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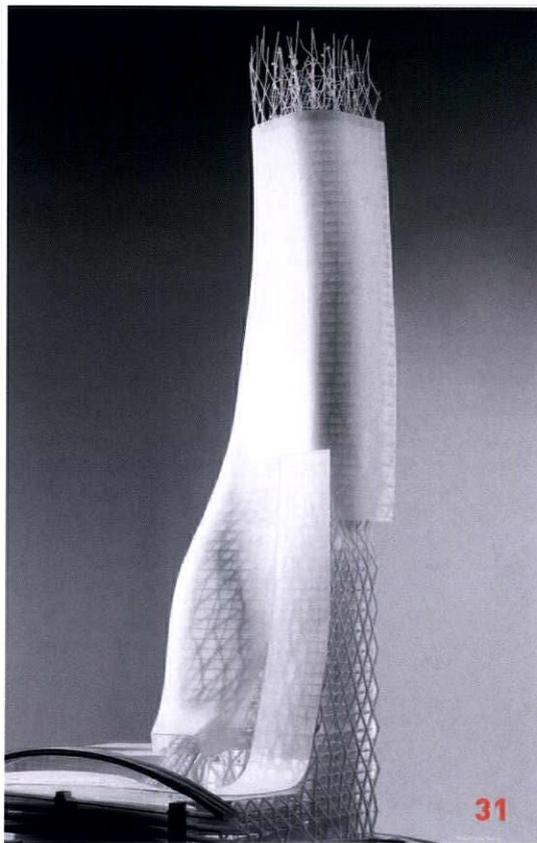
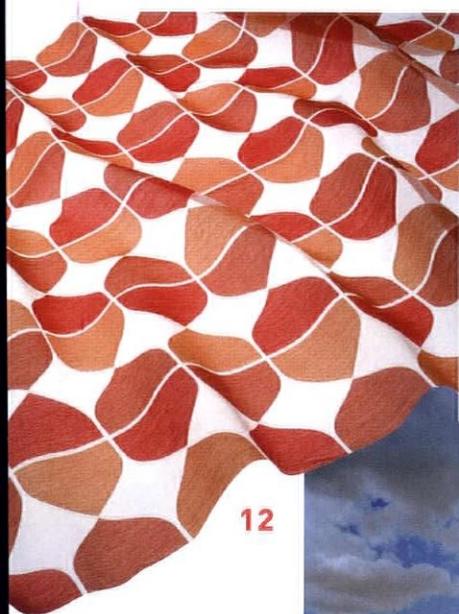
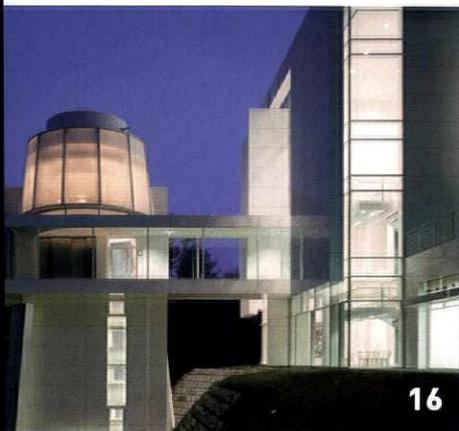
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FORM (ISSN 0885-7377) is published bimonthly by Balcony Media, Inc. Principal Office: Balcony Media, Inc., 512 E. Wilson Avenue, Suite 213, Glendale, California 91206. © Balcony Media, Inc. 2008. All rights reserved. Reproduction in whole or in part without written permission is prohibited. FORM and the FORM logotype design are protected through trademark registration in the United States.

Subscription: The basic rate for a one-year subscription to FORM is \$35 (AIA/LA and AIA/PF members subscription included in membership). Single copy price \$6.95. Subscribers: If the Postal Service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within six months. Postmaster: Send address changes to FORM, 512 East Wilson Avenue, Suite 213, Glendale, California 91206. Customer Service and Subscriptions: www.formmag.net. 818-956-5313; FAX 818-956-5904 or write to FORM, 512 East Wilson Avenue, Suite 213, Glendale, California 91206. Mailing List: We make a portion of our mailing list available to reputable third parties. If you would prefer that we not include your name, please call, or write us at 512 East Wilson Avenue, Suite 213, Glendale, California 91206, or send us an email at subscribe@formmag.net. Printed in the U.S.

Submissions: Unsolicited editorial material, manuscripts, photographs, transparencies and artwork are sent at owner's risk and will be returned only when accompanied by a stamped, self-addressed envelope.

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Cover: Reiser + Umemoto RUR's O-14 Tower. Rendering by Kutan Ayata.

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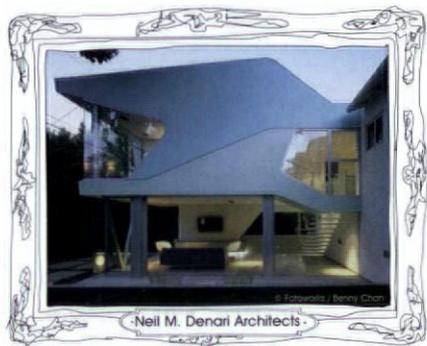
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ADAM STONE is a journalist whose work for papers across the country addresses design trends, the arts, technology, healthcare and matters of regional economic development. As a student of English Literature at Brandeis University he covered local zoning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

SUSAN CHAITYN LEBOVITS is a Boston-based writer whose assignments have involved everything from design and architecture to recounting an escape from war-torn Sierra Leone. She has spent weekends in the field covering fox hunting, and on Broadway, following the cast of Billy Joel and Twyla Tharp's "Movin' Out." A graduate of Syracuse University, she writes a weekly column in The Boston Globe.

Photographer **JAY WOLKE** has taught at the School of the Art Institute of Chicago, the Institute of Design/IIT, Studio Art Centers International/Florence, Italy and Columbia College Chicago. His solo exhibitions have appeared at the Art Institute of Chicago, the St. Louis Art Museum, the Museum of Contemporary Photography and Foundation Studio Marangoni/Florence. His photographs are in the permanent collections of the Museum of Modern Art, the Whitney Museum of American Art, the Art Institute of Chicago and the San Francisco Museum of Modern Art, among others.

DAVID HARTE moved to Los Angeles from Washington, D.C., to be a rock star. After a 12-year music career and three record deals, a stint running an independent label and playing drums for artists including Beck, Spain and Liz Phair, Harte "retired." For the past eight years he has been a television writer and producer whose credits include "The Late Late Show with Craig Kilborn," "Bands on the Run" and "Fame for 15." He currently writes for "The Late Late Show with Craig Ferguson."

GRAFT is a full service architectural firm located in Los Angeles, Berlin and Beijing, with collective professional experience that encompasses a wide array of building types, including fine arts, educational, institutional, commercial and residential facilities. The firm has been awarded numerous awards in Europe as well as the U.S. The firm was founded in 1998 in by Lars Kruckenerg, Wolfram Putz and Thomas Willemeit.

Architect **PETER DISABATINO**, founding director of the Community Design and Urban Research Center in Hollywood, is a visiting professor at the Politecnico di Milano. A former chair of the Department of Environmental Design at Art Center College of Design, he continues to serve there as an adjunct/visiting professor. His past appointments include a professorship of architecture at Woodbury University and as a visiting professor and consultant in India, including the National Institute of Design (NID) in Ahmedabad.



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The geneticist Spencer Wells, in his popular book *The Journey of Man*, observed that our genetic markers will become increasingly uniform over time. The increased fluidity of our kind through very large, very rapid migrations, is a recent phenomenon in human history. We used to take our time moving from one continent to another.

A century ago, Wells noted, one was likely to marry someone from the same town or a nearby village. That has changed—Wells, from Georgia, married a woman from Hong Kong. The net effect, over time, will be a blending of our genetic makeup, the blurring of those traits that made peoples unique.

There should be a geopolitical benefit to that more homogenous genetic brotherhood of man, but will inevitably be lost. The aesthetic appeal of our species lies in its diversity. Our differences make us interesting.

In this issue of FORM, we focus on projects designed by American architects beyond our borders. From the refiguring of the United Arab Emirates, awash in petrodollars and the willingness to implement high-concept design, to Thom Mayne's new vision for Paris' La Defense through the design of the Phare Tower, how the world experiences architecture is becoming an increasingly American exercise.

And as with our genetic diversity, there is much to be gained in finding a common vision of our built world. But there is also much that can be lost if the Persian iwan, the South Asian jharokha and a host of other indigenous idiosyncrasies give way to glass curtain walls and the imaginations of Western-trained architects.

Yet there is cause for optimism, as Adam Stone observes in his debut article for FORM on the envelope-pushing designs commissioned by developers in the Emirates. Reiser + Umemoto RUR Architecture, he reports, has adapted Islamic architecture's embrace of perforated concrete as a design element in its design of a Dubai office tower.

Susan Chaityn Lebovits, also making a debut with FORM, looks at how the French turned to Los Angeles' Morphosis to make a statement about France.

There's plenty other newness in this issue, and more on the way in the coming months as we look at ourselves and at American architecture and design.



Sandy Itcoff

A handwritten signature in black ink, which reads "Jonathan Diamond".

Jonathan Diamond

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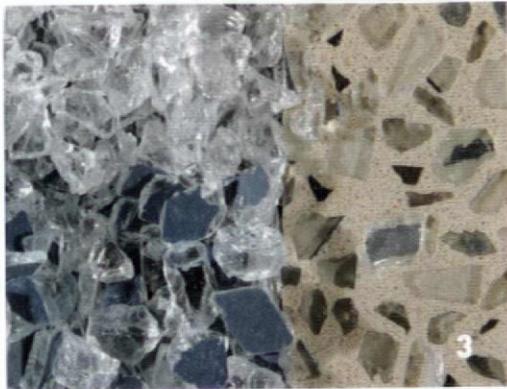
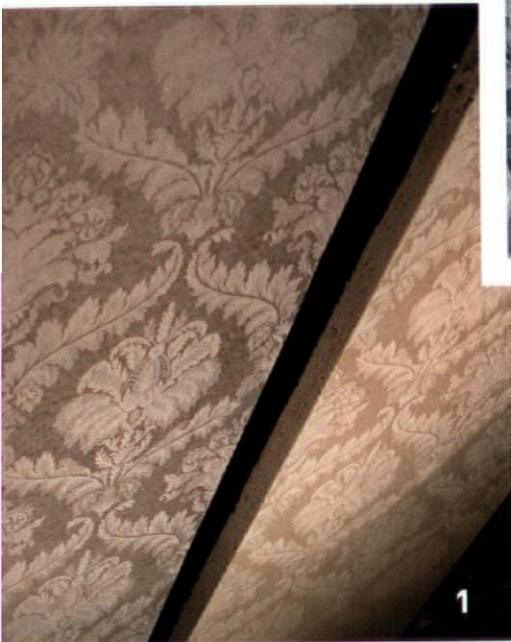
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more information: 44 207 6134478 or www.concrete-blond.com

2 Archival Collection, Knoll

Knoll has opened its vaults to celebrate its 60th anniversary, introducing a collection of upholstery, drapery, wallcovering and Imago products based on its innovations of the past. The Archival Collection includes the reintroduction of its Mira line with Mira Sheer and Mira Wall, two variations on a printed

drapery designed by Ross Littell in 1958. Mira was part of a series described by the designer as "visual adventures, an exploration of texture, pattern and form based on visualologies or systems incorporating arithmetic or geometric fundamentals or progressions." Also reemerging is Eclat, originally designed by weaver Anni Albers in 1974. The pattern was originally produced as a printed design on a cotton/linen ground in various scales and color combinations. Eclat Weave is now produced in the original medium scale as a woven, rather than printed, upholstery. The third upholstery pattern in the group, Fibra, was designed as a drapery by Hungarian designer Eszter Haraszty, director of Knoll's textile division from 1950 to 1955. The design, which in the original was larger in scale, is based on the heddles of a loom.

more information: 866-565-KTKT or www.knolltextiles.com

3 EnviroSlab, EnviroGlas

EnviroGlas, based in Plano, Texas, is one of the many manufacturers to jump into the recycled building materials movement. Its EnviroSlab countertops are completely made from recycled glass and porcelain and color-customizable resin. The company compares EnviroSlab to granite in durability and aesthetics. Highly resistant to common household

stains, it can be cleaned easily by applying neutral cleaners and maintained by applying a professional grade marble/granite polish. EnviroSlab is heat and scratch resistant. Use of its products contribute to LEED points, and the company estimated that it diverted nearly 1 million pounds of glass from landfills in 2005.

more information: 972-473-3725 or www.enviroglasproducts.com

4 Bamboo Countertops, Totally Bamboo

Initially a manufacturer of cutting boards, Totally Bamboo has developed thick, stable bamboo sheets it is positioning as a green alternative to traditional wood countertops. The sheets are available in a variety of styles and most designs are available in 2-inch thick sheets. The countertop sheets are constructed with cross-band laminates that keep the sheet flat and true and lessen the bamboo's tendency to twist or warp. Countertop sheets are laminated with a non-toxic, food grade and formaldehyde-free adhesive and are offered in four different grain patterns: flat grain dark, vertical grain dark and dark and natural parquet end grain. Sheets come unfinished and sanded to 180 grit; ready to be spliced together for a kitchen island or installed as counter tops.

more information: 760-471-6600 or www.totallybamboo.com

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The Matrix Collection

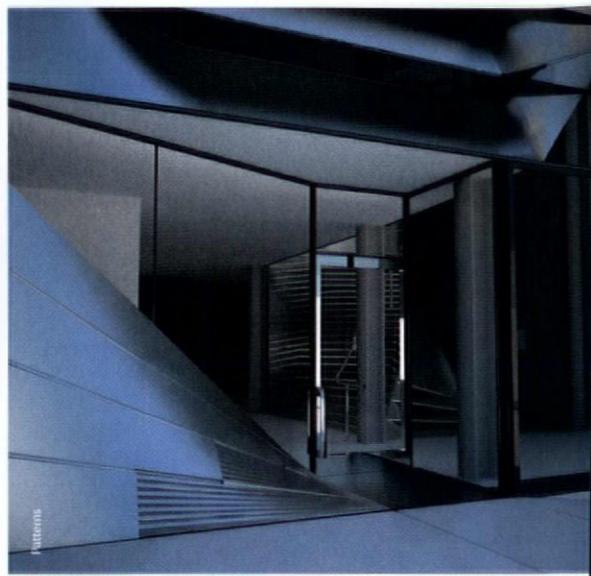
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Patterns

PLASTIC PULSE: Pattern's Extruded Ecoresin Draws Eyes on the Sunset Strip

Extruded resin panels are reflect daylight but become translucent at night, appearing to glow from within.

WEST HOLLYWOOD'S SUNSET STRIP IS BETTER known for its nightlife than its architecture, but a radical new storefront design could bring a welcome artfulness to hedonism's main drag.

Marcelo Spina, founder and co-principal of Los Angeles architecture firm Patterns, has designed a dynamic, undulating façade for a retail space at 8746 Sunset Blvd. using heat-formed panels made of extruded polycarbonate. Patterns formed the panels from ecoresin, a translucent co-polyester material fabricated by Salt Lake City-based 3Form in part from recycled product, to create a vortex of forced perspective, drawing the eyes of passing drivers and pedestrians into the heart of the building.

Spina loves the fragile appearance of the panels, especially compared to concrete or metal.

The design intends leverage the building's orientation, amplifying the sweeping curve of the boulevard and the recession of the construction line of the adjacent properties. With no tenant yet in place, said Spina, "one major intention of the project was to address the somewhat generic idea of a retail environment by using the specificity of the building's context."

To convert the former residence to a retail property, Spina modified existing support

beams to open up the western corner of the building. The change created space for the inverse movements of the lower and the upper façades and the interaction between the interior and exterior.

Spina first considered various metals for the building's surface, but soon decided that was a market Frank Gehry had cornered. He turned his sights to plastic, drawn to the flexibility, translucency and appearance of fragility that resins could bring to the project.

The ecoresin Spina chose had previously been applied to interior decoration, furniture and design objects, but never as an exterior building material. Between 40 and 50 percent of the three-eighths-inch thick panels on the

project's façade had to be bent to accommodate the design. They were first milled as solids and then heat formed in composite wood molds. Because the manufacturing process limits unit sizes to four by 12 feet, the design had to be panelized to accommodate the material, requiring Spina to incorporate seams for functional as well as design reasons.

The learning curve associated with working with an innovative and unfamiliar building material has slowed the construction phase

somewhat. One key challenge comes from using irregularly shaped panels as the envelope of the building, requiring resistance to natural elements where the panels meet the steel channels holding them in place. No amount of computer modeling can substitute for on-site experience.

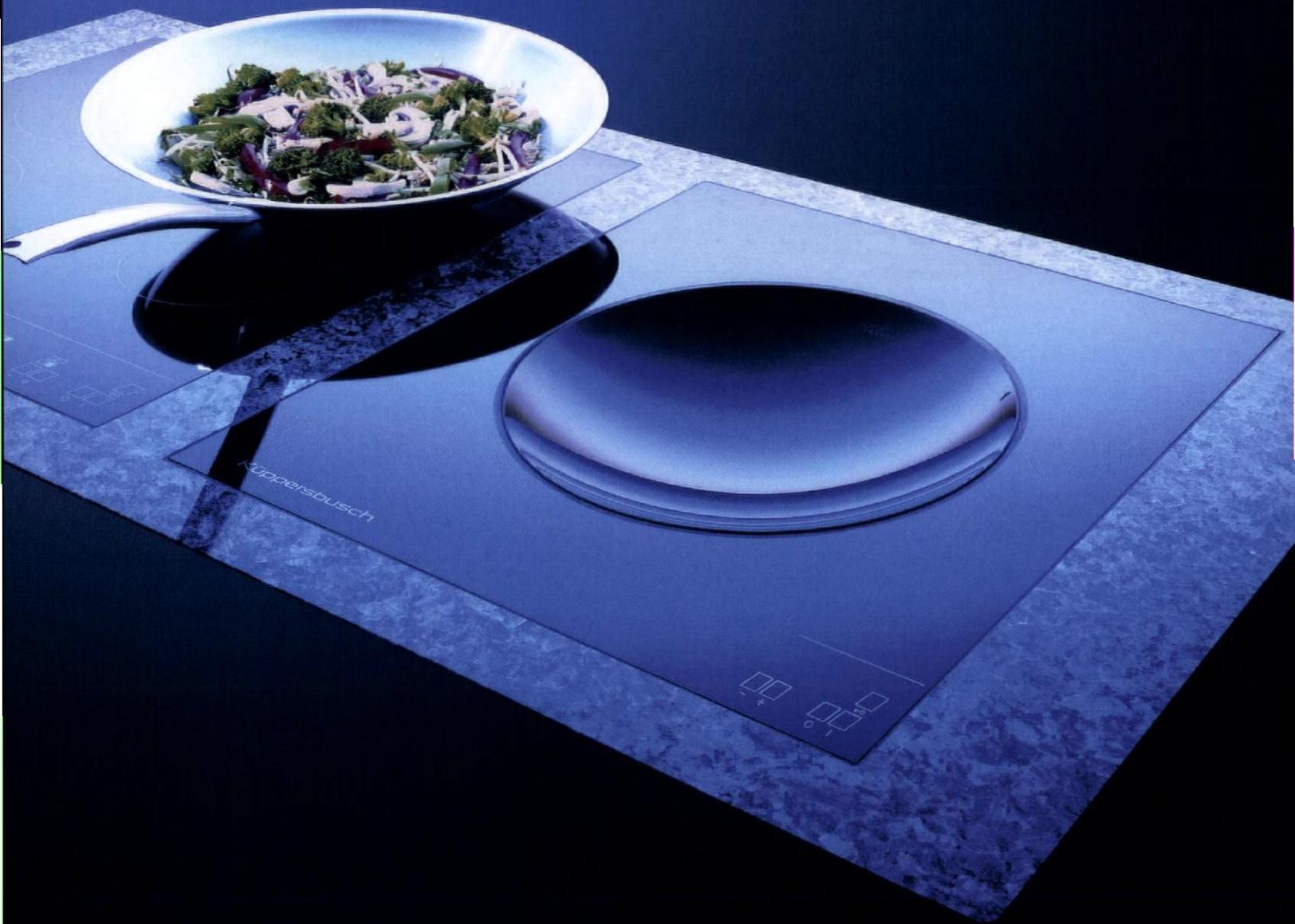
Spina loves the fragile appearance of the panels, especially compared to concrete or metal, but he expects the ecoresin to perform well, having passed rigorous testing and met all relevant building codes.

The resin panels are reflective in daylight, but become translucent at night, allowing interior lighting to create a glowing effect. In the upper level, the bends in the facade form gill-like openings creating a voyeuristic opportunity from the second floor down to the first or for a pedestrian to the shoppers above. After all, this is the Sunset Strip.

Patterns has projects in Asia and South America, but Spina said he is unlikely to repeat this particular type of design abroad. The necessity of constant collaboration with fabricators makes it difficult to control the process adequately from half a world away. For those projects Spina expects the innovation to come from form and spaces rather than materials.

— David Harte

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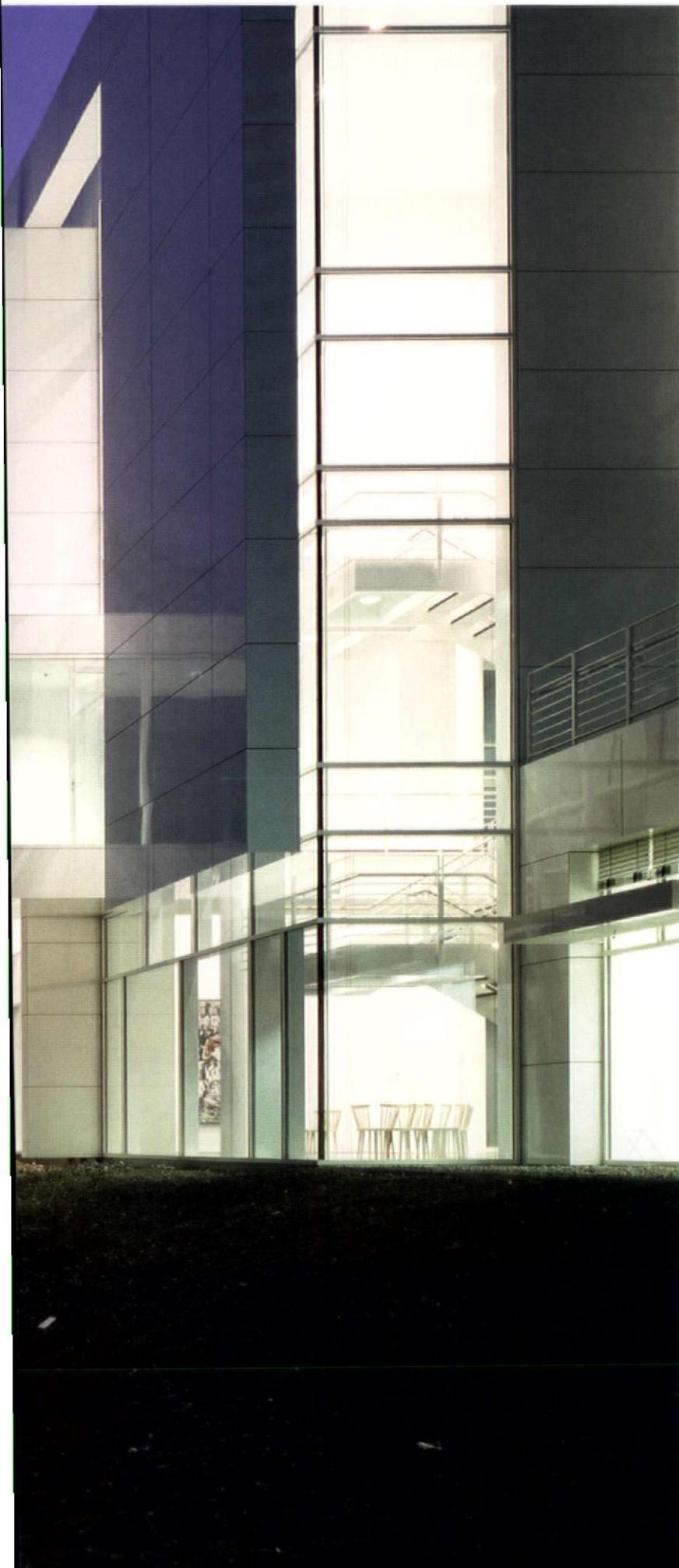
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WORKBOOK





Arp Museum

Location: Remagen-Rolandseck, Germany

Designer: Richard Meier & Partners Architects LLP

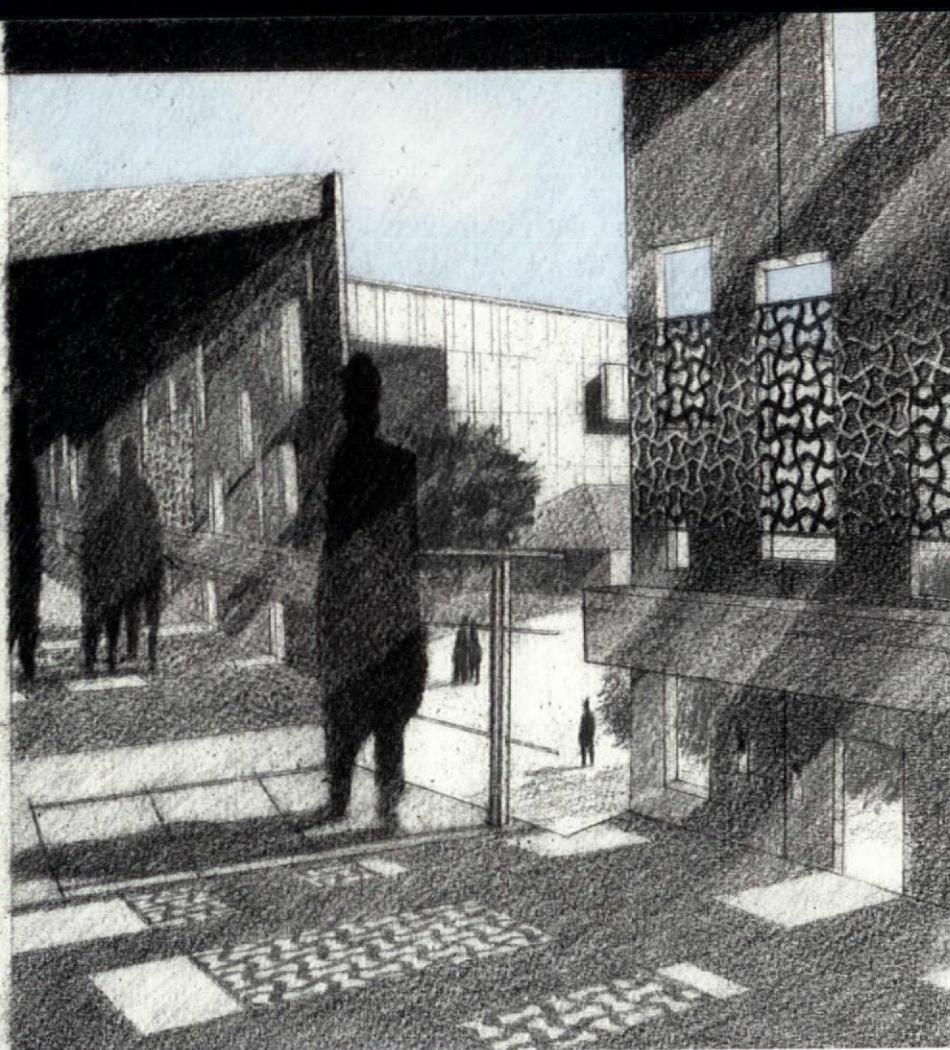
Web site: www.richardmeier.com

The design of the Arp Museum represents the seamless integration of the building's spectacular site with the museum's mission to showcase the work of the Dadaist master Hans Arp and his circle. One of the unique features of the region in which the museum is located is the series of medieval castles that line a 35-mile stretch of the river Rhine. The Arp Museum, sited on a wooded escarpment overlooking the Rhine, is intended to respond to and echo the forms of these relics.

The structure's entry sequence does not begin in the museum proper, but rather at the base of the bank-side mountain, in the old village railway station, used since the 1960s as an exhibition space. The lowest level of the station functions as the main entrance to the new museum building, which is reached only gradually by a series of carefully modulated tunnels and shafts that burrow into and up through the mountain to the new building.

The first of these subterranean sequences begins from this lobby, which leads to a 40-meter-long tunnel—illuminated by two continuous bands of light—that extends below ground under the railway tracks to an exhibition pavilion that stands independent of the main museum building. The next sequence, which materializes as another subterranean tunnel, is 35 meters long and terminates at the bottom of a dramatic 40-meter-high shaft with access to two glass-enclosed elevators. These elevators ascend through the shaft to a conical tower structure above grade to the museum's ground floor lobby. In addition to the lobby, the lower level features a classroom, administrative offices, service facilities and access for shipping and receiving art. At the ground level these spaces include two large galleries with access to two terraces, as well as a smaller enclosed gallery.

The spaces on the upper floor are distributed in the same manner as on the ground floor; however, rather than opening onto terraces, the two large galleries on the upper floor occupy a seemingly free-floating platform supported by columns so that they overlook the ground floor galleries at the east and west edges. The two main upper-level galleries are illuminated from above by a ceiling composed almost entirely of glazing, with a series of two-foot-wide adjustable aluminum louvers providing complete daylight or daylight modulated with artificial light. A similar, though immobile, louver system occupies the double-height glazed facade facing the Rhine, opening the museum to breathtaking views of the surrounding valley.



Tata Consultancy Services Ltd.

Location: Banyan Park, Mumbai, India

Designer: Tod Williams Billie Tsien Architects LLP

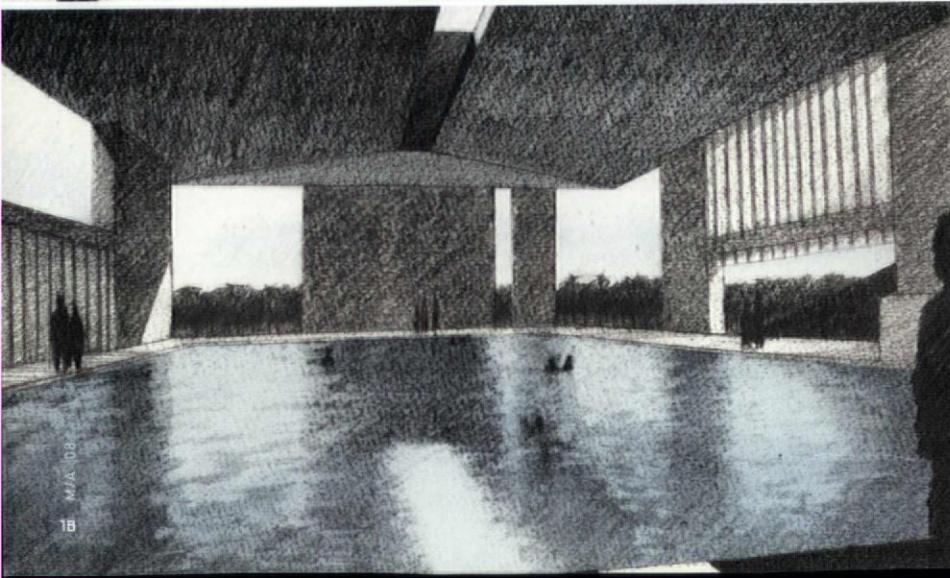
Website: www.twbta.com

In designing the 23-acre campus for Tata Consultancy Services in Mumbai, India, Tod Williams Billie Tsien Architects created a space that was intended to be experienced on foot.

Rather than grouping the entire project into a single building, the firm envisioned a campus divided into multiple structures, allowing people to walk outside under shelter when they move from space to space. Even within buildings, hallways are designed as outdoor spaces connected by generous exterior stairs that encourage people to move from floor to floor on foot. Places to sit and talk overlooking the verdant landscape will be incorporated into the walkways creating "breakout" spaces for people to interact. This planning approach also greatly reduces cooling demands and energy use.

Raised passageways connect buildings, and one, at the entrance to the campus, is a pedestrian bridge that will be clad with large stone jalis, reinterpretations of traditional Indian hand-carved panels that provide another path for light to filter through and frame views of the campus.

Offices are configured around a series of central courtyards. Elliptical openings in the roof will provide diffuse light to the center of each courtyard bringing in a gentle light to the work spaces. Additional light will come from windows with large horizontal stone sun shields. Keenly aware of the problems of glare, the work spaces have been designed to allow views to the outside while shielding the inside from direct sun.



IT Complex

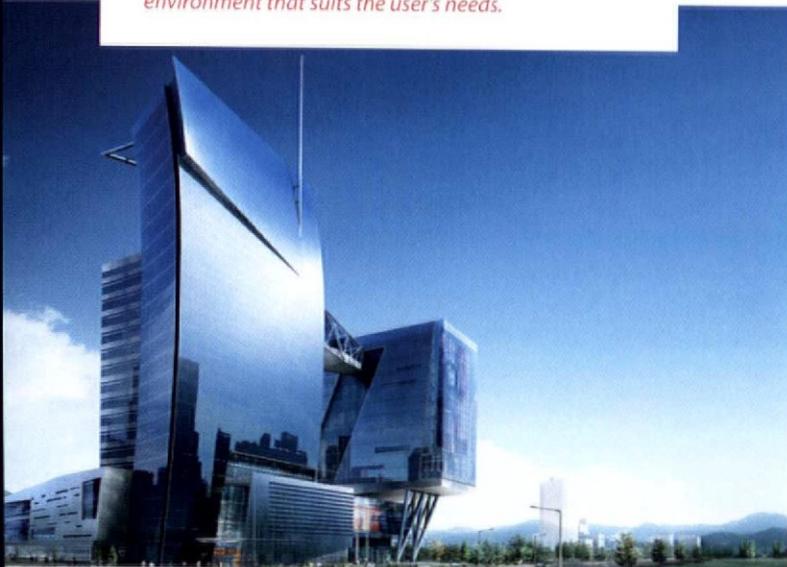
Location: Seoul, Korea

Designer: NBBJ

Website: www.nbbj.com

NBBJ's design for the IT Complex in Seoul's Digital Media City, a 22-story office tower paired with a six-story research and development center, digital pavilion and production studio, is described as a sculptural gesture. The main office tower's vertical curve gently bends towards the sky, intended to express the "progressive distribution of digital information." It connects with the R&D building via a "cocoon-like" bridge that will be home to a gallery hosting changing art exhibits and installations.

A fracture on its exterior wall alludes to the cultural shift that technology and communications have prompted. LED lights within the façade further the idea of digital transmission and its effect on communication. The building itself uses the latest technologies to create a sustainable and environmentally friendly workplace. Green zones or shafts were designed for each level of office space, while an image of dark green was rendered externally in reference to the zones. The south façade's double skin controls heat gain while raised floors and operable windows provide a flexible environment that suits the user's needs.



Callison



Coastal City

Location: Shenzhen, China

Designer: Callison

Web site: www.callison.com

Callison's challenge in designing the Coastal City complex was multi-fold. The firm was challenged to take what was considered a hub property and design a project that had more than a nod to government-mandated sustainability demands while linking existing waterfront and government offices.

The response was a building consisting of a series of chiseled prismatic forms, parallelograms and faceted surfaces. The tower form is boldly angular to give interest to the large 2,000-square-meter floorplates. The tower plates consist of two diagonally opposite forms—one that faces the water on the north and the other that overlooks a plaza to the south. The soaring top is a reference to China's rising economy and suggests motion, dynamism and optimism.

The ecologically responsive design features a series of double-story vertical sky gardens placed at two ends of the building which echo the green mandate of the city of Shenzhen. The open air skygardens culminate in a roof-top sky garden protected by the glass facade but open to the sky above.

NBBJ

FORM

15

Revolve retail location

Location: Los Angeles

Designer: Standard LLP

Website: www.standard-la.com

As they planned to develop a bricks-and-mortar presence in Los Angeles, online couture retailer Revolveclothing.com asked Standard to create a space that could showcase a changing selection of designers and which could periodically transform into an event space. The space, in an existing 2,600-square-foot building, allowed Standard to develop a design concept that built on modes of flexibility while conceiving the space as a cathedral, emphasizing the existing building's verticality.

The Revolve space is set back behind a restaurant and hidden from the street, with a display window marking the entrance to a narrow outdoor passage that leads to the entry door. The display window also allows a glimpse into a walled garden beyond. Inside the boutique, two long walls lined with fixed vertical fins frame the showroom. The repetitive fins are spaced four feet apart, forming equal bays, or niches, to afford individual display space for a changing selection of apparel labels. The simple order of the plan is contrasted in section; each fin is cut to a unique profile, countering their repetition with a soft vertical topography. Concealed fluorescent lighting in the back edge of the fins highlights their shape and provides ambient illumination.

A super-sized graphic complements the fins to complete the main space. Conceived as a changing digital artwork, it covers one end of the space and will dominate the view from the entry. Floor fixtures are minimal, low, and removable, allowing for different configurations and events. The ceiling is an inverted umbrella that envelope utilities while unifying the indoor space. From the main space a stair leads to a narrow mezzanine lined in wood. The long, low mezzanine allows interior views back through the fins. A passage under the mezzanine connects the lower level to a walled garden containing a set of museum-like vitrines displaying contemporary and vintage fashion pieces.



Himmelrain Park

Location: Sissach, Switzerland

Designer: XTEN Architecture

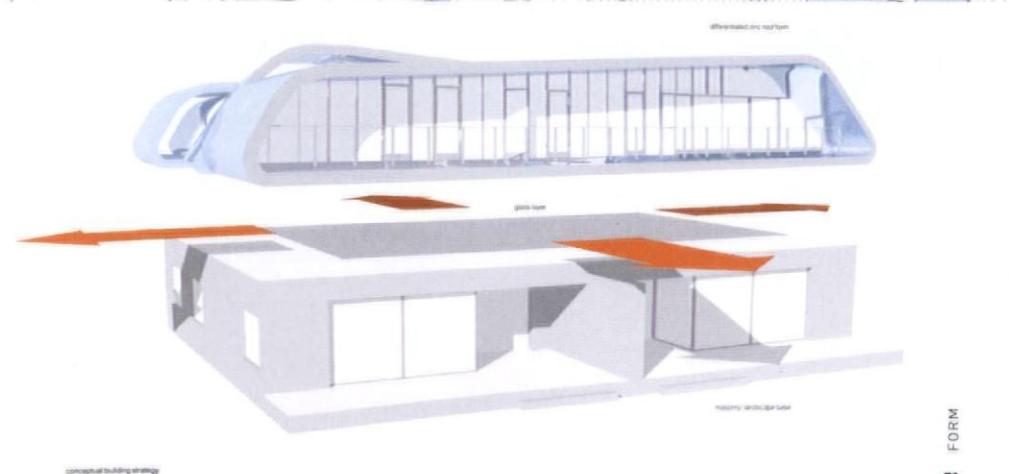
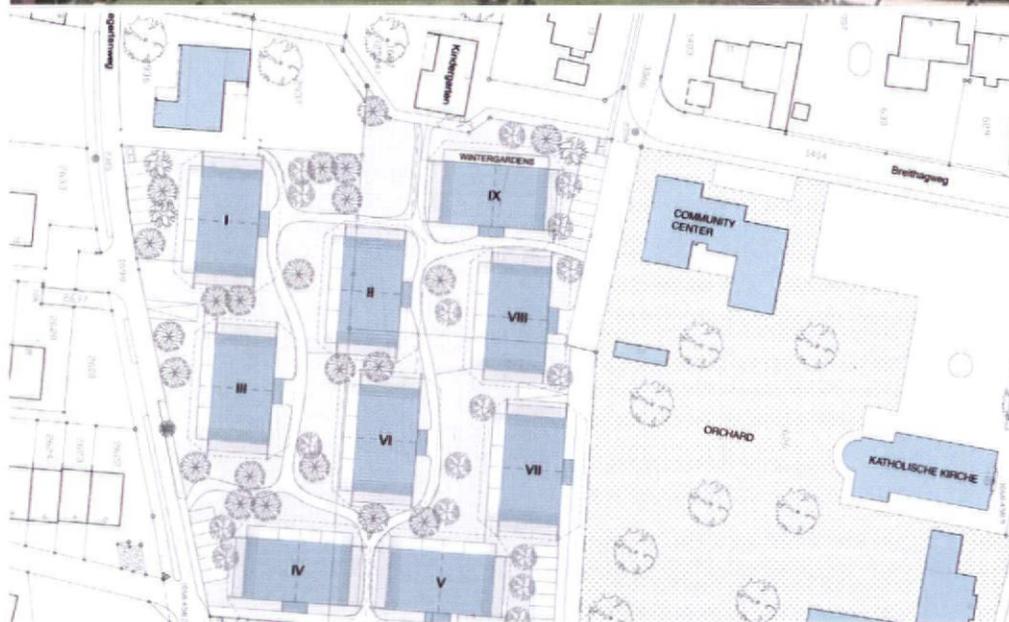
Web site: www.xtenarchitecture.com

Himmelrain Park is a series of nine apartment buildings set in a small town near Basel, Switzerland. In order to maintain the natural beauty, sightlines and access through the site, XTEN's planning strategy was to evenly distribute many small buildings across the site rather than create fewer large buildings or conventional courtyard blocks.

The staggered, irregular distribution of buildings loosely fits the contingencies of the site and maintains public access and sight lines to the surrounding countryside. There are five units per building, each developed with adjustable, non-structural partition walls wrapped around a compact core. The buildings themselves are conceived as a stack of different materials—each responding to specific adjacencies and site conditions.

The garden maisonette units are masonry, with deep-set bronze windows for privacy and glass walls that slide away so the facades to open directly to terraces and gardens. The second floor flats are clad entirely in clear glass to increase the sense of transparency from both the interior, in spatial terms, and from the exterior, where the transparent middle zone of the building has the effect of reducing the scale of the overall building mass.

A series of zinc-clad, curved structural shells create the high sloping ceilings of the top floor units. These differentiated roof forms give the new neighborhood its own greater identity—a second landscape visible from the surrounding areas that reinterprets the tradition of expressive roof forms found in the region.



HOTEL IVERIA – TBILISI, GEORGIA



Nathan K. Martin

ABOVE: Hotel Iveria, March 2002
RIGHT: Iveria reimagined
and expanded

AS IN MANY OTHER PROJECTS IN FORMER EASTERN BLOC COUNTRIES, with the Hotel Iveria we faced a process of transformation not only of architectural icons of a “socialist” time but also a renewed interest in a country’s identity.

The challenge was to transform a landmark International Style building anchored in its environment into a contemporary building that re-links it to the world. Our desire was to show a powerful path towards an optimistic future, at once reassuring Georgia of its incomparable tradition and reinventing it as a living culture without neglecting the close history—a real GRAFTing.

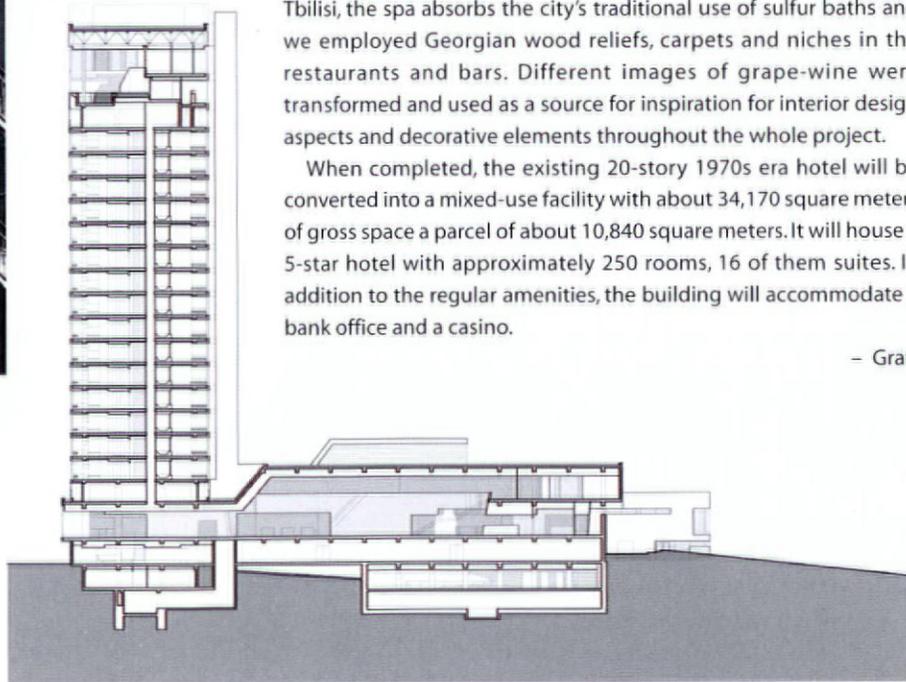
Part of the process is embracing Georgia’s tradition of cultural exchange and thinking about Iveria in a way that helps it rediscover and redefine its lost role as an international hub, a place for exchange between East and West. There is nothing more fascinating than learning about an unknown tradition and to be able to participate in its redefinition. This way it’s becoming part of our own global cultural memory. And it redefines oneself.

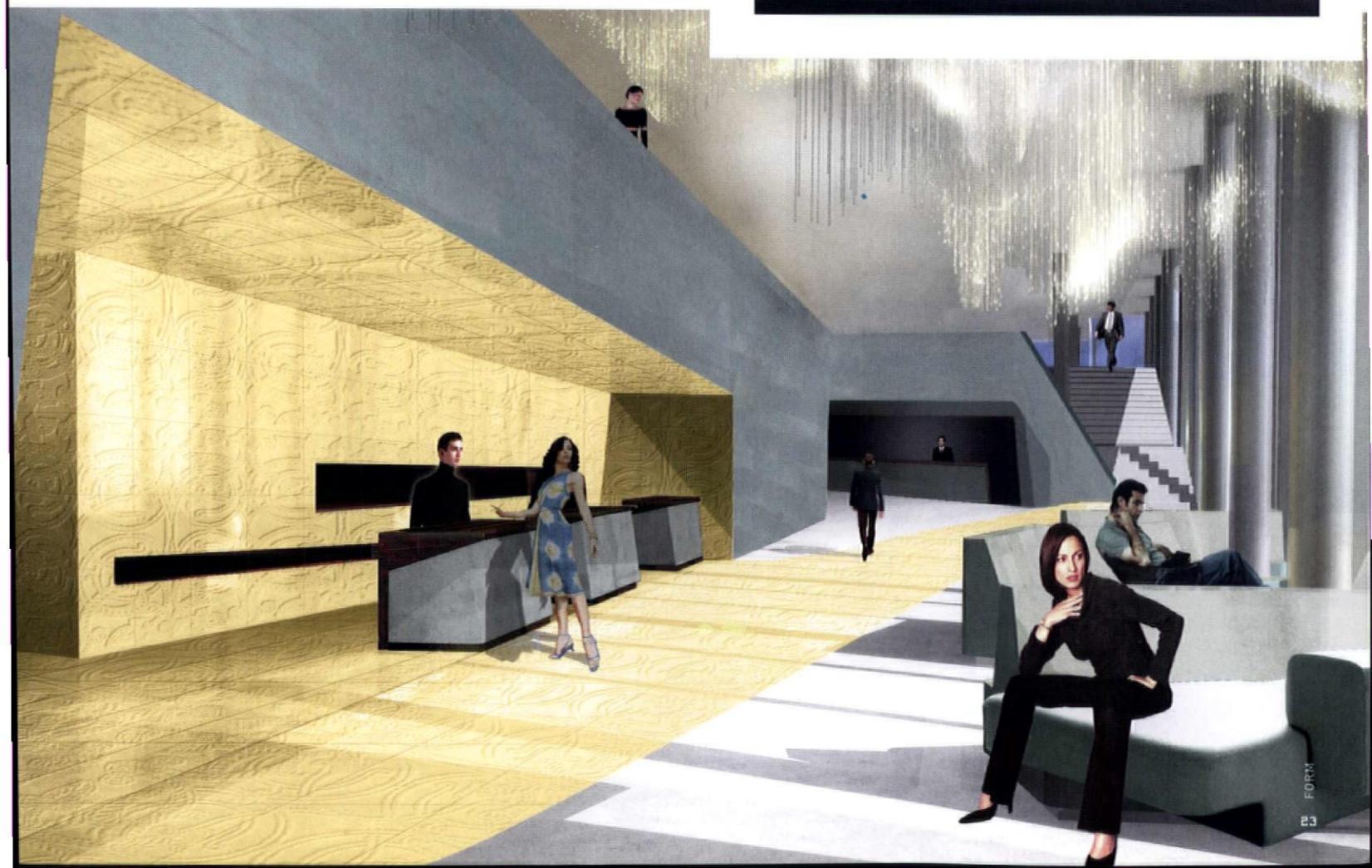
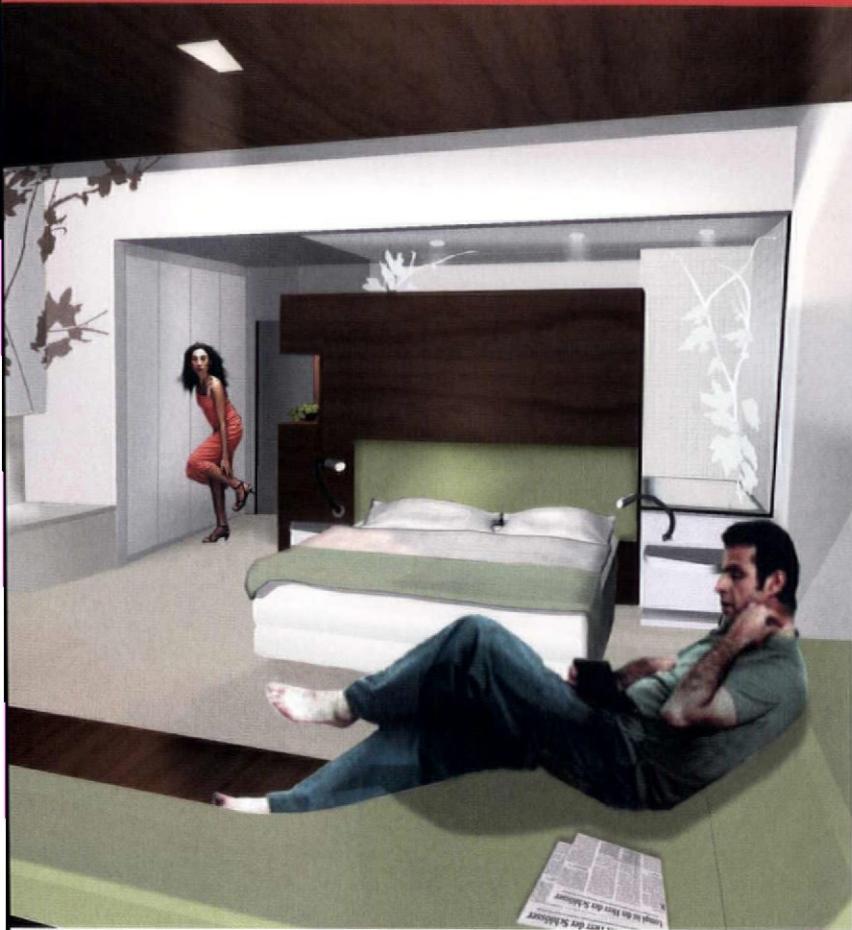
The approach was one of respect for a typical formalistic building of the 1970s within its original shape combined with strong interventions leading to a reorientation of the main areas of the hotel: the lobby, restaurants and spa on top of the building towards the urban environment and the Caucasus Mountains north of the city.

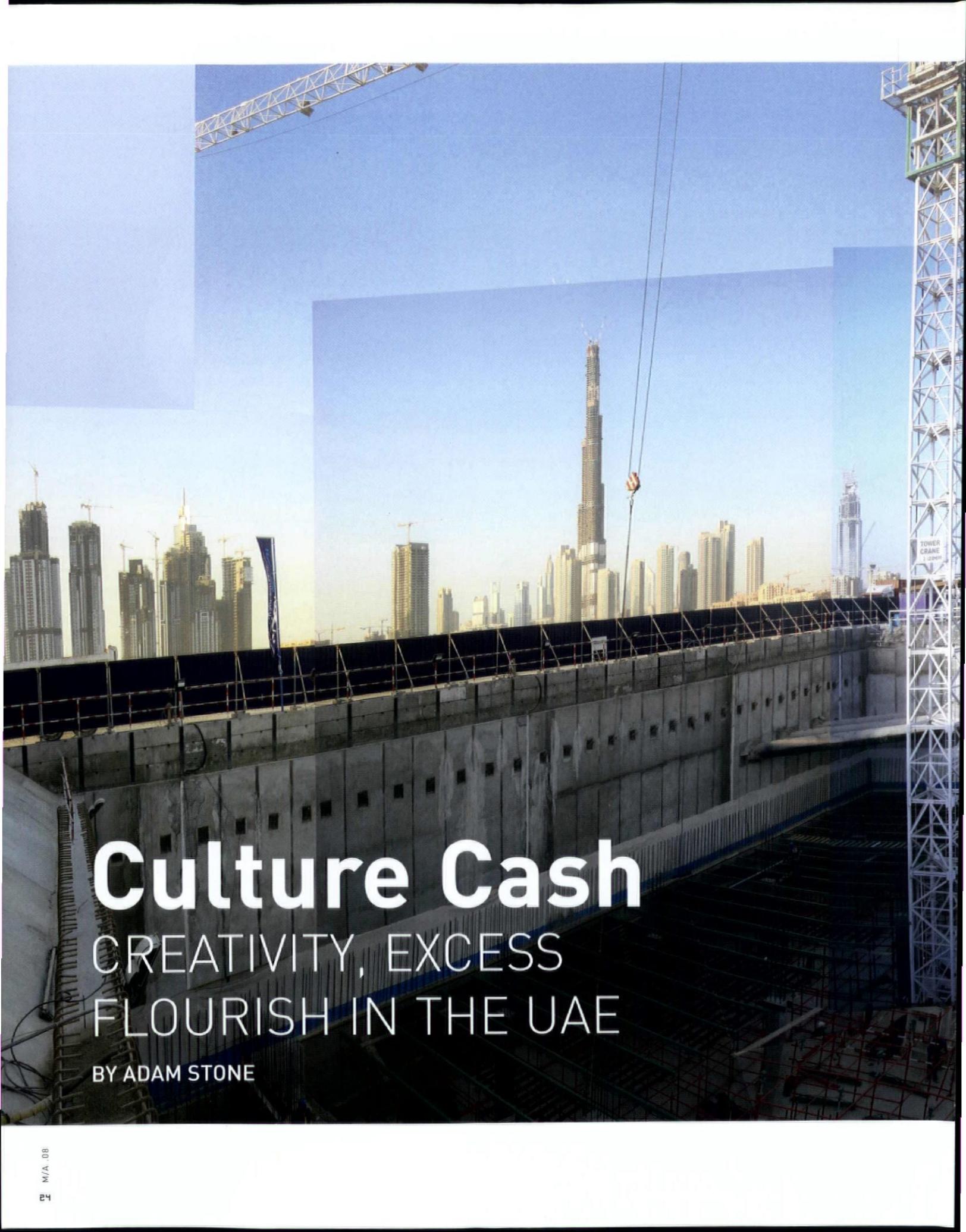
The result is that the new interiors appropriated local traditions. Guest rooms now have wooden balconies common throughout Tbilisi, the spa absorbs the city’s traditional use of sulfur baths and we employed Georgian wood reliefs, carpets and niches in the restaurants and bars. Different images of grape-wine were transformed and used as a source for inspiration for interior design aspects and decorative elements throughout the whole project.

When completed, the existing 20-story 1970s era hotel will be converted into a mixed-use facility with about 34,170 square meters of gross space a parcel of about 10,840 square meters. It will house a 5-star hotel with approximately 250 rooms, 16 of them suites. In addition to the regular amenities, the building will accommodate a bank office and a casino.

– Graft







Culture Cash

CREATIVITY, EXCESS
FLOURISH IN THE UAE

BY ADAM STONE



Reiser + Umemoto RUR Architecture's O-14 tower, rising in Dubai, incorporates perforated concrete common in Islamic architecture.



CALL IT THE AESTHETICS OF EXCESS. CALL IT AN INCUBATOR FOR INNOVATIVE expression. American architects working in the United Arab Emirates call it boundless creative opportunity, paired with a generous paycheck.

Fueled by oil wealth, the seven states that comprise the Emirates have gone on a building spree in recent years, mostly notably in Dubai, where ambitious projects have raised eyebrows around the world. Admirable, extravagant: artificial archipelagoes in the shape of palm trees, an underwater hotel, ski slopes in the desert.

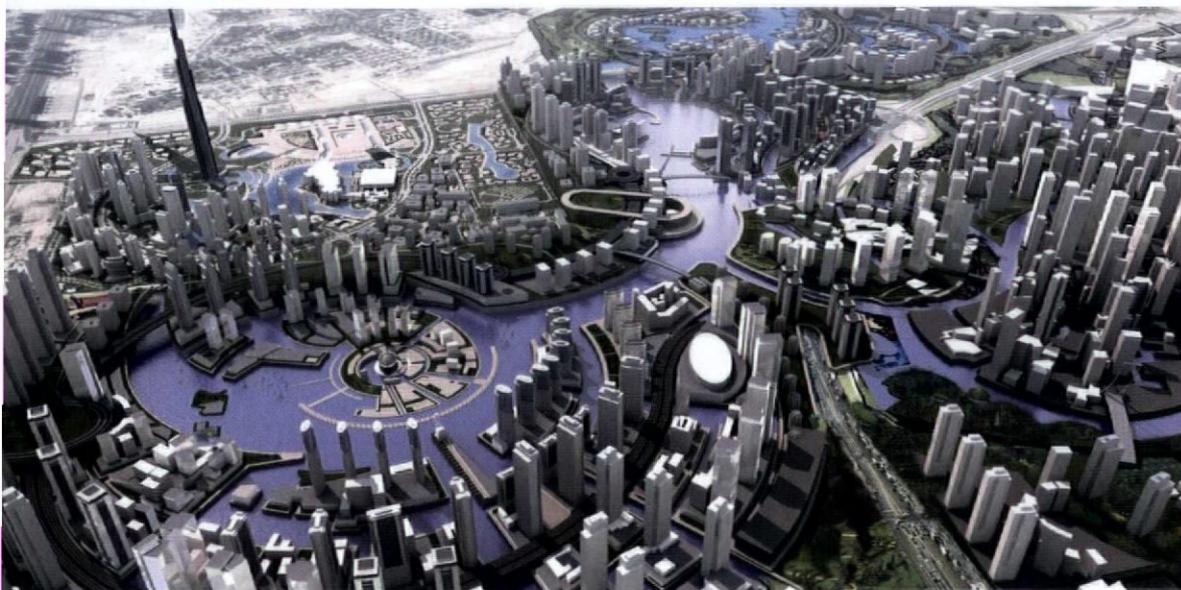
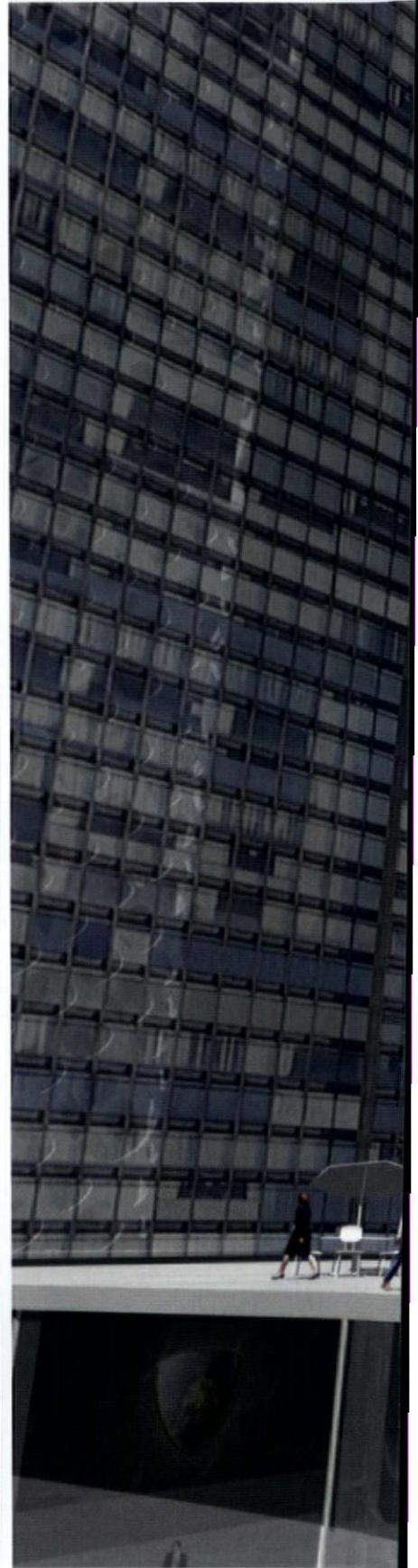
For architects working in the Emirates, the combination of seemingly endless funding and creative free rein can be a blessing and a curse.

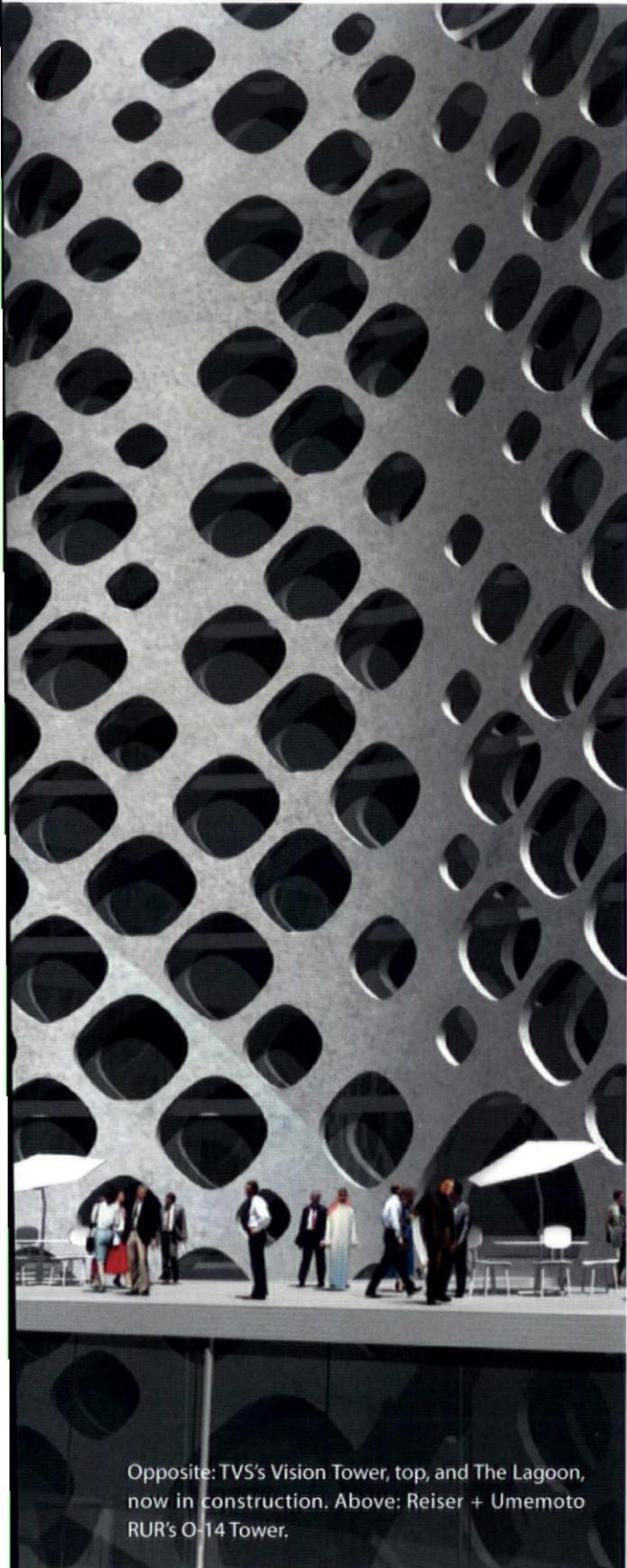
TVS in Atlanta has two projects going in Dubai. The Vision Tower rises 230 meters, more than 75 stories, with a distinctive bent glass façade soaring up past the roofline. The firm also has designed a suite of four towers ranging from 54 to 97 floors, which together offer a sculptural rendition of moving candlelight, as the centerpiece of a development called The Lagoon now in construction.

Jay Thomson, a principal at the firm, said the practice enjoys virtually unlimited creative freedom. "So far with these major projects, design is leading the project—what the client wants in terms of making it intricate or outrageous—and the costs have yet to have an influence on the decisions being made."

But there's a flip side to working with a blank check. "Normally those constraints help you make decisions. When the sky's the limit, when the paper is very white, you have all sorts of possible solutions and it does make you question your approach to the project," Thomson said.

The architects have brainstormed their way through every phase, trying to loosen up the kind of creative thinking that could rise to the occasion and create towers worthy of Dubai's increasingly extravagant and somewhat esoteric cityscapes. "Part of it is just about getting past our own experiences telling us what is or isn't possible," Thomson said.





Opposite: TVS's Vision Tower, top, and The Lagoon, now in construction. Above: Reiser + Umemoto RUR's O-14 Tower.

It would seem that Dubai's developers are willing to accept anything as being possible.

Going up, Dubai developer Emaar Properties has commissioned the design for Burj Dubai, an estimated \$900 million project slated to become the world's tallest building, twice the size of the Empire State Building. Going down, the Hydropolis hotel will allow guests to sleep beneath clear domes under in the sea, three miles off shore.

New ideas, local context

Environmentalists cry foul on some of these projects, saying the artificial islands of the Palm Resort, for instance, have stomped on coral reefs and disrupted local sea life.

But some green-savvy American architects have approached Dubai with visions of environmental sympathy, paired with a respect for local design tradition.

Reiser + Umemoto Architecture designed O-14, a 22-story office tower that broke ground in December 2006. The façade is striking: in keeping with Dubai's embrace of the exotic, a 16-inch thick concrete façade punctured by more than 1,000 circular openings enwraps the tower.

The façade lets in light and views, while a one-meter space between the façade and the building's glass surface funnels hot air upward, creating an efficient passive cooling system.

Such elements are very much in keeping with local tradition, said Jesse Reiser, a principal in the New York practice. Islamic culture has long embraced perforated concrete as a design element, and the idea of passive cooling is an ancient desert tradition. "The exoskeleton is a screen, it's a sunscreen, which makes it very much attuned to the environment of Dubai. In that sense it does resonate with Islamic architecture, in that it is both structure and decoration."

Landscape architect Bill Taylor, a principal with Carol R. Johnson Associates in Boston, has tried to follow a similar path in Abu Dhabi. His firm has been charged with designing the environs of the Shams mixed use development located on Al Reem Island off the northern shore of the capital city.

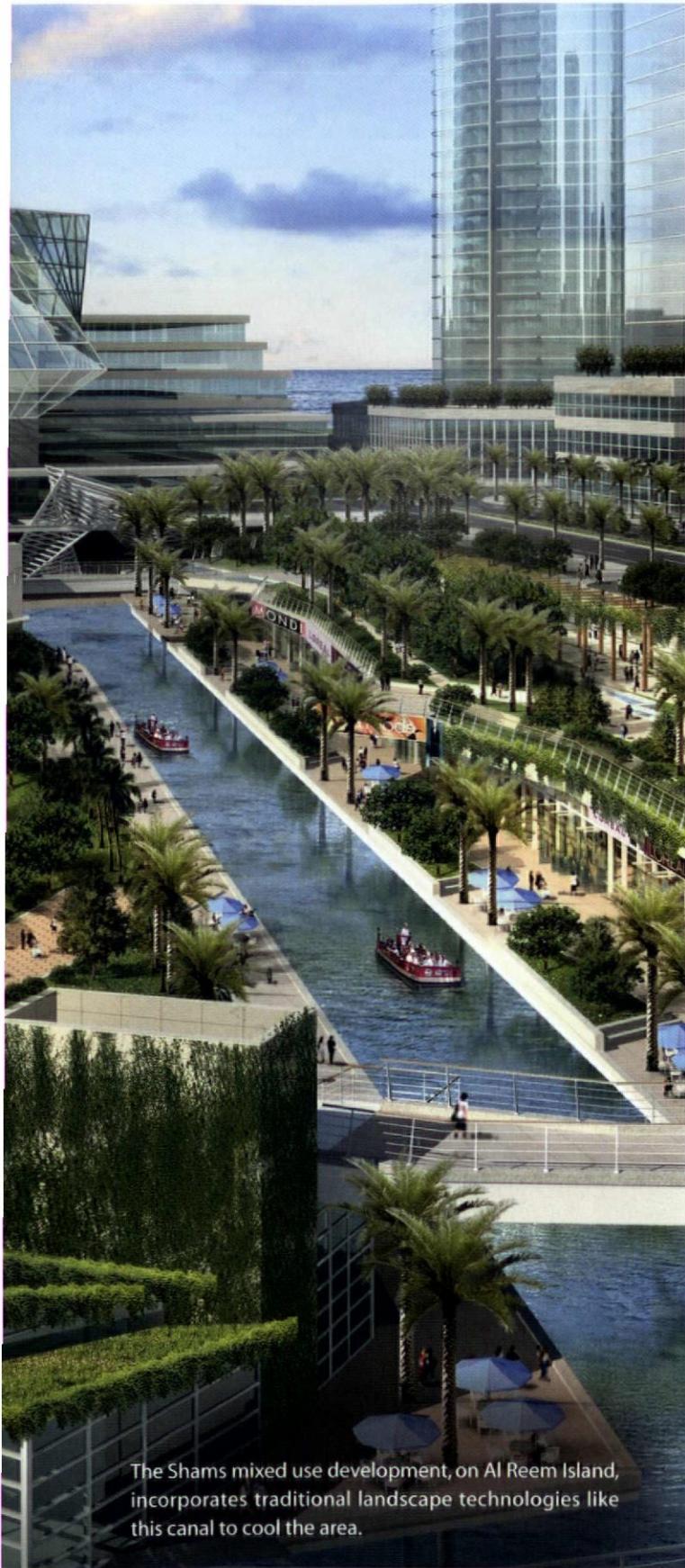
Taking a cue from traditional landscape technologies, the design includes a canal system constructed to cool the area, date palms planted for shade and various efforts to deflect the harsh daylight.

"We don't want to say, 'We are the new guys coming in from the West and we are bringing rocket science.' There is a question of respect that you want to show from the very beginning," Taylor said.

Take as a given that Taylor is an exception. More often than not architects in Dubai have been less worried about date palms than about meeting the staggering engineering requirements of their creations.

"You can't take anything for granted with these kinds of structures," Thomson said of the bent-glass Vision Tower. "It is challenging, the geometry is complex to describe. It is not possible within normal ways





The Shams mixed use development, on Al Reem Island, incorporates traditional landscape technologies like this canal to cool the area.

of drafting, so we have gotten into new forms of software in order to convey some of these ideas." Specifically Thomson's team is working with a pre-release version of Bentley's GenerativeComponents.

Engineering... and beyond

Reiser faced the same hurdle. As O-14 came together, "it was just the management of all of that information, finding efficient ways of handling it all. When the engineer suggested changes, we had to come up with creative ways of updating the whole set of drawings." He's been relying on Rhino 3D modeling software for much of the heavy lifting.

Such problems could of course be overcome with endless funding, but there are some financial constraints, imposed some of the time, on some Dubai projects. "Before we even started we knew exactly how many dollars per square foot we had to spend," Taylor said.

Such testimony will no doubt come as a relief to skeptics, who have become increasingly convinced that there simply is no cap to the extravagances of design in the UAE, where the competitive spirit has pushed developers to pursue projects increasingly outside the accepted realm of human proportionality.

Peter Moriarty, president and chief executive of Washington, D.C.-based design firm Burt Hill, has found Emirates leaders "enlightened," concerned about their people and about creating a sustainable economy.

"A lot of what's happening over there is very enlightened. The leadership is creating a new multifaceted economy," Moriarty said. Beyond oil money, Dubai has one of the biggest and busiest ports in the world, and local leaders are bent on building a legitimate economy through outside trade, while funneling money back into health care and education.

Still, he's entirely comfortable with the design environment.

"The extent of construction, the extent of one-upmanship, is almost out of control," he said.

Moriarty's firm is building a hotel on top of an artificial island. Anchored in the bedrock, the hotel should withstand storms and even earthquakes. But will the island? He's not convinced.

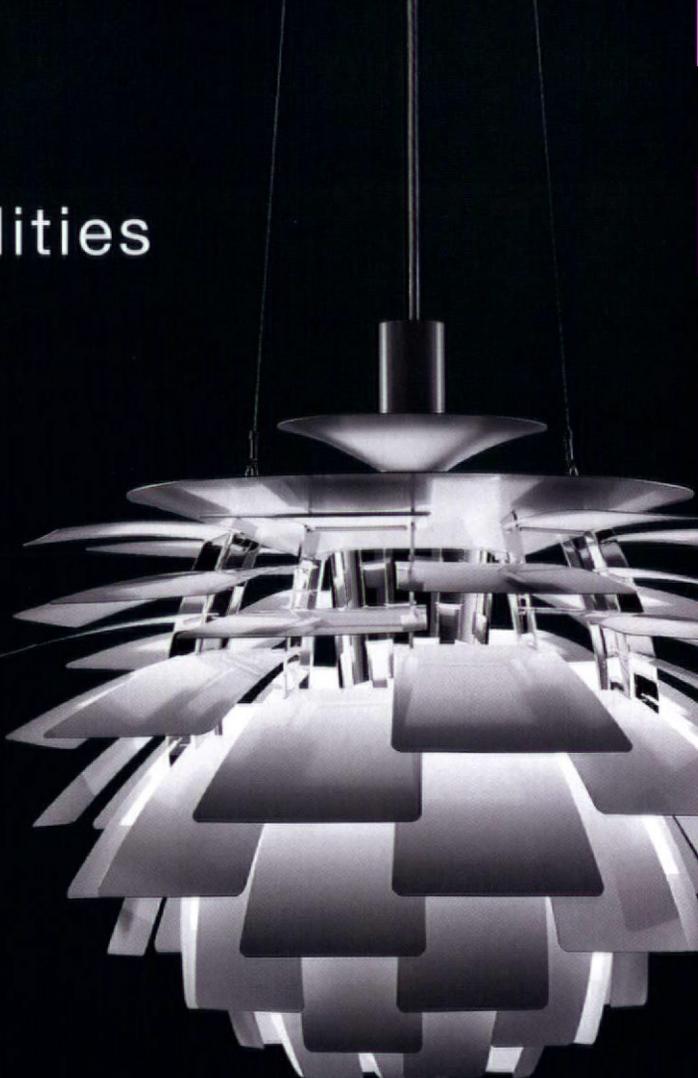
More than that, he said, Dubai design has lost all sense of proportion. "This was a sleepy little trading town, this little village, and now it's this sprawl of high-rises. It's not really a livable place. It's not walkable, there's no sense of an integrated township or town centers. It's just one large development after another," he said.

And another, and another, if things continue as they have.

Is this bad? From a design perspective the place is a playground and the kids have been having a ball. Why not? Where else except maybe Las Vegas do you get to work this far outside the ordinary? Moreover, proponents say, it may be that the new limits of design and engineering being explored in Dubai will some day become the foundation of America's emerging city skylines. ■



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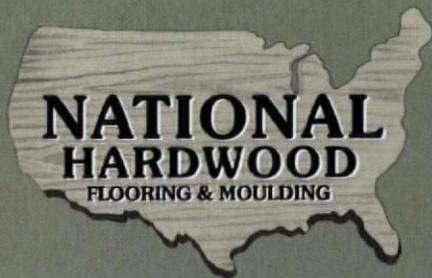
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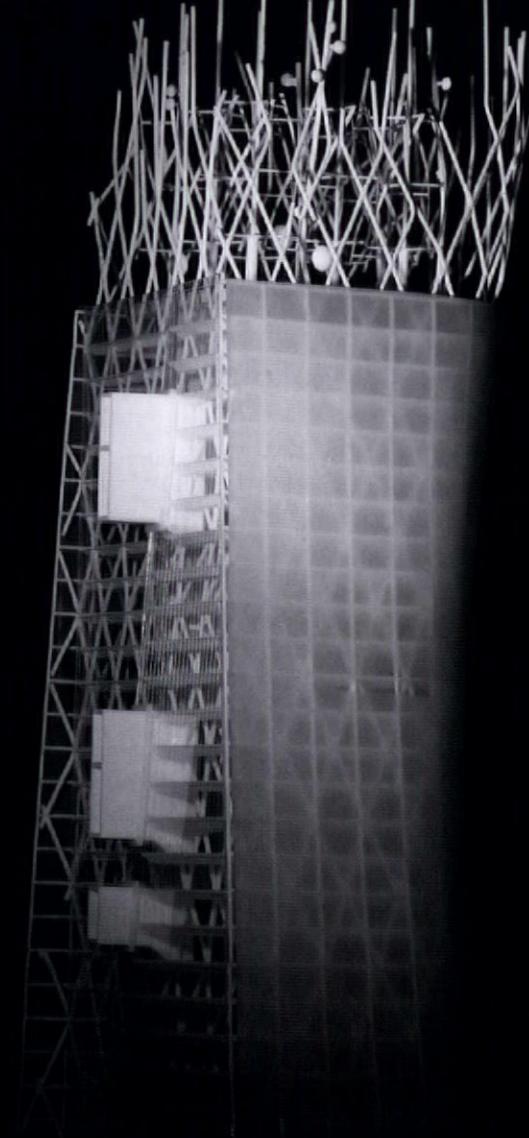


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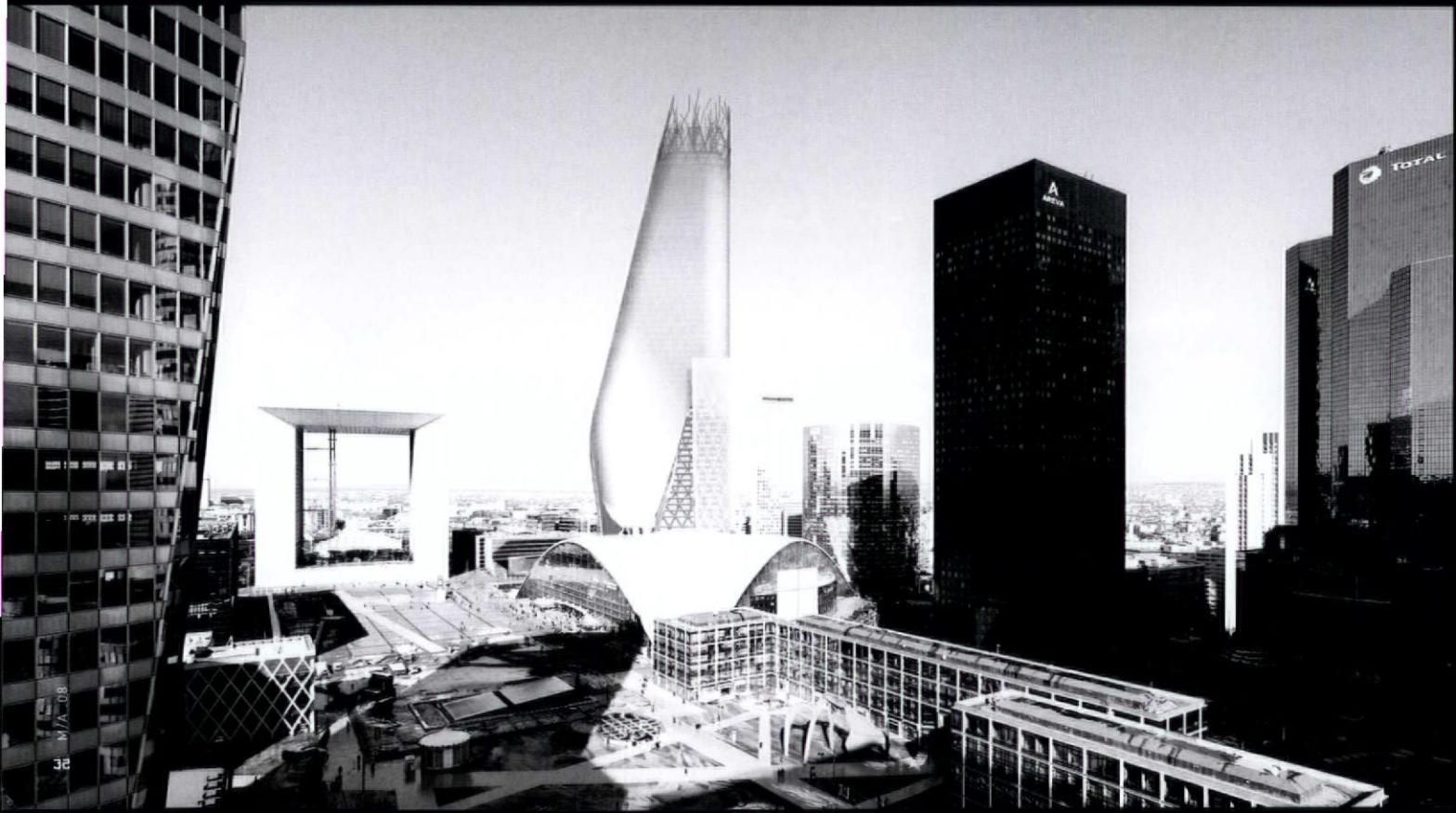
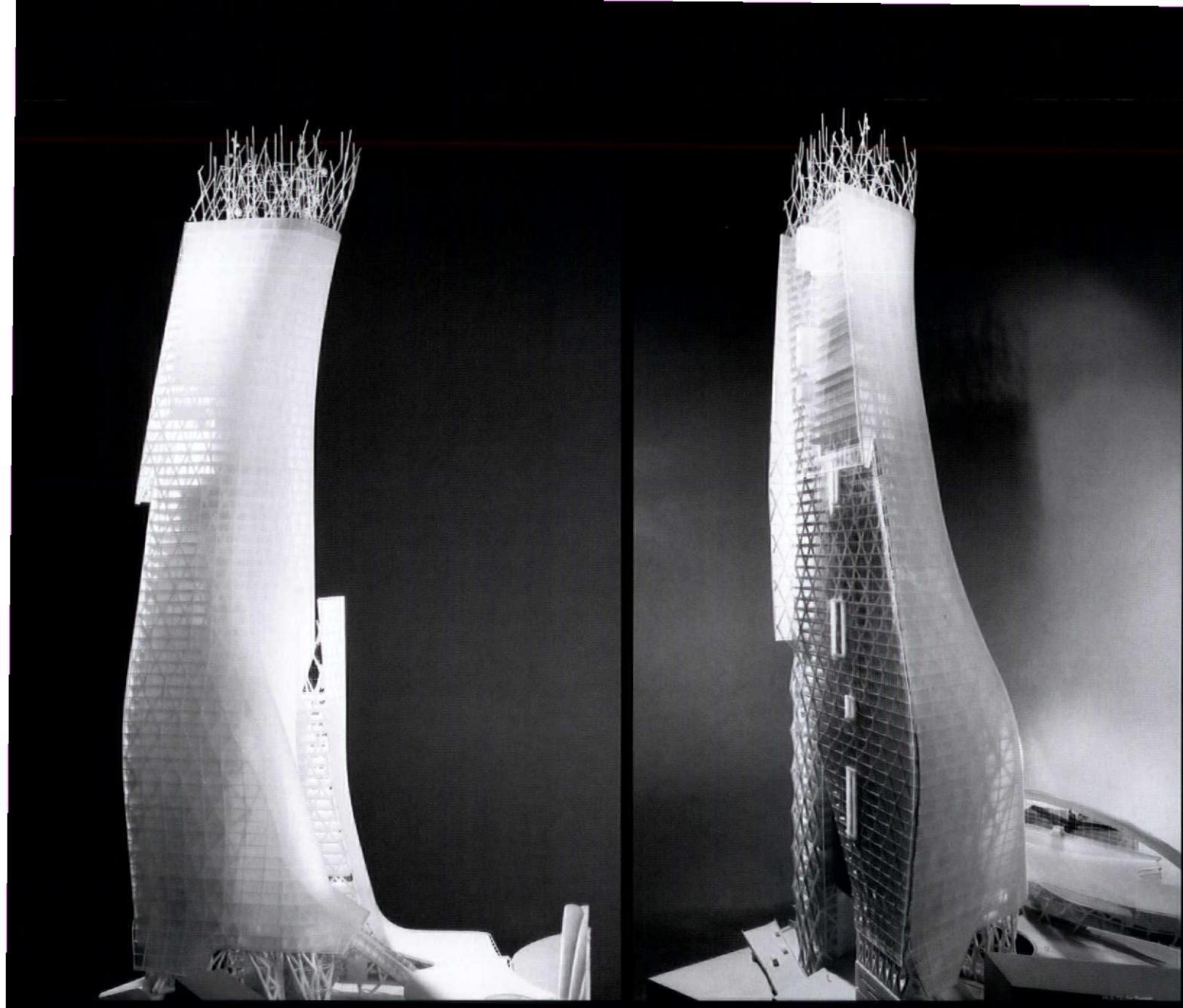
POETRY IN PARIS

Morphosis and IBE Bring
Pragmatic Sustainability
to the City of Lights

BY SUSAN CHAITYN LEBOVITS

AS THE NARROW, GRACEFUL PHARE TOWER BEGINS TO RISE in La Défense business district on the edge of Paris, it offers a glimpse of how the environment is bringing peace to the marriage of architects and engineers.

Architect Thom Mayne and IBE Consulting Engineers have found harmony in creating a more efficient, sustainable structure.



“The building form and expression are shaped by strategies that will yield high levels of performance and comfort. The approach is more biological than formal.” — FRANK SHERMAN

From the farm of wind turbines on the building’s crown to power harnessed from descending elevator cabs, engineers have sought to exploit natural and kinetic forces to build a more efficient tower.

“It’s going to be seen as very sensuous in its visual qualities,” said Mayne. “All of the features that have to do with high performance, in terms of resources, are completely integrated.” Mayne said the challenges in creating the 300-meter, 68-story office building were enormous, beginning with complications on the ground at the site, where a freeway, a roadway and two rail lines converge. Slated for completion in 2012, the tower will overlook the Grande Arche and the Cnit La Défense conference center.

Peter Simmonds, a mechanical engineer and associate at IBE, in Sherman Oaks, California, said one of the difficulties in creating a high-efficiency building of its magnitude was the scale of the south façade, which gets no shade from its surroundings. The team is experimenting with a number of exterior shading devices, including perforated metal screens, to balance how much daylight they allow into the space without contributing to the heat-load; the most likely candidate is a woven stainless-steel product produced in Germany on large looms.

The tower will also employ a secondary skin as a passive sunscreen layer, though not through a conventional double glazed façade. Tim Christ, the principal for Morphosis on the Phare Tower project, said that component is still in the research phase. “It’s what we call a high performance exterior envelope.” The intention is to take as much of the solar gain off the glass and still preserve all of the views to the exterior. The metallic skin will act as a sunscreen on the south, east and west elevations.

In keeping with the overall mission of the building, Morphosis is developing solutions for office interiors that do not rely on artificial light during the working day, like glass walls.

“We’ve removed somewhere between 30 to 35 percent of the total energy load in the building, which goes toward lighting,” said Christ. “The heat gain on the interior of the space is reduced, which generally needs to be air-conditioned out. We’re also reducing the consumption footprint because the reliance on daylight allows us to obviate the need for overhead lighting.”

When viewed from the center of Paris, the tower will appear to have a textured skin. Closer inspection will reveal a diagonal grid of steel beams, which will support the perforated metal surface and allow it to take on its sculptural shape. Escalators will extend 10 stories from street level to a public lobby filled with restaurants and cafés.

The commission came in November 2006, the culmination of an international competition. During the competition phase, the team designed the wind turbines to allocate electricity to the mechanical systems in the building to aid in driving HVAC fans on each floor, but that energy could be incorporated into any number of areas of the building, like lighting or operating the elevator system. Christ said it’s not known at this time where it will be most optimally applied.

The team is also evaluating harvesting some of the latent energy in the elevator system, generated by the breaking of the cabs as they descend—much the way automobiles with electric engines generate energy—and recycling that into storage energy that would be used for some of the electrical loads in the building.

Mayne says the Phare Tower looks like a very poetic gesture, but that in fact it’s an extremely pragmatic and functionally driven building. Since there were constraints where it came to the ground, the base of the building took the form of a tripod, below which pedestrian and train traffic will flow. The resulting conical shape has led some critics to remark on its resemblance to the Eiffel Tower, but Mayne feels with its smooth appearance, stainless steel mesh and single continuous sculptural form, the Phare is closer to the work of Constantin Brancusi than Gustave Eiffel.

“I look at the images of the Phare Tower models and it doesn’t immediately scream classical serene beauty,” said Frank Sherman, an architect and vice president of Global Thinking, LLC a Hackettstown, New Jersey, green building consulting firm. “It has an odd, compelling nature that I find both dynamic and awkward. It will be very interesting to see how it evolves.”

Mayne said he’s well aware of the softness, the femininity, of the Phare Tower, and because of it, critics are pondering a deeper metaphysical meaning behind the design. “Whether I agree with it or not is irrelevant,” said Mayne. “People see it as some sort of a change and read it as reexamining a different part of my personality.”

Sherman, who also sits on the board of the U.S. Green Building Council, was especially impressed with Mayne’s tower since lighting, cooling and maintenance comprise as much as 85 percent of a building’s 50-year life-cycle cost, so the economic benefits of green building are substantial.

“The technologies Mayne is proposing are not radical as much as they are adaptive,” said Sherman. “The building form and expression are shaped by strategies that will yield high levels of performance and comfort. The approach is more biological than formal.” In this respect, he said, the Phare Tower’s “environmental adaptation and response is the most stunning aspect of the design.”

That adaptation, Mayne said, was one that he sort of “stepped into.”

“I’ve become the poster boy for green buildings, and it happened quite coincidentally,” Mayne said. “We just put our minds into solving this; I now feel some responsibility I haven’t felt before.”

Mayne suggested that his reputation for incorporating environmental sensitivity into his designs began gaining momentum after the completion of the Wayne L. Morse United States Courthouse in Seattle, and the San Francisco Federal Building, which boasts operable windows and “living walls” eliminating the need for air conditioning for part of the year.

“As you mature in life, and become an authority in certain areas,” he said, “you realize that you now have different responsibilities.” ■

THE ARCHITECTURE OF RESIGNATION

PHOTOS &
TEXT BY
JAY WOLKE

Valley of the Temples, Valley of the Giants, Valley of the Five Fingers



SINCE 1999, I HAVE BEEN PHOTOGRAPHING IN the south of Italy. These visits have begun to give me glimpses into the complexity that is the Mezzogiorno (Rome and southward), and I am now beginning to understand the photographs I've made and my evolving vision of these places. What I've found in the landscape here is an elaborate set of physical, social and political structures, manifesting in an extraordinary folding together of visual information.

On one level these photographs are referential and documentary—but on another level they are about what cannot be explicitly seen, what is hidden and implied. My large-format, color images are meant to convey purposeful neutrality; constructions of selected non-fictions resonating between historical and contemporary meaning. The larger narratives of the marks made, marks abandoned, and marks erased, represent numerous conquerors and occupiers, from the Greeks to the Spanish to the Camorra. The subsequent adaptations and resignations of those subject to this dominance are evident, and represent a major portion of my photographic attention.

Even when it was called the Kingdom of Naples or the Two Kingdoms of Sicily, the administrators here were authorized by other, foreign powers and were hugely influenced by local autocrats. Often, architecture and technology have only been used as political smoke screens, hiding the much greater exchanges of power. With great promises of progress, the land has been exploited and parceled out for the convenience of a few and accepted with resignation and submission by the many.

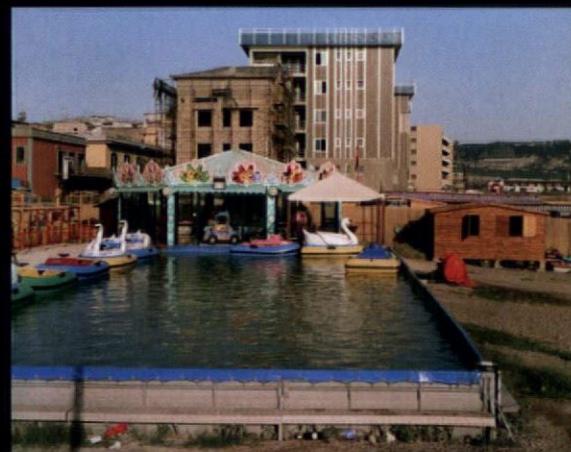
My attention was initially piqued by the glut of unfinished and unoccupied building projects, but even as my path digressed toward other dramas and mysteries of Italy's South, I was still drawn to the numerous, peculiar concretions. I mean this both as literal object and as metaphor. The Italian consumption of concrete in all its forms,



FACING PAGE: Quarried Hill, Matera. ABOVE: Melted Tower, Palermo; Santuario Madonna Delle Lacrime, Siracusa; Float Pool, Bagnoli Campania.

stretching back to Roman times, is representative of so many dreams per square foot poured; the ambitious leftovers dotting the landscape with shapes of every sort, the incremental compression of the various dreams both past and present. As British author Tobias Jones wrote, "(Italy) has aged like someone who has lived life in the fast lane, someone who has ... the lines and scars to prove it." The very face of its social and political history is worn in the landscape of the South; the country is now forced to stare reflexively into its molested self.

These pictures are not meant to edify or memorialize. Some of the subjects aspire to greatness, while others convey an uncanny indifference to their own fate. Some of the artifacts I've examined are more sculptural than architectural, in that they were never utilitarian, and at present communicate a sense of pervasive anachronism. The images represent the (lack of) integrity of the systems being photographed, yet we view them through lenses enhanced by the timeless belief in the *bel paese*—the beautiful country—even as this place is foiled by layers of dysfunction and greed. ■



EVENTS

MARCH

11-13 UNLV-JMBM Hotel Developers Conference 2008

The Jeffer, Mangels, Butler & Marmaro-sponsored Hotel Developers Conference covers green hotel development, conversion and operation. Conference speakers and panelists include developers, operators, brands, architects, designers and consultants. Green Valley Ranch Resort & Spa, 2300 Paseo Verde Dr., Henderson, Nevada.

more information: www.JMBM.com/THDC or 310-785-5320.

13-14 Greenprints

The annual Greenprints green building conference and tradeshow will include a panel of green building experts, a green tradeshow highlighting the latest environmental technologies and products on the market, and a series of workshops and sessions focusing on sustainable design strategies.

Westin Peachtree Plaza, 210 Peachtree St. NW, Atlanta, Georgia.

more information: <http://www.greenprints.org> or Southface & Georgia Environmental Facilities Authority, 404-872-3549.

13-14 Sixth International Congress History of Modern Spanish Architecture

more information: www.unav.es/arquitectura/congreso/2008/.

26-28 City in Film: Liverpool's Urban Space and the Moving Image

A two year research project funded by the Arts and Humanities Research Council (AHRC) at Liverpool University, City in Film will explore the relationship between the city's urban landscape and architecture and the moving image, and aims to create an

online database of Liverpool films for cinema goers, producers and researchers. University of Liverpool, Liverpool L69 3BX.

more information: www.liv.ac.uk/abe/cityinfilm/.

27-30 National Conference on Cityscapes

Sponsored by the Baker-Nord Center for the Humanities and the Cleveland Institute of Art, the conference will explore the intersections between the urban environment, the humanities, and social change. Baker-Nord Center for the Humanities, 10900 Euclid Ave., Cleveland, Ohio 44106.

more information: www.bakernord.org.

30 2008 National Main Streets Conference

The 2008 National Main Streets Conference will explore the ways entrepreneurship and diversity enrich commercial districts. The conference will focus on creating new opportunities and building stronger Main Street programs and districts through leveraging entrepreneurs and diversity. Philadelphia Marriott Downtown, 1201 Market St., Philadelphia, Pennsylvania

more information: <http://conference.mainstreet.org> or 202-588-6219.



1-3 Instant Cities: Emergent Trends in Architecture and Urbanism in the Arab World

Rapid urbanization fueled by speculation and geopolitical transformations have had a significant impact on architecture throughout the Arab world. Dubai has become a prime example and a potential focus of study, and the CSAAR 2008 conference will focus on the causes and effects of emergent trends in architecture and urbanism in the Gulf.

more information: www.csaar-center.org/conference/2008A/

7 LEAN Management Models for Capital Projects and Facilities Management

The conference will engage lean strategic plans, lean management processes and tools to implement lean processes, including total-cost-of-ownership planning, strategic energy and sustainability planning, organizational structures and staffing and radical new lean project management structures.

San Diego Hilton Resort Mission Bay, 1775 E. Mission Bay Drive, San Diego, California

more information: www.tradelineinc.com/lean2008

7-9 Green California Summit

The Green California Summit highlights the policies, programs and needs of California government to meet its environmental goals. The summit will act as a marketplace, forum and meeting place for state and local organizations, businesses, and California residents. Sacramento Convention Center, 1400 J St., Sacramento, California

more information: 323-936-7125 or www.green-technology.org

22-26 Ecocity World Summit

The Ecocity World Summit will address the ecological city, town and village from the perspectives of people, nature, sustainable development, economies and technologies, and incentives and support structures. Nob Hill Masonic Center, 1111 California St., San Francisco, California

more information: www.ecocityworldsummit.org

APRIL

CREDITS

Tata Consultancy Services campus

LOCATION: Mumbai, India

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PROJECT MANAGERS: Paul Schullhof, Shuchi Chauhan

PROJECT ARCHITECTS: Martina Bendel, Andy Kim, David Later, Elisa Testa

PROJECT STAFF: Anna Andersen, Brent Buck, Jean Kim, Denise Lee, Aurelie Paradiso, Peter Warren

ASSOCIATE ARCHITECT: Somaya & Kalappa Consultants, Brinda Somaya, S. Roy Choudhury, Swati Bambulkar

IT Complex

LOCATION: Seoul, South Korea

DESIGN PRINCIPAL, LEAD DESIGNER: Paul Davis

PROJECT MANAGER: Steve Ryder

PROJECT ARCHITECT: Robert Mankin

DESIGN PRINCIPAL: Peter Pran

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MODEL DESIGN: Harry Bairamian

ASSOCIATE ARCHITECTS:

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GANSAM: Ja-Ho Kim

HANKIL: Sang-Rak Kim

JONGHYUN: Jong-Chul Choi

Daseum

STRUCTURAL ENGINEERING: Chang & Minwoo

MECHANICAL ENGINEERING: Hanil

ELECTRICAL ENGINEERING: Hyeobin

CIVIL ENGINEERING: Daekyung

LANDSCAPE ARCHITECT: Synhwa

CONTRACTORS: Samsung, Hanhwa, SK Hanjin

Revolve retail locations

LOCATION: Los Angeles, California

PROJECT TEAM: Jeff Allsbrook, Silvia Kuhle

PROJECT DESIGNER: Moira Henry, Travis Muroki, Gregg Oelker, Jaime Roveri, Caroline Smogorzewski, Ai Honda

STRUCTURAL ENGINEER: Office of Gordon Polon

ENERGY CONSULTANT: Alternative Energy Systems

GENERAL CONTRACTOR: Hinerfeld-Ward Inc.

Arp Museum

LOCATION: Remagen-Rolandseck, Germany

PRINCIPAL-IN-CHARGE: Richard Meier

DESIGN PARTNER: Bernhard Karpf

PROJECT ARCHITECT: Stefan Scheiber

DESIGNER: Bernhard Stocker, Michael Thanner

COLLABORATORS: Clay Collier, James Luhur, Aaron Vaden-Youmans

ASSOCIATE ARCHITECT: Ehrensberger&Oertz Architekten, Matthias Oertz

SITE ADMINISTRATION: Thomas Böhling, Marco Theil, Thilo Bergmann

CLIENT: Ministry of Finance, Rheinland Pfalz;

Arp Museum

CLIENT REPRESENTATIVE: Landesbetrieb Bau

STRUCTURAL ENGINEERS: Buro Happold

SCHEMATIC DESIGN: Draheim Ingenieure

GEOTECHNICAL ENGINEER: Dietrich Beratende Ingenieure; Witt, Jehle & Kriechbaum

MECHANICAL ENGINEER: Zibell - Willner & Partner, Freiländer & Partner

ELECTRICAL ENGINEER: Müller & Bleher

FAÇADE CONSULTANT: Albrecht Memmert & Partner

LIGHTING CONSULTANT: Müller & Bleher; LichtDesign;

Zumbel Staff

ACOUSTIC CONSULTANT: Trümper - Overath - Heimann - Römer Ingenieurgesellschaft für Bauphysik

Himmelrain Park

LOCATION: Sissach, Switzerland

PROJECT TEAM, XTEN: Monika Häfelfinger, Austin Kelly, Kevin Wineinger, Claudia Paraschiv, Mark Pisani, Bernhard Kutzer, Shinju Shimizu, Chet Callahan, Stephen Li, Phillip Han

PROJECT TEAM, ROBERT HÄFELFINGER ARCHITEKTEN:

Robert Häfelfinger, Ursula Gysin, Stephan Hersberger, Robert James Häfelfinger, Marlise Häfelfinger, Mirale Mustafa

CONSTRUCTION SUPERVISOR: Nicole Schweizer

STRUCTURAL ENGINEER: Hegglin & Tihanov AG

LANDSCAPE ARCHITECTS: Joos Schneider

DEVELOPER: Linsalata Gebaedutechnik

CLIENTS: Linsalata Gebaedutechnik, Karl Steiner AG, Baukonsortium Himmelrain Park (Buildings I-IV), Michele & Adriana Linsalata (Building V), Linsalata Gebaedutechnik (Building VI), H.R. Gunzenhauser (Building VII), Generali Versicherung (Buildings VIII & IX)

Coastal City

LOCATION: Shenzhen, China

PROJECT TEAM (TOWER):

PRINCIPAL-IN-CHARGE: Yan Yang

LEAD DESIGNER: Raldi Formantes

PROJECT ARCHITECT: Xiaolei Ouyang, Ling-Yi Chen

INTERIOR DESIGNER: Liz McLeod, Saijun Xue

PROJECT TEAM (RETAIL):

PRINCIPAL-IN-CHARGE: Stan Laegreid

LEAD DESIGNER: Matt Billerbeck

PROJECT ARCHITECT: Ling-Yi Chen,

PROJECT MANAGER: Denny Monick, Chris Beza

DESIGNER: Wil Gonzalez

DESIGN SUPPORT: Michael Tezloff

ARCHITECTURAL SUPPORT: Young Song, Sarah Holstedt

INTERIOR DESIGNER: Liz McLeod

GRAPHIC DESIGNER: Mark Sanders

LANDSCAPE CONSULTANT: Bennett + Mitchell

Landscape Architects

LIGHTING CONSULTANT: Lighting Design Alliance

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THIS YEAR, THE AMERICAN INSTITUTE OF ARCHITECTS CELEBRATED ITS 150th year of proudly representing the profession. Since 1925, the Los Angeles Chapter of AIA has dedicated itself to furthering the efforts of the National organization by specifically serving the interests of our local architecture + design community. AIA/LA always has and continues to aspire to support your endeavors, augment your resources, expand your opportunities and broaden your network.

We are pleased with the Chapter's accomplishments during 2007, which have included increased political advocacy, a perpetual commitment to professional development, as well as expanded outreach in regards to membership, academics and the general public. The chapter also continues to offer opportunities for recognition through annual programs such as the Design Awards Competition, Gala, Home Tours and Restaurant Design Awards. In addition to these ongoing endeavors on behalf of our members, the Chapter is ever-changing and below is just a sampling of the Chapter's most notable milestones over this last year.

We certainly look forward to continued success in 2008 and all of us on the AIA/LA Staff wish to extend our heartfelt wishes to you and your families for a prosperous new year.

Warmest Regards,
AIA Los Angeles Chapter Staff

2007 AIA LOS ANGELES CHAPTER MILESTONES

+ Architecture Month

Councilmember Tom LaBonge of the 4th District passed a resolution officially recognizing the month of October as Architecture Month featuring a series of programs organized by AIA/LA and other associated organizations.

+ MOBIUS LA

AIA/LA's inaugural three day expo & design conference featuring seminars, workshops, panel discussions film screenings and networking opportunities.

+ PUBLIC SPACE LA!

The first AIA Los Angeles urban open space summit brought together architects and civic leaders with the goal of pushing forward a common agenda for developing, expanding & sustaining additional urban parklands, civic plazas and public spaces in greater LA.

+ Parking Day LA

A grassroots effort sponsored by AIA/LA to reclaim public space in our streets featuring the transformation of parking meters across the city into public arenas.

+ Membership of 3000 making AIA/LA the fourth largest chapter in the nation.

+ Searchable online database for AIA/LA members expanded and improved.

+ 7500 subscribers reached via weekly AIA/LA Chapter e-newsletters.

+ Jobs and Careers newsletter created to spread the word about new job opportunities within the community.

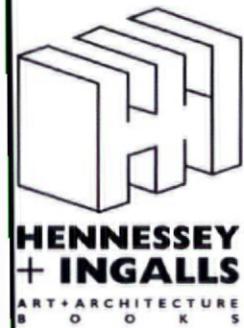
+ Presented more than 110 hours of Continuing Education Programming to aid members in earning their 18 required learning units.

+ More than \$50,000 in scholarships awarded via 2x8 Student Competition and Interiors Committee 1:2 Charrette.



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INDIA MAKES DESIGN A PRIORITY

IN INDIA, DESIGN HAS BECOME AN INTEGRAL part of the discussion among leaders in education, industry, politics and policy. It supports—and is supported by—the intermingling of policies, strategies and tactical actions at the national, regional, and local levels. Design is now part of the culture of national vision, policy and strategy.

I returned not long ago from a month and a half teaching and consulting in the educational programs at a newly created design college in Pune and at the National Institute of Design (NID) in Ahmedabad. The sense of excitement, change and opportunity was palpable. The demand for design and designers is far outstripping the supply, and the desire for goods, services and well-designed systems is clear. “Design” is a daily topic for many; something discussed and acted upon literally from the streets in Pune to the halls of the government in Delhi.

While I was in Pune, there was great excitement, mixed with a fair amount of pride, for the first automotive design studio being opened in India. All eyes were already focusing on this important undertaking; it is a benchmark in ways, further evidence of change, and acts in direct alignment with the new National Design Policy. I was told that the performative outcome of this studio, and other such undertakings, would be a critical indicator for the future. Since my return from India, much has developed in this area alone—General Motors, Tata and Renault have initiated Indian design studios.

A key plank of the new National Design Policy is that “Designed in India” will be a strategy, a brand label and a directional/tactical vision. Not only is the intent of the national policy to make India “a design-enabled innovation economy,” it is about “global positioning and branding of Indian

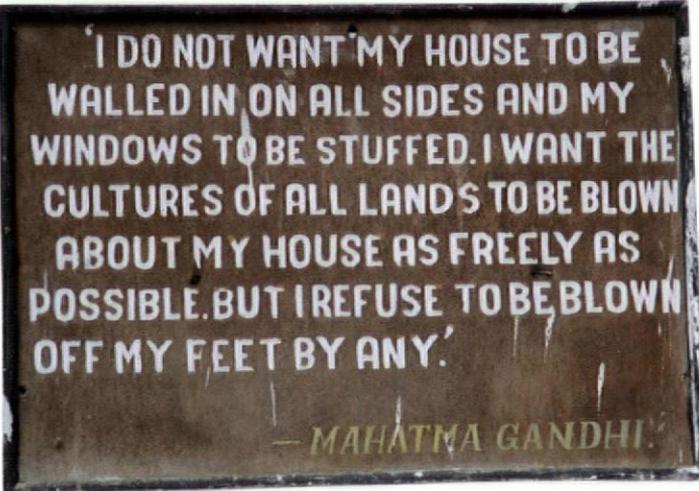
designs and making Designed in India a by-word for quality and utility in conjunction with Made in India and Served from India.”

In conversations with Dr. Darlie Koshi, director of NID, we discussed how the National Design Policy pertains especially to the education of designers and the confluence of education, practice and industry. As part of the new policy, India will have four additional National Institutes of Design located in diverse regions, additional design programs at the Indian Institute of Technology system, and newly accredited private design programs.

An amplified and coordinated emphasis on design, coupled with economic prosperity, with family ties and ties to place and culture, has generated high demand for talent and expertise. The result is that increasing salaries and opportunities are affecting the migration of talent out of India. In fact, we may be seeing a reverse brain drain: a “BrainGain.”

This is good news for all if we are attentive and act to assist India, others and ourselves in these developments—and to actively recalibrate our workplace so that we may continue to attract and retain the best international and domestic professionals. Firms, schools, governments and organizations must work even harder to attract and retain excellence and diversity. The best schools and studios understand the value of this, especially in an increasing global economy with international competition. Hopefully, these progressive practices will benefit all.

These developments serve as another example for everyone in the region and



I DO NOT WANT MY HOUSE TO BE WALLED IN ON ALL SIDES AND MY WINDOWS TO BE STUFFED. I WANT THE CULTURES OF ALL LANDS TO BE BLOWN ABOUT MY HOUSE AS FREELY AS POSSIBLE. BUT I REFUSE TO BE BLOWN OFF MY FEET BY ANY.

—MAHATMA GANDHI

beyond. It speaks loudly to reinforce that design matters, that it has broad-based application and relevance, and that it is important enough to rise to the level of National Policy. Maybe we could also learn from India and other countries (and there are many) that codify, support and promote design, art and architecture in a more systemic and significant way. What would a National Design Policy in the United States look like? Maybe we should ask the candidates running for various offices this question, and more importantly maybe we should ask ourselves.

While revisiting Mahatma Gandhi's ashram in Ahmedabad during this visit, I ran across a possible earlier “national design policy” for India that embraced globalism as well as a deep sense of the local. A sign on his house read: “I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any.”

Maybe this is yet another thing we can learn from India.

— Peter Di Sabatino

Jules Seltzer

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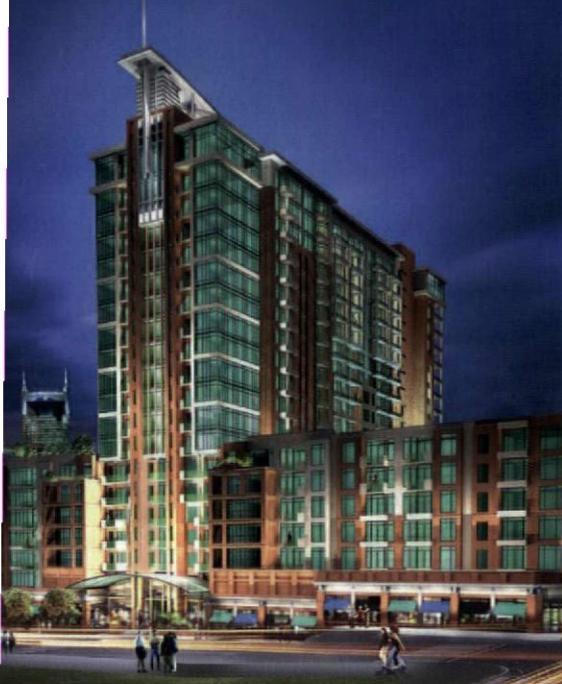
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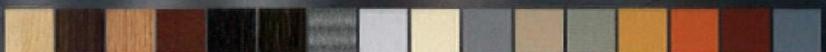
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- "Production scale that can handle my project"
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