.

Our upcoming Design Awards program marks a time for AIA/Los Angeles to recognize

outstanding architects and designs both built and conceptualized. A panel of distinguished, innovative architects, including Hitoshi Abe, Peter Pran, FAIA, Stefan Behnisch, Lars Krückeberg, Mark Rios, FAIA, FASLA, Jonathan Segal, FAIA, and Greg Verabian, AIA, will jury the submissions. The culmination of the program, the annual Design Awards Gala, will be held on June 21, along with the Presidential Awards.

In our continued efforts toward sustainability, AIA 150 is launching recycling programs for businesses and multi-family residences throughout Los Angeles and hopefully expanding beyond Southern California. We are also in the process of developing a long-range strategic plan for AIA/LA, as well as broadening our conversation about the idea of open space, a facet of Los Angeles life that often, but perhaps unnecessarily, can seem like a luxury.

Finally, I am delighted to report that October 2007 has been declared *Architecture Month* in Los Angeles, creating a natural platform to create as much recognition as possible for the importance of architects and architecture in our city.

I am proud to be involved with AIA/LA on these exciting events as we celebrate architects for their work, as well as their vision. We are incredibly fortunate to live in a region as rich and diverse as ours. It truly is a privilege to live in this beautiful giant of a city, where we have everything we need to enjoy a healthy, dynamic and luxurious lifestyle.

—Michael A. Enomoto, FAIA

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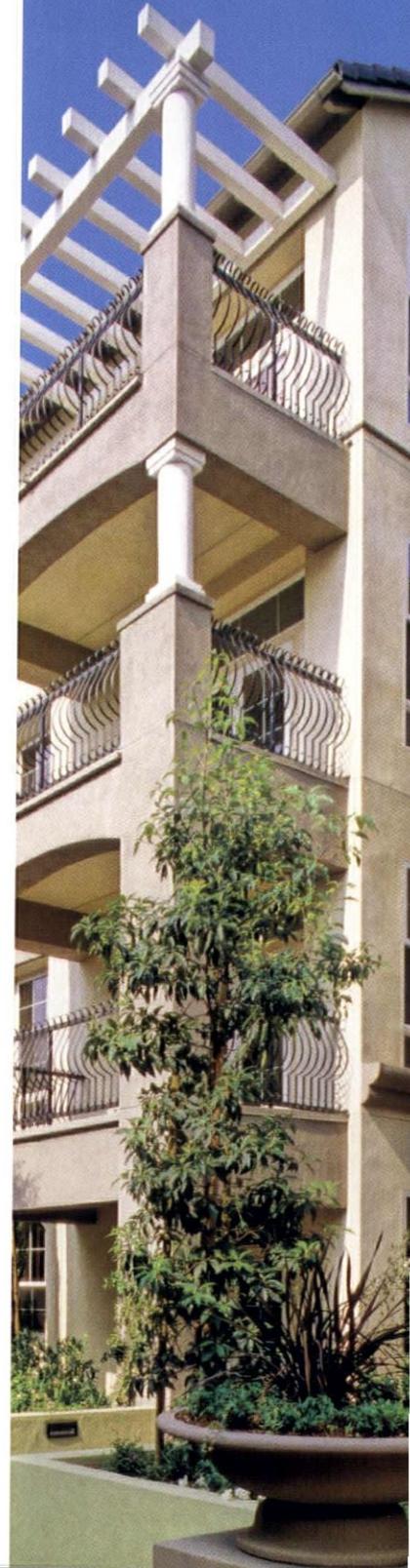
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EVENTS

MAY

03 AIA **AIA 2007 National Convention and Design Exposition**
San Antonio, TX.

more information: www.aia.org. (5.03-5.05)

04 **Design for the Other 90%**

Highlighting the growing trend among designers to create affordable and socially responsible objects for the vast majority of the world's population (90 percent) not traditionally serviced by professional designers. Cooper Hewitt, National Design Museum, 2 East 91st Street, New York.

more information: 212-849-8400 or www.cooperhewitt.org. (5.4-9.23)

12 **Viva Vetro! Glass Alive! Venice and America**

Featuring works by Robert Willson, Lino Tagliapietra and Josiah McElheny. Carnegie Museum of Art, 4400 Forbes Avenue, Pittsburgh, PA.

more information: 412-622-3131 or www.cmoa.org. (5.12-9.16)

15 AIA **AIA/LA Fellows/Emergent Professionals Mixer**

19 **19th Annual International**

Contemporary Furniture Fair (ICFF)

North America's singular showcase for contemporary design. Jacob K. Javits Convention Center, 655 West 34th Street, New York.

more information: 800-272-SHOW or www.icff.com. (5.19-5.22)



5.18

Richard Rutschatz

18 **shreddings 2: so what**

Last chance to catch the fifth annual art installation of the Culver City-based landscape architectural firm ah'bé landscape architects. Museum of Design Art + Architecture, 8609 Washington Boulevard, Culver City, CA. Closes May 18.

more information: www.modaagallery.com.

27 **International Design Forum (IDF)**

The IDF, the centerpiece of Moutamarat's International Design Initiative, will be held in Madinat Jumeirah, Dubai, and will focus on industrial and urban design and the promotion of creativity in the Arab world.

more information: www.moutamarat.com/idf.

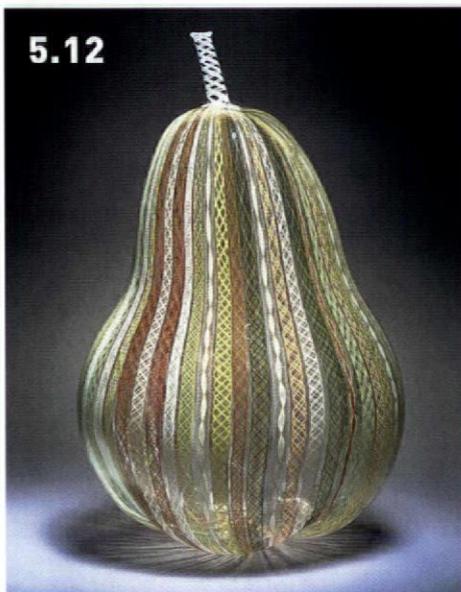
31 **First Lisbon Architecture Triennial to Focus on Filling Urban Voids**

Nations Park, Lisbon, Portugal.

more information: www.trienaldelisboa.com. (5.31-6.31)

below left: Flora Mace, American, b. 1949; Joey Kirkpatrick, American, b. 1952; *Zanfirico Pear*, 1994; glass: blown with zanfirico Carnegie Museum of Art, gift of Mr. and Mrs. William Block
below right: Dario Escobar, *Sin título (Untitled)*, 2000; Silver, tin, and aluminum embossed and hammered onto skateboard, 29 1/2 x 9 7/16 x 5 7/8 in., Collection of Diana and Moises Berezdivin, San Juan, Puerto Rico

5.12



01 **Poetics of the Handmade**

Featuring the work of Marco Maggi, Máximo González, Dario Escobar, Eduardo Abaroa, Fernando Bryce, and Magdalena Atria, Mónica Bengoa and Livia Marin. Museum of Contemporary Art, 250 South Grand Avenue, Los Angeles.

more information: 213-621-1741 or www.moca.org. (4.22-8.13)

15 AIA **AIA/LA Design Awards Exhibit Opening**

19 AIA **AIA/LA Emerging Architects New Beginnings Series**

21 AIA **AIA/LA Design Awards Gala**
Union Station, Los Angeles.



6.01

JUNE



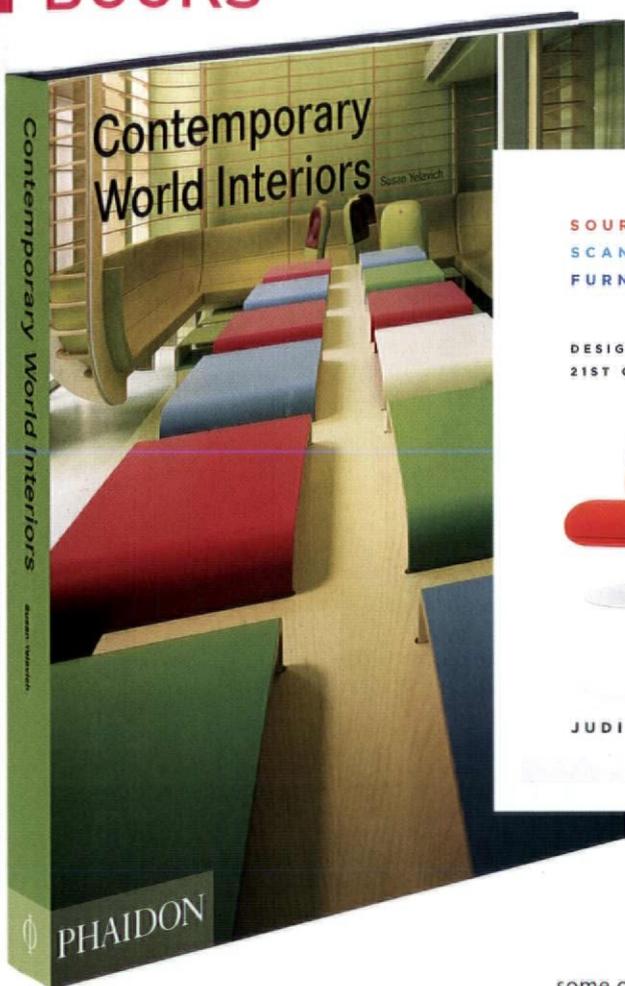
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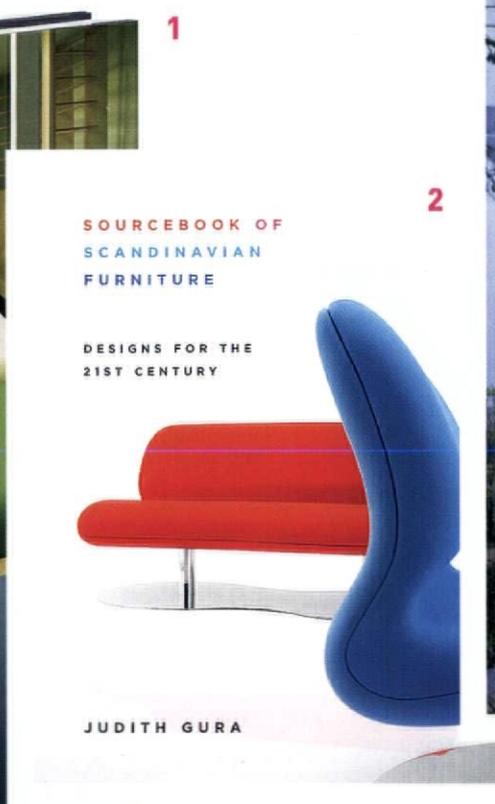


1 Contemporary World Interiors

(Phaidon Press, June 2007, hardback, \$79.95) by Susan Yelavich is a global tour of the best and most provocative interior design and architecture projects of the past 25 years. Rather than simply charting passing trends, Yelavich casts a wide net and looks at the changing interior landscape on an international scale, describing more than 450 specific projects by established designers as well as promising newcomers in countries as far-ranging as Russia, China, Israel, Chile and South Korea, as well as more familiar locales in Europe, Japan and North America. With more than 1,200 color photographs, this book is one of the most lavish surveys of contemporary world interiors to date.

2 Sourcebook of Scandinavian Furniture

(W.W. Norton & Company, August 2007, hardcover with CD ROM, \$85.00) by Judith Gura. The five countries known collectively as Scandinavia have been the source of



SOURCEBOOK OF
SCANDINAVIAN
FURNITURE

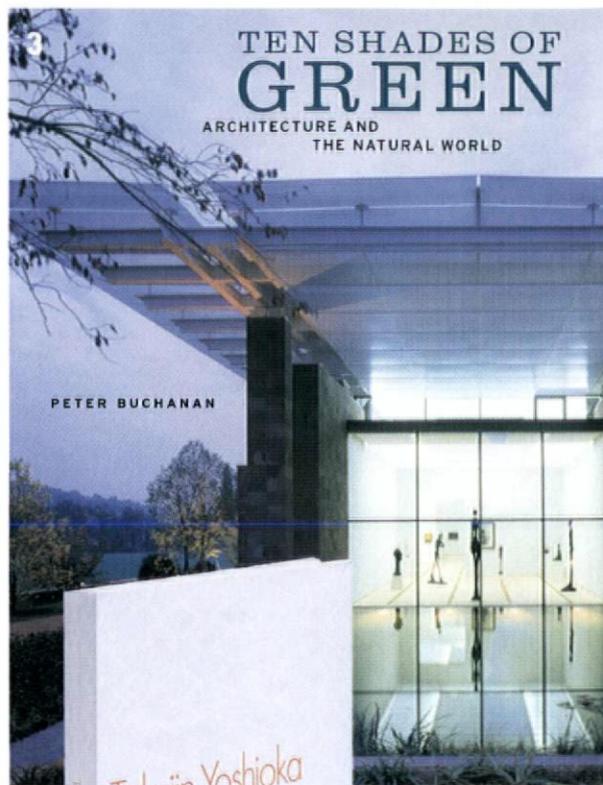
DESIGNS FOR THE
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JUDITH GURA

some of the most important furniture designs of the twentieth century. Today, a new generation of designers continues that tradition, creating pieces that are functional, comfortable and visually appealing. This book, the first American summary of modern Scandinavian design in more than two decades, updates the history of design in the Nordic nations, and illustrates more than 500 of the best current furniture from over 70 producers. It also includes detailed product specifications and sources, biographies of important Nordic designers, and a comprehensive bibliography.

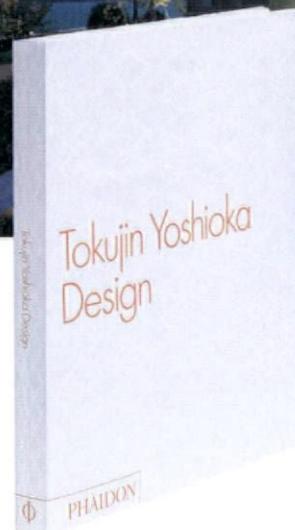
3 Ten Shades of Green

(W.W. Norton & Company, Inc., paperback, 2005, \$24.95) by Peter Buchanan. In this book documenting a major traveling exhibition organized by the Architectural League, curator and critic Peter Buchanan uses ten buildings that combine environmental responsibility and design excellence to argue that sustainability is not just good for the planet but offers architects new opportunities for creativity and innovation. He shows that there is no single route to sustainability, and no such thing as a



TEN SHADES OF
GREEN
ARCHITECTURE AND
THE NATURAL WORLD

PETER BUCHANAN



Tokujin Yoshioka
Design

PHAIDON

green aesthetic. Generously illustrated with four-color photographs and plans, the book includes work by an international roster of architects, including Norman Foster, Neutelings Riedijk Architects, Herzog + Partner, and Renzo Piano.

4 Tokujin Yoshioka Design

(Phaidon Press, hardcover, Spring 2007, \$69.95) by Ryu Niimi. The first book to present the designer's entire body of work from his early projects and well-known designs for the Issey Miyake shop in Tokyo and the iconic Honey-pop chair, a chair solely out of honeycomb sheets of paper, to relocating and transforming a 150-year-old rice barn into his Tokyo studio. The book includes not only color photographs of the finished product, but sketches and snapshots showing the processes behind Yoshioka's design from conception to culmination. Experimenting with a sophisticated interplay of materials, shapes, freshness and creativity, his approach continually astounds.

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1 Black & White Wallcoverings, Graham & Brown

U.K.-based Graham & Brown has introduced three new black and white patterns this season. Touted as “contemporary takes on old classics,” the bold new designs balance their romantic spirit with strong monochromatic colorways. New introductions include Wayne and Gerardine Hemingway’s *Macintosh Roses* (top), which features black outlines of giant roses to form a swirling pattern that blooms on a white background, and Linda Barker’s Chinoiserie-inspired *Tranquil Black*. All patterns are available on \$40 rolls covering 56 square feet.

more information: Graham & Brown, 800-554-0887 or www.grahambrown.com.

2 Ukiyo Table, Moroso

Designed by Tomita Kazuhiko, the art director for the Covo Shop in Rome since 2000, Ukiyo has finally landed in the U.S. Boasting a kimono-inspired pattern, the delicate cotton fabric table top is covered with a protective polyester resin. The Ukiyo Table is available in the following colorways: *Sakura* (pink), *Kiku* (red) and *Paradise Purple* (violet), and retails for \$395 (round table) and \$455 (rectangle table).

more information: Moroso, 800-705-6863 or www.morosousa.com.

3 Lily Lace Chair, Studio Dror

Dror Benshetrit’s Lily Lace Chair is a unique sculptural piece exploring the versatility of lace while highlighting the commonalities between its soft, alluring texture and the delicate yet sensual form of the calla lily. In this new version of the chair, the lace is draped over a thin metal framework, thus creating the outer shell for an upholstered inner seat. The lily form was chosen for its underlying dualities of purity and experience, naivety and seduction, inherent to the lace. The Lily Lace Chair is soon to be manufactured by the Italian manufacturer BBB emmebonacina.

more information: Studio Dror, 212-718-2196 or www.studiodror.com.



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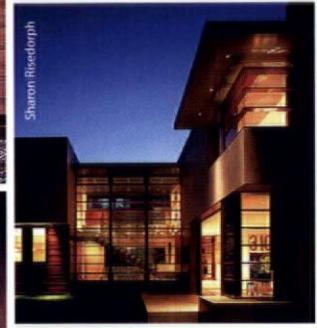
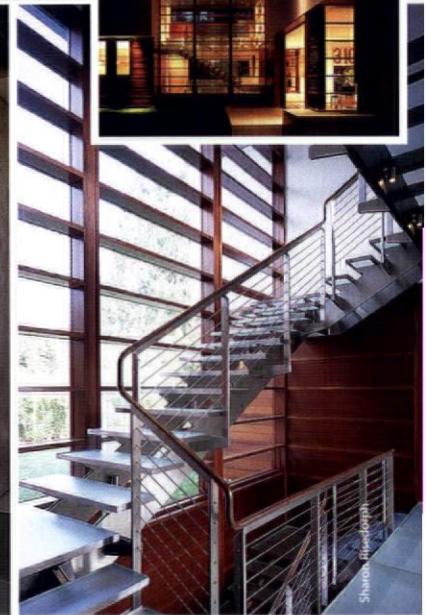
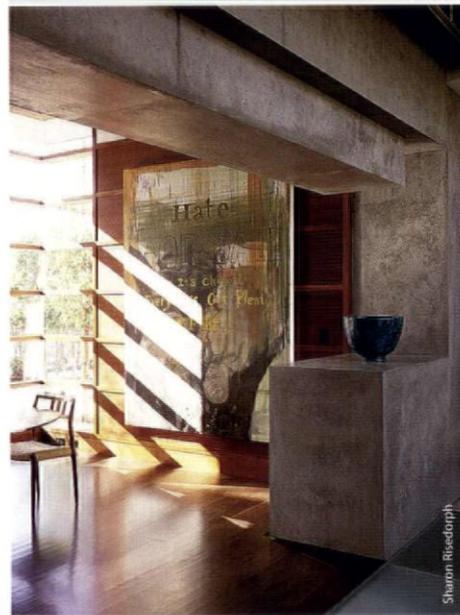
— Coco Chanel

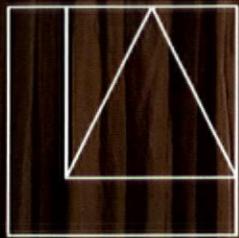
Waldfogel House

Location: Palo Alto, California
Designer: Steven Ehrlich Architects
Website: www.s-ehrllich.com

At 8,000 square feet, the Waldfogel House occupies a flat, half-acre site, opening itself on all sides through a pinwheel plan that embraces one of four peripheral courtyards. To reduce the scale of the house and have ample garden area, approximately 1/3 of the programmed space is located in a light-filled basement.

Two double-story cubic masses are flanked by floating Rhinzinc planes that extend well beyond the building envelope, seamlessly moving from interior to exterior. At the center is a glass-and-stainless-steel bridge and stair system that brings light through to the basement. The entrance leads past an axial wall of poured-in-place concrete, a central north-south orienting feature of the house. Complementing the entrance court, which doubles as a terrace for the mahogany-paneled dining room, are the motor court, pool court and redwood tree court. The first volume's living room and the husband's study share another paved court extending out to the garden, while the kitchen and family room in the southern volume open onto another garden and the pool. At the upper level, the master suite and wife's study are linked to the child and guest bedrooms via a glass bridge. Alternately grand and intimate, the interior spaces wrap around guests to frame a series of varied perspectives.





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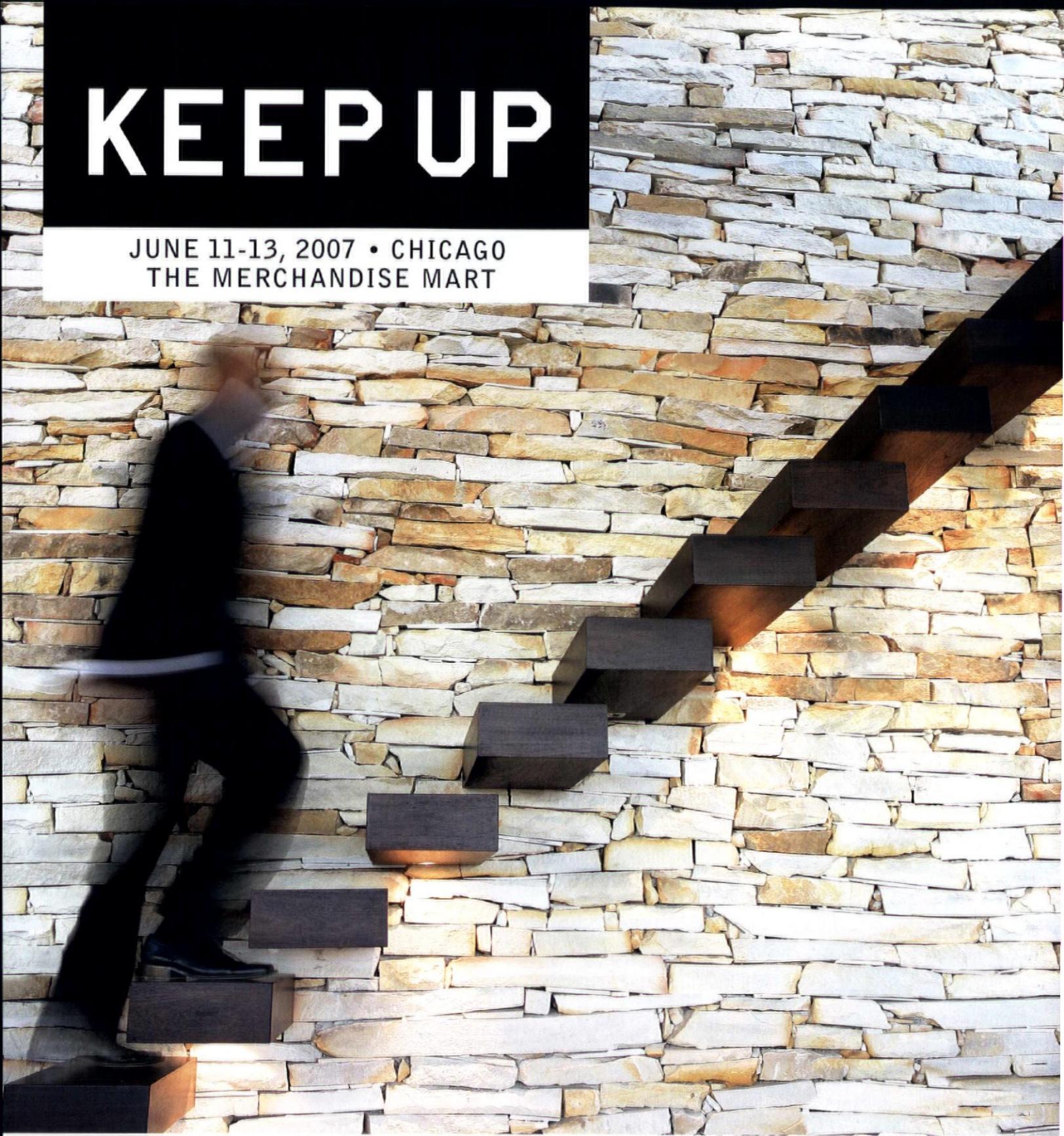
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Garden House

Location: Los Angeles, California
Designer: KAA Design Group, Inc.
Website: www.kaadesigngroup.com

The Garden House is a 6000-square-foot guest pavilion nestled in a corner of a sprawling estate. The site plan belies a sequential unfolding of increasingly private spaces: One enters the property at the bottom of a sloped driveway that takes you the entire length of the stone wall before rounding the other end to reveal a tranquil motor court and a view through the glass-enclosed heart of the house. This view through the main living space is also the first glimpse of the extensive gardens beyond.

Bordered on its east side by a frenetic and noisy thoroughfare, the building's orientation protects and cradles a minimalist garden retreat to the south and west. One leg of the L-shaped house parallels the boulevard with a long stone-clad wall that buffers the road noise and protects the privacy of the home's inhabitants. On the garden side, the guest pavilion's large glass walls slide away to minimize the barriers between indoor and outdoor spaces—a nod to Los Angeles's rich history of modern residential design.

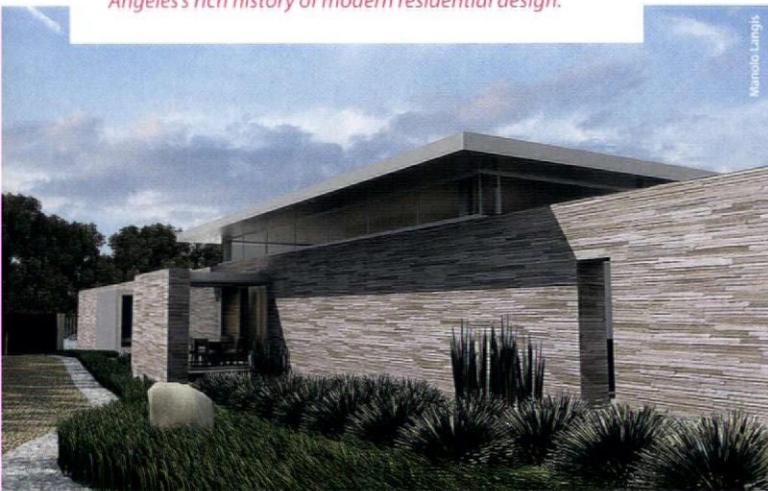


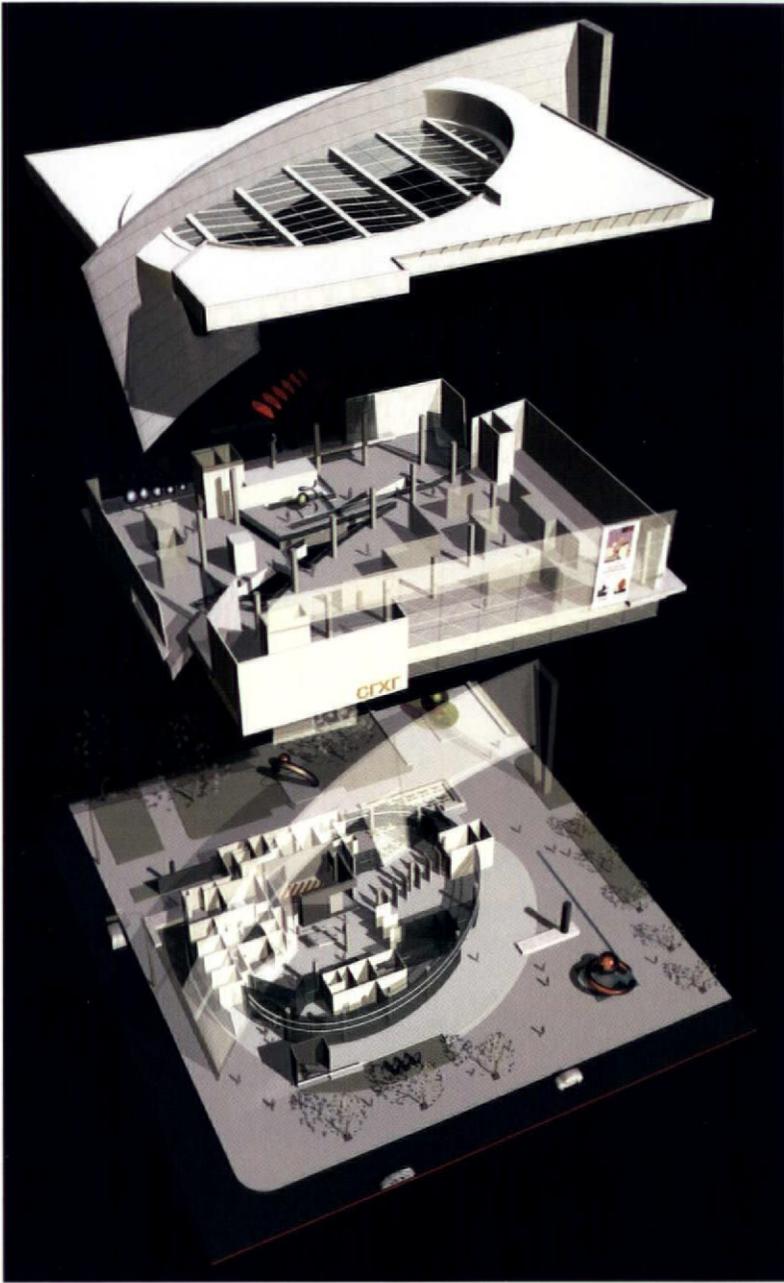
New York City Residence

Location: New York, New York
Designer: Rios Clementi Hale Studios
Website: www.rchstudios.com

Designers were asked to reconfigure this Madison Avenue apartment to increase natural light, make the space feel more voluminous, and accommodate the client's impressive modern art collection. To fulfill this mission, the architects converted the three-bedroom unit into a two-bedroom, loft-style apartment. The resulting clean design provides a restful atmosphere where the clients can escape the commotion of Manhattan.

To achieve an open look, Rios Clementi Hale Studios eliminated the living room walls and maximized ceiling heights, allowing sunlight to flow through the 3,100-square-foot apartment. The client's eclectic mix of modern art, contemporary furnishings and antiques feature prominently against the dark diamond-finished plaster with pumice-rubbed lacquer walls. White-washed hickory floor boards and a muted color scheme balance the asymmetrical lines and artwork. Benches, shelves and banquettes modestly ring the apartment's perimeters, adding texture and depth to the open space, and mirrors at the windows are recessed to increase skyline views. A bronze-and-glass wall separates the dining room and study, which features traditional hardwood floors and built-in bookshelves. Adding a sculptural element to the living room is a silver-leaf-clad column in a tapered oval shape. Much of the furniture, including the built-in banquettes, living room rug, dining table and end tables, was designed by Rios Clementi Hale Studios.

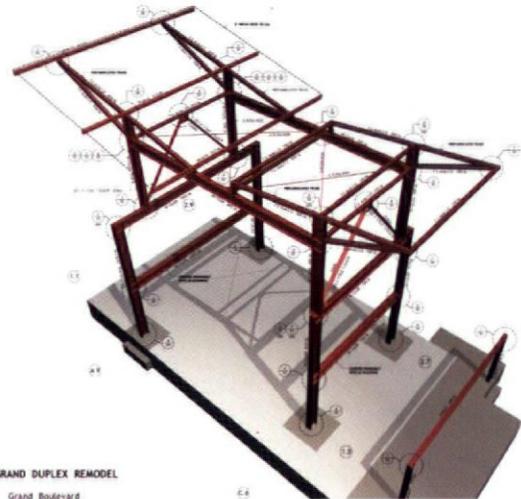




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- 1 Demolition
- 2 New concrete
- 3 New steel - phase 1
- 4 New steel - phase 2
- 5 New wood framing
- 6 New exterior skin



Existing building



Demolition



New concrete



New steel - phase 1



New steel - phase 2

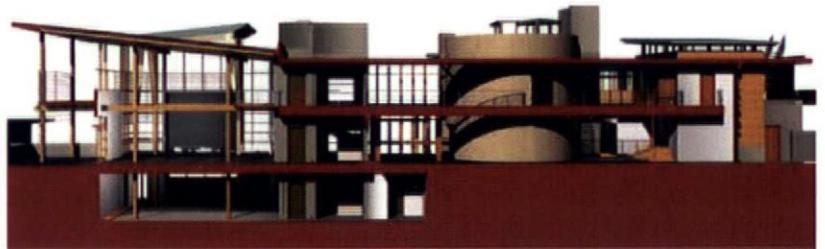


New wood framing



New exterior skin

Credits: BCG clients - PAASTUDIO, Michael Hricak Architects, Rockefeller / Hricak Architects;
Massaro House - designed by Frank Lloyd Wright, adapted by Thomas A. Heinz, who
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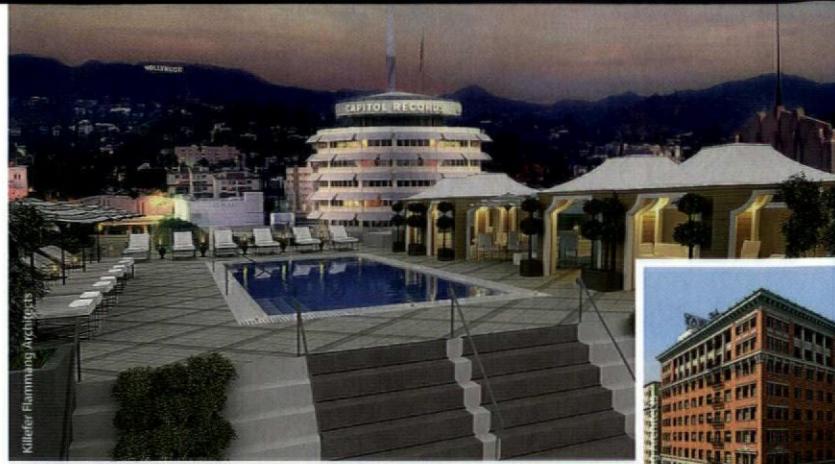
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Pacific Pointe at Port Hueneme

Location: Port Hueneme, California
 Designer: Yazdani Studio of Cannon Design
 Website: www.yazdanistudio.com

The 46-story mixed-use Pacific Pointe development will transform a 1.4-acre parking lot into an iconic glass-and-steel landmark. The new luxury condo and four-star hotel project, which is expected to be the largest single building on the coast between Los Angeles and San Francisco, aims to bring to fruition the idea of resort-style living.

The project includes an upscale eight-story hotel, with 450-square-foot rooms and suites ranging from 750 to 1000 square feet; a cafe and market; conference rooms; a grand "Sky Lobby" with a restaurant and bar; and 32 stories of condominiums above the hotel. Residents will be able to take advantage of the hotel amenities, such as valet parking, concierge service, limousines to the airport, and room service. The open design of the ground floor allows for circulation to flow from indoor to outdoor spaces, evoking a feeling of transparency and accessibility. Additionally, there is a communal rooftop pool and ocean views for all condominium dwellers. Sustainable design elements have been integrated into the building: The tower was designed to maximize density, includes below-grade parking, and incorporates sun shades, a wind chimney to provide natural ventilation, double-glazed skin, and recycled concrete.

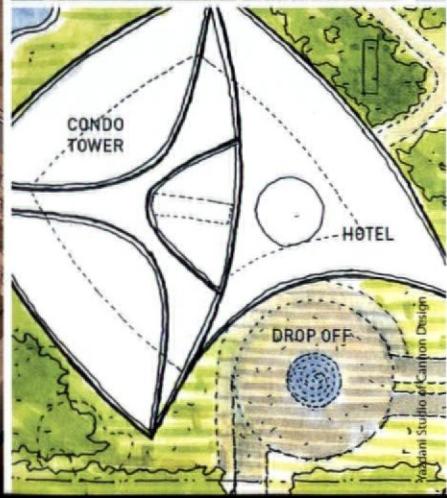
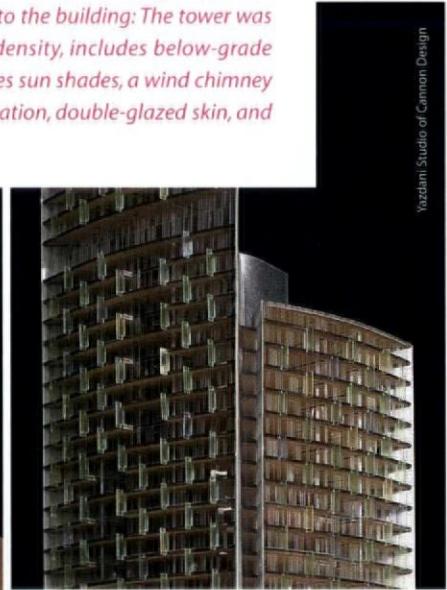


The Broadway Hollywood

Location: Los Angeles, California
 Designer: Killefer Flammang Architects
 Kelly Wearstler Interior Design
 Website: www.kfparchitects.com
www.kwid.com

Kor Development's Broadway Hollywood building features 96 new lofts, highlighted by seven expansive penthouses, in one of Los Angeles's most historic locations. The 1927 Renaissance Revival landmark at Hollywood and Vine, offers a range of stunning vistas including the Hollywood Hills, the famous Capitol Records building and the Hollywood sign. Each of the luxury penthouses has a unique, open floor plan—up to 2,200 square feet—and boasts classic finishes that seamlessly fuse the glamour of old Hollywood with modern-day design. Premium kitchen appointments include stainless-steel cabinets, built-in warming drawers and microwaves, Viking appliances, and generously sized stainless-steel islands. Penthouse bathrooms include custom-made vanities with black absolute granite marble, terra cotta and Negro Oriental patterned surrounds and floors, decorative lighting, and large soaking tubs. A select few have balconies with original features, such as exposed brick walls and hand-carved pillars.

Lobby and corridor appointments include inlaid marble flooring, and custom lighting and wall coverings. Additionally, a destination restaurant and retail opportunities are planned to bring fine dining and shopping to the ground floor, while the resort-inspired pool, sundeck and cabanas indulge the Southern California climate. In a final nod to its surroundings and rich history, the developer went to great lengths to relight the vintage "Broadway Hollywood" rooftop neon sign.



Yazdani Studio of Cannon Design

Killefer Flammang Architects

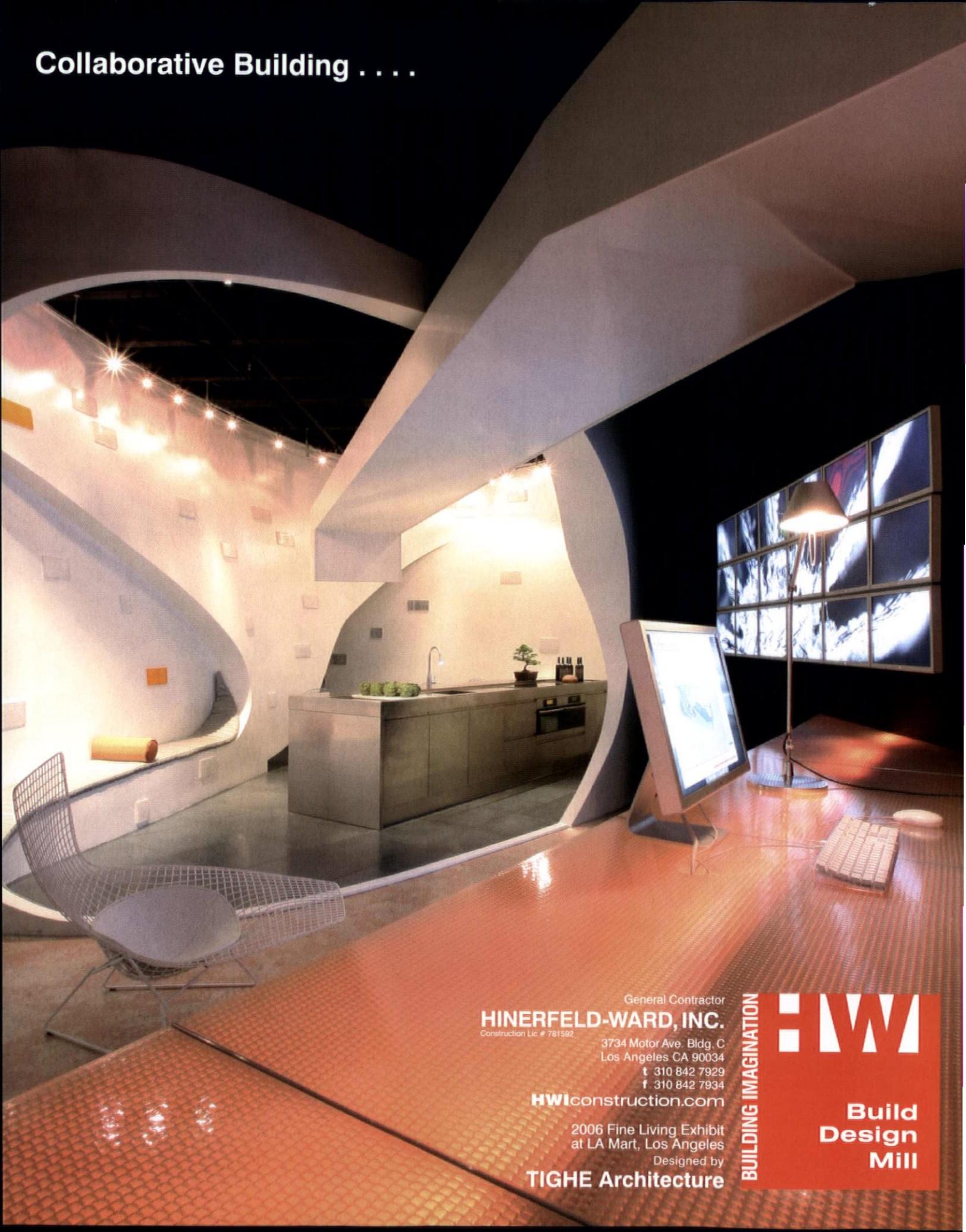
Killefer Flammang Architects

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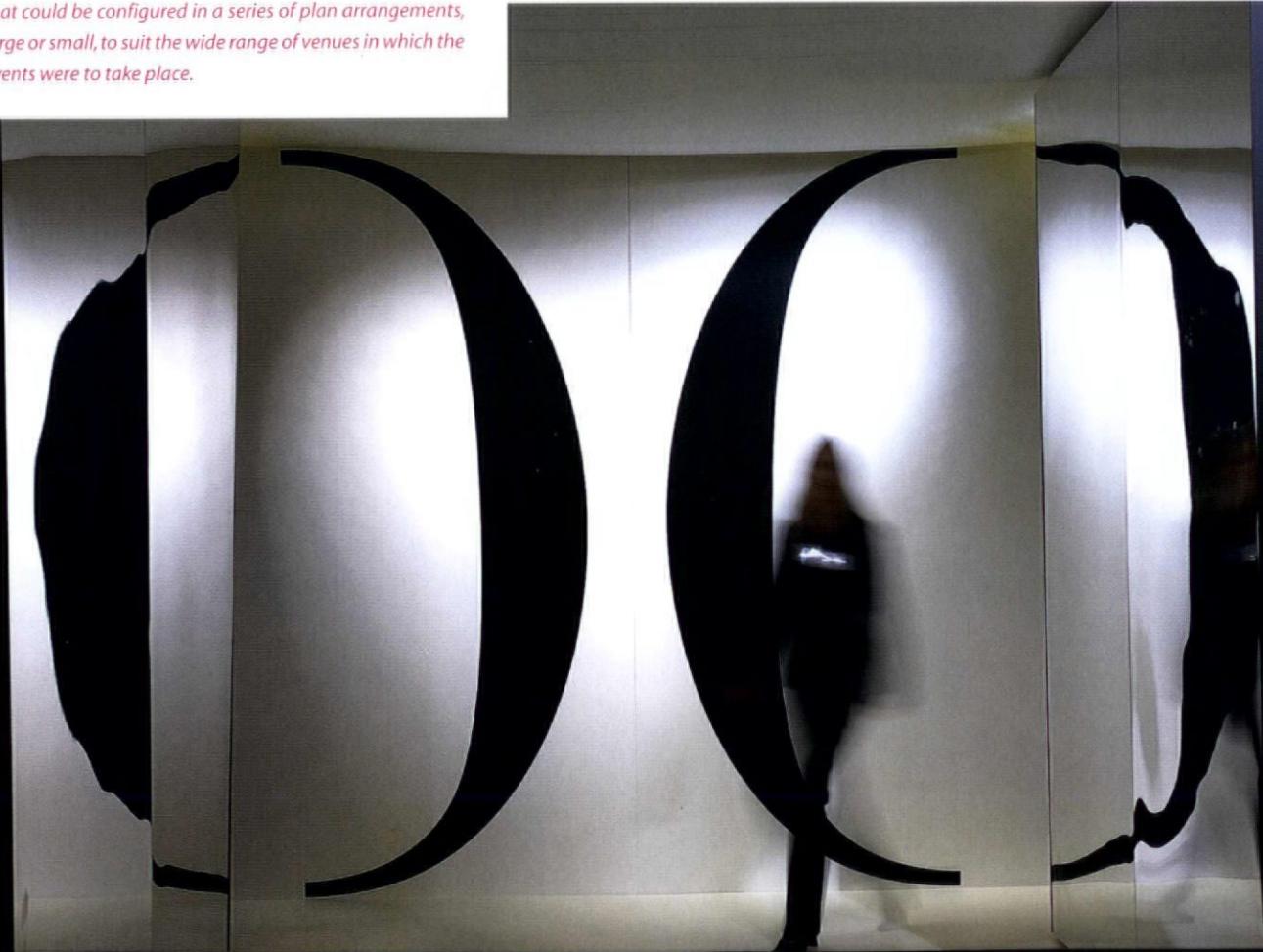
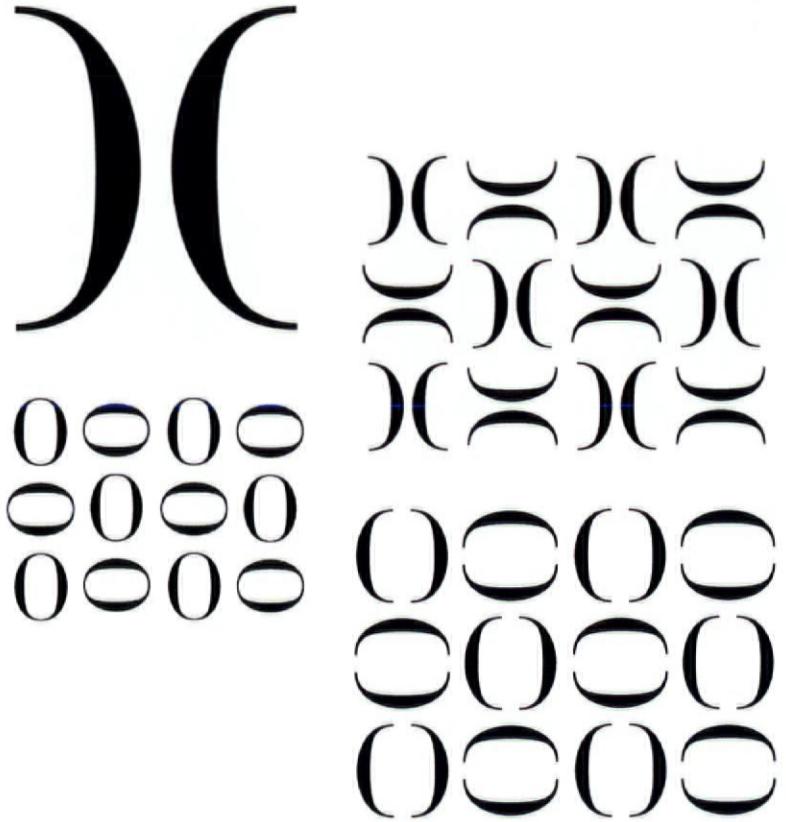
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Dorchester Collection Launch Events and Identity

Location: Los Angeles, London, New York, Paris, Milan
Designer: Pentagram Design Inc.
Website: www.pentagram.com

A series of global re-branding launch events designed by Pentagram for the London-based Dorchester Group are capturing the essence of the premier hotel organization, now called the "Dorchester Collection." The new name, image and launch events support the group's growth plans and signal a change to the strategic goals of the company, which owns luxury hotels in London, Paris, Milan and Los Angeles.

Pentagram partners John Rushworth (graphic design) and Lorenzo Apicella (architecture) were invited to interpret the key attributes of the company through visual art direction, graphic design and event-environment design. Rushworth also devised a logotype comprising a classic typeface and a stylized graphic mark based on the Collection's initials. The identity uses a monochromatic palette of black, white and silver as a neutral backdrop for the individual style and color for each of the distinctive hotels. In an effort to communicate and embody the new identity in a series of dramatic event exhibition spaces, Apicella designed a series of rooms that each echoed the elegant lines of the new Dorchester Collection mark. The subtle curves of its arcs generated a series of architectural forms that could be configured in a series of plan arrangements, large or small, to suit the wide range of venues in which the events were to take place.



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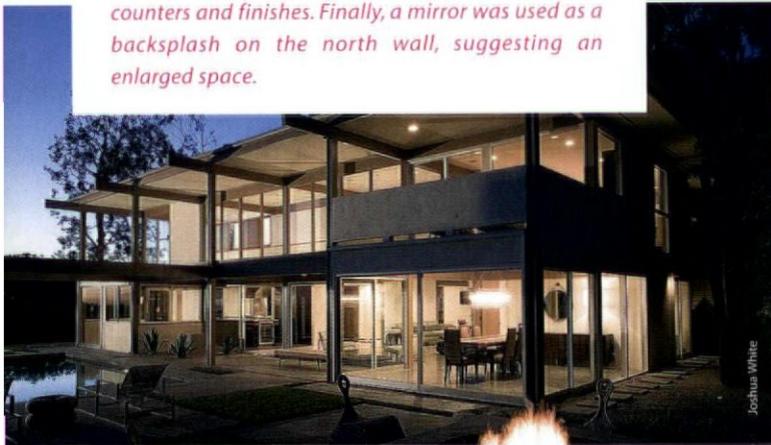
Location: Beverly Hills, California

Designer: Michael Marquez Architects, Inc.
Syndesis, Inc.

Website: www.dynamic.mmarchitects.com
www.syndesisinc.com

The Lehman (Roth) Residence, which was designed by Buff, Hensman & Associates in 1963, sits on a site overlooking Beverly Hills. The 2006 renovation was the result of the combined efforts of the owner and the architectural firms of Michael Marquez Architects, Inc. and Syndesis, who considered preserving the original concept of design vital to their remodel efforts.

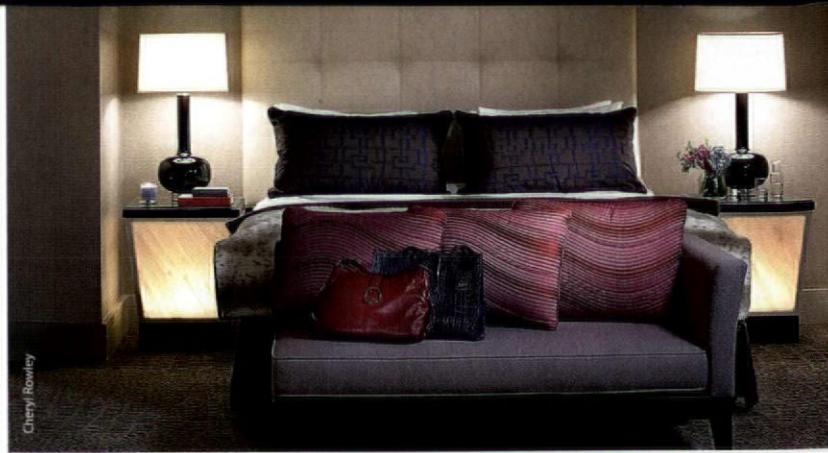
Virtually every aspect of the original house was addressed in the renovation, including an entirely new master bedroom suite, a home office and a media room. The original metal hanging fireplace in the living room and steel entry stairs were completely rebuilt; however, the natural flow of the house was preserved, allowing for a seamless experience between the indoor and outdoor spaces. Additionally, the kitchen design was of major concern as a focal point to the entertainment value of the house. To make the space more welcoming and functional, the narrow, two-story volume kitchen, with 180 degree views from Downtown to the Pacific Ocean, was enhanced with a central island. The kitchen was then enriched with all of the conveniences of today's modern appliances and fixtures, new stained-oak cabinetry and paneling, and brushed stainless steel counters and finishes. Finally, a mirror was used as a backsplash on the north wall, suggesting an enlarged space.



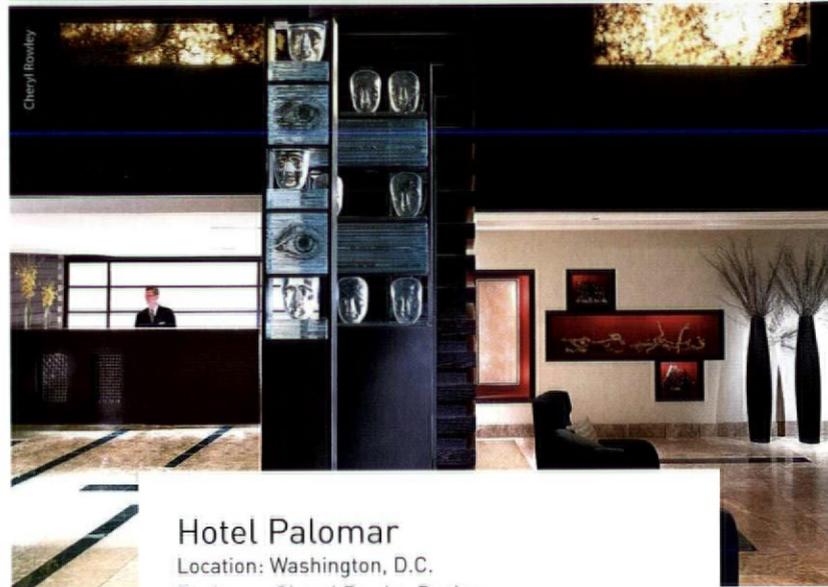
Joshua White



Joshua White



Cheryl Rowley



Cheryl Rowley

Hotel Palomar

Location: Washington, D.C.

Designer: Cheryl Rowley Design

Website: www.cherylrowleydesign.com

Nestled along the Potomac River, the new Palomar Washington D.C.'s lobby welcomes guests with a myriad of architectural elements, including Italian Murano glass chandeliers, a geometric-patterned marble floor, and a wall of niches featuring an eclectic collection of objet d'art, a Palomar signature design element. From there, guests are invited into a highly stylized lounge area with deep-seated chairs and couches, a monolithic see-through fireplace, and a hand-tufted Nepalese wool rug.

Upstairs, the guest rooms create a contemporary sanctuary of streamlined style elements—from the bronze-and-sable alligator-pattern carpet to the taupe-and-gold pinstriped wall covering to the retro chaise lounge to the Kimpton bed. The upscale bathroom provides a soothing spa-inspired experience, featuring Dornbracht plumbing fittings, Bianco Perla Italian marble flooring, and granite stone vanity tops. Careful consideration was also given to the business traveler with the over-scaled maneuverable desk and conveniently located power outlets and data ports. In addition to two expandable Diplomat suites with private security quarters, the hotel offers suites that include spacious spa bathrooms with an attached parlor, a spa fitness suite with a connected private workout room, and two hospitality suites that can be converted into private meeting rooms.

HIGHER



Student: James Bucknam
Hometown: Laguna Niguel, CA
Woodbury Class of: 2000

Bucknam is a Southern California native, who has studied and worked in Europe and now co-heads the design team at Jubany Architecture, facilitating the realization of several multi-million dollar public projects.

"To me, architecture is soul."

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Nicole Miller Store

Location: West Hollywood, California

Designer: Studios Architecture

Website: www.studiosarch.com

Studios Architecture redesigned Nicole Miller's Los Angeles anchor store, revitalizing and lightening the existing space. The updated store, which was completed in January 2007, showcases the fashion designer's accessory line and new bridal options alongside the classic dresses that have traditionally defined the Nicole Miller brand.

The key was to create presentation areas to link the accessory pieces with the overall collection while letting them shine as objects on the wood shelves or in the glass-lined drawers of the cashier desk. There is also a private suite in the back of the store for bridal customers. With the idea of wanting to strip the existing store of its '90s skin and add height to the entry, the new design exposes the 1926 building's historic structure, revealing raw columns and bare ceiling beams above a custom circular banquette. New lighting throughout creates a uniform glow, and linear diffusers add to the modern backdrop. Floors and ceilings shimmer with dappled gold paint, and a gold mesh laminated glass wall screens the fitting rooms. Industrial pipe fixtures made with simple hardware store stock contrast with the vintage glass chandelier. Custom ebony wood millwork, over-sized sliding doors and sleek black mannequins accentuate the space's clean lines and refined style. The overall effect is light and luxe.



Embassy House Jing Sheng Plaza, Phase II

Location: Beijing, China

Designer: HOK

Website: www.hok.com

The mixed-use Embassy House project is located in the Second Embassy District of Beijing, just north of Dongzhimenwai Avenue. Lighting plays a key role in the floor plans, with each residence enjoying southern, eastern or western exposure. A typical floor in the residential tower has six apartments: 3 two-bedroom and 3 three-bedroom units. This design not only offers choice to current occupants, but also allows flexibility for future market needs. The top three floors contain 4 four-bedroom penthouses, giving the building an additional level of prestige, as well as a special architectural expression at its summit. The exterior of the building is designed to complete a composition with the adjacent office building.

The gently curved residential tower and circular office tower have similar and complementary, yet individual, geometries. The entry provides a luxurious and formal arrival court, which benefits from eastern and southern light. The remainder of the site has a small amount of surface parking, the emphasis being given to landscaped areas creating a garden atmosphere at the tower's base. Three below-grade levels contain parking for 200 cars and mechanical spaces. The ground floor contains a health club, meeting rooms and other amenities that contribute to the rich living environment.

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Glass Tower

Location: Los Angeles, California

Designer: DeStefano and Partners

Website: www.destefanoandpartners.com

This 23-story high-rise is organized as a simple rectangle with six to eight traditional units per floor, and one unique corner residence, which twists and turns as it rises up the building. The building massing is also a simple rectangle, except at the corner where the oversized stacked glass cubes reflect the energy of the urban environment and provide the appropriate scale for Downtown Los Angeles. The patterned, solid-punched metal skin of the residential tower transitions to a translucent skirt as it drops down over the parking podium; the creases and tears of this facade afford a screened view of the parking and create movement at this large base.

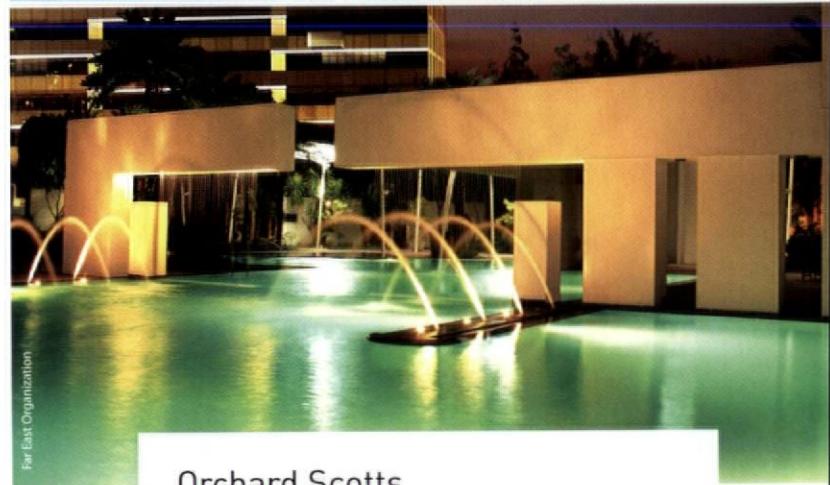
Each residence features tall ceilings, large windows and interiors that were developed by articulating surfaces and color to create an architectural feature that plays against the overall simplicity of the units' design. The terrace provides an urban deck that extends itself toward the adjoining fitness center, clubhouse, business center and street-level, providing shade for the retail shops and outdoor seating. A pool, cabanas and a small park respond to regional expectations and provide outdoor living space for the residents.



DeStefano and Partners



Fair East Organization



Fair East Organization

Orchard Scotts

Location: Oxley Road, Singapore

Designer: Arquitectonica

Website: www.arquitectonica.com

Emerging from a tropical oasis of water gardens and lush vegetation, Orchard Scotts is a collection of three sculptural prisms—each accepts a different geometry as they address their profile, from a pure square to a triangle to a curve. Each also assumes a color personality from red to green to blue representing the earth, landscape and sky of the equatorial locale.

The triangular arrangement of the towers on the site addresses the street frontages around the perimeter whilst creating an inviting urban oasis within. This also maximizes the distance between the towers while projecting a free arrangement of the forms consistent with the idea of sculptures in a garden. It also creates vistas with perspective and depth as the scale-less colored bands recede and the monumental voids through the towers are seen at angles. The gardens and public amenities are well appointed with pools and ponds; al fresco dining areas, shaded decks, family barbecues and children's play areas. A fine-dining facility, lounge, library and health spa are located at grade facing the interior landscaped courtyard. The 387-unit condominium project encompasses a new form of urban lifestyle in Singapore that reflects and embraces the young and modern vision of the city.

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St. Regis Hotel & Residences

Location: San Francisco, California

Designer: Skidmore, Owings & Merrill LLP

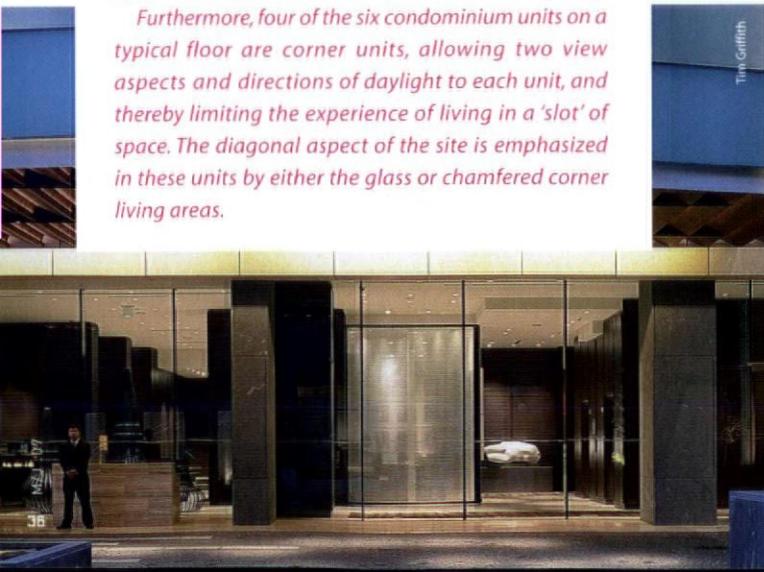
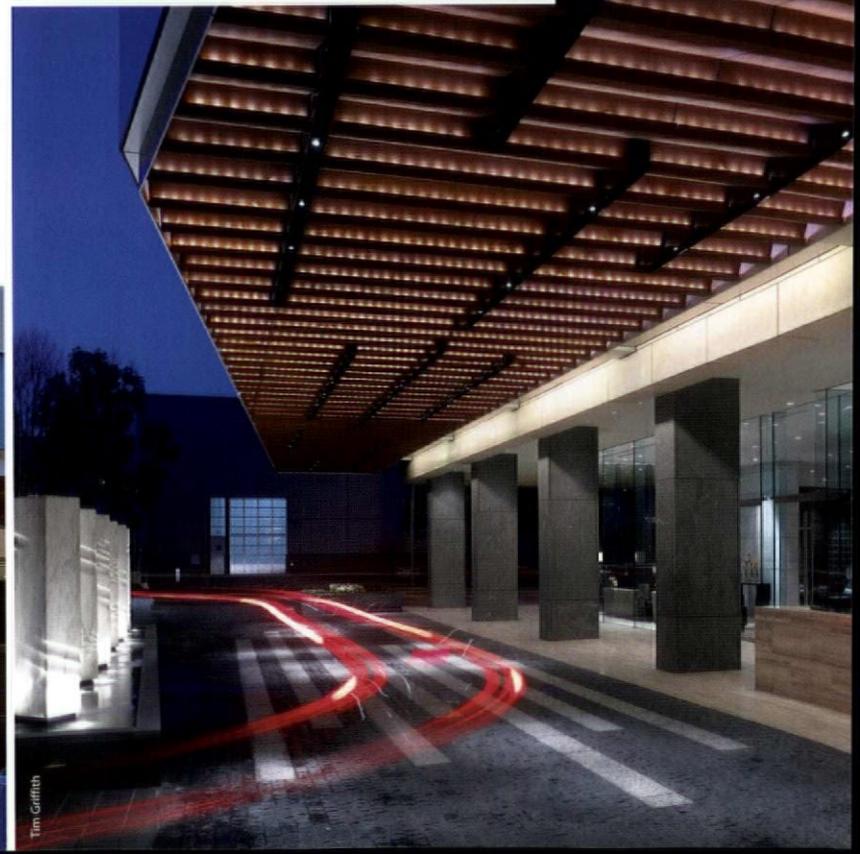
Website: www.som.com

Located in San Francisco's Yerba Buena Arts District, the St. Regis Hotel & Residences, a 40-story mixed-use development consisting of a luxury hotel, 102 residences, two restaurants, a museum, and a full-service spa, addresses the unique character of its urban environment. It incorporates solutions to site-specific constraints, including the preservation of the historic Williams Building at the west corner; vehicular access that provides a stimulating pedestrian-level condition; and integration of a museum at its base.

The project engages the public realm through its visual transparency, layering and lower-level amenities, such as the museum, restaurants, lobby lounge, ballroom and spa. The ballroom has a grandly scaled window overlooking Third Street, while the all-glass pre-function space cantilevers over the porte-cochere toward Minna Street. The protected environment of the porte-cochere is defined by the wood-lined cantilevered pre-function space overhead, a bamboo grove, a marble plinth fountain, planters, planar stone façades, the glass fin wall storefront, and the brick façade of SFMOMA. The mullionless glass skin of the pre-function space serves as an urban-scaled entry lantern.

Inside, guests can indulge in a 9,000-square-foot, state-of-the-art spa featuring 10 treatment rooms; a 3,700-square-foot workout facility boasting a 50-foot-long heated indoor pool and bio-mechanically engineered workout equipment; a full-service business center; and universal wi-fi. More than 85 percent of the 214 guest rooms and 46 suites enjoy views of San Francisco, and guests are treated to 42-inch plasma screen televisions in the bedrooms and 13-inch LCD panels in the bathrooms. Guest digital assistant features include a bedside cordless remote control for operating the motorized window coverings, the privacy indicator light, a CD/DVD entertainment system, and room lighting.

Furthermore, four of the six condominium units on a typical floor are corner units, allowing two view aspects and directions of daylight to each unit, and thereby limiting the experience of living in a 'slot' of space. The diagonal aspect of the site is emphasized in these units by either the glass or chamfered corner living areas.



Marking this occasion of the inaugural issue of **FORM**, **DesignARC** would like to thank **Balcony Media** for its many years of celebrating the diverse talent, innovation, and pioneering spirit that has come to characterize the special laboratory that is Los Angeles.

Looking forward, we anxiously anticipate **FORM** as it promises to bring a new and fresh perspective on our profession and the varied individuals who pursue it. From all of us at **DesignARC**,

Welcome **FORM**.

Photo: [Ciro Coelho / CiroCoelho.com](http://CiroCoelho.com)

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wash. Gk *louein*] (bef. 12c) 1: a strong alkaline liquor rich in potassium carbonate leached from wood ashes and used esp. in making soap of Asia Minor] (1924): an Anatolian language of the Indo-European language family — see INDO-EUROPEAN LANGUAGES table — *Luvian* *adj.*

lux \ˈlʊks\ *n.* *pl.* **lux** or **lux-es** [L, light — more at LIGHT] (1889): a unit of illumination equal to the direct illumination on a surface that is everywhere one meter from a uniform point source of one candle intensity or equal to one lumen per square meter

lux-a-tion \ˈlʊk-ˈsə-shən\ *n.* [L. *luxatio-*, *luxatio*, fr. L. *luxatus*, pp. of *luxare* to dislocate, fr. *luxus* dislocated — more at LOCK] (1552): dislocation of an anatomical part (as a bone at a joint or the lens of the eye)

lux \ˈlʊks, ˈlʊks, ˈlʊks\ *n.* [F, fr. L. *luxus* — more at LUXURY] (1558): LUXURY — **lux** *adj.*

lux-u-ri-ance \ˌlʊg-ˈzhūr-ē-ən(t)s, ˌlʊk-ˈshūr-\ *n.* (1728): the quality or state of being luxuriant

lux-u-ri-ant \-ē-ənt\ *adj.* (1540) 1 *a*: yielding abundantly; FERTILE, FRUITFUL *b*: characterized by abundant growth; LUSH 2: abundantly and often extravagantly rich and varied; PROLIFIC 3: characterized by luxury; LUXURIOUS *syn* see PROFUSE — **lux-u-ri-ant-ly** *adv.*

lux-u-ri-ate \-e-ət\ *vi* -at-ed; -at-ing [L. *luxuriatus*, pp. of *luxuriare*, fr. *luxuria*] (1621) 1 *a*: to grow profusely; THRIVE *b*: to develop extensively 2: to indulge oneself luxuriously; REVEL

lux-u-ri-ous \ˌlʊg-ˈzhūr-ē-əs, ˌlʊk-ˈshūr-\ *adj.* (1606) 1: of, relating to, or marked by luxury (a ~ resort) 2: marked by or given to self-indulgence (~ tastes) (~ feeling) 3: exceedingly choice and costly; of the finest and richest kind (~ wines) *syn* see SENSUOUS — **lux-u-ri-ous-ly** *adv.* — **lux-u-ri-ous-ness** *n.*

lux-u-ry \ˈlʊksh-(ə)rē, ˈlʊgzh-\ *n.* *pl.* -ries [ME *luxurie*, fr. MF, fr. L. *luxuria* rankness, luxurv. excess; akin to L. *luxus* luxury, excess] (14c) 1 something that provides comfort, pleasure or enjoyment, but is not absolutely essential. May be expensive or hard to obtain

lwei \lɑ-wɑ\ *n.* *pl.* **lwei** also **lweis** [native name in Angola] (ca. 1979) — see *kwanza* at MONEY table

ly \li:\ in some dialects, esp. Brit. Southern, NewEng, often li but not shown at individual entries\ *adj.* suffix [ME, fr. OE *-lic*, *-lic*; akin to OHG *-lih*, *-lic*, OE *lic* body — more at LIKE] 1: like in appearance, manner, or nature: having the characteristics of (queenly) (fatherly) 2: characterized by regular recurrence in (specified) units of time: every (hourly)

ly *adv.* suffix [ME, fr. OE *-lice*, *-lice*, fr. *-lic*, *adj.* suffix] 1 *a*: in a (specified) manner (slowly) *b*: at a (specified) time interval (annually) 2: from a (specified) point of view (eschatologically) 3: with respect to (partly) 4: to a (specified) degree (relatively)

ly-am-hound \ˈli-əm-ˈhaund\ or **lyme-hound** \ˈlim-ˈhaund\ *n.* [obs. *lyam* (leash)] *archaic* (1527): BLOODHOUND

ly-art \ˈli-art\ *adj.* [ME, fr. MF *liart*] chiefly Scot (14c): streaked with gray; GRAY

ly-ase \ˈli-ās, -āz\ *n.* [Gk *lyein* to loosen, release + E *-ase* — more at LOSE] (1965): an enzyme (as a decarboxylase) that forms double bonds by removing groups from a substrate other than by hydrolysis or that adds groups to double bonds

ly-can-thro-py \ˈli-ˈkən(t)-ˈthrə-pē\ *n.* [NL *lycanthropsia*, fr. Gk *lykanthropsia*, fr. *lykanthros* werewolf, fr. *lykos* wolf + *anthros* man — more at WOLF] (1584) 1: a delusion that one has become a wolf 2: the assumption of the form and characteristics of a wolf held to be possible by witchcraft or magic

ly-cée \ˈli-ˈsā\ *n.* [F, fr. MF, *lyceum*, fr. L. *Lyceum*] (1865): a French public secondary school that prepares students for the university

ly-ce-um \ˈli-ˈse-əm, ˈli-ˈsē-\ *n.* [L. *Lyceum*, gymnasium near Athens where Aristotle taught, fr. Gk *Lykeion*, fr. neut. of *lykeios*, epithet of Apollo] (1786) 1: a hall for public lectures or discussions 2: an association providing public lectures, concerts, and entertainments 3: LYCEE

ly-chee *var.* of LITCHI

lych-gate \ˈlich-ˌgāt\ *n.* [ME *lychgate*, fr. *lich* body, corpse (fr. OE *lic*) + *gate*, *yate* gate] (15c): a roofed gate in a churchyard under which a bier rests during the initial part of the burial service

lych-nis \ˈlik-nəs\ *n.* [NL, fr. L, a red flower, fr. Gk; akin to Gk *lychnos* lamp, L. *lux* light — more at LIGHT] (1601): any of a genus (*Lychnis*) of herbs of the pink family with terminal cymes of showy mostly red or white flowers having 5 or rarely 4 styles

Ly-cian \ˈlish-(ē)-ən\ *n.* (1598) 1: a native or inhabitant of Lycia 2: an Anatolian language of the Indo-European language family — see INDO-EUROPEAN LANGUAGES table — **Lycian** *adj.*

ly-co-pene \ˈli-kə-ˈpēn\ *n.* [ISV *lycop-* (fr. NL *Lycopersicon*, genus of herbs) + *-ene*] (ca. 1929): a carotenoid pigment C₄₀H₅₆ that is the red coloring matter of the tomato

ly-co-pod \ˈli-kə-ˈpōd\ *n.* [NL *Lycopodium*] (1861): LYCOPODIUM 1: broadly; CLUBMOSS

ly-co-po-di-um \ˈli-kə-ˈpōd-ē-əm\ *n.* [NL, fr. Gk *lykas* wolf + *podion*, dim. of *pod-*, *pous* foot — more at FOOT] (1756) 1: any of a large genus (*Lycopodium*) of erect or creeping club mosses with evergreen ones-nerved leaves in four to many ranks 2: a fine yellowish flammable powder composed of lycopodium spores and used in pharmacy and as a component of fireworks and flashlight powders

lyd-dite \ˈlid-ɪt\ *n.* [*Lydad*, England] (1888): a high explosive composed chiefly of picric acid

Lyd-i-an \ˈlid-ē-ən\ *n.* (1545) 1: a native or inhabitant of Lydia 2: an Anatolian language of the Indo-European language family — see INDO-EUROPEAN LANGUAGES table — **Lydian** *adj.*

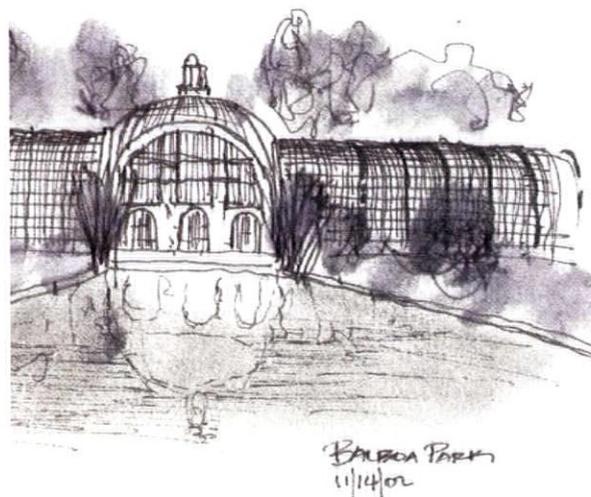
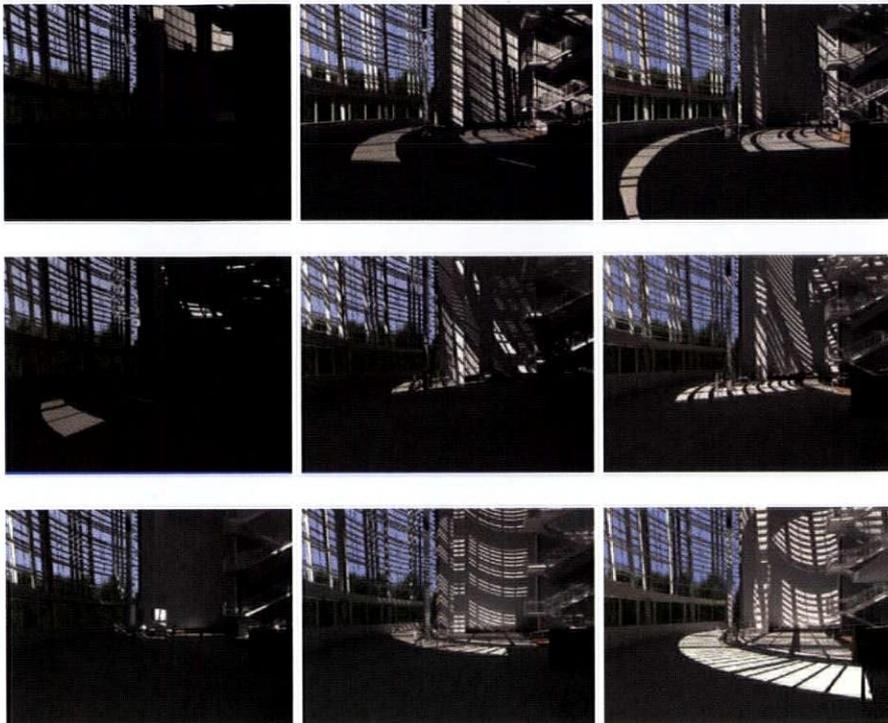
lye \li\ *n.* [ME, fr. OE *leag*; akin to OHG *louga* lye, L. *lavare*, *lavere* to wash, Gk *louein*] (bef. 12c) 1: a strong alkaline liquor rich in potassium carbonate leached from wood ashes and used esp. in making soap

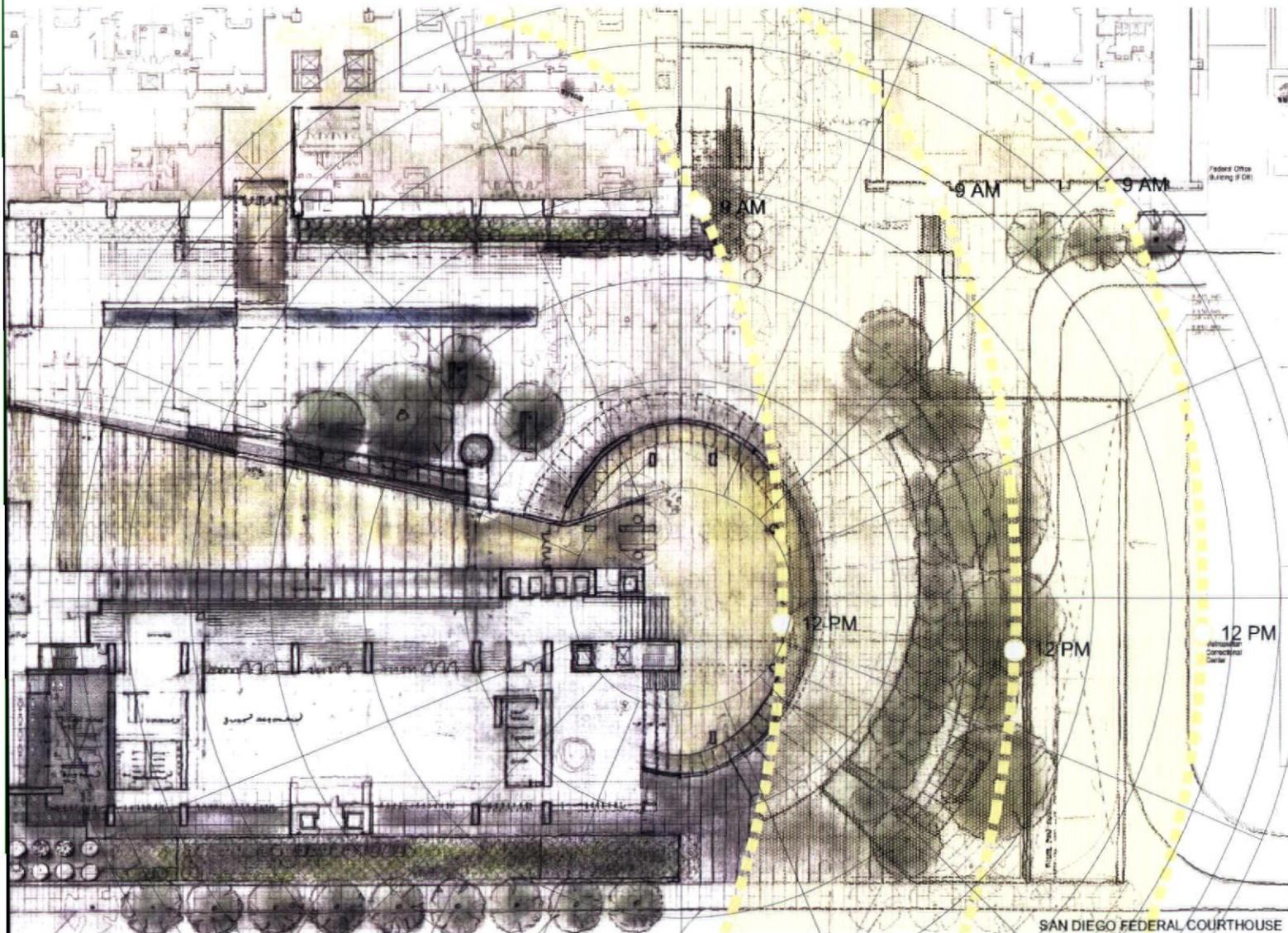
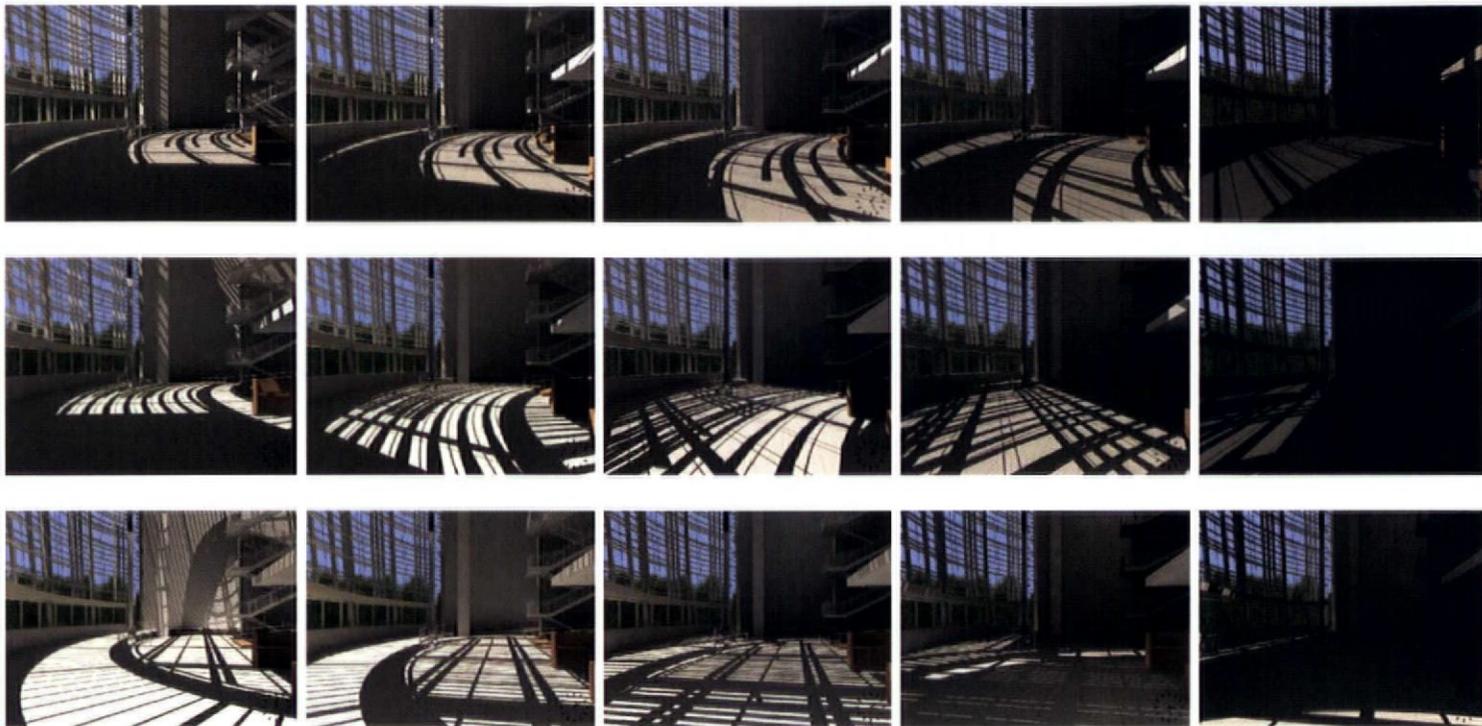
lux-u-ry \ˈlʊks-(ə)rē, ˈlʊgzh-\ *n.* *pl.* -ries [ME *luxurie*, fr. MF, fr. L. *luxuria* rankness, luxurv. excess; akin to L. *luxus* luxury, excess] (14c) 1 something that provides comfort, pleasure or enjoyment, but is not absolutely essential. May be expensive or hard to obtain.

Light is essential to understanding and experiencing architecture. Through the manipulation of form and space in light, architects create qualities of place that offer comfort, pleasure or enjoyment.

In Southern California, architects have unlimited access to splendid, golden, form-giving light; an incredible 'luxury' that is neither expensive nor hard to obtain.

Michael Palladino, AIA
Richard Meier & Partners Architects









JONATHAN ADLER FASHIONS THE PARKER PALM SPRINGS IN HIS OWN VISION OF HAPPY LUXURY

BY JEFFREY HEAD

Jonathan Adler, best known for his eclectic and colorful home furnishings and accessories, describes his upholstered furniture as quiet and gracious pieces that are intended to be contemporary, yet familiar. Certainly the names are familiar. The line includes a sofa, *Butterfield*, inspired by the Elizabeth Taylor film *Butterfield 8*. His earlier *Sofa 54*, named for New York's famed Studio 54 nightclub, boasts a "Halston vibe." And the *Lampert* sofa, a tribute to Audrey Hepburn's Regina Lampert character in the film *Charade*, is summed up by Adler, who spent three years in the movie industry, as "neo-classical, cinematic and top-note mod-moxie."

MODERN MAXI- MALISM

The pieces are all part of Adler's vision of the Hollywood Regency decorative style of the late '30s and early '40s. Romantic and independent of any particular architectural period, Adler's take on Hollywood Regency blends Georgian, Italianate and Rococo pieces to create a plush, almost movie-set atmosphere. For Adler, it's an antidote to minimalism, or what he calls "maximalism."

Despite his linguistic prowess, Adler insists he is less concerned with marketing and branding than with mixing craft with design to create his distinctive products. Stemming from little more than chicken-scratch sketches, Adler's designs take form with the help of a network of designers ("fantastic operatives"), who help fulfill a simple, but strong, mandate for design: Everything he creates must express the

spirit of being "happy, luxe and handcraft."

His furniture is most visible at the Parker Palm Springs (formerly the Givenchy Resort and Spa) in Palm Springs, California, where he did more than draw from his background in product design to tackle the hotel's interiors.

"I imagined the hotel as the home of an eccentric, well-traveled great aunt whom I dubbed Mrs. Parker," quips Adler of his design approach.

Mrs. Parker would have lived lavishly. Here, design classics by Harry Bertoia, Paul Evans and Warren Platner are thoughtfully and comfortably arranged with Adler's own furniture, accented with the full range of his product line.

Like an ageless character from a classic film, Adler says he imagines the interiors of the Parker Palm Springs to age as gracefully

... Adler's designs take form with the help of a network of designers ("fantastic operatives"), who help fulfill a simple, but strong, mandate for design: Everything he creates must express the spirit of being "happy, luxe and handcraft."

The Prescott chair, named after Kay Thompson's character, Maggie Prescott, in the film *Funny Face*, inspired Jonathan to take a simple classic side chair and tweak the proportions by giving it an improbably tall back. "I think the chair is playful and elegant at the same time," says Adler.



as a fictitious muse. "The furniture and accessories were meant to look as if they were collected over a lifetime—well-lived Edwardian chairs set atop Moroccan rugs, mixed with my own Hollywood Regency-style floor lamps and sofas—rather than tell-tale '80s over-the-top rose marble and brass, or early '90s ultra-stark modernism to give away its true age." Only time will tell if the look and feel are indeed ageless, but they do amount to yet another Adlerism, "happy luxury."

Seven Jonathan Adler retail outlets are located throughout Los Angeles, Manhattan, East Hampton, Miami, San Francisco and Chicago. He can be seen this season on Bravo's Top Design. Visit him online at www.jonathanadler.com.





MetLofts, designed by Johnson Fain, developed by Forest City Residential West.

BY JOHN SOUTHERN

THE EVOLUTION OF **LA** place:

Step out of your car on a typical residential street in the San Fernando Valley or West Los Angeles, and all you may hear is the far off hum of traffic doing its mechanical Foxtrot on one of the region's many freeways. The density is remarkably horizontal

in nature; there is little evidence that you are in a metropolitan area of more than 13 million people. Fly into Los Angeles, however, and you get an entirely different picture. The Los Angeles metropolitan region stretches out before your eyes, seemingly infinite in its scope—an almost unfathomable conglomeration of freeways and streets, industrial districts, parks, downtowns, and residential neighborhoods. Hundreds of cities form an urban patchwork of hyper-development that only in recent years has begun to show signs of slowing its outward march into the surrounding desert.

Because the city has traditionally eschewed verticality in favor of flatness, Los Angeles is poised to evolve into a vibrant hybrid of hyper-stratified urbanity and suburban expansiveness in the twenty-first century as it introduces denser (and it is assumed more vertical) housing conditions atop the lower density of the suburban strip. This hybrid has the potential to redefine the way we understand both urban and suburban domestic environments, as these two housing typologies collide to produce a context that questions the very definition of what a city can be.

CENTERING THE CITY

In recent years, both planning and development circles alike have been touting the flurry of speculative activity that has been unfolding in Los Angeles's long-neglected Downtown. To think that L.A. could evolve into a traditional centrally focused city like Manhattan or Chicago, simply growing upward rather than outward, would be naïve at best. For unlike those carefully controlled visions of urbanity, which are about a type of developmental "smoothing," Los Angeles has always expanded through a kind of "friction" caused by the collision of its domestic desires with its infrastructural needs. It is what built the L.A. Aqueduct, the freeways, and the seemingly endless grid of suburbia that has defined Southern California domestic life for the past 60 years. Now faced with a shortage of land and affordable housing, and an economically maturing immigrant population, Los Angeles developers have begun the process of re-examining the region's traditional housing typologies in order to continue the speculative development that has made L.A. one of the most populous in the world.

To witness the emergent trends in housing in Los Angeles, you must travel to the region's original center—Downtown L.A., which is clandestinely different than the rest of the city in that its high-rise Central Business District and historic mercantile architecture are an anomaly in the notoriously horizontal city with an aversion to preservation. Though Downtown's centrality has come into question over the years (for how can a center exist in a city as large as Los

Angeles?), it has been loyally touted by politicians and boosters such as philanthropist Eli Broad as the "true heart of Los Angeles." Enigmatic prophecies aside, Downtown L.A. is projected to add a staggering 40,000 new residents over the next two years.

One of the primary indicators of Downtown's potential to stand as a model for the rest of the region is its connectivity with regards to infrastructure. Downtown Los Angeles has no less than six rail lines connecting it with the rest of the larger metropolitan region, and gaps in the rail system are filled by the Metropolitan Transportation Authority's enormous bus network. Furthermore, four of the area's major freeways intersect here. This cross-hatch of infrastructure has attracted developers who have focused over the past five years on adaptive reuse, turning old commercial buildings into lofts. More recently, however, new projects have appeared that signal an interest in higher density, and even vertical, housing typologies.

TILLING THE URBAN LANDSCAPE

Downtown's South Park neighborhood has seen the majority of activity over the past few years. Home to Staples Center, the Los Angeles Convention Center and the emerging L.A. Live retail and residential complex, South Park illustrates how Los Angeles can develop over the coming decades as it adds clusters of verticality and transit-oriented density to its already diverse urban fabric.

One development group in particular has introduced projects that shy away from the six-story live/work typology and adapted manufacturing building prototypes. These new projects are of a vertical nature and contain urban elements that are perceived by the development industry as critical to the making of a thriving neighborhood—eating and shopping. The South Group, a partnership of Portland-based Gerding/Edlen and Williams & Dame Development, has designed and constructed several high-visibility projects, which are among the first residential high rises developed in downtown since the 1970s. Elleven (2006), Luma (2007), Evo (2008) and Jardin (2009) serve as the residential anchor points for the Downtown neighborhood.

According to Tom Cody, a principal of The South Group, in Los Angeles one must "grow an urban housing market in order to grow a neighborhood," and the South Group strategy seems to incorporate the typical methods for growing a residential neighborhood where there was none before it. Where The South Group's projects diverge from the traditional New Urbanist strategies for "smart growth" is their scale. All four projects go beyond the six-story mark—a height that is more traditional here for condo development. Each tower is jammed with well over 200 units a piece, and cumulatively will introduce more than 2000 new residents to the area. Not only does this mark a turning point in L.A.'s history with regards to density, but the projects certainly introduce the city to a more marketable version of verticality that goes beyond the



Both planning and development circles alike have been touting the flurry of speculative activity that has been unfolding in Los Angeles's long-neglected Downtown.



Top: A photo rendering of the South Collection and its three buildings: Elleven, Luma and Evo. Right (top): South Park's first Starbucks, located on the ground floor of Elleven. Below: Lobby of Elleven. All images courtesy of The South Group.



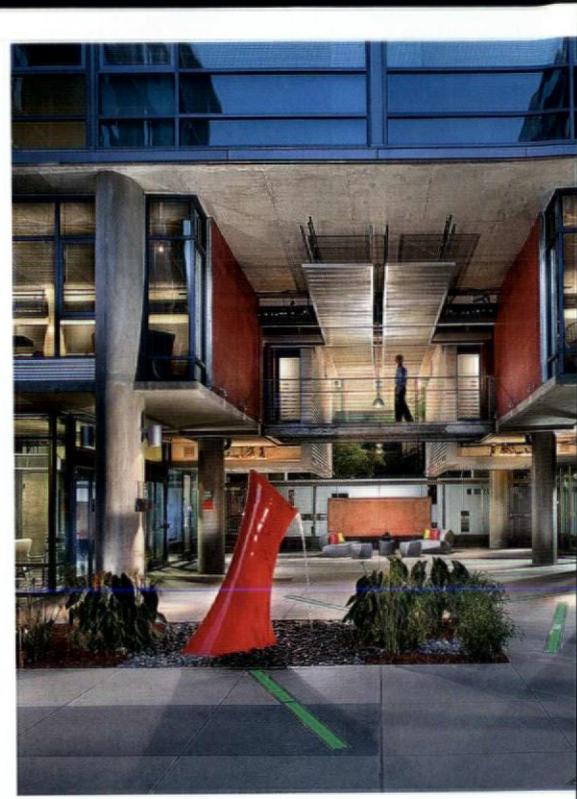
PLANNING PRINCIPLES: A DEVELOPER'S DOWNTOWN STRATEGY

- 1 DENSITY** Pick an area rich with transit and (it can be assumed) white collar jobs where housing is needed.
- 2 SHOPPING** Provide a retail component that will allow the mercantile qualities of the area to move beyond "quick stop" style businesses and begin to allow for a restaurant-retail district to form.
- 3 PEDESTRIAN SCALE** Shrink Downtown L.A.'s auto-centric "mega-blocks" by adding public green space, and reshape the grid into one that allows for a walkable scale.
- 4 OPEN SPACE** Through parks and streetscape improvements develop an "at street" environment that is conducive to pedestrian activity.

MetLofts

"At MetLofts, we were looking for the young businessperson, probably without children, who wants to be downtown either because it is slowly becoming the happening place to be with sports, arts, nightlife, food and clubs, or we're looking for the same person because, in addition to these growing amenities, the average auto commute in Los Angeles is more than one hour each way. If you're young and putting in a lot of hours at work, why not live near your business, assuming all other factors are positive?"

—Scott Johnson, FAIA





Below & upper right: Eric Figge Photography. Upper left: Charles Lenoir Photography.

ostentatious, car-oriented luxury high-rises found in Westside neighborhoods, such as Marina Del Rey and Century City.

Scott Johnson, FAIA, of Johnson Fain, agrees with much of what Cody and other developers have to say about the Downtown scene. Though it is not unique when compared with other transit corridors in the city, the area is serving as a domestic laboratory for other parts of L.A. in the sense that its unique lack of existing residential development allows the projects constructed there to

With enough money to afford to live most anywhere in the city, these people select Downtown because of the “urban vibe.”

inform future domestic environments elsewhere. However, it is not really about the design of the units themselves, but of the complexes as a whole, which are geared toward a younger demographic, one that is single, moneyed, highly cosmopolitan and interested in social interaction.

“Frankly, the verdict is out as to whether one day all demographic groups will live in the same areas interchangeably [in Los Angeles] because we will have achieved saturation and higher densities,” says Johnson. “If you take older American cities like New York or Boston, while there is much overlap, there are still identifiable markets with their own resident characteristics within each city. Think Madison and Fifth Avenues, Westside, Chelsea, Greenwich Village and TriBeCa. All these neighborhoods tend to attract certain residents who appreciate their unique qualities.”

Johnson compares his firm’s recent projects in Downtown with similar high-density projects it is doing in Century City. In Downtown he says the units tend to be more oriented to an urban lifestyle that translates the activity of the city streets inward, rather than providing the overtly privatized environment that a client might seek in Century City, where Johnson Fain has designed an experience called Constellation Park that is in many ways no different than the exclusive homes of neighboring Brentwood and Beverly Hills. While the Westside project is indicative of high-density, it is setback from the street, and provides amenities, such as direct elevator service from the parking garage (the car being one of the only ways to approach the project)

and a concierge. More importantly, in keeping with the local residential fabric of the Westside, the tower is set in typical Modernist fashion upon a landscaped pad that responds to the lack of a pedestrian environment in the area.

Projects like MetLofts, done by Johnson Fain with Forest City Residential West, however, are an example of an architecture that is shaped for the opposite group—the young, professional urbanite. The Downtown development is heavy on common social spaces, and light on the notion of exclusivity. Though

security and convenience are stressed, they are designed into the project as discrete components that behave more like filters, rather than obstacles to the urban world beyond. The street façade of MetLofts is like others in the neighborhood—porous, appropriately scaled and designed to foster an active streetscape. Whether urban life can take hold in this context, however, is up to the newly arrived residents who will live, work and play in Downtown Los Angeles.

DEFINING A DEMOGRAPHIC

According to a recent study done by the Downtown Center Business Improvement District, the demographic choosing to live there is white, highly educated and occupies senior-level positions in the culture and finance fields. With enough money to afford to live most anywhere in the city, these people select Downtown because of the “urban vibe” and high concentration of entertainment, cultural venues and other services.

Whether comprised of “outsiders,” who have not yet been seduced by the aphrodisiac of what early Angelenos referred to as the “garden city,” and do not want or need a lawn or detached single-family home, or simply a new breed of locals, these residents will reshape Los Angeles and transform it into a new hybrid city of the twenty-first century—one that contains older suburbs with a discrete high-density overlay, all connected by webs of mass-transit and the freeway system. This new population is interested in a high-density lifestyle not defined by the car (though they likely own one) and the principles inherent in

urban living. It does not concern itself simply with living in the city in opposition to the suburbs, but with cosmopolitanism—the catalyst necessary for metropolitan life to exist in the first place.

But how to plan for a domestic population that has not yet hatched and integrate it with the existing population? Tom Cody suggests it is about arriving at formulas that produce “quality urban environments,” a comment that sounds vaguely Modernist in its tones. The idea of quality urban environments does not allow for the important discussion in regards to social planning, a notion that has been at the heart of the Downtown housing debate. Though the topic of affordable housing was discussed, without subsidies it was suggested that it remains a long shot, stymied by banks and outdated planning codes. If this is the case, then the waves of the new Downtown demographic will certainly always be middle to upper income. A cynic might suggest that L.A. has the potential to become Ridley Scott’s *Bladerunner* after all, with the creative class buoyed above the streets by their education and position in the information economy, while the working poor of the service sector remain trapped in the smoggy under layer.

A more optimistic look sees residents crafting the Los Angeles of the twenty-first century into a city that will be drastically different than in the past. The resulting hybrid—horizontal mixed with patches of a transit-oriented, high-density, vertical architecture—will slowly reshape the way the city is envisioned, not only by its inhabitants, but by the world as well. For this to happen, however, revisions must be made to planning codes; infrastructure must be updated to balance a more mass-transit focused population with the existing automobile-focused Angeleno; and, finally, the development community must take a high moral responsibility for their role in reshaping the city by introducing a denser, more vertical style of mixed-use architecture. This is already happening in Downtown and other parts of the city that are ready to receive it. Whether it will occur throughout the L.A. region remains to be seen. However, you can be certain that future rhetoric will focus on “housing” rather than “houses.” ■





Urban Glass House, architecture by Philip Johnson; residences by Annabelle Selldorf.

BY JOSEPH GIOVANNINI

THE EVOLUTION OF
development:
NY

Few turning points in the evolution of cities are as clearly marked in time and space. But when the two 16-story glass towers that Richard Meier designed in Manhattan's West Village went up along the Hudson in 2002, their high-profile sala-

bility and astronomical prices identified a highly profitable, untapped real estate market, and a new development formula: Hire a famous architect and the buyers will come. Their success upended the assumption that developers would not make their money back on avant-garde design.

The old paradigm “location, location, location” suddenly caved, giving way to “designer, designer, designer.” It no longer really mattered just where in Manhattan the site was located. Designer cachet, augmented with an implicitly higher quality of construction, including Leadership in Energy and Environmental Design (LEED) certification, and such in-house amenities as gyms, concierges, parking, wine cellars and ATMs, established a viable, stand-

“It’s no accident that the condo market parallels the art market; strategies of luxury branding that used to sell Lanvin and Gucci were applied to condominium architecture.”

alone, self-contained context of one, even in areas that were “challenging” for luxury development. Meier’s towers, known as 173 and 176 Perry Street, did have the advantage of overlooking the mighty Hudson and enjoying huge, sprawling sunsets, but still the location had to contend with the roaring, high-speed West Street Highway in the front yard, and the fact that the towers were off the subway grid in a funky neighborhood, a hoof from anywhere. With buyers such as Martha Stewart and Nicole Kidman, there was a major income shear between residents of the towers and denizens of the neighborhood.

The towers did not just sell themselves. To be successful, the developers had to convince buyers of a different reality, one that would wean clients from the tried-and-true addresses on New York’s avenues—Park and Fifth, Central Park West and South, Beekman and Sutton Place. Passive real estate ads in the newspapers would not do. The projects were deeply marketed, packaged and sold as art.

“It’s no accident that the condo market parallels the art market,” notes Andrea Schwan, a publicist who has worked on several of these projects. “Strategies of luxury branding that used to sell Lanvin and Gucci were applied to condominium architecture,” she adds.

As art, the new luxury buildings did not have to stand shoulder to shoulder to form a like-minded enclave. The luxury buildings could be located at widely separated points within a dispersive urbanism, occurring where opportunities for building sites occurred. The results suggest the social mixture of traditional

European urbanism, where rich, poor and everyone in the middle traditionally cohabited the same neighborhoods.

Buyers have proved willing to go anywhere in Manhattan as long as the architect had the equivalent of a Museum of Modern Art (MoMA) pedigree. MoMA itself may have defaulted on its own architectural mission in building its bland addition, but the list of architects tapped for condominium develop-

ments is curated, as though for a group show in the museum’s Design and Architecture Department. Indeed, more than the clever marketing, MoMA had been preparing the mentality and expectations of New Yorkers for decades, and with Meier’s Perry Street projects, his first free-standing buildings in New York, the moment of an exhibition of live architecture in the city had arrived. There would finally be new buildings for the architecturally curious to visit.

The list of architects follows no particular style or persuasion, but all the architects share notoriety as card-carrying members of the international avant-garde. If the list seems like name dropping, that’s, in fact, the draw. The architects are bringing brand recognition to the project, along with the not-unfounded expectation that residents are buying into something special. The fame of the practitioner rubs off on the project.

THE CONTENDERS [OR PERHAPS THE EVIDENCE]

The first buildings done after Meier’s include a very elegant reinterpretation in steel of cast-iron architecture at 40 Mercer Street by Jean Nouvel, done for hotelier and developer André Balazs in SoHo’s historic district. The loft-like apartments sold out long before they were finished, and arguably their presence has shifted the gravity center of the district south. Nearby, in a formerly iffy location at 210 Lafayette, Gluckman Mayner Architects, which has specialized in museums and galleries, designed a party-wall structure with an undu-

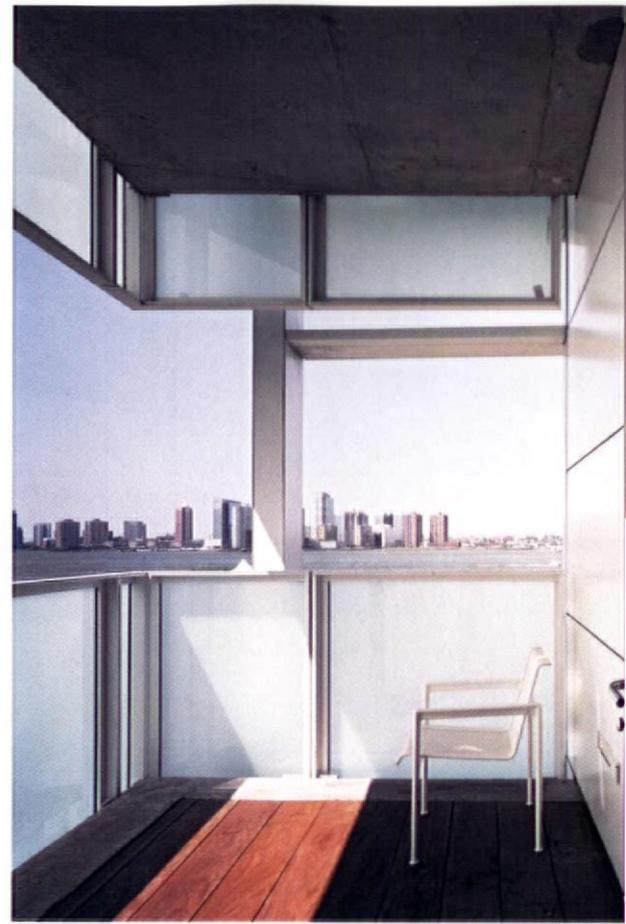
lating glass-and-brick façade that, when it opened several years ago, staked out a new zone of condo desirability at SoHo’s eastern edge. In Astor Place, with all eyes on the architects because of the site’s prominent and pivotal location, Gwathmey Siegel & Associates Architects designed, to mixed reviews, a tower reminiscent of Mies’s curving towers along Lake Michigan in Chicago.

The reputation of the Bowery, until recently synonymous with urban dereliction, did not stop hotelier Ian Schrager from inviting Pritzker laureates Herzog & de Meuron from designing a party-wall condominium at 40 Bond Street, with another now under construction down the block by Annabelle Selldorf, on a site even closer to the Bowery. She also worked on the Urban Glass House, Philip Johnson’s last building, on far Spring Street, near the Hudson. Johnson, who came of age with the rise of public relations and became the P.T. Barnum of architecture as he mastered its application to the profession, himself coined the name, with which the project was successfully marketed. The architectural effort itself falls far short of the elegance of his own Glass House in New Canaan, Connecticut (which itself falls far short of its original inspiration, Mies’s own designs for glass houses—but that’s another story). The rather bland Urban Glass House is perhaps the most disappointing of all the starchitecture projects, especially given its pretensions.

Many more are under construction or in the pipeline. Kohn Pedersen Fox Architects (KPF) recently prevailed over the NIMBYISM of the West Village and won approval for a very elegant condominium, with fluid ribbons of glass streaming across the façade, on a difficult site straddling subway lines. The project promises to do to its stolid brick neighborhood what the Seagram Building did to Park Avenue. On lower Park Avenue, Christian de Portzamparc, another Pritzker laureate, is working on a beautiful crystalline structure close to Union Square, its facets calibrated to crack open the volume of the shaft to capture light and views. Not far away is another crystalline design by Carlos Zapata on Fourteenth Street, a cross-town artery of classicized buildings that could use the infusion of dynamic Modernism.

The list goes on, erudite to the point of being *recherché*. Los Angeles’s Neil Denari is







That they carry a name means something beyond the name as a brand: It means a way of looking at the world through a designer's particular lens, and it guarantees a certain level of quality.

40 Mercer Street, a condo development created by André Balazs and designed by Jean Nouvel.

doing his first free-standing building, a 13-story structure of full-floor condominiums, which will cantilever over the High Line, an abandoned elevated rail line to be recast as a linear park. Japanese architect Shigeru Ban is working on far West Nineteenth Street, and Ben Van Berkel/UNStudio of Amsterdam has been commissioned to do a project in TriBeCa. Hani Rashid and Lise Ann Couture, long toiling in the rarefied fields of computer theory, are designing a small 24-unit condominium very near Meier's projects on the Hudson, for the same developer. For Cipriani, the Venetian restaurateur, Manhattan architects Calvin Tsao and Zach McKown retrofitted an existing structure in Wall Street, reconceiving it on the model of a full-service club. The architects are also working with André Balazs on a 40-story tower at the intersection of William and Beaver streets in Wall Street, to be called William Beaver. Facing Gramercy Park, perhaps the epicenter of old-guard architectural conservatism in New York, John Pawson has designed a condominium project with very spare interiors for the once dowdy, but charming, Gramercy Park Hotel. The design amounts to a change in era.

Perhaps the most ambitious of these "signature" buildings, an effort that brings the genre well out of the "boutique" category, is a skyscraper by Frank Gehry on Beekman Street, tall enough to rival its neighbor, the Woolworth Building, once the tallest building in the world. In yet another departure from a trend that is itself a departure from business as usual, the developer, Bruce Ratner (with whom Gehry is working on the controversial Atlantic Yards project), has decided to rent rather than sell the apartments. The developer is diversifying the sociology, so that affordable units are mixed with luxury suites, everyone sharing the same elevators. That project represents a sociological break from the Darwinian demography of new apartments for the financial fittest.

Despite the fact that the developers are cultivating and marketing the uniqueness of the individual architectural voice, lightning does strike twice in approximately the same place. Some architects have been asked back for an encore. Gwathmey Siegel is doing a two-building enclave of 68 lofts and townhouses on the largest open lot remaining in SoHo. Jean Nouvel, this time unconstrained by the demands of an historic district, is doing a project across the street from Frank

Gehry's billowing IAC building, on the West Side Highway at Nineteenth Street, a 21-story, 72-residence "vision machine" with a highly engineered and complex curtainwall. And Richard Meier has just completed a third tower on Charles Street, just south of his Perry Street buildings. This time Meier also designed the interiors of the apartments, so that owners are getting the complete Meier experience.

THE ALLURE OF AMENITIES

It is easy to dismiss these projects as the high-rise playgrounds of the rich, and to let notions of branding diminish their stature because of commercial connotations. But no amount of PR could have assured their success unless there were other forces and issues at work. Balazs sees the design quotient as simply the most visible of all the amenities being sold with the buildings. "Design is part of what's considered lifestyle," says Balazs, who is developing the new Nouvel building and partnering in the development of William Beaver. But the amenities are really a quasi-independent phenomenon with a momentum of their own.

In neighborhoods short on the infrastructure buyers would expect Uptown, developers are

"Everyone in a Jean Nouvel building thinks they're buying a Downtown loft style," notes Balazs. "But they're really buying an Uptown loft. And design is part of that. I consider it a bedrock, a given: You just have to have good design."

compensating with in-house services, turning the buildings into self-contained, vertical villages. In the 40-story William Beaver house, the scale allows especially extensive services, including squash and basketball courts, a billiard room, gym, night club, pool, restaurant, screening room, and an events room at the top, with most of the amenities included in the maintenance fees. The amenities compensate for the famous lack of residential services in Wall Street, and they also justify reducing the square footage of the apartments because the building can handle the occasional events—big dinners, parties, movies—that apartments are normally sized to handle. The project has a range of services approaching those of a hotel, as it internalizes the urbanism that a more established resi-

dential neighborhood would normally provide.

Most residential towers in New York have been victims of value engineering, products of a corporate rather than artistic mentality. By choosing so-called signature architects and selling that signature, developers have come to understand that the viability of individuality rather than generic design has wide appeal. Sam Francis, the Los Angeles painter, once said that the individual is always the carrier of the idea, and these buildings manifest an underlying philosophy favoring the particular and specific rather than the normative and generalized. That they carry a name means something beyond the name as a brand: It means a way of looking at the world through a designer's particular lens, and it guarantees a certain level of quality.

Still, in many of these projects, the name stops at the façade and the public spaces. Developers rarely hire the building architect to do the interiors, leaving that job to specialists who have perfected the art of the square inch: The interiors, then, are in most cases disappointingly generic. Not that the interiors are necessarily cheap. Bathrooms and kitchens are often intensively designed, with luxurious materials, including the 3/4-inch-thick marble floors advertised in one project. The

developers, who are selling luxury, seem to define luxury in terms of finish and detail. Very few, if any, of the projects are selling a complex spatiality inside the towers, for example, or complexity itself.

Most of the interiors do lean heavily on the loft as a paradigm because the "romance" of the loft and the informality of its promise, especially Downtown, has become the foundation of a lifestyle.

But the notion of a loft generally just means that space in the living areas flows around an open kitchen, and that the ceiling is a foot or two taller than the eight-foot standard. However, there is none of the rawness of a classical artist's loft, and little of its loose indeterminacy: All is carefully calibrated and rationalized. The interiors step out

of one box into another kind of box, the loftment.

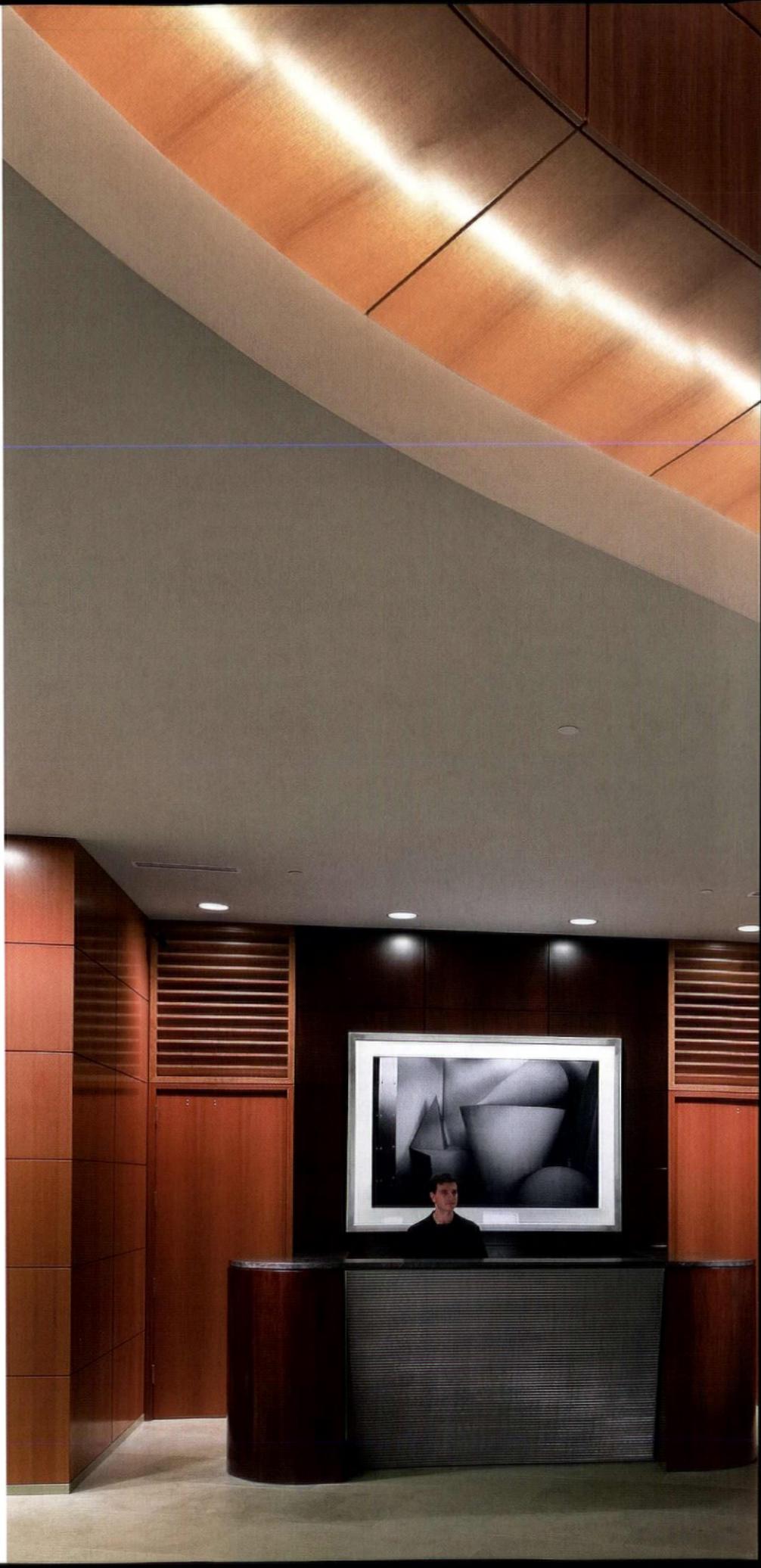
Still these "loft" condominiums represent a new breed, a hybrid of the loft concept and the full-service luxury apartment buildings indigenous to upscale, Uptown neighborhoods. Old-style loft buildings never had doormen.

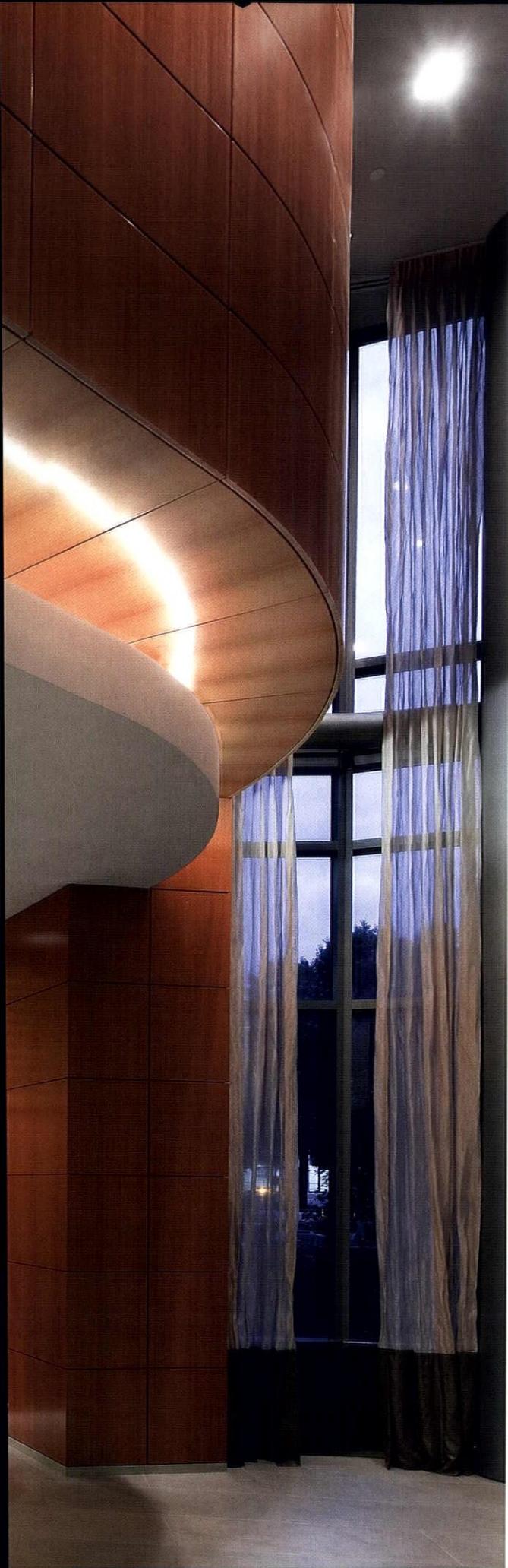
"Everyone in a Jean Nouvel building thinks they're buying a Downtown loft style," notes Balazs. "But they're really buying an Uptown loft. And design is part of that. I consider it a bedrock, a given: You just have to have good design."

There are many market-related, non-design reasons for the success of these projects, including the important fact that the new condominium associations do not make purchasing apartments an onerous process, as do many high-end, traditional cooperatives, which can be famously, and expensively, capricious. But the design and the designer remain a primary attraction; the apartments sold as a way for people to buy a home signed by a famous architect.

Downtown has lured many people to these projects because the area is seen as hip, part of a continuous evolution out of the loft movement of the '70s, according to David Maynard, of Gluckman Maynard. The tremendously vital scene is characterized by galleries and destination restaurants, all in spacious loft environments. But the success of these projects has even rebounded Uptown, which now has a case of Downtown envy. New York architect and designer Peter Marino recently completed a huge condominium project on East End Avenue, and his signature was integral to its cachet and marketing. There is every prospect that the phenomenon will spread beyond New York, with signature architects already building very successful boutique projects in the highly competitive Miami market.

There may be many reasons to be cautious about this phenomenon, including gentrification and the potential use and abuse of architects for their name. But there are at least as many reasons to be enthusiastic about the trend. After all, talented architects are being hired to use their talents in their own voice; a few are establishing their reputations with the opportunities. The trend may veer from real estate as normally practiced, but it represents a new reality that should have always been the case: It restores architects to a role as prime movers within projects where their presence and importance has been diminishing for decades. ■

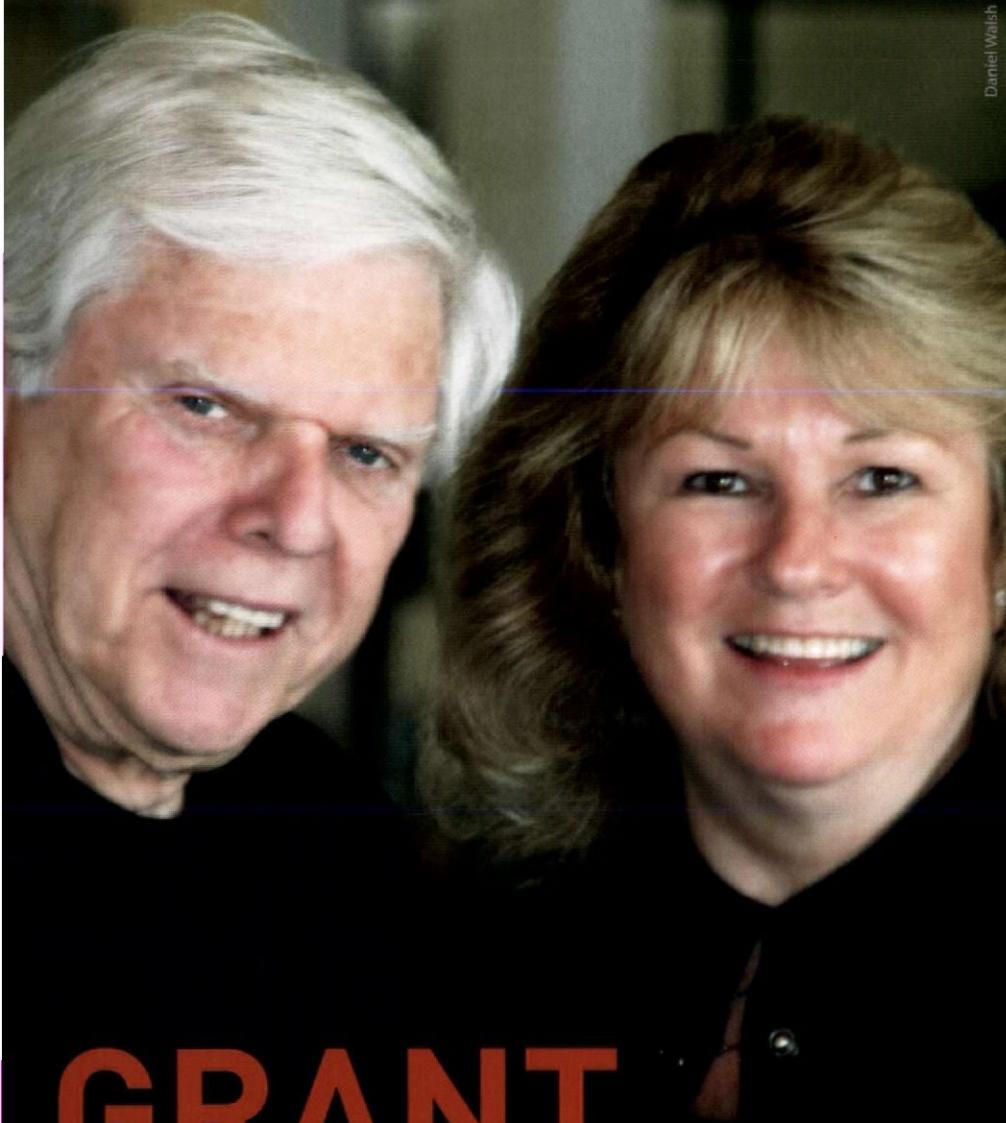




Astor Place, designed by Gwathmey Siegel & Associates Architects.

Left: © David Sundberg/Esto Photographics. Photo by David Sundberg.

Top: Photo montage © David Sundberg/Esto Photographics. Photo by David Sundberg.



Daniel Walsh

GRANT SELTZER

Grant Seltzer, CEO, and
Linda Seltzer, President,
Jules Seltzer Associates

What was the most decisive or influential design experience of your early life—the one that turned you into a design professional?

GRANT SELTZER: One moment that was influential for me occurred in my '20s, when I was invited to a talk Charles Eames gave at the new Century Hotel. I was young and not one of the lead people at the firm, but someone told me, 'You should probably go listen to him.' Eames gave his slide show, and he was very dynamic. He was someone that you just had to admire because he was so innovative. That probably cemented it.

If you had only \$1,000 to spend on design, how would you spend it?

GS: I would go with a single high-quality item. A mistake that people often make is to think they have to furnish the entire house at once. Not true. Go one step at a time—start with a lounge chair, perhaps, and wait on the sofa. When you buy one item at a time, you find that you appreciate that individual piece a great deal more than if you had bought everything all at once. On the other hand, if you compromise your taste and buy things you don't really want, you will sit in your home years later saying to yourself, 'I shouldn't have done this.'

What is underrated?

GS: Green buildings are both overrated and underrated. It's taken people a long time to climb on the bandwagon. Some companies, however, have been advocating green design for a long time. Back in 1991, Herman Miller announced it would stop using rosewood for the Eames lounge chair. The company said, in effect, 'We have been depleting the rain forest, and we need to stop.' And look at what they did: They took one of their best and most popular designs, and said they were changing the material it was made out of. They were the first; nobody else was green in 1991. But Herman Miller is a company dedicated to what they believe.

If you had to spell out your design philosophy in 25 words or less, what would it be?

GS: Good design consists of attention to the quality of detail, whether that detail is found in a building or a piece of furniture.

What is your favorite cause, and what have you done to promote it?

GS: Young people and education were my father's favorite causes, and they're mine, too. We need people to think about design, and I think it is harder today to develop intellectually because the computer does everything for you. We welcome classes from UCLA to our showroom, so they can get a better understanding of what goes into design. Young people are the future, and it's very important for them to get that fire in the belly about design. My wife, Linda, remembers exactly where she was when that excitement hit her: She was a youngster attending a design show at the Pan Pacific Auditorium. Some kids who come through here will get that fire, and say, "This is what I want to do."

Jules Seltzer Associates is located at 8333 Beverly Boulevard in Los Angeles. Visit them online at www.juleseltzer.com.

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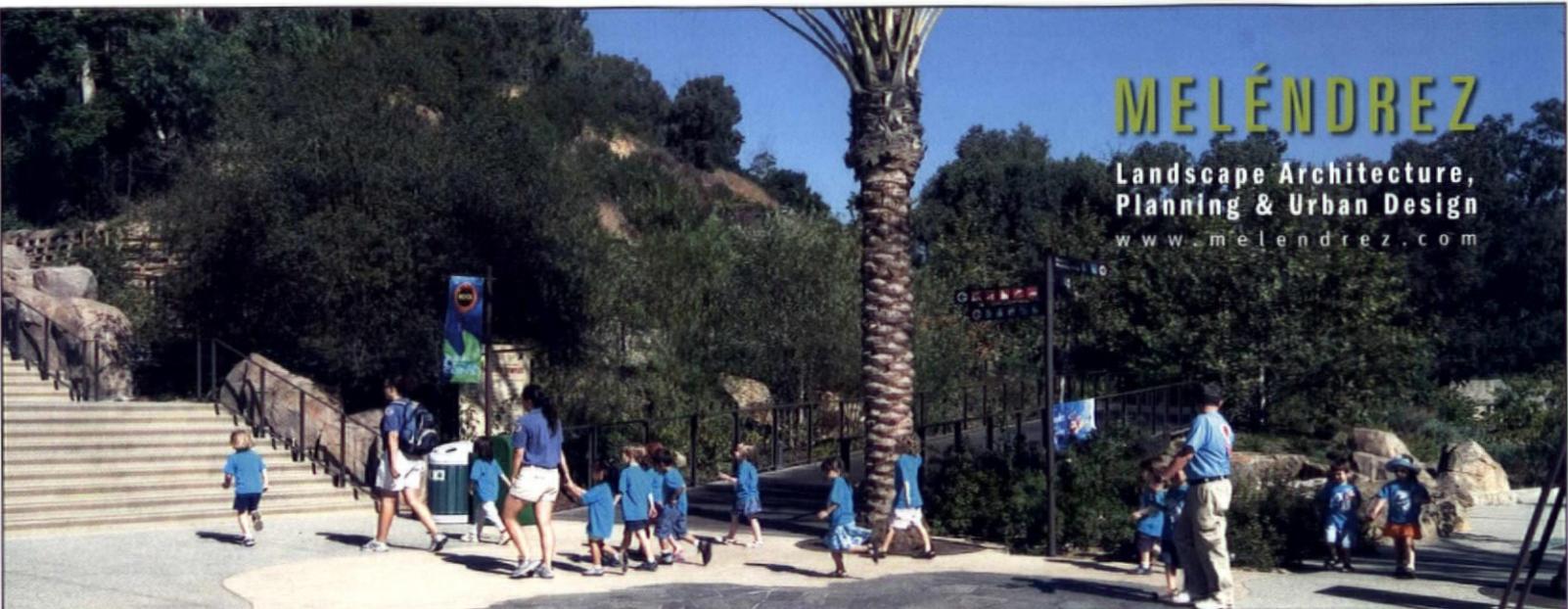
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CREDITS

Waldvogel House

LOCATION: Palo Alto, California
DESIGNER: Steven Ehrlich Architects

PROJECT TEAM

DESIGN TEAM: Steven Ehrlich, Takashi Yanai, James Schmidt,
Charles Whitten, George Elian

EXPANDED DESIGN TEAM: Edward Rolan, Haekwan Park,
Alexia Zydell, Robert S. Juarez, Justin Brechtel, Juliana
Castro, Gregor Seeweg, Mary Chou, Martijn Van Bentum,
Gabriel Parri, Stefan K. Maler, Carla J. Douglass, Erng Wee,
Magdalena Glen-Schienenman

LANDSCAPE ARCHITECT: Conger Moss Guillard

INTERIOR DESIGN: Mike Witt

CONSTRUCTION MANAGERS: Ted Horten; Larry McClure

GENERAL CONTRACTOR: Ryan Associates

PHOTOGRAPHY: Sharon Risedorff

Garden House

LOCATION: Los Angeles, California
DESIGNER: KAA Design Group, Inc.

PROJECT TEAM

PRINCIPAL: Grant Kirkpatrick

PROJECT MANAGER: Alex Anamos

JOB CAPTAIN: Todd Paolillo

PROJECT TEAM: Brian Adolph, Kyle Wheeler

CAA GRAPHICS: Manolo Langis,

STRUCTURAL: Structural Focus
MEP: The Sullivan Group
LIGHTING: KMG
LANDSCAPE: Robert Truskowski

New York City Residence

LOCATION: New York, New York
DESIGNER: Rios Clementi Hale Studios

PROJECT TEAM

PRINCIPAL IN CHARGE: Mark Rios, FAIA, ASLA,

PROJECT MANAGER: Jon Black

INTERIOR DESIGNER: Joyce Chong

PHOTOGRAPHY: Michael Moran

Pacific Pointe at Port Hueneme

LOCATION: Port Hueneme, California
DESIGNER: Yazdani Studio of Cannon Design

PROJECT TEAM

PRINCIPAL IN CHARGE: Robert Newsom

DESIGN PRINCIPAL: Mehrdad Yazdani

PROJECT MANAGER: Ronald Benson

SENIOR DESIGNERS: Craig Booth; Philip Ra

DESIGNERS: Josh Moratto; Poonam Sharma;

Rogie Agustin; Tommy Yuen

INTERNS: John Thurtle; Clive Chow

The Broadway Hollywood

LOCATION: Los Angeles, California
DESIGNER: Killefer Flammang Architects;
Kelly Wearstler Interior Design

PROJECT TEAM

ARCHITECT: Killefer Flammang Architects

BUILDER: George Hopkins Construction

DEVELOPER: Kor Development

ADAPTIVE REUSE DESIGN: Killefer Flammang Architects

INTERIOR DESIGNER: Kelly Wearstler Interior Design

CONTRACTOR: George Hopkins Construction

Dorchester Collection

Launch Events and Identity

LOCATION: Los Angeles, London, New York, Paris, Milan
DESIGNER: Pentagram Design Inc.

PROJECT TEAM

ARCHITECTURE TEAM: Pentagram San Francisco:

Lorenzo Apicella, partner; Matthew Clare;

Jason McCombs

GRAPHICS TEAM: Pentagram London: John Rushworth, partner

PHOTOGRAPHY: Nick Turner

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INTERIOR SYSTEMS

DRYWALL CONTRACTORS

Lehman Residence

LOCATION: Beverly Hills, California
DESIGNER: Michael Marquez Architects, Inc.; Syndesis, Inc.

PROJECT TEAM

PRINCIPAL IN CHARGE: Michael Marquez
ORIGINAL ARCHITECT: Buff, Hensman & Associates
PHOTOGRAPHY: Joshua White

Hotel Palomar

LOCATION: Washington, D.C.
DESIGNER: Cheryl Rowley Design

PROJECT TEAM

INTERIORS: Cheryl Rowley Design
PHOTOGRAPHY: David Phelps

Nicole Miller Store

LOCATION: West Hollywood, California
DESIGNER: Studios Architecture

PROJECT TEAM

PRINCIPAL IN CHARGE: Chris Mitchell
SENIOR DESIGNER/ASSOCIATE PRINCIPAL: Sandra Page Mitchell
DESIGNER: Sanghee Kim
GENERAL CONTRACTOR: Warner Constructors Inc.
MEP: ARC Engineering
MILL WORKER: Artcrafters Cabinets, Inc.
LIGHTING CONSULTANT: Architecture & Light
PAINTER (WHITE FLOOR AND CEILINGS WITH GOLD PATTERN):
LostArt Studios
PHOTOGRAPHY: Benny Chan / Fotoworks

Embassy House Jing Sheng Plaza, Phase II

LOCATION: Beijing, China
DESIGNER: HOK

PROJECT TEAM

DESIGN PRINCIPAL: Ernest Cirangle
PROJECT DESIGNER: Zorana Bosnic
PHOTOGRAPHY: Kerun Ip

Glass Tower

LOCATION: Los Angeles, California
DESIGNER: DeStefano and Partners

PROJECT TEAM

DESIGN PRINCIPAL: Douglas Hanson
MANAGING PRINCIPAL: Andrew Tiffin
TECHNICAL PRINCIPAL: Duane Sohl
ASSOCIATE DESIGN ARCHITECT: Jason Halaby
STRUCTURAL ENGINEER: John A. Martin & Associates, Inc.
MECHANICAL ENGINEER: Donald F. Dickerson Associates
CIVIL ENGINEER: PSOMAS
LANDUSE CONSULTANT: Craig Lawson & Co., LLC
LANDSCAPE CONSULTANT: PLACE

Orchard Scotts

LOCATION: Oxley Road, Singapore
DESIGNER: Arquitectonica

PROJECT TEAM

CLIENT/OWNER: Far East Organization
PARTNERS-IN-CHARGE OF DESIGN: Bernardo Fort Brescia,
FAIA; Laurinda Spear, FAIA
PROJECT DIRECTOR: Peter Brannan
ASSOCIATE PROJECT DIRECTOR: David Zaballero
PROJECT MANAGER: John Jenkins
ARCHITECT OF RECORD: Technology Design Firm
ASSOCIATE ARCHITECTS: Ong & Ong Architects PTE LTD
STRUCTURAL: KTP Consultants Pte Ltd
MECHANICAL: United Project Consultants Pte Ltd
ELECTRICAL: United Project Consultants Pte Ltd
SURVEY: Davis Langdon & Seah Pte. Ltd.
GENERAL CONTRACTOR: Golden Development Pte Ltd
(subsidiary of Far East Organization)

St. Regis Hotel & Residences

LOCATION: San Francisco, California
DESIGNER: Skidmore, Owings & Merrill LLP

PROJECT TEAM

ARCHITECT: Craig Hartman, Design Partner
GENERAL CONTRACTOR: Webcor Builders
PROJECT/CONSTRUCTION MANAGER:
Gene Schnair, Managing Partner
INTERIORS: Yabu Pushelberg
DEVELOPER: Kensington Investment Group
LANDSCAPE: MPA Design
CIVIL ENGINEER: F.E. Jordan Associates
STRUCTURAL: SOHA Engineers
MECHANICAL/ELECTRICAL: Flack & Kurtz
PLUMBING: Broadway Mechanical
LIGHTING: Integrated Lighting Design
PHOTOGRAPHY: Tim Griffith Photography;
Joe Fletcher Photography
FOOD: Abrams & Tanaka Associates
ENVIRONMENTAL: Beatty & Associates Limited
TRAFFIC: CHS Consulting Group
STONE CLADDING SYSTEMS: Clark Pacific
HVAC SYSTEMS: Critchfield Mechanical Inc.
VERTICAL TRANSPORTATION: Edgett Williams
Consulting Group Inc.
WIND ANALYSIS: Environmental Science Associates
PARKING: International Parking Design
SURVEYING: Martin Ron Associates
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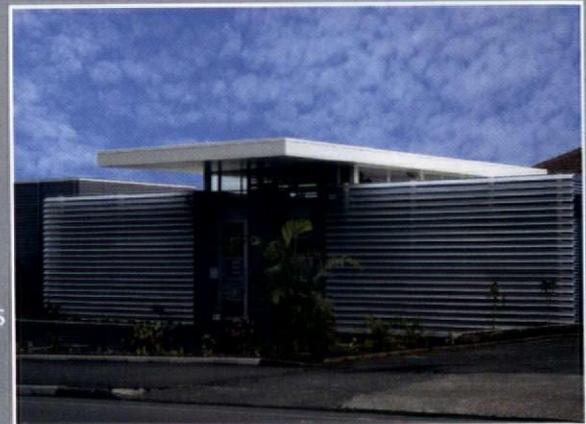


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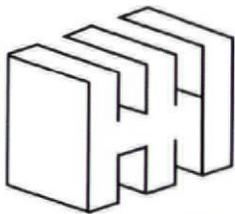
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—William Blake, *The Marriage of Heaven and Hell*

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ALBERTI: Woe! I knew something was missing from my ideal city! I forgot the trophy buildings! And now it's 500 years too late to do anything.

PALLADIO: Alas, brother, if I had not wasted those precious years in Vicenza perfecting the proportions of country houses! Mamma mia, what was I thinking?

FEDERICO DA MONTEFELTRO, DUKE OF URBINO: Damnation! I thought I had built the ideal early Renaissance piazza, adding my fine ducal palace to the cathedral to frame a fine town square. Nobody told me that I needed a trophy building! By Jiminy, if I ever get my hands on a humanist architect again, I'll boil his entrails in oil.

SITTE: There, there, lads. We're all in the same sad boat. Here I was, like an idiot, insisting on the primary importance of courtyards and open spaces, when what I really wanted was a trophy. I could eat my oxfords in frustration, by Crikey!

VITRUVIUS: Very sorry, youngsters, but I don't understand this notion of a trophy building. A fine Corinthian temple and an elegant forum is all a city needs as an ornament.

VILLARD DE HONNECOURT: I second the sentiments of the pagan gentleman, even if he lacks the benefit of the true religion. A proper city needs a Gothic cathedral, and perhaps a palace. What need have we of trophies and other such baubles?

MOSES: My friends, the real cathedral of the twenty-first century is the trophy building, which is either an office building, or perhaps a really fancy museum.

VITRUVIUS: What is the purpose of this building?

MOSES: To upstage all the other buildings.

VITRUVIUS: And the purpose of that?

MOSES: So you can rent out the top floor to a law firm. Now, having arrived at this notion of eternal perfection, how can we communicate this message to mortals?

L'ENFANT: Don't worry. I know the perfect vessel for our divine message.

MICHELANGELO: The Pope? The Grand Mufti of Jerusalem? An Irish rock singer?

L'ENFANT: Mighty as they are, they are nothing compared to my servant, Steve Ross, CEO of The Related Companies, developer of Two Columbus Circle in Manhattan!

THE ASSEMBLED HOST IN UNISON: Two Columbus Circle! That Diadem, that Paragon, that Epitome of all things Architectural and Urbanistical?

L'ENFANT: The very same. Look, I'll call him right now. (In a celestial voice:) Steve Ross! Steve Ross! This is a message from the Eternal...

STEVE ROSS (tossing in his sleep): Oy! I'll never have the lasagna at Sardi's again!

L'ENFANT: Steve Ross, this is not a dream! This is heaven, come to give you a divine charge.

ROSS: I am unworthy.

L'ENFANT: True, but few developers can aggregate capital like you, boychick, and what we will ask you to do will be very capital intensive.

LEWIS: Command me as though wilt.

L'ENFANT: Go ye west to the city of the angels, and search thereon for the highest hill, the one called Bunker. And erect thereupon four great big towers, covered in something expensive looking. Put retail on the bottom floors, just like in Columbus Circle, only not as nice.

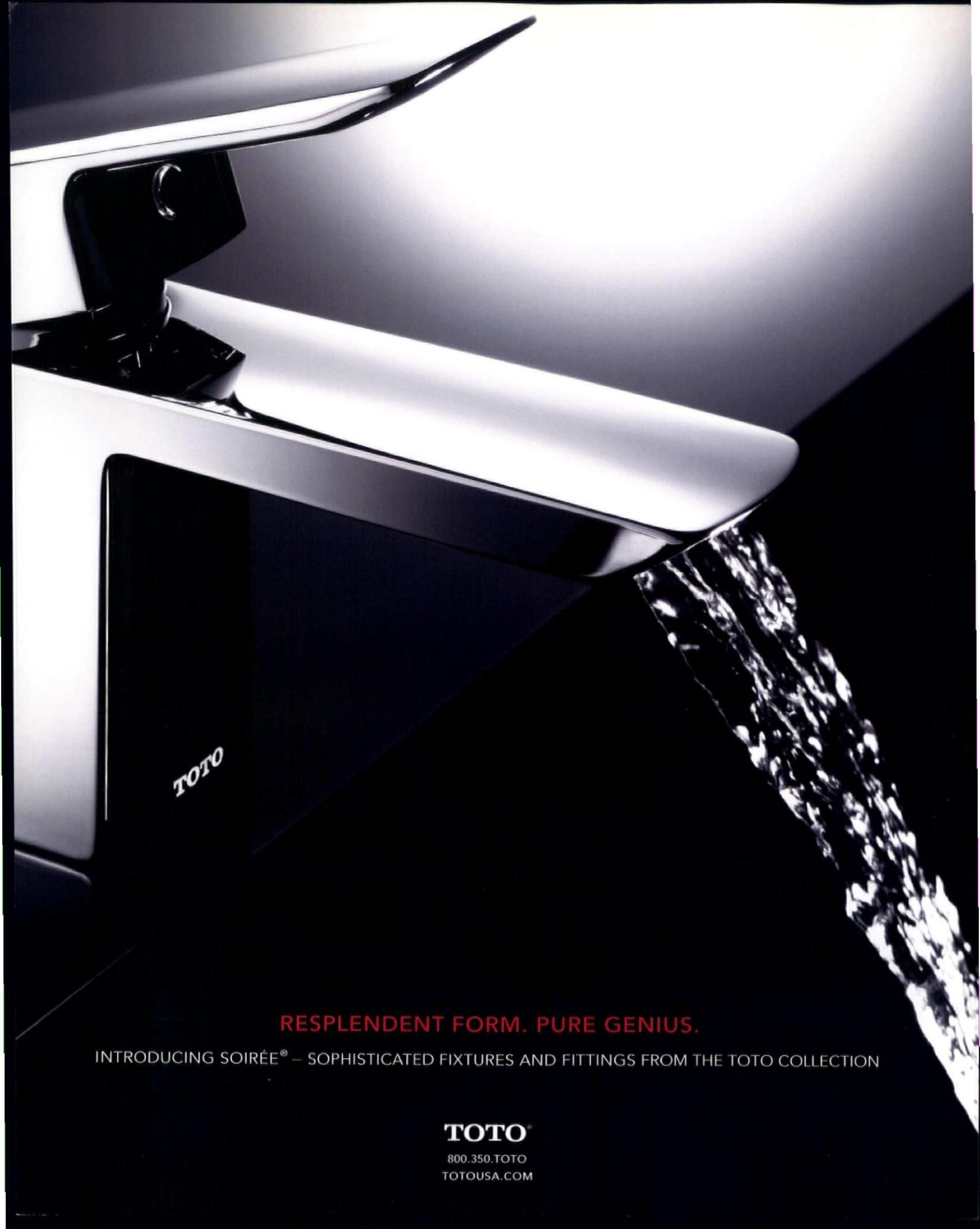
ROSS: So far I'm with you.

L'ENFANT: And this shall be known as a trophy project, bigger than day and uglier than Original Sin.

ROSS: It's not going to be ugly! I hired a famous architect, Frank O. Gehry!

L'ENFANT: What? David Childs wasn't available? (To himself): Brutal!

—Morris Newman



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