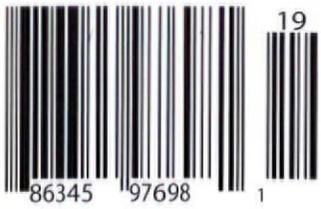


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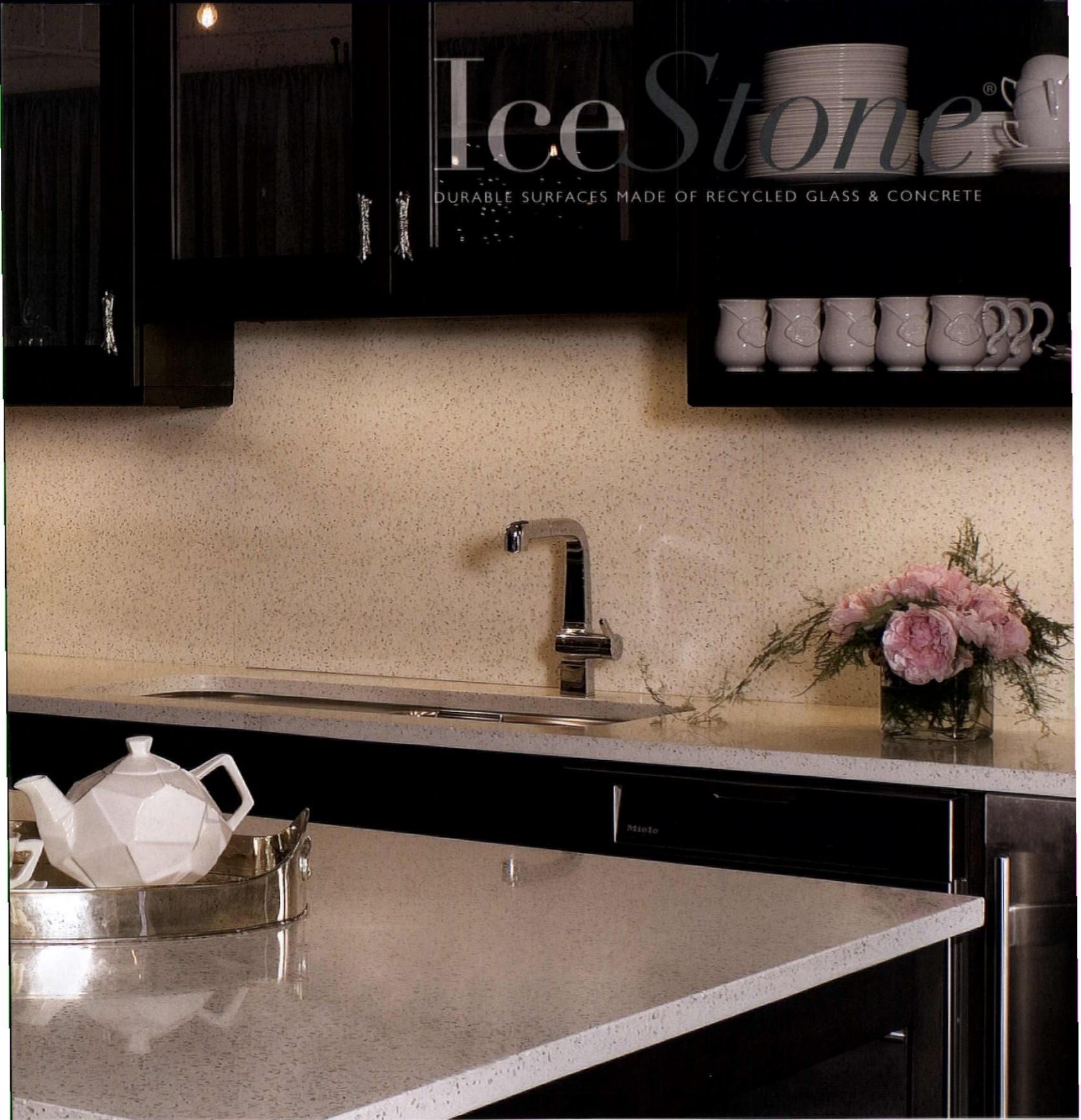
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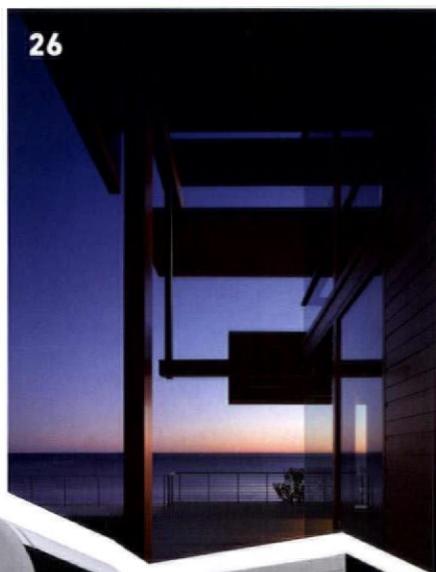
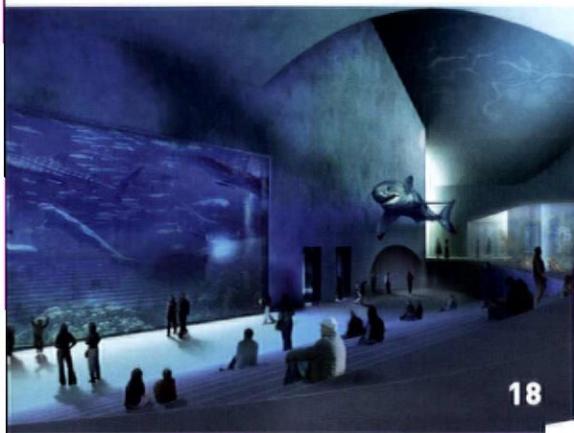
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Glendale, California 91206
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FORM (ISSN 0885-7377) is published bimonthly by Balcony Media, Inc. Principal Office: Balcony Media, Inc., 512 E. Wilson Avenue, Suite 213, Glendale, California 91206. © 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.

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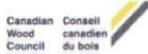
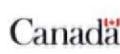
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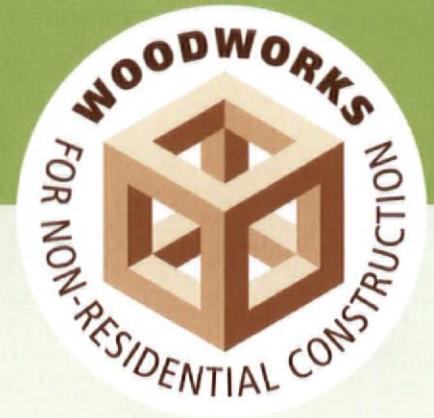
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JOHN GENDALL is a New York-based architectural writer whose work appears in *Architectural Record*, *The Architect's Newspaper* and *Harvard Design Magazine*. He was a contributing author to *The Atlas of 21st-Century Architecture* (Phaidon, 2008). He also teaches architectural writing at Pratt Institute, and studied architectural history and theory at Harvard's Graduate School of Design. In this issue, Gendall explores innovative design inspired from the lessons of Katrina.

As a painter, **INA DROSU** lends an artistic view to architectural writing. For the water issue, she explores one of her budding interests—landscape design and conservation. Drosu's extensive talent is evident in her breadth of work from fine art and murals to gilding and faux finishes. She has been featured at numerous galleries in the Washington area.

For more than 20 years, Melbourne-born photographer **TIM GRIFFITH** has captured the essence of contemporary architecture in his images. Traveling around the world, he has worked with cutting-edge architects including NBBJ, Morphosis and Frank Geary; and his photography has appeared in numerous publications, including *Architectural Record*, *California Home + Design* and *Metropolis*. In this issue, Griffith photographed the breathtaking Malibu beach house designed by Michael Palladino.

Founding Principal of Koning Eizenberg in Santa Monica, **HANK KONING**, has helped guide the firm into an award-winning force with more than 60 commendations including 25 AIA awards. He is both a Fellow of the Royal Australian Institute of Architects and of the American Institute of Architects. As an Australian, Koning reflects on Jorn Utzon's legacy and the Sydney Opera House.



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- 01.30.09 (8am) - Jack Kyser - Chief Economist, Los Angeles County Economic Development Corporation
- 02.27.09 (8am) - Steve Hymon - Columnist, The Los Angeles Times (*invited*)
- 03.27.09 (8am) - Joel Kotkin - Op-Ed Writer & Author of *The City: A Global History*
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 **AIA Los Angeles**
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A new year brings a new edition of FORM magazine and, likewise, a new editor-in-chief. To celebrate the commencement of 2009, I offer a few resolutions for the year: mainly to bring the most innovative, exciting projects to your attention, deliver a visually stunning publication and respond to the challenges that designers address in their work on a daily basis.

We begin this year with a refreshing issue devoted entirely to water, the life source of our planet that takes many different shapes both welcome and unwelcome. My father used to have a saying: "The harder you hit water, the harder it hits you back." Most of us learned this lesson as children doing a belly flop into the neighborhood pool. But beyond physics resides another more important truth: the necessity to respect water both as a resource and as a force of nature.



Eric Roth

Water conservation plays an important role in the future of fountain and landscape design as acknowledged by principals of both Fluidity (p. 14) and Lifescapes International (p. 34). Initiatives, such as Make It Right (p. 30), are attempting to illuminate malleable (and sustainable) architecture that survives the wrath of hurricanes instead of ignoring it. But whether divining inspiration from a babbling brook or a raging storm, one common element brings designers together: an understanding of water as a purveyor of both power and pleasure.

A handwritten signature in black ink that reads "Alexi Drosu". The signature is fluid and cursive.

Alexi Drosu

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—Jennifer Fordyce



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NINE IN '09 FOR LOS ANGELES ARCHITECTURE AND URBAN DESIGN

For years I wanted to develop a list of architecture and urban design New Year's resolutions. The usual resolutions—lose weight, exercise more, let the other person talk first—while all useful, are too personal for these hard times. As an architect, because of the shrinking economy, I feel motivated this year to make architecture and urban design resolutions that lead to architect's being asked to contribute to building the next Los Angeles.

What hopefully unites the following professional design resolutions is a desire to elevate discussion of the important role design plays in establishing a vital and interesting city. Design implemented makes a city more amenable, more comfortable, more identifiable, easier to navigate, and more delightful and beautiful. Beauty and delight alone do not solve the environmental, economic and social ills that surround us. But try to imagine a city without beauty and delight. Would you want to live there? More than acknowledged, designed delight and beauty, when incorporated into the routines of urban daily life do make a big difference, both in terms of our own civic enthusiasm and the enthusiasm of outsiders who visit us and then critically judge us.

Architecture and urban design resolutions are meant to remind leaders and citizens alike that a city must be continuously designed, even when the economy is bad. A continuously designed Los Angeles is a Los Angeles that competes successfully for attention, interest, visitors, and investment in a global urban marketplace with lots of choices. Architecture and urban design resolutions are also meant to be a New Year's gift to ourselves as professionals, to give those of us who already live here, and want to keep working here, more reasons to trust that the next job is coming.

In this spirit I have nine 2009 resolutions on my list.

Plant and maintain 800,000 trees—quickly. Los Angeles Mayor Antonio Villaraigosa announced two years ago an initiative to plant and maintain a million new trees. This is an important environmental program that promises to mitigate the effects of Los Angeles' urban heat island, reduce water runoff, and beautify the city. To date, despite the valuable gifts of corporate sponsors and volunteers, the initiative has resulted in less than 200,000 new trees. This program should be speeded up, become the most visible evidence that the City is serious about realizing a 21st Century urban forest, and utilized as a tool to let Los Angeles communities know that the City is planting for a better

future. In this last regard, a good place to concentrate and maintain tree-planting efforts is along the City's major boulevards.

Design and build environments for farmer's markets. In Los Angeles there are now close to 40 farmer's markets bringing tens of thousands of people sociably together on a weekly basis. Yet these public spaces are ephemeral, appear only for a morning or an afternoon, and then disappear, making no contribution to their surrounds for the rest of the week. Now is the time to design and realize tangible places for these markets that can become everyday spaces. High quality pavers, lighting, benches, landscape and pavilions should transform the parking lots, streets and sidewalks of farmer's markets and allow people to enjoy them everyday, even when the farmers are not in town.

Paint Los Angeles taxicabs uniquely—hail them on major boulevards. Tokyo taxis are famous for their minty green color. New York's are almost always yellow. Their cabs define in part the identities of their metropolises. Los Angeles' are yellow, blue, green and do not contribute to the City's image. Los Angeles needs a unique, colorful, and edgy taxi graphic and the City should require all new cabs to adopt it as a requirement of licensure. At the same time, Los Angeles should immediately extend the scope of the Hail-a-Taxi program from Downtown and Hollywood to major Los Angeles boulevards such as Wilshire, Ventura, and Vermont. Make it easier for people, and especially for tourists, to move about our city.

Create bus shelters that reflect Los Angeles' diversity. Los Angeles has 35 community plan areas. Implementing a bus shelter design program that flexibly adapts to the characteristics and identities of the City's many neighborhoods will establish heightened pride and sense of place throughout the city, and more importantly, shelter from sun and rain the hundreds of thousands of people that utilize Metro everyday.

Design and build streetlights, manhole covers, and all manner of street furniture in Los Angeles. Los Angeles has lots of creative designers and lots of foundries. Put them back to work designing and making the City's outdoor furnishings. A couple of quick and highly publicized design competitions would bring a sense of progressive urgency and civic commitment to this local endeavor which engages local designers and businesses and directly integrates them into public works projects.

Push the fences back and plant the buffers. I am driven nuts each time I see a school fence, golf course fence, or a park or open space fence of any kind built right to the back of any sidewalk. Los Angeles should immediately pass legislation that sets any new fence back from sidewalk facing property lines. Give some landscape back to the public and the city in the form of greenways, parkways, and trails that all can enjoy.

Ban new billboards. While outdoor advertising has always been a part of Los Angeles' urban landscape, the steady legal, and now illegal, proliferation of off-site signs, building wraps, and digital billboards sullies the city-wide environment. Hollywood and other parts of the city such as Downtown can and should make the case that commercialization of urban views is an essential aspect of Los Angeles place making. But these places should be the exception, not the rule. The rest of the City should be gradually freed from off-site signage blight.

Hire architects, landscape architects, and designers so that the City of Los Angeles can implement and administer a new civic design work program. The intent of the first seven recommendations is a call to implement with stimulus dollars a new type of civic design and works program. They expand the definition of local public works beyond the fixing of potholes and the paving of roads. They ameliorate and beautify the environment. The beauty and delight of our city reinforces our second largest industry, tourism.

Some of these improvements will require the talents of private sector design firms. Others are most efficiently completed from within City Hall. In a recessionary time and with a new definition of civic design works in mind, now is the moment that the City should hire architects, landscape architects, and designers with a range of design and design management skills to immediately begin and implement a new civic design program.

Implement one demonstration smart and green street. Of all the infrastructural tasks a city undertakes, restriping a street to make it more pedestrian and bike friendly is one of the least expensive. Imagine that along with a restriping that the City would plan, coordinate, and implement the tree planting, farmer market, taxi, bus shelter, street furniture, and fence push back recommendations just suggested, and for good measure take down a few billboards as well. The result would be a street transformed, a place that people could bike, walk,

live, work and play in better harmony with their surrounds. A first step would be to find the perfect street to test these ideas on a demonstration basis.

I have always thought 6th Street from Downtown to San Vicente Boulevard would be a great candidate for streetscape improvement and consequent community reinvention. 6th, for seven miles, connects residential communities to places of work, education, worship, open space, and commercial activity. Today 6th is a four lane traffic-clogged byway along most of its length. Restriping this street with only two lanes, one in each direction, would allow for the introduction of dedicated bike lanes and protected left-turn lanes. Restriping would also create within the right-of-way room for local shuttles to move back and forth. Presence of shuttles would promulgate the need for bus shelters. More pedestrian scaled lights would further highlight districts that are already abuzz with activity and invite more people rather than vehicle activity. Missing street trees could be replaced and additional trees planted. Fences at parks and schools could become transitions to green spaces rather than single purpose security barriers. A demonstration of these ideas and principles could transform and change the use of an entire sector of the city and result in a social, economic, cultural, and sustainable urban transformation that betters daily life in Los Angeles for hundreds of thousands of people.

Would all of the above require, coordination, facilitation, design skills and funding to implement, much less implement quickly? Of course. But, in comparison to many of the ideas that are on the table to reinvigorate our local economy, these ideas are relatively less expensive and quicker to go. They also put a lot of people to work. They encourage others to make place-based long-term economic investments. Most critically, they demonstrate the important role that design and design improvements play in the life and health of cities generally and Los Angeles specifically.

At year's end I will go back, look at this list, and determine for myself whether or not the City of Los Angeles is making this type of design progress. I emphasize that this is my list. Some of the items may appear a bit ephemeral or even silly (there should be a place for silliness in the urban world). Others may be impossible to achieve, at least in the near term. Yet, all of us, as architects, need to start describing to our friends how design realized makes for a better and more beautiful Los Angeles. I think they will be interested to hear what we have to say. Inherent in my 2009 design resolutions is a belief that a better designed Los Angeles, even in hard times, is a more beautiful, successful, and happy Los Angeles for one and all.

—John Kaliski, AIA is 2009 President of the American Institute of Architects Los Angeles Chapter and principal of Urban Studio, an architecture and urban design firm located in Los Angeles, California.

JAMES GARLAND, PRESIDENT OF FLUIDITY

An intimate conversation on inspiration, innovation and the innocence of water

What drew you to water design?

While doing my internship under Charles Moore, I was asked to freelance with a water design company. Water is very alluring, with special challenges and a seemingly endless opportunity for making mistakes. Between its beauty, significance, design potential and physical sciences challenges, I was captivated. In my mind, I crystallized in my thirties no longer as an architect but as a water designer.

rediscovery of how zesty and visceral water is. Interactive experiences culminated at the big fountain at the Bellagio, a real highpoint in water as entertainment. Today, we're trying to integrate a deep connection with architecture and art, still have the richness of the water of Rome, the refinement of the water of the Alhambra, and the superlative control of the entertainment era—we are trying to bring it all together.

Tell me about the sound of water.

There are famous mistakes you can make with sound. In the natural world where you have a beautifully lively stream, you hear high frequencies, low frequencies, medium frequencies. [It's] the ultimate model for acoustics because it engenders a psychological response. It's not just the sound, but [also] the changing sound. Something that changes is much more captivating than something that stays the same. The glass cascade for Norman Foster at the Hearst Building was an acoustical idea. Water does not just flow over the glass; it actually moves the flow rate from left to right. It sounds like a constantly changing natural event.

“We're not fountain designers per se, we still develop ideas from underlying landscape or architectural concepts.”

Tell me about the evolution of water design and how it has affected your practice.

At the Alhambra, water was one medium of a multidisciplinary environment that included poetry, architecture, and landscape. In Rome, the great sculptors did fountains in sculpture. In the mid 1980s, there was the

What water features have affected you?

I saw the Alhambra and I was amazed at the level of mastery revealed in the tiny jets, the making of little ripples, the poetry of the reflectivity of the pools, the perfect proportions of the water and the spaces, even the architectural reveals. It's not just the impressiveness of the idea; it's how you get there.

What are some of the innovations you are working on?

For the lobby of an office building in New York City for SOM, there will be a taut screen of silent, brilliantly sparkling water, with a transforming, silvery flow character.

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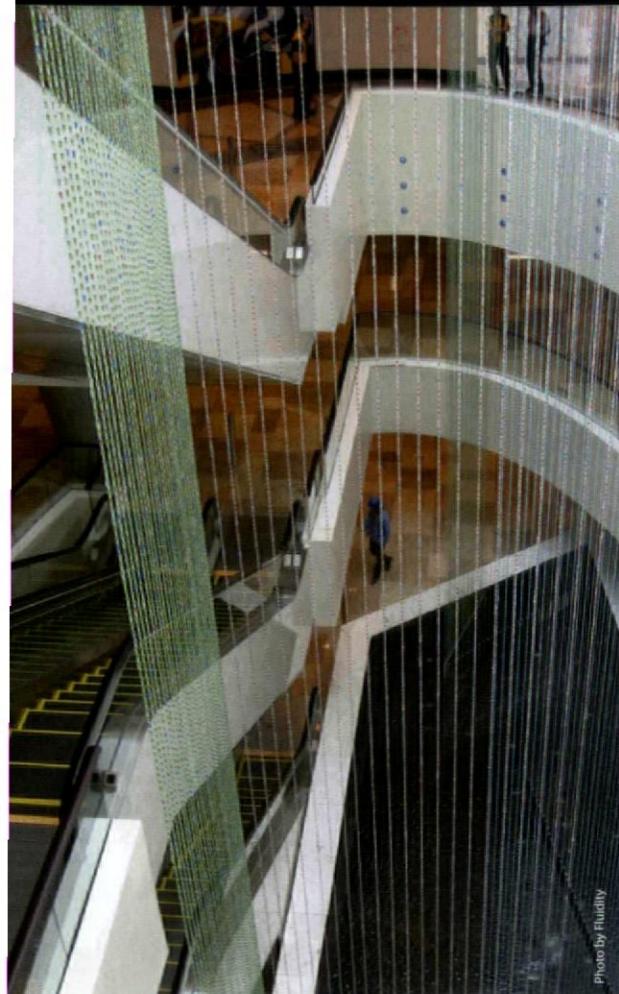


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PREVIOUS PAGE: Nicknamed ice falls, the water feature at the Hearst Building in Manhattan yielded the "clearest glass anyone has ever seen," says Garland. THIS PAGE, LEFT: A water feature made out of glass beads hangs in the Dubai Festival City. RIGHT: A rendering of the mesh screen for SOM in New York.

For a Design Center in Houston, we've created a black reflection pool with rectangular voids that periodically open up in the pool's surface—later closing, from which glassy fans of water will stream up and back into the pool. And in Cairo we are working on a rather grand aqueduct riddled with delightful flaws to leak beautifully.

Change seems to be a consistent theme in your work?

It's a keystone idea for us. Motion design, transformation, the change of sound, the change of form. In Abu Dhabi, we are working on a program of 'movable fountains' for a multi-purpose space. There is this almost random composition so [it] is a constantly changing tablet.

It seems that Dubai offers designers much freedom of imagination.

It used to be that Dubai was a wonderful place to work because you could build a dream. Today, Dubai is not just a place to build dreams. It's become a destination of the

spectacular. You can't just do something great; you have to do something stupefying.

Do you often play around with the medium of water?

It's very rare. People say, do you want to do something with oil? Do you want to do something with mercury? These other mediums are interesting but they aren't innocent. Why were fountains ever invented? The fountain has a purpose. It's there to renew and refresh the visitor psychologically and in this renewal to get perspective on your life and your place in the world. Not all fountains do this, but the good ones all do.

What kind of materials are you using?

We look at materials, effects, technologies, [and] new products all the time. In the studio, there are little things everywhere, something we've looked at, tried to make something out of. It doesn't always work but you'd be surprised how often we have success. We did a giant water feature in Dubai made of glass beads. They're 80 feet tall and hang in a giant

space and when the sunlight hits them they make prisms. We're working on a new project in New York City and they wanted to do something that was visually amazing and made no sound. We did tests [using] different screens, made out of stainless steel and woven on these huge looms.

What will we see when it comes to "green" fountains?

There are a number of things we do today to be environmentally responsible and using rainwater is one of them. There have been ideas about using fountains [as] the chilling system for a building. Water features use a lot of energy, [so] our best technique is creating strong displays that don't need the energy. We are reducing water waste and energy consumption, and we are moderating purification chemistries to be more sympathetic with the environment. But using solar panel, geothermal, even some kind of cell system—that's all in our future.

—Alexi Drosu

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California Planning and Development Report

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CEO, Koar Development Group, LLC
Solair Wilshire Project, Koreatown

Roger Moliere

Chief, Real Property Management and Development
L.A. County Metropolitan Transportation Authority

Todd Pratt

Executive VP/COO, Chandler Partners
Lankershim NoHo Project, North Hollywood

Renata Simril

Senior VP of Development, Forest City Residential, Inc.
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Survey of Capital Markets

Multi-modal Mixed-use Transit Village

TOD: Does One-size Fit All?

Successful TOD Design Principles

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CEQA and TOD

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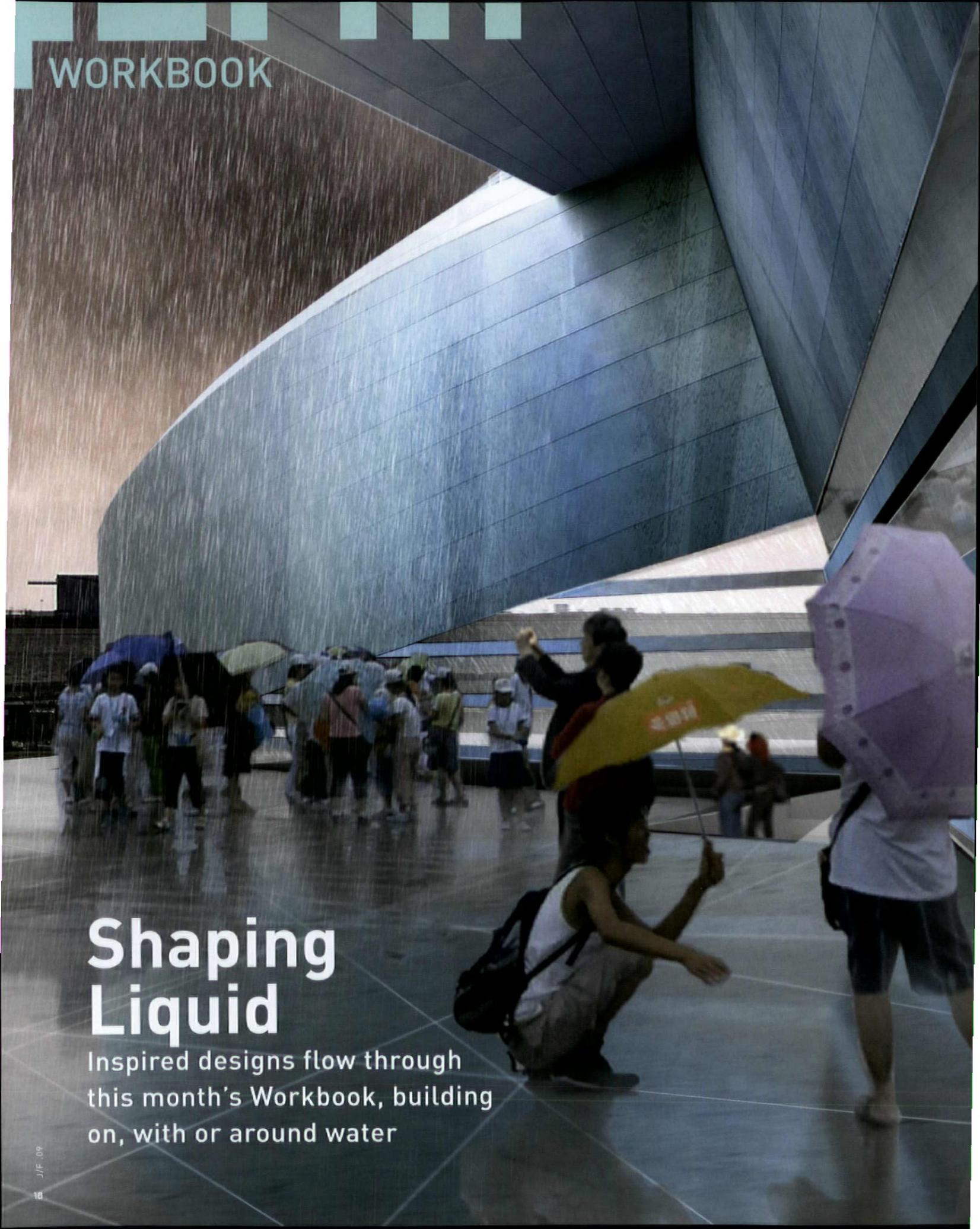
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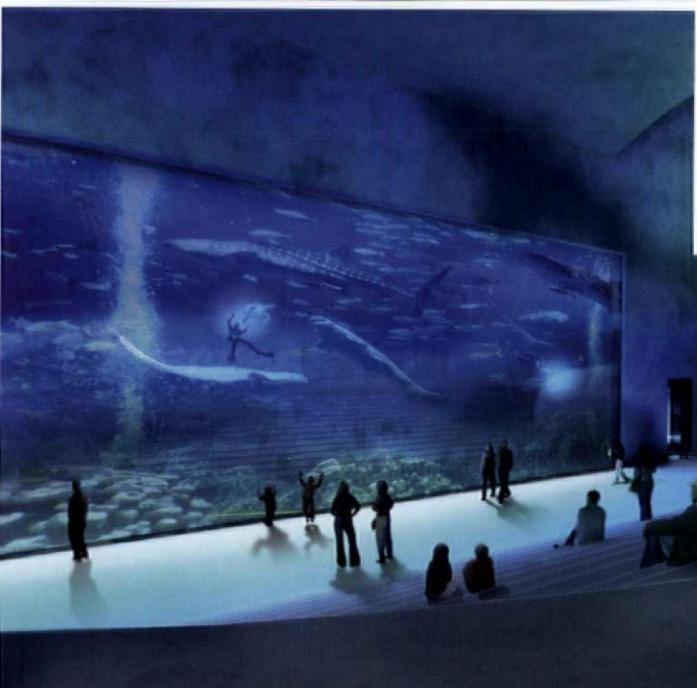
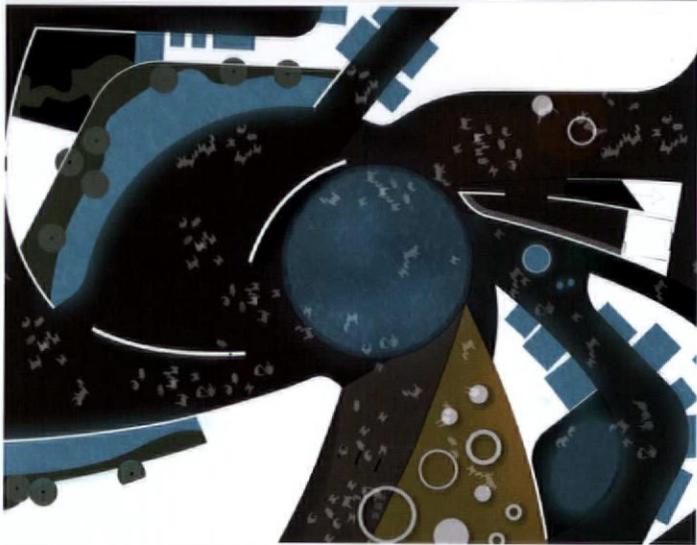
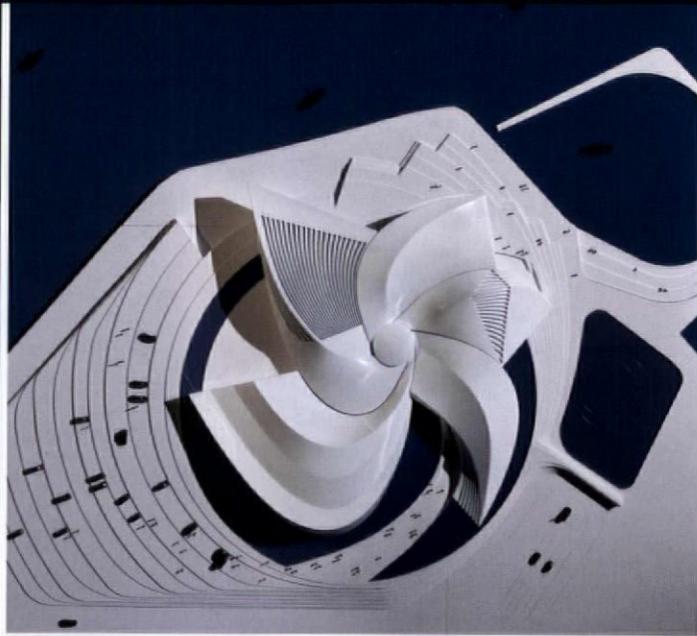
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Shaping Liquid

Inspired designs flow through this month's Workbook, building on, with or around water





The Blue Planet

Location: Copenhagen, Denmark

Designer: 3XN

Web site: www.3xn.dk

Danish firm 3XN recently won the New Denmark's Aquarium competition with The Blue Planet, a whirlpool-inspired design that draws visitors into its vortex and transports them to an underwater wonderland, just like Alice falling through the rabbit hole. But the design also reflects the power of water, and with it, a sense of mystery. "It should feel slightly dangerous to enter the aquarium by going down the ramp and below the wave," says architect Jan Ammundsen, head of the competition department at 3XN.

Overlooking the Øresund, the 96,875-square-foot structure connects the land to the sea with the longest arm of the whirlpool following the shape of the landscape and beckoning visitors into the building. Once inside the foyer, visitors look up through a glass roof, which serves as the bottom of a pool, and reflects scattered sunlight through the water.

The arms of the whirlpool extend out from a central navigation space called the Round Room, creating a natural sense of flow in the aquarium. A buffer zone leading to each exhibition area uses sound and images to guide visitors into a specific zone, including cold-water, warm-water, fresh-water and salt-water exhibits. Although the Round Room allows visitors to jump from one exhibit to the next, the entire space is designed in a figure eight moving through the entire structure like river currents.

A spacious café boasts sea views and domed ceilings that can be used as screens to project light and images. The basement and lower part of the structure will be constructed out of concrete with a steel shell above. For the façade, the firm has yet to decide whether they will use fiberglass or steel. "The amorphous shape places special demands on the cladding," says Ammundsen. The firm will also incorporate geothermal heating and cooling, and plans are underway to install solar power cells on the roof.

Model photo by: Adam Mark. Renderings courtesy of 3XN.

Spa Bad Kleinkirchheim

Location: Kärnten, Austria

Designer: Behnisch Architekten

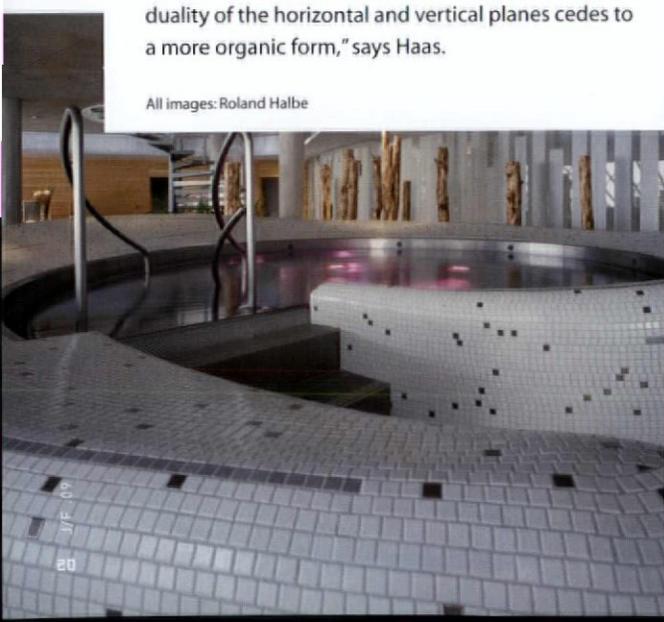
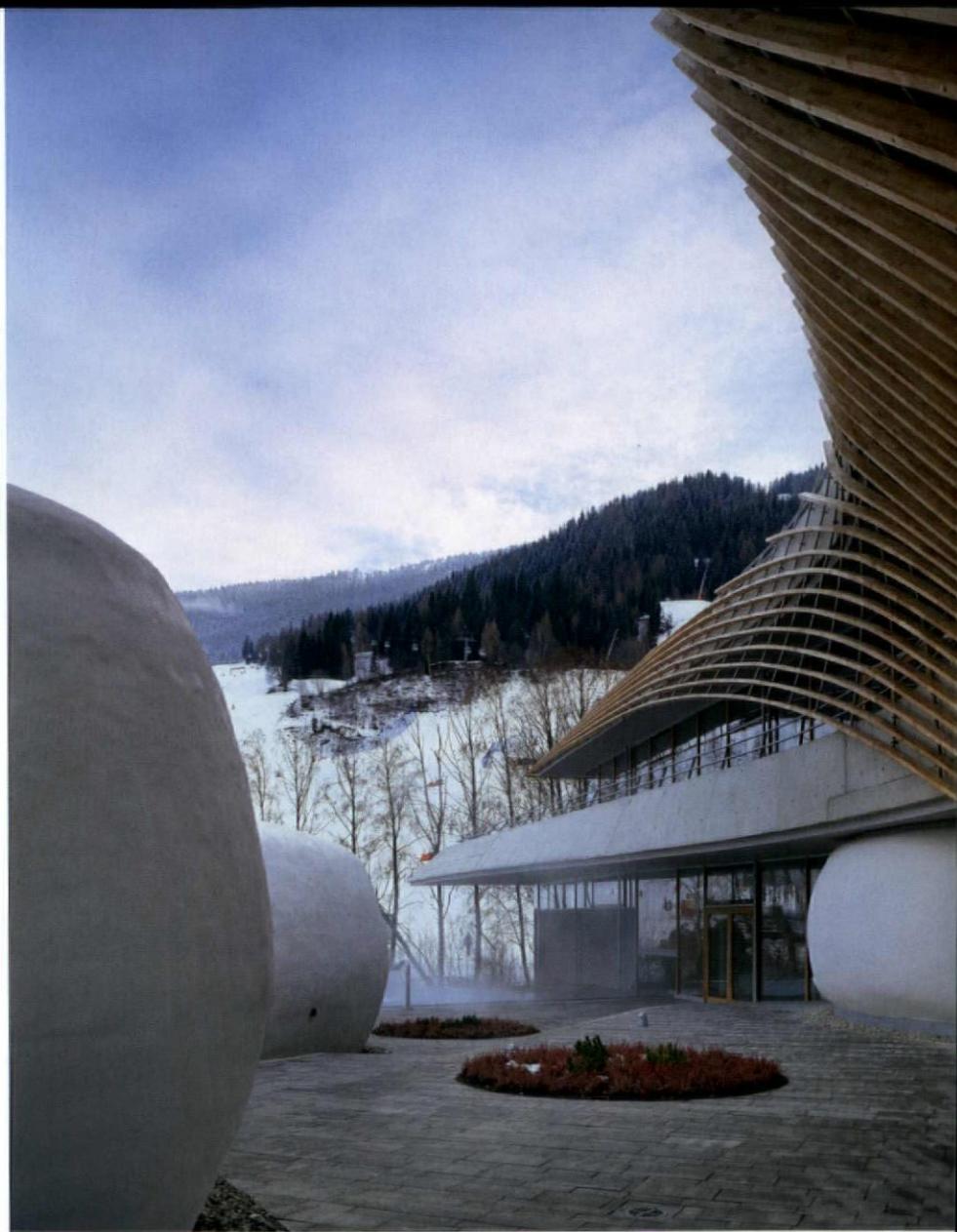
Web site: www.behnisch.com

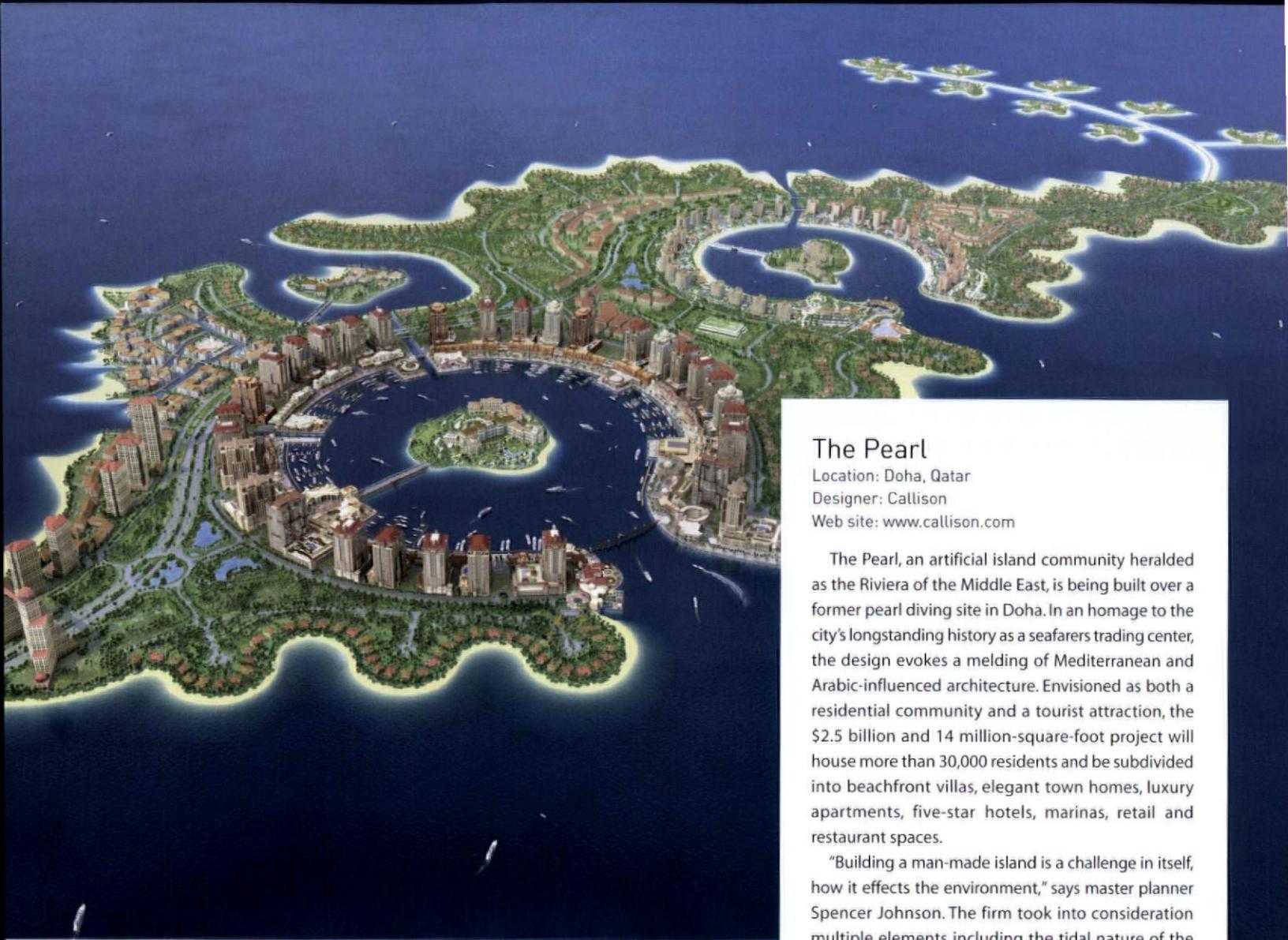
The German-based firm was commissioned to renovate and expand the spa situated at the foot of the Kaiser Mountain, retaining most of the original structure and adding the same volume as an extension. The client specifically asked to preserve the character of the 1979 spa and its Roman bath inspiration, so Behnisch Architekten translated the idea into a more contemporary design. "The atmosphere and ambience of the Roman Bath is not achieved by merely ornamental means, but by conscious abstraction, based on a limited number of essentially sculptural forms and colors," says firm partner Martin Haas.

The three-story building is divided into three modeled landscapes: the Romanum, the Noricum and the Maximum. The Romanum, situated on the lower level of the spa, embraces the traditional bathing culture of Rome and features a salt spa that flows into an outdoor swimming pool. The sauna garden spills onto the East side of the property illustrating the natural transition between indoor and outdoor space. The Noricum reflects the surrounding water and forests in its refreshing environment of cool shades and warm wood tones. And, the Maximum, connected to the original (and newly renovated) spa area by a glazed spiral passage, features modeled terraces on almost all sides.

"A dominant feature of the extension is the use of wooden facades that serve a double purpose," says Haas. The post-and-beam construction serves as insulation while also offering an optimal view of the natural setting. In addition, the lamellae structure defines the sculptural character of the building and unites it into a homogenous whole. "The three-dimensional optical effect integrates each story in a single sculptural entity and consequently, the strict duality of the horizontal and vertical planes cedes to a more organic form," says Haas.

All images: Roland Halbe





The Pearl

Location: Doha, Qatar

Designer: Callison

Web site: www.callison.com

The Pearl, an artificial island community heralded as the Riviera of the Middle East, is being built over a former pearl diving site in Doha. In an homage to the city's longstanding history as a seafarers trading center, the design evokes a melding of Mediterranean and Arabic-influenced architecture. Envisioned as both a residential community and a tourist attraction, the \$2.5 billion and 14 million-square-foot project will house more than 30,000 residents and be subdivided into beachfront villas, elegant town homes, luxury apartments, five-star hotels, marinas, retail and restaurant spaces.

"Building a man-made island is a challenge in itself, how it effects the environment," says master planner Spencer Johnson. The firm took into consideration multiple elements including the tidal nature of the water, the depth of the ocean floor, and the weight of the bedrock. For this particular project, Callison was able to draw on previous experience to ensure a successful result while introducing innovative techniques to facilitate building using on-site materials.

Johnson used the spirit of the Mandelbrot Set to design the undulating curves of the island, reflecting geometric shapes that are repeated yet always remain unchanged. "We designed a series of scalloped edges around the parameter that actually created new wildlife environments," says Johnson. The mathematical values maximize waterfront property, creating sheltered bays with striking views of the Ocean.

Moreover, the mathematical nature of the design allows for construction of the island using local materials that already exist on site including coral, rock and compact sand. "We devised an island shape that allowed us to use a method of cut and fill to form the main body of the island," says Johnson. Thus, avoiding potential problems caused by bringing materials from foreign locations.

Images courtesy Callison/Chris Eden.



The Setai New York

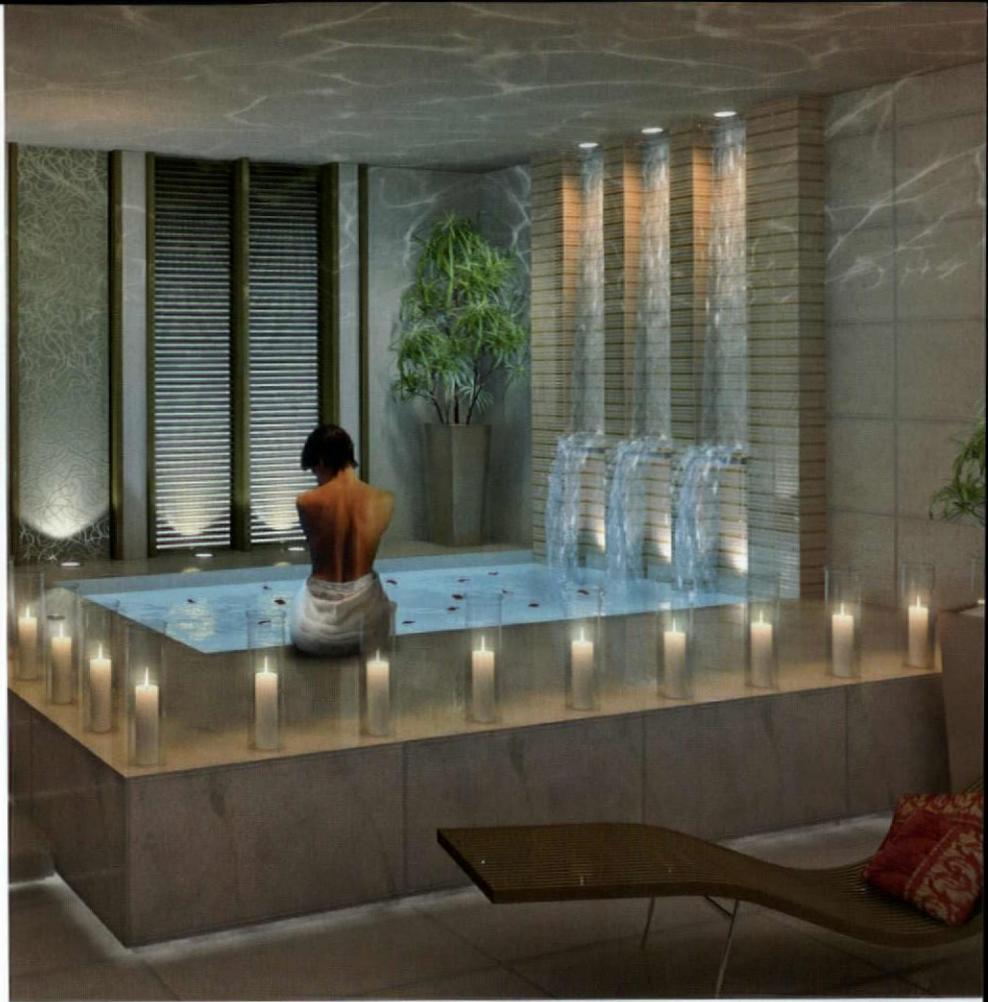
Location: Manhattan, New York
Designer: Robert D. Henry Architects
Web site: www.rdh-architects.com

The Setai has commissioned Robert D. Henry Architects to design one of New York's largest spas in a residential building. The 12,000-square-foot space, which resides on the third floor of the building, will feature men and women's water suites, a co-ed tea lounge, four wet-treatment rooms, six dry-treatments rooms, and a yoga studio.

Henry takes a unique approach to spa design, engaging all five senses through the use of water, to create a powerful experience. "We can hear the ocean, smell the salt air, touch the cool waves, watch it crest and even taste the brine," he says. At The Setai, Henry created a water lounge meant to appeal to all the senses. Water cascades down a banded glass wall into a bubbling spa pool where jets aimed at the Chakra points massage the body. Submersible lights reflect off the Viscaya glass tiles and give the illusion of a floating jewel while aromatic plants surround the lounge.

The firm also designed a rooftop lounge, including a central space enclosed in floor-to-ceiling glass windows that open out to canopied outdoors seating and dining areas. The enclosed lounge features a living area with fireplace and bar. "The Setai offers unique views of the Hudson River and we wanted to echo the river with a water element to create a hush of continuous spilling water with a soothing ambient sound," says Henry. The water feature runs along the edge of the roof and spills into a 36-foot basin.

Courtesy of Robert D. Henry Architects





LM Harbor Gateway

Location: Copenhagen, Denmark

Designer: Steven Holl

Web site: www.stevenholl.com

The LM Harbor Gateway embraces the notion of duality; designed as two bridges extending out from two towers and meeting one another to welcome visitors into the Copenhagen waterfront. The bridge, which serves as a public passageway, extends more than 213 feet above the harbor. The dramatic design not only marks the entrance to the city, but celebrates its past through the architecture.

The Langenlinie pier's long history of berthing ships is reflected in the tower's prow-like deck plunging into horizon while the Marmormolen tower harks back to the city. Colors applied under the soffits of the bridge, yellow under the Langenlinie side and orange under the Marmormolen, echo the shades of the harbor as the bright hues reflect picturesquely on the water.

The Gateway is designed as a multi-functional facility, incorporating office and civic spaces with public amenities such as cafes and galleries. The project also embraces energy efficiency incorporating radiant heat, natural ventilation and alternative energy sources. Both towers feature high-performance glass curtainwalls with solar screens made of photovoltaics, able to collect the sun's energy while simultaneously shading the building. A series of wind turbines built across the pedestrian bridge harness enough energy to light all the public spaces.

Courtesy of Steven Holl Architects





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FEATURES

JANUARY | FEBRUARY 2009

Water takes many shapes: waves soothe us, storms subdue us and rivers nourish us. In these pages, we explore how water propels design, both aesthetically and practically. Michael Palladino's inspired Malibu project challenges the boundaries of indoor and outdoor space. The Make It Right initiative responds to the fundamental question: how can we protect families from hurricanes? And our interview with Lifescapes International underscores the value of water as a resource.

TEAK

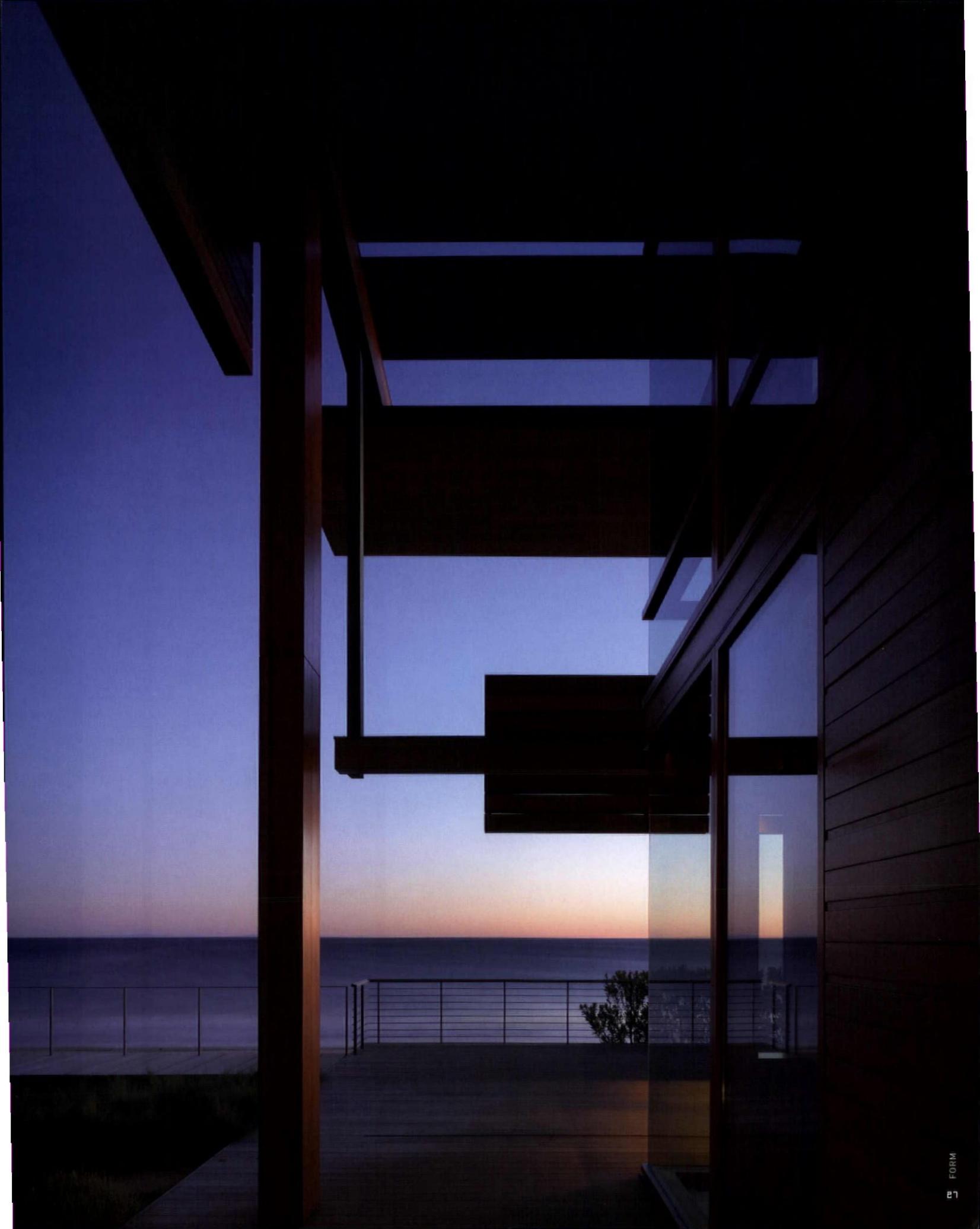
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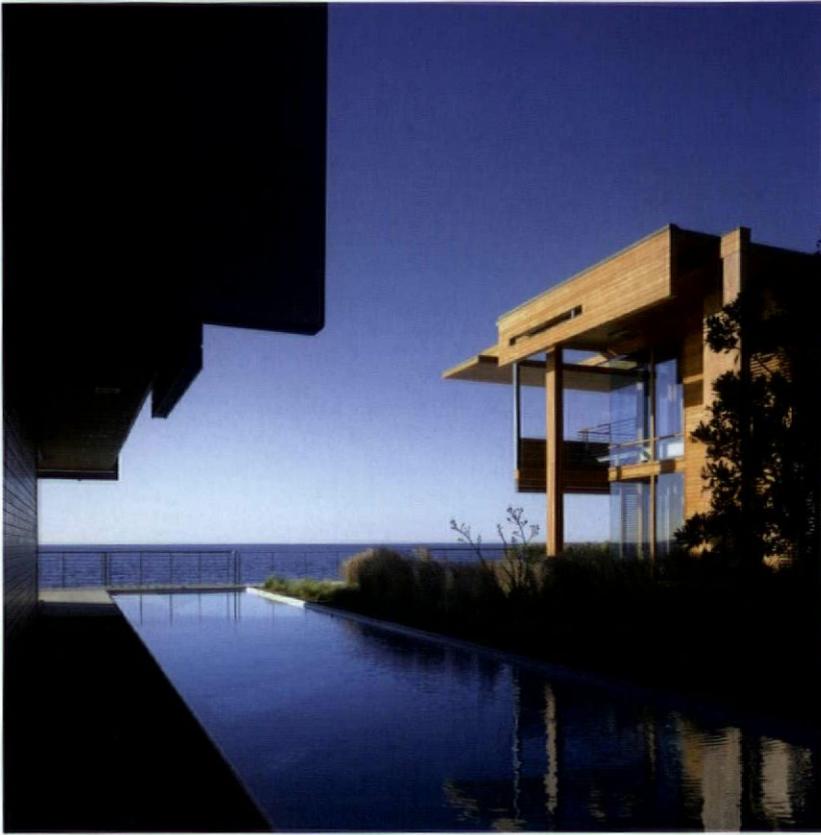
Michael Palladino's inspired Malibu Design

WHEN PETER MORTON COMMISSIONED RICHARD MEIER & PARTNERS TO DESIGN A BEACH HOUSE IN Malibu, his brief to the firm was fairly straightforward. He wanted a house that reflected a relaxed and informal lifestyle. Architect Michael Palladino responded with a contemporary beach oasis. "I consider designing beachfront properties a privilege," he says. "I wanted to capture the essence of California living through architecture that engages the site and celebrates that golden light." Another goal: to blur the distinction between indoor and outdoor living.

■ The unusually large Malibu site, approximately 18,000 square feet with 180 feet of beach frontage, gave Palladino a rare opportunity to create a beach context for the house that moved beyond sand and ocean. In effect, he created two separate structures, designing a 4,700-square-foot main house and a separate 1,900-square foot-guesthouse joined together by an outdoor courtyard. "By splitting, the guest house you create a compound," says Palladino. The space between the two structures offered an opportunity to landscape the area with native beach plants and grasses alongside a narrow fresh-water pool. ■ Morton and Palladino discussed a palette of materials—including concrete, sustainable teak and bronze—that would stand up against the harsh environment of the beach. "The architectural concrete is indestructible and is colored to match the beach sand, the wood and bronze will patina in the salt air and sun, although for the time being, the teak is maintained with oil to keep it golden brown," says Palladino.

WRITTEN BY ALEXI DROSU, PHOTOGRAPHED BY TIM GRIFFITH





The Ocean Beckons

From the entrance on the Pacific Coast Highway, a long reflecting pool leads visitors to the house where the fresh-water pool (above) continues the journey towards the water. "The linear water elements draw you to the Ocean," says Palladino. The three bedroom and four bath guesthouse, to the left of the pool, features a state-of-the-art screening room with a terrace floor. "The screening room can be blacked out and acoustically isolated, or it can open to the beach for nighttime movie watching," says Palladino.

Managing Brightness and Glare

The first floor of the main house (right) serves as a multi-purpose open space with living, dining and reading areas. Pairs of glass doors open out to the deck and courtyard extending the living space outdoors. "The goal is to frame the views of the water, so you are tempted to use large areas of glass," says Palladino. For this reason, managing the glare and brightness became key components of the design. Using architectural elements such as balconies, overhangs and shutters help moderate the amount of light filtering into the home. "If you create architecture to manage light, you can use clear glass," he says. Palladino designed a layer of operable shutters, custom built in Germany, to shadow each pair of glass doors and work independently. During the day, the shutters help naturally ventilate the house and control incoming light, while in the evening they can be rotated and folded to secure the entire home without shutting the glass doors. ■





after the STORM



BY JOHN GENDALL

Breaking ground, the Make It Right initiative introduces pioneering designs to help prevent another disaster. Will the Lower Ninth Ward serve as a role model for hurricane-battered nations? Or underscore the tenuous relationship between man and nature?

FLOODS ARE EMBEDDED INTO THE STORY OF ARCHITECTURAL ORIGINS, TAKING a central role in cultural mythologies as an agent of destruction, and conversely, as the *"fons et origo"*—spring and origin—of settlement. In the Biblical flood it first took the destruction of an old world to resurrect a new one.

Make It Right, the organization launched by Brad Pitt in 2007, started the dialectic almost two years ago with a call of action, urging cutting-edge architects to help rebuild parts of the Lower Ninth Ward in New Orleans.

The organization assembled a group of designers including Eskew+Dumez+Ripple, Pugh+Scarpa, Morphosis, MVRDV, and Graft to conceive innovative architecture built sustainably for the property owners of the Lower Ninth Ward. Though varied, the designs serve as catalyst, introducing ways to meld inventive architecture with low-income housing and green initiatives—all while attempting to prevent another Katrina disaster.

The lessons learned from Katrina, and the subsequent design solutions born from the initiative, can be applied to many different cities battered regularly by hurricanes. Katrina plucked homes off their lots, sweeping them further inland or destroying them altogether, underscoring their tenuous hold on land. In designing for impending deluge, the most essential relationship springs between house and ground; a relationship compromised in the Lower Ninth Ward's previous design.

Survival and Inspiration

"We have a legacy of raised houses in New Orleans," explains Steve Dumez of New Orleans-based firm Eskew+Dumez+Ripple. "But we really want to avoid what people here call a 'fish-camp style'—what you see along the coast, with groups of cabins raised on stilts. We don't want the Lower Ninth Ward to look like a series of boxes on stilts."

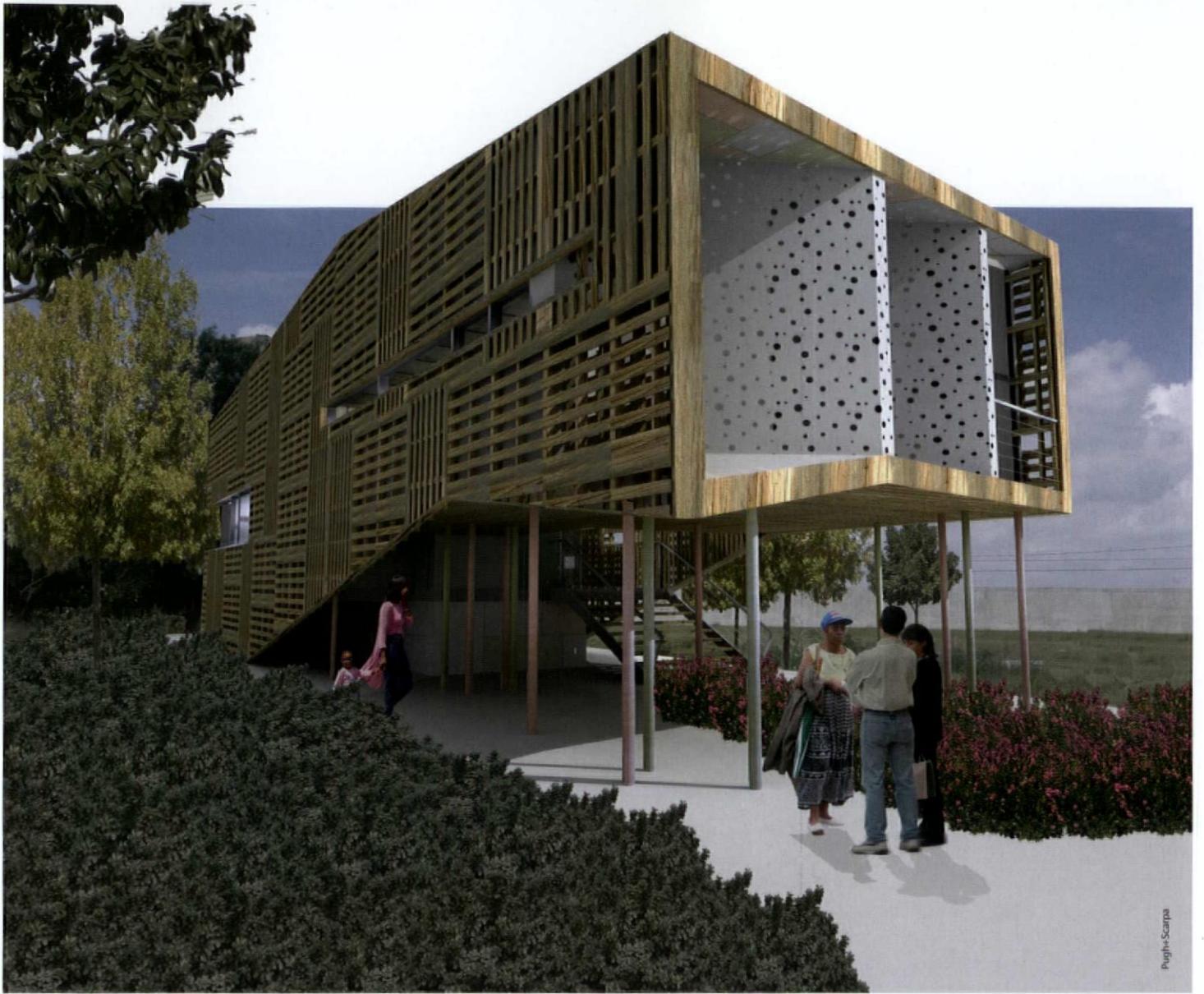
The architects raised the house eight feet above grade in order to carve out a space for parking and outdoor living underneath the structure's volume. They also clad its prefabricated house with shutters that can be



Make It Right established property lines in the devastated Lower Ninth Ward. A house, designed by Graft, now occupies one of the sites.

"We know that a new disaster will happen. That's our starting point"

— Stefan de Koning, project architect for MVRDV



Pugh+Scarpa



MOREV



MOREV



MOREV

"If it were me, and it was a property I had loved for many years, I wouldn't want to be told I couldn't live there anymore." – Larry Scarpa, Pugh+Scarpa Architects.

moved manually to accommodate changes in both privacy and storm readiness. Aesthetically the shutters give the houses a changing street presence but when the weather turns badly they seal the house, effectively boarding it up.

"This project is a learning tool for performance," says executive architect John Williams. 35 to 40-foot friction piles driven into the ground will support the houses, and they'll be raised on 5 to 8-foot stilts. "The six houses that we've already built can withstand 200 mph winds," he adds.

"For these houses, we deal with survivability," says Larry Scarpa of Pugh+Scarpa, in Santa Monica. "We met with many property owners, and found that some of them had family who had died in the attic, trapped trying to find higher ground," he says. As a result, Pugh+Scarpa created essentially an escape hatch, allowing residents to spiral up onto the roof. "We also provide secure attic space for emergency supplies that can be accessed from the roof," he says.

Designs embraced aesthetic considerations in addition to these practical, lifesaving elements. For the house envelopes, Pugh+Scarpa, engaging a local company that makes shipping palettes, called for a patchwork façade inspired by the now famous quilts of Gee's Bend, Alabama, to personalize the homes.

Other firms treated the connection between house and ground more conceptually. MVRDV and Morphosis called for floating houses. "We designed the house like a boat," says Stefan de Koning, project architect for MVRDV. The buoyant structure rests on the ground, attached to 12-foot poles, allowing it to float up to 12-feet without drifting away from its site.

With its Bend House, MVRDV interrogated the relationship between house and ground. "We have to raise the house eight feet from the ground to make it safe," says de Koning. "The question becomes how to connect the house to the ground. With this design, we make

the house bend to connect." The house's V-shape, in longitudinal elevation stoops to the ground, allowing visitors to enter the house's volume from the ground level, and not through an intermediary stair. The architects arranged a series of terraces to connect the interior spaces. The parts of the house that fall below the eight-foot requirement are all non-structural.

To build or not to build

These investigations between house and ground underscore the most salient concern for the project: the integrity of the site itself. If, after all, the house is made to securely relate to unsound site, the house remains insecure.

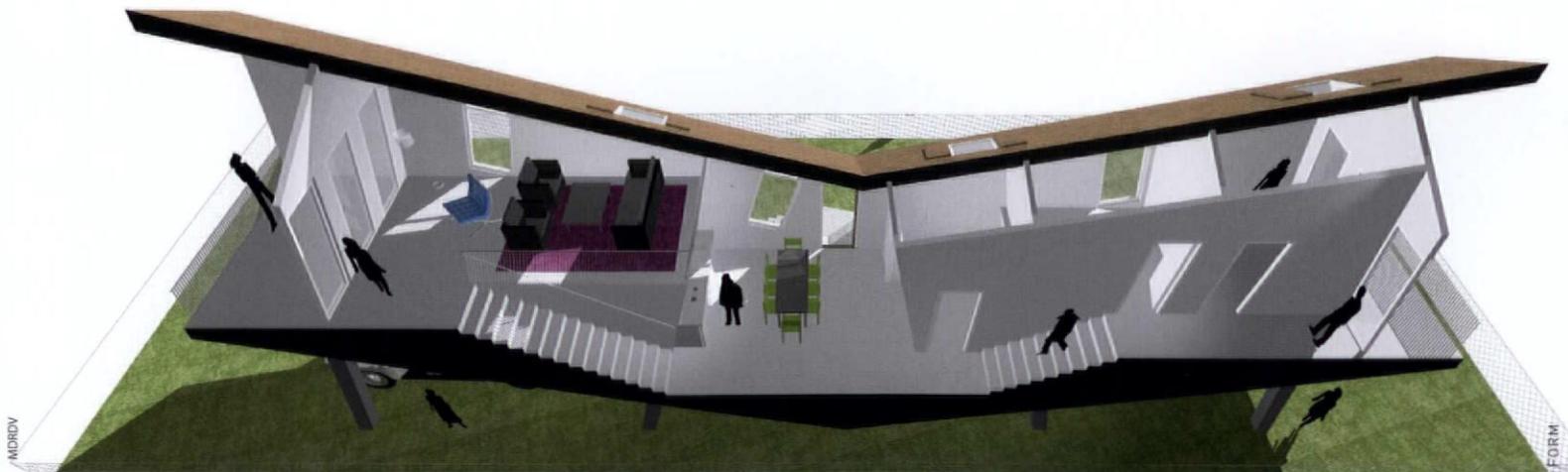
"We had mixed emotions about getting involved," says Larry Scarpa of Santa Monica-based Pugh + Scarpa Architects. "Should we rebuild there at all?" he asks.

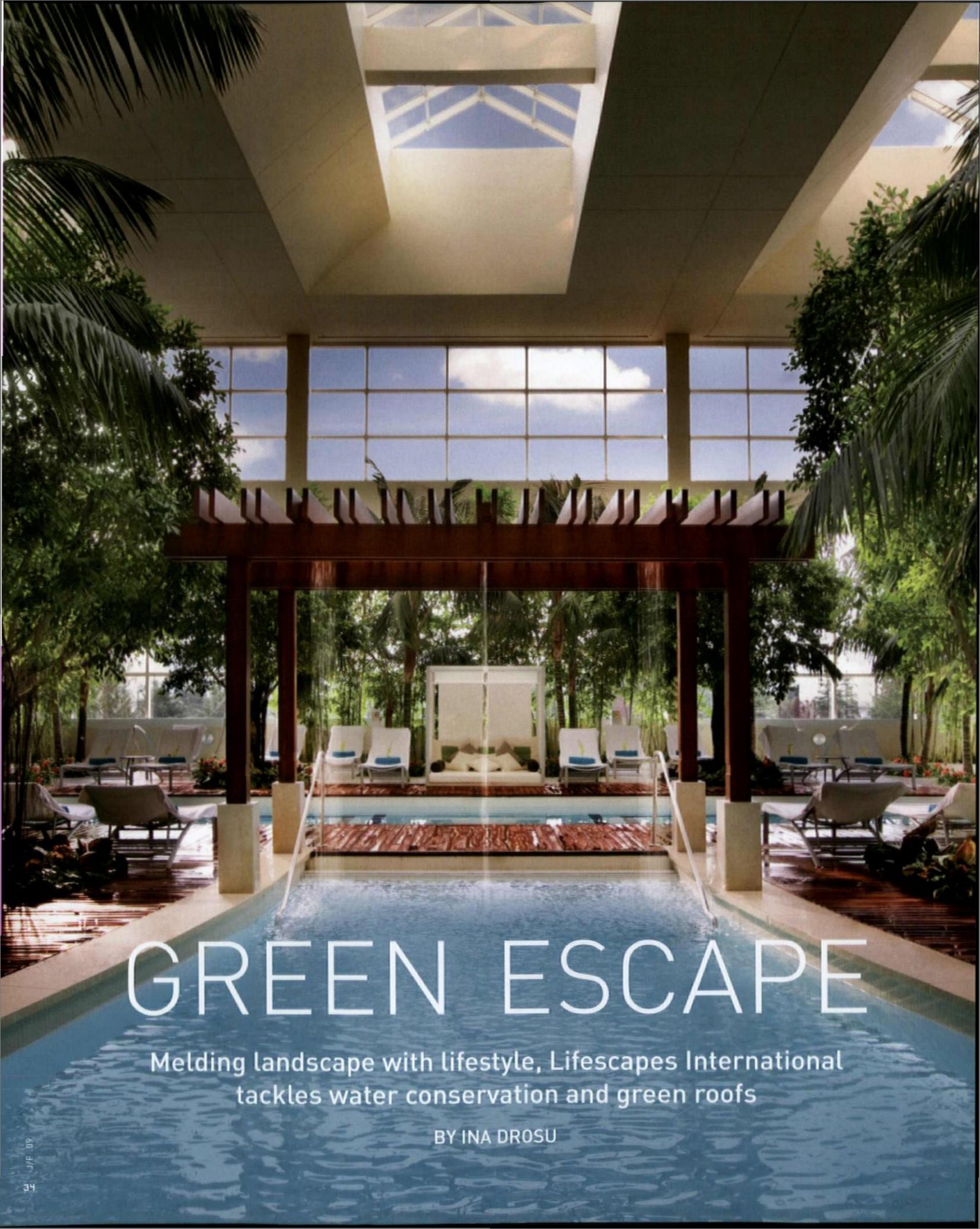
"In New Orleans, the relationship between dry and wet is tenuous," explains Felipe Correa, assistant professor of urban design at Harvard Graduate School of Design, and the co-author, with Joan Busquets, of *New Orleans: Strategies for a City in Soft Land* (Harvard, 2005). "The next step would be to consider interventions at scales other than the single-family house—multi-family housing, and projects at the scale of the neighborhood."

Now that the relationship between the house and site has been thoroughly explored, another balance must be achieved: between rebuilding—an undeniable urgency—and the careful and deliberate study of the site's ecological condition, especially the implication of its wetlands.

"The most essential thing that New Orleans needs is a larger project that understands its hydrological condition and its conception of ground," claims Correa. "This is where the designer can play a leading role." ■

All houses are raised on piles, but each design approached this material condition differently.





GREEN ESCAPE

Melding landscape with lifestyle, Lifescapes International tackles water conservation and green roofs

BY INA DROSU



Multiple-award recipient Lifescapes International has for fifty years addressed cutting-edge issues in landscape design. Defined and guided by founder Don Brinkerhoff, and supported by a senior group of experienced professionals, the Newport Beach-based firm specializes in resort, casino, planned community, and mixed-use developments that offer ample opportunity for a horticultural and aquatic bonanza. Drawing upon the Brinkerhoffs' extensive travels, the firm's comprehensive approach is key to the creative process, which also includes advocating sustainable environments and water conservation. Julie Brinkerhoff-Jacobs, President and CFO, discusses the past, present and future of the company.

How would you describe yourself in the industry?

We probably are the set designers of our industry because we always start with a story narrative, whether it be an authentic style or a true thematic design. I think that is probably one of the reasons our projects are so well integrated. While we do not set the architectural style, certainly we can make a story out of it. A landscape contractor said to [my father], "With most landscape architects you'll get a designed space but with you, you get a garden." It's all about beauty.

How has water design evolved for you?

The name went from Donald Brinkerhoff and Associates in 1968 to Lifescapes, "lifestyle and landscape." Most of the water features were confined to small fountains and the pool [then] we started doing lake-oriented condominiums from a practical point of view. The first one, in Fullerton, Ca, was right next to a major freeway. My father said, put a wall against the freeway and internalize the environment. That was the beginning of our Lakes and Streams projects. We've done between 80 and 90 all over the US from 1975 to 1985.

Eventually, you started working with casinos like the Bellagio?

We started working on it in 1993; it took five years from design to opening day. Steve Wynn thought maybe he'd do a French-themed casino resort and my father suggested that Elaine, his wife, go see this wonderful lakeside town called Bellagio on Lake Cuomo because everyone loves romantic Italy.

You recently finished work on the Fontainebleu Hotel in Miami?

Fontainebleau Miami is unique in several ways for us. First, it is a signature hotel in that it is cherished by local citizens. The historical society [was] intimately involved with all aspects of the property's renovation. The children's area, encouraged by the historical society, [will showcase] predominantly native plant materials to Florida as a "demonstration" garden.

Designing in the desert offers it's own set of challenges.

The Red Rock Casino is a desert sensitive, drought-tolerant landscape approach. I think everyone is moving towards limiting the water use, restricting it to pools and smaller water effects as opposed to what we had been doing. [Red Rock] proves that drought tolerant landscape environments need not feel harsh to be beautiful and resort like. All of our projects right now, except for some of the ones in China, have all evolved toward more sustainable water use. It's important to know that we also have transition zones. At The Grove from the street, we have palm trees, which are drought tolerant then transition zone 2 would incorporate a few more plants that require a little more water, then the oasis which is the most intense use [of water].

What drives this evolution?

Sustainability is here to stay. What does it mean to be green? Everybody says something different. I want to be able to say [to clients], this is what we can do to move you towards a

more environmentally responsible project. We have to take it out of the academic and put it into layman's terms.

Like green roofs?

We have a big box retailer who [wants] a green roof. There will be some examples that will be absolutely wondrous and will lead others towards doing sustainable projects.

Do people around the world have similar concerns?

The first project we did in Beijing, the water effects [were] restricted to fountains, no waterfalls or any of those kinds of features. They wanted a Mediterranean garden, so it was appropriate to the architectural style.

East is looking for West, and West is looking for East.

You always want what you don't have. We're also doing this very large project for a company called China Greentown in Shanghai, towers that sit on this wonderful garden, a Mediterranean look. [But] they want a meditation garden [to] do Tai Chi so we learn to adapt not only our own design. But they are not neglecting their culture.

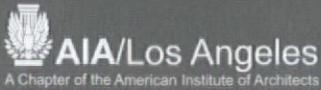
What are some of your favorite projects?

I'm going to tell you what my dad said: "The next one." It's really about the process. But there have been signature projects that have defined our firm or have taken us in new directions: the lake projects, the vision of Steve Wynn, The Grove, Red Rocks, and, of course, Majestic Mansions in Beijing. ■

LEFT: Landscaping of indoor pool at The Water Club Hotel, Atlantic City.

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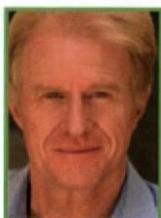
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LOCATION: Doha, Qatar

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MASTER PLANNER: Spencer Johnson
PROJECT DESIGNERS: Tina Cantwell and Brad Barnett
CONTRACT AND CLIENT ADMINISTRATION: Michel Hebrant
ON-SITE PROJECT MANAGERS: Charlie Krimmert
and Jamal Salem
PROJECT MANAGER: Barry Vaudrin
LANDSCAPE DESIGN: Belt Collins Hawaii
LIGHTING DESIGN: Kondos Lighting
ENVIRONMENTAL GRAPHIC DESIGN: Callison
WATER FEATURES: STO Design
INTERIORS: Callison (Robert Green, Carrie Smith,
Penny Hungle)
ENGINEERS INFRASTRUCTURE: Parsons Engineering
STRUCTURAL, PLUMBING, MECHANICAL
AND ARCHITECT OF RECORD: KEO
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LM Harbor Gateway

LOCATION: Copenhagen, Denmark

PRINCIPAL ARCHITECT: Steven Holl
ASSOCIATE IN CHARGE: Noah Yaffe
PROJECT ADVISOR: Chris McVoy
COMPETITION PROJECT ARCHITECT: Rashid Satti
PROJECT TEAM: Runar Halldorsson, Esin Erez,
Justin Allen, Fiorenza Matteoni
BRIDGE STRUCTURAL ENGINEER: Ted Zoli
MECHANICAL ENGINEERS: Niras
CLIMATE CONSULTANT: Transsolar

Spa Bad Kleinkirchheim

LOCATION: Kärnten, Austria

ARCHITECTS: Stefan Behnisch, David Cook, Martin Haas
PROJECT LEADERS: Dominik Keni, Thorsten Steper,
Jörg Usinger
SITE SUPERVISION: Tschernutter Consulting, Villach
STRESS ANALYSIS: DI Reinhold Svetina, Klagenfurt
TECHNICAL FACILITIES: Ingenierbüro Bodewig +
Partner, Munich

Setai Spa & Lounge

LOCATION: Manhattan, New York

PRINCIPAL: Robert Henry
PROJECT ARCHITECT: Amanda Short
PROJECT MANAGER: Harris Levy

DESIGN TEAM MEMBERS: Nate Bettini,
Fronting Yu, Limor Morris
FURNITURE & ACCESSORIES: Tui Pranich
LIGHTING: Focus Lighting
MILLWORKERS: New York Custom Woodworks
ENGINEERS: Rosini - MEP
CONTRACTOR: Sweet Construction

The Blue Planet

LOCATION: Copenhagen, Denmark

DESIGN TEAM: Kim Herforth Nielsen, Bo Boje Larsen,
Stig Vesterager Gothelf, Eva Hviid-Nielsen, Majbritt
Lerche Madsen, Rasmus Hjortshøj, Peter Feltendal,
Bodil Nordstrøm, Christina Melholdt Broegaard, Nis
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mann-Petersen, Mans Nijkamp, Ulrich Pohl, Kasper
Guldager Jørgensen, Martin Jonsbak, Lasse Lind,
Jesper Thøger Christensen, Mogens Bruun Jepsen,
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INTERIORS: Kvorning Design & Kommunikation
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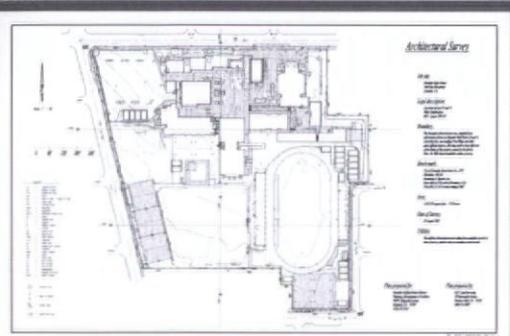
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A LIFE'S WORK

Australian Hank Koning contemplates Jørn Utzon's legacy

REMEMBER THE BROADCAST OF THE 2000 Olympic Games with the sweeping shots over Sydney Harbor that hovered over the iconic panorama of the Sydney Opera house? The international design competition that gave us the Opera House was won by Jørn Utzon in 1957, precisely because he understood the need for a "five sided building" at the edge of Sydney harbor, where it would be viewed from the city and bridge above, and from the blue waters of the harbor on three sides.

In 1957, Australia was a vast and distant continent with a tiny population who mostly lived in cosmopolitan cities along the Eastern seaboard, the largest of which was Sydney. The country was best known for its independent spirit and curious fauna and flora. But the design of the Opera House

propelled the world view of Australia from quaint to 20th century player. Utzon's sculptural architecture not only symbolized a nation's aspirations and elevated a distant continent to the world stage but accelerated construction technology and changed the way we thought about buildings.

I grew up in suburban Melbourne (about 550 miles south of Sydney) and was three when Utzon won the competition. Childhood memories focus less on the design as on the lottery initiated to fund it—the tickets of which had a wonderful image of the building. Australians like to gamble and I am not sure who takes credit for the brilliant idea of having popular culture drive development of the arts, opera and classical music no less! The lottery was so successful that when the project dragged on and costs exceeded

expectations the clever solution was to open a second lottery. Thank goodness they did.

The Opera House was completed in 1973. By then I was an architecture student at Melbourne University, and I do not remember much reference being made to the Opera House in school. Nevertheless, I do remember that in 1975, with the winnings from a poker game, driving up to Sydney with my girlfriend with the express purpose of checking out the building. We drove all night, bought cheap tickets for a philharmonic performance that evening and climbed to our seats behind the orchestra. What an amazing space, what an extraordinary building.

What can one say 35 years later but thank you Mr. Utzon. It is a shame that you never got to see the completed building as it is—as we say Down Under—absolutely bloody fantastic!



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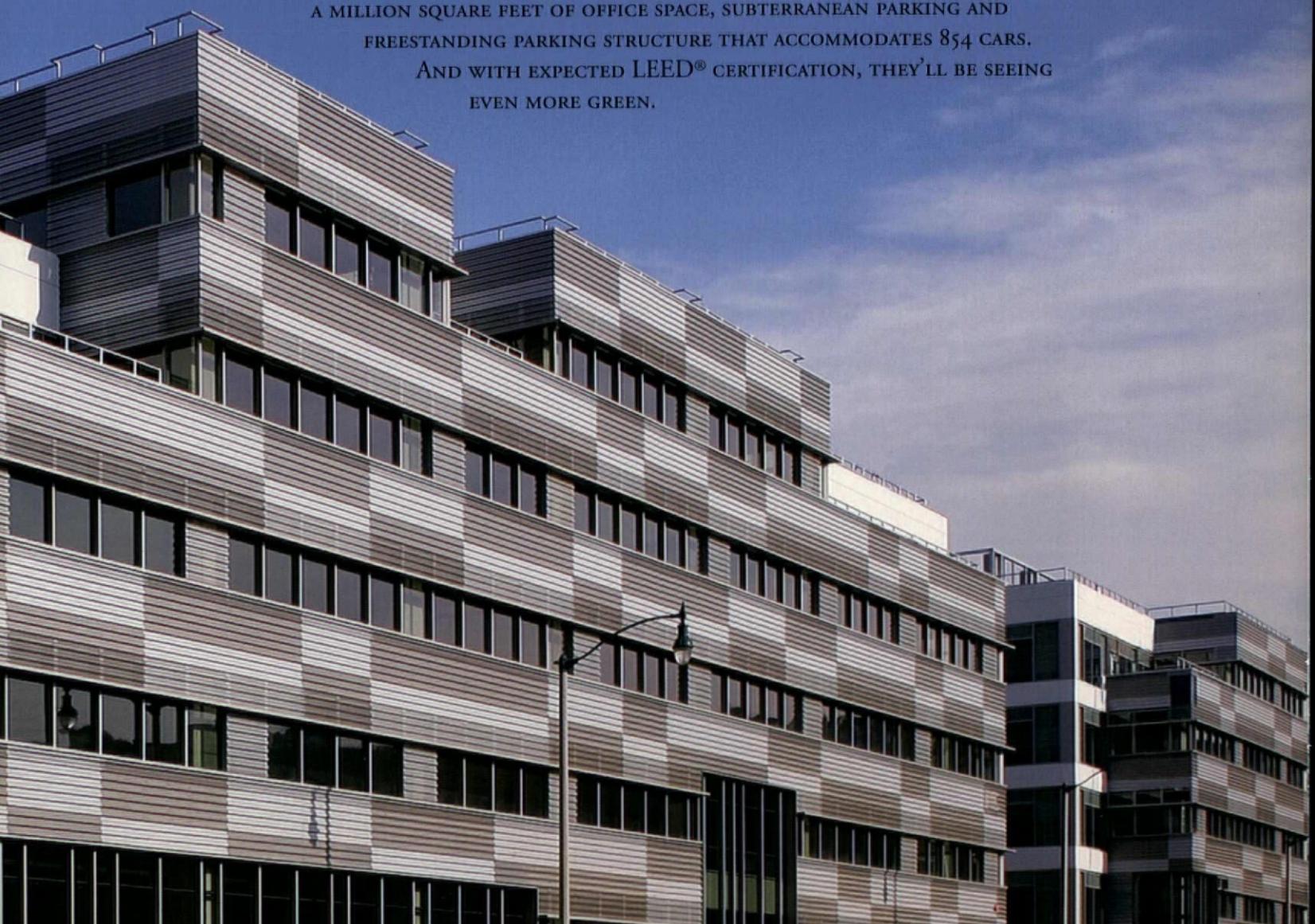
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