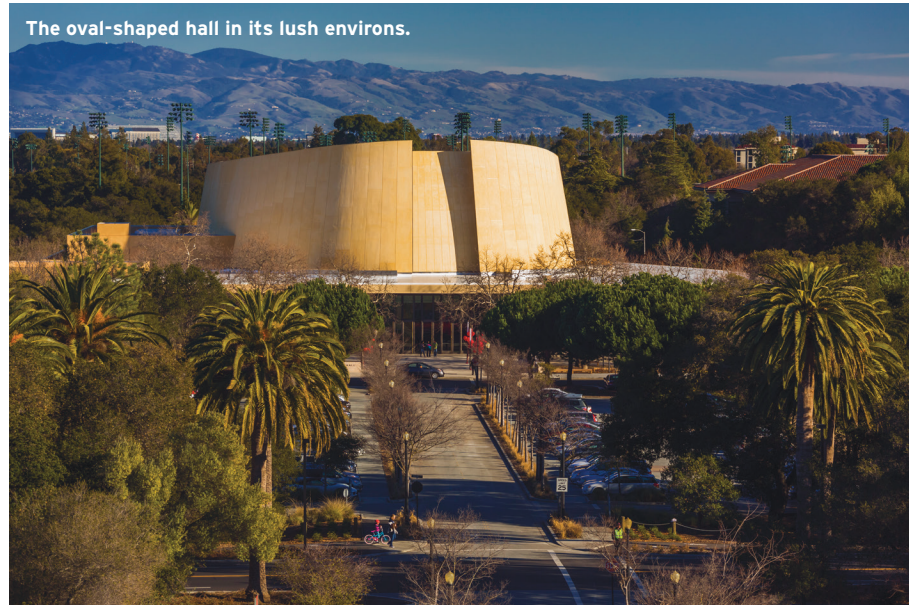


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The oval-shaped hall in its lush environs.

JEFF GOLDBERG/ESTO



Gehry's twisting, mixed-use tower.

GEHRY PARTNERS

GEHRY HEADLINES SWELLING
SANTA MONICA BUILDING FRENZY

Development Tsunami

Once upon a time, Santa Monica was a sleepy beach town, far removed from the ruckus of Los Angeles. That day has long passed. As the economy recovers from the recession, the city is poised to become one of the development and architectural capitals of Southern California.

More than 35 projects are now in the works in the city, the majority of them multiple-story, mixed-used developments. Many of the architects involved are internationally recognized, such as Frank Gehry, OMA, and Pugh + Scarpa.

Santa Monica planning director David Martin told *AN* that in part the impressive amount of pending projects can be attributed to bureaucratic factors that have created a bottleneck in the permitting process. Primary among them is the Santa Monica Land Use and **continued on page 4**

CRIT> BING CONCERT HALL

GREEKS AND GEEKS

Stanford University is creating an arts district on the edge of its campus, enriching the cultural life of the Bay Area and the minds of geeks who pass through on their

way to lucrative careers in Silicon Valley. One project in the district that was completed recently is Bing Concert Hall. New York-based Ennead Architects won the commission to design the venue, which is programmed for unamplified musical performances. A tapered oval drum of reinforced concrete provides acoustic **continued on page 4**



MILLER HULL

SEATTLE TO EXPAND FAMED PIKE PLACE MARKET

MARKET GROWTH

The perennial Seattle destination, Pike Place Market, one of the oldest continually operating public

emporiums in the U.S., will soon get a new addition. In late February, the Seattle City Council approved

a memorandum of understanding between the city and the Pike Place Market Preservation and Development Authority that will fund the development of a 0.75-acre piece of land that is currently a parking lot at the **continued on page 2**

SPECIAL SECTION:

KITCHEN AND BATH

FIXTURES AND FINISHES FOR COMPACT SPACES AS WELL AS SPA-LIKE BATH RETREATS AND SLEEK CULINARY ENVIRONMENTS. SEE PAGE 11

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LAX TRANSIT LINK FINALLY
BECOMING A REALITY

GET IN TOUCH

For the many who have doubted that there would ever be a rail connection to LAX airport, there's some very good news. It looks like it's going ahead.

At the end of January, Los Angeles World Airports (LAWA) unveiled its LAX land use plan, known as the Specific Plan Amendment Study, or SPAS. The document, which calls for hundreds of changes to the airport itself—from new runways to enlarged and renovated terminals—includes a call for an automated people mover that could link the upcoming Crenshaw light rail line, the Metro Green Line, and the airport. Meanwhile, LA's transit agency, **continued on page 2**

RETAIL TODAY,
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TOMORROW.
SEE PAGE 6



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IT’S THE SYSTEM, STUPID

As I mentioned in my last editorial, we will be dedicating the next few months to looking at why so many of Los Angeles’ visionary ideas don’t get beyond the drawing board.

Here’s one thing I’ve learned: Los Angeles is one of the hardest places to get innovative design ideas built. But it’s not necessarily the people running the city who hold things up. It’s the institutions themselves. As Bill Clinton might have said, it’s the system, stupid.

Back in the early part of the 20TH century, the city was determined to keep any one figure from taking control of LA. So it gave a series of bureaucracies—from the Department of Water and Power to the Department of Building and Safety—more power than the mayor or any other politician. It gave even more power to the city’s dispersed council people than to the mayor, setting them up as opposing warlords more than anything else. And of course, it set up a planning and zoning code that, while tilted toward the automobile and keeping the planning department from being very proactive, made some sense back then, but not for today’s time.

Now so many years later the problems remain. Still the mayor is woefully underpowered—unable to push through much of a vision. Still the council people and the myriad departments seem to work against consensus—and they often overlap, making simple requests into nightmares of redundant approvals—while the planning department is left rubber-stamping developments. The building department, for one, still relies on paper plans, not digital ones. Oh, and that zoning code is the same one as we had from the 1940s.

We need to make it easier, not harder, for things to happen. So what’s the solution? For one we need to continue with zoning reform, which will help streamline departments and help land use reflect current conditions. And we need to move ahead with some sort of development reform, to make getting things moving less of an ordeal. Of course we need to reform the California Environmental Quality Act (CEQA), so it reflects real environmental concerns, not the will of a few to slow down projects for their own reasons.

But more than any of this, in order to develop a more innovative system, we need to think well beyond these current problems. We need to advance the city bureaucracy well into the 21ST century. We need innovators to look at the system and think of things we aren’t even anticipating. How can we better harness technology to maximize efficiency? How can we take advantage of the public process but not let it hinder us? How do we find ways to quantify good design or livability, making it as important as other metrics like population and density? How can we ensure that new rules can be flexible, and easily changed, to make cities as flexible and nimble as start up companies? Basically we need bureaucrats with the vision of Steve Jobs and Elon Musk. And we need them to be sympathetic to the needs of the design community, not just to do spread sheets and data on FAR and TODs. Is that possible? Well if we want Los Angeles—or another city—to embody our outsized dreams for it, that’s exactly what needs to happen. The city has to be more innovative than the people who live in it, not the other way around. **SAM LUBELL**



The dotted green line shows possible connection from light rail to LAX Airport.

GET IN TOUCH continued from front page
Metro, has completed a preliminary “alternatives analysis” for an airport transit connector. Metro plans to complete its study this summer. Now the two agencies need to come together on how and where all these connections will take place.

“We’re getting pressure from the public to just do a connection already,” said Roderick Diaz, Metro director of system-wide planning.

In addition to the construction of a people mover, LAWA’s SPAS plan calls for the development of an intermodal transportation facility at 98th Street and Airport Boulevard—east of the airport—that would contain shuttles, buses, and other transit options. According to SPAS, the people mover could be designed to link this facility and the airport, traveling on a new elevated guide way.

But the location of the people mover is still very much up for debate. In addition to the proposal of a path between the intermodal facility and the airport, and one linking the Metro Crenshaw and Green line stations at Century and Aviation Boulevards—further east than the intermodal option—to the airport, another option would see light rail traveling straight to the airport, from where it would connect to a people mover linking all terminals.

LAWA project manager Lisa Trifiletti pointed out that a people mover will be a part of the equation one way or the other because it is an efficient means of transportation capable of linking all terminals while not obstructing other transportation at the airport. The people mover also would be under the scrutiny of airport security, unlike a direct link via Metro’s rail lines. LAWA would pay for the people mover, said Trifiletti, while Metro would pay for any light rail connections.

“We will continue to evaluate all alternatives and combinations of alternatives to determine the best course of investment for Metro,” said Diaz. “There’s some good cooperation going on,” he added.

Metro hopes to have the connection completed by 2020. Trifiletti said the entire SPAS plan is scheduled to be carried out by 2025.

“We’ve made a tremendous amount of progress and we’re very proud to be working with Metro. We just have a tremendous amount of work to do,” said Trifiletti. **SL**



MARKET GROWTH continued from front page
western edge of the market.

The market, established in 1907, covers seven acres—a labyrinthine complex of food stalls, craft booths, local shops, as well as social services and low-income housing.

It lies along the western edge of central Seattle, near Puget Sound, where a portion of the waterfront is undergoing a redevelopment project that will remove the Alaskan Way Viaduct, burying SR 99 underground, while opening up space for an

elevated street, paths, and parks.

Renderings of the project, included in a report to the city by Seattle architecture firm Miller Hull Partnership, depict retail space, restaurants, housing, parking, and landscaping filling the site formally referred to as PC-1 North. The concept also emphasizes formal pedestrian access to the waterfront and views of Puget Sound, the Olympic Mountains, and Mt. Rainier (on a clear day, that is). A variety of circulation options guide viewers down to the water. A gradually sloped ramp, a network of stairs, and even a series of slides provide market goers with more holistic, direct, (and fun) ways to get closer to the water. Construction will be divided into two phases, with an estimated completion in 2018 to coincide with the opening of the central waterfront redevelopment project.

ARIEL ROSENSTOCK

BRIDGE OVER TROUBLED FREEWAY

Los Angeles' impressive new bridges have gotten a lot of press lately, including **HNTB's** epic 6th Street Viaduct and **Andrew Leicester's** unusual so-called basket bridge for the Metro Pasadena Gold Line extension. But one crossing is being worked on in total secrecy: a span over the 101 Freeway at Los Angeles Street, connecting the Civic Center and the Pueblo de Los Angeles. Artists **Jenna Didier** and **Oliver Hess**, who run the city's Materials and Applications gallery in Silver Lake, are designing the bridge. No renderings have been unveiled, and it's all very top secret within the city, which is why eavesdrop is on the case. And while **Thom Mayne** (101 pedestrian bridge) and **Asymptote** (Steel Cloud) have both failed to make similar ideas happen, this looks like it's actually moving. Stay tuned.

TECH TIDAL WAVE AT SILICON BEACH

Well it looks like the tech craziness on LA's west side—a.k.a. Silicon Beach—is just getting going. Of course, **Google** has basically taken over Venice, and a number of tech companies, including **YouTube**, are taking over **Howard Hughes'** old facility in Playa Vista. Now we hear that **Amazon** is looking for a huge space in Santa Monica. The new LA outpost could measure as much as 80,000 square feet, putting this development in the upper echelons of the city's tech world. It will certainly compete with the new campus they're building up in Seattle, designed by **NBBJ**. Meanwhile, in Silicon Valley, the architectural one-upmanship continues. That same firm (NBBJ) just unveiled designs for its new HQ for **Google**, which it hopes will stand out among the other ambitious schemes for **Apple**, **Samsung**, **Nvidia**, and so many more.

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LA'S CITYWIDE DESIGN GUIDELINES SPUR DEBATE

Mixed Messages

A new proposal making its way through the Los Angeles City Council would elevate the level of urban design for many development projects requiring approval from the city.

In early February, LA city council's Planning and Land Use Management (PLUM) Committee held the initial public hearing on the Citywide Design Guidelines, a set of design standards for all city discretionary projects—any new construction or renovation that increases floor area and requires an additional level of approval from the city. While many urban advocates have praised such measures, the reach of the new guidelines prompted some in the local architectural community to worry that they might have the unintended consequence of stifling good design rather than encouraging it.

The LA planning commission has used the Citywide Design Guidelines since 2011 in its advisory role on large projects and planning policies. But according to LA city planner Deborah Kahen, the main criticism of the guidelines has been a lack of teeth in enforcement. By adopting the guidelines for use by the city council, said Kahen, the new ordinance would provide a “blanket” over the city, compensating for inadequate design standards in a patchwork of community plans. The rules would also liberate planners and councilmembers to focus on more neighborhood-specific considerations.

The guidelines rely on visual directions (pictorial exhibits of the “recommended” or “not recommended” design choices) to make suggestions for three building types: residential (except single-family homes), commercial, and industrial. The rules stop short of requiring details such as materials, design, or style. Rather, they, “require that everyone pay consideration to certain elements, but they don't say how,” said Kahen. As an example, “articulation” is preferred to a “large blank facade” for residential developments.

A common typology that would benefit

immediately from these guidelines, according to Kahen, is the city's seemingly infinite number of strip malls, with parking lots fronting the sidewalk. “That's a really painful barrier to pedestrians,” said Kahen. The guidelines would improve walkability by moving parking to the rear of lots and minimizing curb cuts, in addition to providing a landscaping buffer. All three sets of guidelines recommend outdoor public areas such as courtyards and plazas, while stressing the importance of direct paths of travel for pedestrian destinations, especially near transit.

Andrew Zago, principal of LA-based Zago Architecture, acknowledged that the guidelines are well intentioned, but he is concerned that the guidelines might be too prescriptive: “The guidelines may well prevent a lot of the worst from happening, but they may also prevent the best from happening,” he said. “Crappy buildings haven't killed L.A. so far,” he added. Zago suggested that if the city wants to promote higher levels of design, it should develop language to empower local architects to turn the city into an incubator of architectural innovation.

Planning staff and the PLUM committee have so far been receptive to concerns like these. The committee delayed taking actions on the guidelines until a later hearing. Since the first public hearing, the Los Angeles chapter of the AIA, which worked with the Planning Department's Urban Design Studio to develop the guidelines, has responded by gathering an ad hoc committee to “provide additional critical input to make certain that the guidelines will not hinder innovation and design diversity,” according to Will Wright, AIA/LA director of government and public affairs. Wright's goals for the new guidelines include reducing “Tuscan-village fakery” while constructing lasting building stock that “inspires society” and is unique to Los Angeles. That last point is really Zago's concern as well: “The guidelines put a happy Main Street cookie cutter on what is an interesting city already,” he said. The PLUM committee will deliberate approval of the guidelines in early March. If adopted by the committee and the full council, they will go into effect 30 days later. **JAMES BRASUELL**



> **WORKSHOP KITCHEN + BAR**
800 North Palm Canyon Drive,
Palm Springs, CA
Tel: 760-459-4351
Architects: Soma Architects
with PS Lab

SOMA ARCHITECTS

By far the most energizing new restaurant in Palm Springs is Workshop Kitchen + Bar. Designed by New York City-based Soma Architects in collaboration with Beirut-based PS Lab, it is a sleek space located inside the historic El Paseo building along the city's main drag, Palm Canyon Drive. The landmark building's facade remains basically untouched. Inside, the restrained simplicity of the minimalist space, lofty and narrow, heightens the power of a few very dramatic design elements. The most apparent is a bank of towering cast-in-place concrete booths—made with 15-foot-tall-molds—which reach to within 8 inches of the room's wood-beamed ceiling. A series of pendant lights suspended from steel conduit drop down from the rafters and hang about 18 inches above the tables. Those two elements “exaggerate the verticality of the space,” said Soma lead designer Steven Townsend, who likened the interior to the aisle of a cathedral. It's an apt analogy. A big cast-in-place concrete communal dining table occupies the center of the room, acting as a communal dining space. It gives the impression of an altar. The bar at the back, also made of concrete, is lit by the same pendant lighting and accented with bands of LED rope lights concealed beneath brushed aluminum shelves. **SL**

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GREEKS AND GEEKS continued from front page isolation for the 842-seat auditorium, and is surrounded with a spacious foyer and back stage facilities for performers, including a lofty rehearsal room.

Bing faces west on a wooded site set back from a road and directly across from the Ionic portico of the Cantor Arts Center. Happily, Ennead has avoided such period motifs, creating a building that respects its context with no attempt at mimicry. Its concrete facades are faced in ochre-toned stucco that refers to the

sandstone buildings at the historic core of the campus, and the drum and service areas are partially buried to reduce their height. A wide canopy shades the glazed entry facade and south side, where glass sliders open the café to a sheltered terrace. The expansive glazing pulls in natural light and blurs the boundary between indoors and out. Performers' rooms open out to a private terrace on the north side.

The hall's ovoid form, pointed out Ennead design partner Richard Olcott, evolved from discussions

with acoustician Yasu Toyota, who also worked on Frank Gehry's Disney Concert Hall. "Yasu's quest for the perfect distribution of sound was matched by his concern for psycho-acoustics—hearing shaped by sensory feelings. He never told us what to do, but there were a few things he insisted on," said Olcott.

A key demand was height. The tilted oval ceiling canopy is suspended 47 feet above the centrally located stage. Alaskan yellow cedar provides an ideal degree of resonance, and hydraulic lifts can raise or lower sections

to create horseshoe tiers for an orchestral or choral concert. Sound is bounced off the eight swelling baffles that rise to the height of the chamber. Their convex forms play off the concave walls, and a coating of warm white fiber-reinforced plaster disguises their mass and makes them feel as light and billowy as sails. Eight blocks of seating surround the stage, and the beech wood balustrades that enclose them are deeply ridged in a basket weave pattern. The concrete walls are concealed behind a rippling layer of

fiber-reinforced plastic in a soft gray tone. All of these surfaces are modeled to diffuse the sound and contrast with the unadorned baffles. They draw the eye up to the ribbed ceiling canopy, which contains lighting and mechanical equipment.

Olcott and his design team strove to create an uplifting space—"more like a chapel than a theater, and tent-like in its whiteness"—that is anchored by the rich tones and tactility of blond woods. There's a good balance of plain and patterned, warm and cool surfaces, but the

Bing's main auditorium (left), an outdoor patio (top right), and a light-filled lobby space (below right).



juxtaposition of two different patterns feels too busy. It's a pity that the architects were not allowed to incorporate windows, as Gehry did so successfully at Disney Hall. The client thought that openings would prove distracting, so Ennead simulated a hidden skylight by using LEDs to produce a cone of light behind the stage.

The triumph of Bing is that it creates a feeling of intimacy within the soaring space, by gathering musicians and audience tightly together.

The front row of seating is at the same level as the stage, and the back row is only 75 feet away. Fabric panels and curtains between the baffles and at the rear of the auditorium can be deployed to dampen the acoustic for speech and amplified music. As one might expect, Stanford students create computer-generated music as well as jazz, and their needs are different from those of a string quartet. The Bing Concert Hall erases physical and aural boundaries to promote a sense of discovery and delight for players and listeners. **MICHAEL WEBB**

DEVELOPMENT TSUNAMI continued from front page Circulation Element (LUCE), which passed in 2010, and the Downtown Specific Plan (DSP), a zoning overhaul that has yet to be finalized. But much of the uptick in proposed projects comes from the return of economic vitality. "It's an unprecedented amount of applications," said Martin of the tidal wave of development hopefuls.

The most high profile of the new projects is a 22-story mixed-use tower designed by Gehry Partners on the corner of Ocean

Avenue and Santa Monica Boulevard. Known as the Ocean Avenue Project, the plan was submitted for development approval on February 28. The twisting white tower is programmed for ground-level retail and restaurants and upper-level apartments, condos, and a hotel. The project also contains an observation deck and an unspecified museum on its north side, which will extend into two existing houses on the site.

Just a few blocks away, on Arizona Avenue between 4th and 5th streets, a number of

high profile firms—including OMA, Robert A.M. Stern, Brooks + Scarpa, and Koning Eizenberg—have been shortlisted for a mixed use development. A surface parking lot and two banks currently occupy the site. The project could be as tall as 120 feet and includes an active public space.

Down the block from the Gehry project is the largest plan of all: a redevelopment of the Miramar Hotel, on the corner of Ocean Avenue and Wilshire Boulevard. The plan, designed by HKS, includes a new 21-story tower with a Deco-inflected spire, two additional new buildings, and the renovation of the original Renaissance-Revival Palisades Building.

Aside from these are several mixed-use housing projects, crafted by architects like Gwynn Pugh, Michael Folonis, Jerde Partnership, Moore Ruble Yudell, and Killefer Flammang. Not all of the proposed developments are being designed by top-flight firms, to which Martin says the city will encourage developers to "do something with the architecture."

Most of the proposed projects are geared toward downtown, and this isn't an accident. The LUCE and DSP are both geared toward the central core. The measures seek to promote active street life and to take advantage of Santa Monica's public transportation options, which will soon be augmented by the presence of the Expo Line light rail. Even major projects outside downtown, such as the Bergamot Transit Village, are along the

Expo Line's transit corridor.

"We've attempted to be proactive about putting things downtown and putting the neighborhoods on ice," said Francie Stefan, community and strategic planning manager with the city. Traffic is a perennial concern, as is the character of residential neighborhoods.

None of the pending development projects are a done deal. Gehry's Ocean Avenue project, for instance, is not allowed by current zoning, but it is located on the "Opportunity Zone," where the city sees a chance for new development, and, in some cases, new zoning rules. These rules will become clearer when the city releases the revised DSP draft in the coming months.

There are several critics of all this development. Most protesters claim that while development will be focused on downtown, that won't stop traffic and other problems from spreading throughout the city. One vocal neighborhood group, the Santa Monica Coalition for a Livable City, called the upcoming projects a "tsunami of development" and complained about the increased traffic and environmental impact that the new construction would bring.

As for the new zoning measures, the group said, "When developers want to build bigger projects than zoning allows, they ask the city council to change the zoning. One-hundred percent of the time the council has caved in." **SL**

The Hotel Miramar redevelopment by HKS.



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THE ARCHITECT'S NEWSPAPER MARCH 27, 2013



HOT SHOPS

A snapshot of retail design today.



MY BOON, SEOUL, SOUTH KOREA JAKLISTSCH GARDNER ARCHITECTS

Mark Gardner, a principal at Jaklistsch Gardner Architects (JGA), describes the South Korean retailer My Boon as a “highly curated lifestyle brand.” For the company’s new shop in Seoul, JGA designed three distinct zones: one for small items like accessories; a second for ready-to-wear clothing and lifestyle products, including

classic modern furniture; and a third housing a juice bar and apothecary. JGA selected a cross-cut, end-grain floor, which it had stained in three different colors: black, natural, and white. Overhead oak-veneer fins unite the space and provide scale, while partially screening the mechanicals from view.

JGA designed blackened steel vitrines to display the accessories, giving the space an architectural element while minimizing clutter. In the clothing area, JGA repurposed industrial concrete planks—used as a cladding material in Japan—to create

a display platform that also functions as bleacher seating. In the juice bar, an elegant marble counter with a milk glass cube above, dominates the space. Beauty products and other items are displayed discreetly to one side. Metal bands in a variety of Pantone colors serve as a window screen, providing a subtle sign to the residential street outside that some very special items and experiences can be discovered inside.

ALAN G. BRAKE

AESOP, BOSTON WILLIAM O'BRIEN JR.

In the last few years, Aesop has been on a design kick. The Australian hair and skincare company has ditched architectural uniformity and created a string of distinct retail spaces that makes eclecticism the design staple of the brand. This same thoughtful approach and ingenuity has informed the new Boston location in the heart of the Back Bay neighborhood. Aesop commissioned architect and

MIT professor William O'Brien Jr. to design this 850-square-foot space on Newbury Street.

For this project, which O'Brien calls “Mouldings,” the architect re-imagined “historic architectural elements that are characteristic of Boston tradition” by transforming the ornamental crown moldings found throughout the city into a contemporary and dominant design feature. While riffing off of Boston’s architectural legacy, O'Brien has given the space a modern update. His moldings are made up of strong geometric forms, which “produce an

unexpected texture,” he said. The store, outfitted with a mix of new and reclaimed white oak, displays its products on rows of horizontal shelves along the walls and main counter.

Traditional and contemporary design elements mingle in every corner. Even upon entering, Bostonians will experience a space that is at once familiar and unrecognizable: The staircase’s bent wrought-iron bars, so typical of local architecture, support a ski jump of a white oak rail, rocketing shoppers into Aesop’s world of lotions and salves.

NICOLE ANDERSON



NACASA & PARTNERS



JULIANA SOHN/AESOP



**AETHER
SAN FRANCISCO
ENVELOPE A+D**

Bay Area architecture firm Envelope A+D has designed a new addition to Proxy, the temporary shipping container village in San Francisco's Hayes Valley, for urban/outdoor clothing company Aether Apparel. Adjacent to Proxy's coffee shop, ice cream parlor, and beer garden, the new store is made up of three 40-foot-long shipping containers stacked one atop the other and supported by steel columns. "It's great to have some verticality here," said Envelope A+D principal Douglas Burnham. All other container stores at Proxy only measure a single story in height. The architects stripped the first two containers of their internal walls, forming a double-height

retail space with a glass mezzanine jutting to the side to make room for display space and views. The third container, which is reserved for inventory storage, is accessible via a custom-designed dry cleaners' conveyor belt that climbs up all three floors. Workers can load garments from the ground floor and send them up to the top. The containers were all spray painted different shades of gray, in an effort to put the highlight on the merchandise inside. All are lined with spray-on insulation. Aether had started its presence on the site by tricking out an Airstream trailer, and after its success opted for a larger, more permanent presence with the containers. Proxy is planning more shipping container retail. The next installation, called PROX_store-front, is a series of nine storefront spaces carved into six shipping containers, which will be located around the corner from Aether. **SAM LUBELL**



PETER PRATO



**TRINA TURK, PALM SPRINGS, CA
BARBARA BESTOR
ARCHITECTURE**

Bestor Architecture's new outpost for designer Trina Turk, which opened in November, is the ideal homage to midcentury Palm Springs. It is full of light, color, and optimism. Firm founder Barbara Bestor and Turk have collaborated on shops and showrooms around the country and, fortunately, have very similar views on this, the sunny side of modernism. Another fortunate circumstance is that the existing building is a commercial space designed by Modernist legend Albert Frey. With bones like those, it made sense to use them as inspiration, embracing the "earthy sunny desert ambience," and making a "light filled space with beautiful fixtures and multiple colors and textures," said Bestor. The building formerly contained three separate

retail spaces. To unify them into a single clothing and furniture store, Bestor inserted a new connecting corridor with a brass-coated, folded wall that contains internally lit display boxes. Elements such as wooden walls, cubist display racks, mosaic patterned tile floors, a brass hanging ladder wall, and platforms for window displays delineate the various salesrooms. For color, Bestor used earthy, natural materials and kept floor and wall colors generally light. For texture, variation was again the key, including herringbone parquet floors of reclaimed fir, smooth white background walls, and dressing rooms lined with silk fabrics (women's) and raw wood (men's). All of the furniture is vintage, selected by Turk and her husband Jonathan Skow. The lighting is a combination of tracks and special fixtures from noted designers. "Trina and I are both Silver Lake-based designing women, and we tend to enjoy similar themes, like expanding the modernist vocabulary of social lifestyles," summed up Bestor. **SL**



LISA ROMERIN



Two retail experiences designed by Gensler, Confidential (above) and HyundaiCard Air Lounge (below), blur the lines between Main Street and Internet shopping.

COURTESY GENSLER

they go to a brick-and-mortar store. On the flip side, retailers are interested in driving up sales by capturing and using shopper information to create environments that seem to respond uniquely to each individual.

"The future of retail is really about applying the best of what we've learned in web and mobile and social applications over the last five or ten years and bringing it to the physical space," said Colin O'Donnell, partner and COO at technology innovation strategy firm Control Group.

With more than half of U.S. consumers carrying smartphones in their pockets as they shop, retailers can now use anonymous, cookie-based technology to learn about other stores customers have visited and track their paths through the store. Not surprisingly, this makes some people nervous. But the situation may be analogous to the resistance to Internet cookies in the late 1990s: Computer users back then were uneasy about the idea, until they realized they could avoid entering passwords twice.

"You have to give the user something they're going to like," said O'Donnell. If physical retailers can see that a shopper is visiting a second time, they can adapt digital displays to show new items as that shopper passes by. If RFID chips identify clothing that a shopper is trying on, a digital display in the dressing room can allow the customer to request a different size or color. And if customers repeatedly pick up, then discard, an item, the manufacturer can rethink its design in the next production run.

For the Japan launch of Kate Spade's new brand, Saturday, Control Group designed an iPad-based digital experience that delivers custom content to shoppers, letting them know, for instance, whether a nearby accessory complements the dress they are holding. The framework is designed to accommodate other devices, sensors, languages, and

BIG DATA

Retailers are finding more and more ways to combine the interactivity of an online shopping experience with their brick-and-mortar stores. **Jennifer Krichels** logs on to find out how the trend is influencing the work of architects.



GENSLER/RYAN COBUTY

Amid the brightly-colored coats and metallic accessories of last month's London Fashion Week, a new trend was emerging: haute tech. Burberry sent models down the runway in clothes embedded with digital chips that will allow customers to watch personalized videos of their garment being monogrammed; Topshop, in partnership with Google, launched a new multi-platform digital experience that allows consumers to create their own "look books," and to purchase music and even nail polish from the show. While the technology is invisible, the effect it is having on the retail industry is changing the way architects think about designing places to shop.

"It used to be all about interior fit-out. Now it's about user experience," said Irwin Miller, a principal and retail practice area leader at Gensler. "Every client talks about where technology is going to occur 'in space.'"

This attitude, Miller said, signals a trend toward mass customization. Consumers can buy almost anything online, where the shopping experience is specially tailored to their interests (as anyone who has received Amazon's endless recommendations knows). But consumers expect a special experience when

media as the brand grows and changes. Another of Control Group's iPad-based projects recently launched in Delta's LaGuardia Airport terminal. Designed for airport retailer OTG Management, the platform allows travelers to order food and other items from their seats at the gate, where they can also use the devices to check flight status and access the Internet.

As it is implemented at JFK, Minneapolis-St. Paul, and Toronto airports along with LaGuardia, the technology will allow OTG to expand its operations by hundreds of seats without having to build new restaurants or hire extra employees.

All this technology, however, raises a question: If customers can check themselves out and stores don't need a lot of infrastructure to operate, what will built retail environments look like in the future? If small, contained spaces are eliminated, what happens once the same concept is extrapolated to a mall, or across entire airports or cities?

"Alternate retailing is something we've seen in the last three years," Miller said of Gensler's projects. "The conditions of recent recessions gave way to new models." In lieu of expensive new storefronts, pop-up shops began colonizing urban spaces; and architects and designers became responsible for the rapid deployment of highly-engaging, temporary environments that didn't necessarily resemble traditional stores. In 2011, South Korean supermarket chain Tesco rolled out a virtual store that allowed commuters to scan QR codes printed on a large billboard designed to look like grocery store shelves. The campaign, designed by ad agency Cheil, helped the store compete with another chain that has more locations, and raised its online sales by 130 percent.

Now, architects and retailers are translating that spontaneity and customization into more permanent settings. Sports stores have been on the forefront in implementing this new model. In January, Canadian retailer Sport Chek unveiled its new "retail lab" in Toronto in concert with an overhaul of its advertising and social media strategies. Highlights of the store, designed by Sid Lee Architecture, include a build-your-own-Reebok kiosk that allows customers

to create every part of their Reebok shoes and have them delivered to their homes in four to six weeks. Other machines can create custom ski and snowboard boot inserts, and analyze a runner's gait.

Other market sectors are adopting the trend as well, trying to lure online shoppers into their spaces using the appeal of personalized experiences. One of Gensler's recent projects, the HyundaiCard Air Lounge at South Korea's Incheon International Airport, offers exclusive members retail and museum programs to help fliers relax and prepare for travel.

Another of the firm's projects, the Patina floor-and-wall-coverings showroom in Dallas' high-end Knox Street corridor, allows customers to see hundreds of room scenes on digital displays, or play with on-screen tile selections and patterns for floors and back-splashes. While these digital features are similar to those available online, customers can also bring samples from their home décor and work with interior designers to create a personalized palette.

As stores become more interactive, online retailers may feel that they are missing out. On the heels of the introduction of Google's new Google Glass technology, high-tech glasses that allow users to view the world through augmented reality and photograph what they see, the tech company has announced plans to open its own storefronts. The move is an indication that built retail space may still have an important role to play in an increasingly virtual world, opening up the opportunity for architects to think about new types of social interactions.

"We've been sharing online for the past ten years," said O'Donnell. "If I can control that and expose that information to people I want to have access to it, it fundamentally changes the way people interact. There's less of a barrier between you and the next person, and as a society you actually start to change as an organism."

JENNIFER KRICHELS



COURTESY OTG MANAGEMENT



COURTESY CHEIL WORLDWIDE



BRUCE DAMONTE

Control Group's digital platform for Delta's LaGuardia Terminal (top) allows passengers to order food while they wait by their gate. South Korean supermarket Tesco (above) has rolled out virtual stores where shoppers can scan images of items for purchase with their smartphones. At Patina (below), designed by Gensler, customers can view hundreds of room scenes on digital display.

DISCOVER



Laurie B. Haeefe,
Associate A.I.A., ASID, NKBA
Haeefe Design

"As a designer, it's so important to attend industry events like KBIS to be ahead of the trends and stay current."



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KBIS 2013 is the only place to see the latest introductions from top brands. Maintain your edge with cutting edge technologies. Discover unique design innovation at KBIS 2013, North America's premier showcase of everything new and noteworthy in the kitchen and bath industry.



Product Image Credit: OMNIA (Left), Lutron (Main Right)

New Orleans
April 19-21

KBIS 2013

design on tap

Published by The Architect's Newspaper

www.archpaper.com



TRENDS:
SPA BATH:
SMART KITCHEN:

Compact fixtures and finishes for small kitchens and baths
Bring a sense of pampering to your home
An elegant, well-organized space to prepare the family meal



Compiled
by Melissa
Feldman



COURTESY SIEMATIC



PROFILE

SIEMATIC:
THE COUTURE KITCHEN

The heart of the modern home is the kitchen, a place not just for cooking but connecting with family and friends. For SieMatic, manufacturer of premium cabinetry, this means creating a kitchen that is a true living space. Using flexible systems developed with the highest standards for design and materials, SieMatic works individually with each client on customized solutions that seamlessly integrate the kitchen with surrounding areas of the home.

BeauxArts.02, developed in collaboration with Chicago-based

designer Mick de Giulio and launched in 2012, is a modern interpretation of SieMatic's classic BeauxArts collection. With its sleek finishes and clean lines, BeauxArts.02 reinterprets traditional kitchen cabinetry through innovative combinations of finishes and materials. A varied but curated selection of surface choices, ranging from high-gloss to matt lacquer and from honey to ebony walnut, complement stainless steel accents and glass-fronted cabinets.

FloatingSpaces, a new system with variable panels, takes the

SieMatic philosophy one step further. "It really brings living space into the kitchen," said Walter Banta, marketing manager of SieMatic USA, noting elements such as ultra-thin 12 to 28-millimeter shelves. Although the effect is delicate and sculptural, the striking shelves are engineered to work hard, not simply decorate the wall.

SieMatic's constant quest for innovation has led it to expand into five continents and 62 countries following its founding in Löhne, Germany, in 1929. A leader in sustainable wood harvesting and manufacturing, SieMatic only creates products based on client orders following an individualized process of design and planning, including an ergonomic analysis of kitchen use. The result is a space perfectly tailored to client needs and desires—a truly couture kitchen. **MOLLY HEINTZ**





TRENDS

SMALL SPACE HIGH DESIGN

Great finds for tight rooms.

1 G925 DOOR IN
MOKA GLASS
PORCELANOSA

Small kitchens and baths call for innovative wall surfaces. Porcelanosa's semi-custom kitchen includes the G-925, a flat surface door finish with the company's Moka Glass and walnut veneer. The cabinets come in a choice of nine colors and feature integrated handles, which give them a seamless look that can be re-configured to fit any space.

porcelanosa-usa.com

2 MARIS WALL-HUNG
TOILET
TOTO

Toto's trim Maris wall-hung toilet offers space-saving solutions for powder rooms or small bathrooms. Besides adding nine inches of floor space, the hidden tank and dual flush system optimizes water efficiency without sacrificing performance. The bowl is protectively coated with Sanigloss, which makes cleaning a breeze.

totousa.com

3 CONVERTIBLE
WALL MOUNT
GLASS CANOPY
HOOD
WHIRLPOOL

Whirlpool's glass canopy hood fits snugly above a 30-inch stove, has a 3-speed push button control and dishwasher safe mesh filters. The stainless hood can be converted to recirculate air with optional kits for both ductless installation as well as a chimney extension. The canopy clears smoke, odors, and grease and includes a built-in incandescent light for illuminating your cooktop.

whirlpool.com

4 OPEN SPACE
SHOWER
DURAVIT

Vienna-based Eeos has collaborated on a folding shower that's perfect for a bathroom with limited square footage. Available in clear or mirrored glass, the four walled unit folds into a chrome frame that conveniently hides all fittings, including shower and fixtures, when not in operation. The bottom can be outfitted with Duravit's shower tray or set onto a tiled floor with a drain.

duravit.com

5 STARCK
HIGH ARC PREP
KITCHEN FAUCET
AXOR

French designer Philippe Starck has created a sleek collection that would make any kitchen *Top Chef* worthy. His High Arc Prep Faucet features a single ergonomic pull-down handle with full and needle sprays. The fixture comes in chrome or stainless and is installed with a 150 degree swivel spout.

axor.com

6 ROMAN AND
WILLIAMS
DISTRICT TILE-
CROWN MOLDING
WATERWORKS

Robin Standefer and Stephen Alesch's new R.W. Atlas fittings line of bath fixtures for Waterworks includes a tile collection as well as District Tile Trimmers, hand glazed ornamental tile details that come in a range of 16 shades, and in 14 sizes. The addition of crown molding to a tiled wall can add architectural interest while creating the illusion of a master bath, even in a tiny abode.

waterworks.com

7 C6GGXU 24-INCH
STOVE
SMEG

Italian appliance manufacturer Smeg is known for their 1950's retro-style refrigerators in pop colors. The company also offers cooktops, dishwashers, and a petite 24-inch freestanding gas range, which fits snugly into small urban kitchens. Made from stainless steel with ergonomic control knobs, cast-iron grates, and automatic ignition, the range also has ample storage space below.

smeg.com



8 ARTESIO
POGGENPOHL

When is a kitchen not a kitchen? Hamburg-based architect and designer Hadi Teherani seems to know. His collaboration with Poggenpohl breaks the barrier of the standard fitted cooking area. By fusing wall, floor, ceiling, lighting, sound, and storage, the kitchen is brought to the forefront, making it a place to work, cook, and entertain.

poggenpohl.com

9 MIELE COMBI-
STEAM OVEN
MIELE

With Miele's revolutionary new wall-mounted stainless steel combi-oven, everyone's a gourmet cook. The transfer of heat is faster and more efficient, while the dual operations allows the unit to function as either a steam or a convection oven. Used in tandem, the oven is ideal for browning, caramelizing, and braising, allowing one unit to multi-task and save valuable cooking space.

miele.com

10 GENTLE
SINGLE LEVER
DORNBRACHT

Italian designer Matteo Thun's Gentle fixture collection now includes everything a proper bath requires: a towel rack, hook, tub handle, and soap dish. The single lever wall-mounted faucet in polished chrome takes up limited wall space and can be switched on with a flip of the wrist.

dornbracht.com

11 18-INCH BAR
HANDLE
DISHWASHER
BOSCH

Bosch has come up with a powerful little workhorse for small kitchens. The 18-inch bar handle dishwasher is quiet and efficient with washing capacity for nine place settings. Deceptively simple in design and operation, this unit has a 30-minute cycle, is energy efficient, and saves hundreds of gallons of water per year.

bosch.com

12 BOARD
SNAIDERO

While small and compact, Snaidero's new Board kitchen is ideal for an open plan. The cantilevered unit was designed by Pietro Arosio and made of Corian in two sizes and two finishes, including Igloo white or Texture Grey. Outfitted with basin-like receptacles for storage, waste, and sink, the unit seamlessly connects to a wall storage system and can be adapted to fit any space.

snaidero-usa.com

13 SQUADTWO
BOFFI

American designer Jeffrey Bennett has created the perfect solution for a tight squeeze. Quadtwo, an all-in-one sink and cabinet combination, is made from MDF, lacquered in a matte finish, and offered in 15 colors. The surface is manufactured from Cristalplant with drawers that have the option to be specified on the left or right side.

boffi.com

14 KILO SINK
HASTINGS

Hasting's new Whitestone collection of ceramic sinks comes in a variety of shapes and sizes, all recessed, inset, and wall-hung. Offered in 25 styles and cast from clay, the Kilo sink's thin construction creates the illusion of lightness while the support is knockdown sturdy.

hastings.com

LAUFEN'S DESIGN PARTNERS



ABOVE: The large palace washbasins (from a length of 59 inches) can be ordered made-to-measure from the LAUFEN factory. LAUFEN's innovative production engineering ensures that the ceramic will fit precisely into bathroom plans. Freestanding side components can also be manufactured to precise measurements without having to add on side panels with visible joints.

The Value of Collaboration

A brand long known and admired for its contemporary aesthetic and 'Swissness', LAUFEN also has a reputation for partnerships with world-renowned product designers and architects, each of whose own work has elevated product design to an art form. The collections born of these collaborations are definitive examples of the expression that the sum is greater than the parts. World-class and award-winning, LAUFEN is honored to consider these designers partners.



Andreas Dimitriadis
of platinumdesign

ANDREAS DIMITRIADIS PLATINUMDESIGN living square and palace

Andreas Dimitriadis defines a perfect product as one that has a bold design with personality: a product that not only meets the expectations of the buyer but whose unexpected positive features also pleasantly surprises. Beginning his career with the Phoenix Design studio he became co-owner in 2003. His clients included LG Electronics, BenQ Siemens, Siemens Gigaset, Navigon, T-Mobile and LAUFEN. In 2007 he launched platinumdesign, his own design studio located in the heart of Stuttgart. The design studio's current customers include Siemens, Navigon, Schock and LAUFEN of course. He has designed two collections for LAUFEN, living square and palace, most recently re-working the living square sinks using LAUFEN's revolutionary SaphirKeramik ceramic.

His work for LAUFEN has exceeded industry expectations for design and innovation and together LAUFEN and Andreas Dimitriadis have been the recipients of a number of international awards – his palace collection received the prestigious Red Dot award in 2011 and the living square collection was the recipient of the iF Product Design award 2012.

A timeless classic, the palace collection is one of the most enduring of LAUFEN's designs. palace has evolved into a versatile bathroom suite while retaining its signature feature: washbasins that can be cut to size to fit snugly into every bathroom layout. Today, palace is at home both in private bathrooms and hotel bathrooms around the world: a celebration of ceramics which showcase its strong qualities in both environments. Together with complementary furniture, open storage solutions and the graceful integrated towel rail, the palace collection reigns supreme.

living square is proof positive that ceramics can be elegant. With its sleek surfaces and clear-cut contours, the ultra slim washbasin appears to hover in front of the wall. Like the palace collection, living square washbasins can be cut to size practically as you wish: at the right, left or both ends with millimeter accuracy. The results are tailor-made solutions that can be incorporated perfectly in recessed and corner layouts.



A number of handy details make palace and living square the ideal bathroom solution. For example: ample storage space and easy-to-clean ceramic shelves under the washbasin.



Wiel Arets
Wiel Arets Architects

WIEL ARETS WIEL ARETS ARCHITECTS ILBAGNOALESSI dOt

Recently appointed the Dean of the College of Architecture, IIT, Chicago, IL, Wiel Arets is one of the most highly-regarded architects and product designers to come out of The Netherlands. WAA was founded in 1983, Arets designed his two most important early works, the Academy of Art and Architecture in Maastricht (1989–93) and the AZL Pension Fund Headquarters in Heerlen (1990–95), both of which were published in monographic form, and both of which received international awards.

Starting in 1995 with the Stealth furniture line produced by Lensvelt, Arets has been involved in product design in both mass and limited production. Since 2001 he has designed almost 100 products for the Italian company Alessi, including the ILBAGNOALESSI dOt series of bathroom fixtures, a salt shaker, pepper mill, corkscrew, coffee maker, mixer, milk and sugar set, espresso cup, saucer and spoon, tableware, and other kitchen products, as well as jewelry, a mobile phone, and a wristwatch; in 2009 Arets received the GOOD DESIGN™ Award for his designs for Alessi. Arets has also worked with the jewelry maker Leon Martens, as well as designing three chairs that have gone into production, including the B'kini Chair by Gutz and the Jellyfish Chair by Quinze & Milan. As with the Stealth furniture line, designed for the AZL Pension Fund Headquarters, many of Arets' product designs originated from his architectural commissions.

ILBAGNOALESSI dOt – a cooperative venture between Alessi, LAUFEN and Oras – exudes both ingenuity and pragmatism and was Arets' first bathroom project. In creating this collection, Arets focused particularly on making sure the individual objects did not distract from the actual purpose of the bathroom – the cleansing of body and spirit. When asked to describe the collection, Arets said, "The ensemble as a whole is based on the strengths of its individual parts. Each must fulfill its purpose without becoming overly dominant. All objects must, in all respects, serve the purpose of relaxation. The design of the forms is very low key yet consistent for all objects which means they project an overall impression of peace and tranquility. On closer inspection, it can also be seen that their form perfectly follows their function." The collection's name is derived from the round, dot-like recess, which adorns nearly every piece in the series. The cubes, circles and sloping surfaces that define this collection give the products a light, architectural look.

The ILBAGNOALESSI dOt collection has also received its share of recognition – receiving the GOOD DESIGN award and the iF Product Design Award in 2009.



The beveled form lends the ceramic body a playful lightness yet also an air of servility.

LAUFEN

Bathroom Culture since 1892  www.laufen.com

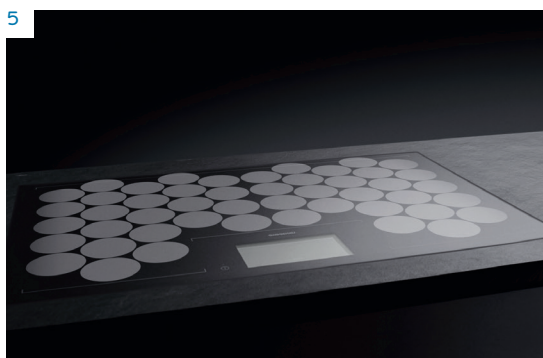
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www.nyc.laufen.com



TRENDS

The Hidden Kitchen

The clutter-free heart of the home.



1 ARTEX VARENNA

Minimal design and maximum storage come together on Artex, a contemporary kitchen concept designed by Paolo Piva for Varenna. The system takes hidden storage to a new level and includes pullout bins, pantry shelves, and even a refrigerator/freezer combo. The system is offered in 133 finishes, materials, and colors, including wood, steel, glass, stone, and glossy lacquer.

poliform.it

2 XILA 09 BOFFI (ALSO ON PAGE 13)

Boffi has re-introduced one of their iconic kitchens, the Xila 09 originally designed by Luigi Massoni in 1972. It was the first kitchen system void of any detailing such as handles or drawers. Its sleek architectural appeal enforces the modular design while functioning as cooktop, counter, work surface, or bar. Xila is available in a selection of Boffi finishes including marble, granite, wood, or stainless steel.

boffi.com

3 B2-KITCHEN-KITCHEN TOOL CABINET BULTHAUP

German manufacturer Bulthaup's B2 kitchen workshop is the perfect disguise for the home cook. The kitchen implement cabinet is outfitted with multiple compartments to store accouterments from pots and pans to pantry items. Adjustable shelves, formatted containers, and storage systems all fit uniformly behind the folding doors. It works in a loft, studio, or office environment.

bulthaup.com

4 GAMMA ARCLINEA

Gamma, Arclinea's latest kitchen system can be formatted to fit any size space. And if you've got a wine collector client, who likes to show off, the linear design features a white laminate satin door system called Vina&Dispensa that can accommodate a pantry and refrigerating wine storage system. The pantry includes multiple pullout drawers and a sliding door with floor-to-ceiling glides and handle.

arclinea.it

5 CX 491 GAGGENAU

The latest in induction cooking comes from Gaggenau. The discreet stainless steel CX 491 is actually one giant cooktop. Operated by Thin Film Transistor touch display, the surface can accommodate up to 4 pots and pans simultaneously while all sizes and form of cookware can be used.

gaggenau-usa.com

1 MATERIA PROJECT CASAMOOD

Materia Project is a porcelain and glass collection by Casamood, produced for Casa Dolce Casa a division of Florim Ceramiche. The collection, a balance of old world craft and modernism, consists of four neutral shades and four contrasting colors that can be mixed, matched, and coordinated with additional surfaces and patterns and eight different shades.

casadolcecasa.com

2 DOGGI BATHROOM COLLECTION GD CUCINE

Known for its Italian kitchens, GD Cucine has branched out to create stylish bath furniture. The Dogi Collection, designed by Enzo Berti, is inspired by nature. Manufactured from light or dark Ash wood and stone, it makes a perfect framework for a spa environment. Included is a vanity, medicine cabinet, benches, and accessories, which can be combined with Corian and a special heat-treatment, making them waterproof and bacteria and mold-resistant.

Gdcucine.com

3 VIPP 9 SOAP DISPENSER VIPP

Continue the calm and dispense your favorite vertiver or lavender soap in Danish manufacturer Vipp's stainless steel and rubber soap pump. Vipp, known for its iconic waste bin, has ventured into bath accessories, including hooks, a shower wiper, and a towel bar. The mod shape comes in black, white, stainless, or the color du jour.

vipp.com

4 OMOXIE KOHLER

Lather up while winding down with Moxie, an acoustic showerhead installed with a magnetic wireless speaker. Activated by blue-tooth, the device easily syncs to a smartphone or mp3 playlist. Ideal for showering in tranquility or to a beat, the Moxie speaker installs snugly into an angled chrome nozzle that provides full spray coverage. Singing in the shower will never be the same.

kohler.com

5 ESSENZIA COLLECTION BAINULTRA

Canadian manufacturer Bainultra is the leader in therapeutic baths and has two options: Thermomasseur, which features built-in deep massage with three levels of air jets, and Thermasens, which offers additional water massage therapies. The design is available in an oval or rectangular freestanding tub or can be installed onto a seamlessly integrated platform, creating a spa-like setting within a home bath.

bainultra.com

6 BATHTUB S-NENDO COLLECTION BISAZZA

Japanese design firm Nendo's first venture into the bath environment is with a collection for Italian manufacturer Bisazza. The Bathtub S is handcrafted in the spirit of a Japanese soaking tub, made of larch wood, and outfitted with a chromed-brass standing mixer.

bisazzabagno.com



TRENDS

Make the bathroom
a serene retreat.

SPA BATH



MARCH

THURSDAY 28
TOUR

Transparent House Studio Tour (2LUs)
6:00 p.m.
Transparent House
472 Jackson St., San Francisco
aiaf.org

FRIDAY 29
EXHIBITION OPENING

Pacific Standard Time Presents: Modern Architecture in L.A.: A Confederacy of Heretics: The Architecture Gallery, Venice, 1979
7:00 p.m.
SCI-Arc Gallery
Los Angeles
sciarc.edu

SATURDAY 30
EXHIBITION OPENING

Lynn Hersman Leeson: The Agent Ruby Files
SFMOMA
151 Third St., San Francisco
sfmoma.org

APRIL

WEDNESDAY 3
LECTURE

Ming Masterpieces from the Shanghai Museum
7:00 p.m.
LACMA
Brown Auditorium
5905 Wilshire Blvd.
Los Angeles
lacma.org

EXHIBITION OPENING

Sicily: Art and Invention between Greece and Roma
The Getty Villa
17985 Pacific Coast Highway
Malibu, CA
getty.edu

FRIDAY 5
EXHIBITION OPENING

Michael Garlington and Jonny Hirschmugl
5:00 p.m.
111 Minna Gallery
111 Minna St.
San Francisco
111minnagallery.com

SATURDAY 6
EXHIBITION OPENING

Christian Marclay: The Clock
SFMOMA
151 Third St.
San Francisco
sfmoma.org

SUNDAY 7
TOUR

Modernist/Contemporary Tour: Orans House
11:00 a.m.
Silver Lake, CA
aialosangeles.org

MONDAY 8
LECTURE

Lecture by Kas Oosterhuis
7:00pm
California College of the Arts
1111 Eighth St.
San Francisco
aiaf.org

TUESDAY 9
EXHIBITION OPENINGS

Overdrive: L.A. Constructs the Future, 1940-1990
The Getty Center
1200 Getty Center Dr.
Los Angeles
getty.edu

In Focus: Ed Rucha

The Getty Center
1200 Getty Center Dr.
Los Angeles
getty.edu

WEDNESDAY 10
LECTURE

Allyson Mitchell
6:30 p.m.
The Bison Building
421 NE 10th Ave.
Portland, OR
cal.pnca.edu

SUNDAY 14
LECTURE

Reflections in Modern Mexican Silver
3:00 p.m.
LACMA
Brown Auditorium
5905 Wilshire Blvd.
Los Angeles
lacma.org

MONDAY 15
LECTURES

Lecture by David Fletcher
7:00 p.m.
California College of the Arts
1111 Eighth St.
San Francisco
aiaf.org

David Ruy

6:30 p.m.
UCLA
Perloff Hall, Decafe
405 Hilgard Ave.
Los Angeles
aud.ucla.edu

WEDNESDAY 17
LECTURE

Working With Large Firms: Key Strategies for Small Practices (2LUs)
6:00 p.m.
AIA San Francisco
130 Sutter St.
San Francisco
aiaf.org

SATURDAY 20
EXHIBITION OPENING

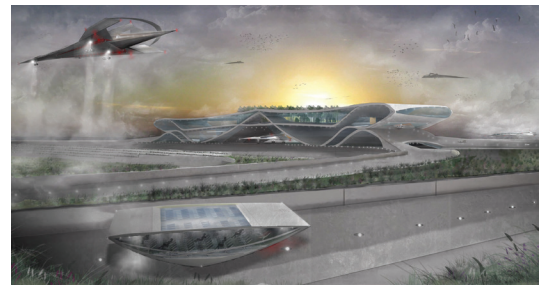
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MONDAY 22
LECTURE

Inaki Abalos and Renata Sentkiewicz
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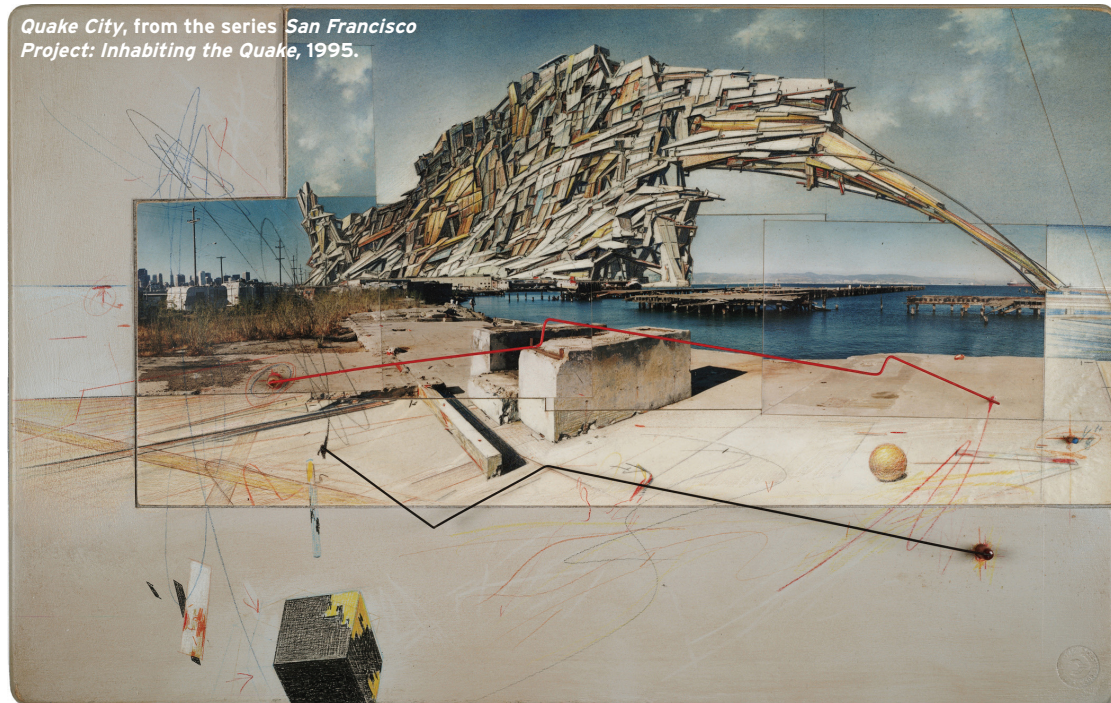
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himself in the late 1970s as a speculative architect, that he had never really left the illustrator behind. Most of the speculative architecture of the day invested in commonplace space age fancies—the kind of infernal machines and missiles that every schoolboy in the Fifties was doodling on his knee during class—a philosophical weight that they could not bear. We had at that time been bombarded with comic book, sci-fi, and commercial imagery from the graphics of *This Is Tomorrow* and the dystopic romances of the Metabolists to the mechanistic utopias of Archigram. We were far from seeing anything new in the use of this imagery that pointed toward visionary ideas. By 1980, couching future thinking in the rough and ready visual vocabularies of newsprint, comic strips, and B movies was a solid if slightly dated Pop tradition. Now here was Woods not only returning to it, but ministering to it with a lusciously skilled and vulgar hand on singular fine-art and collectible sheets that seemed to serve no greater purpose than to furnish the new taste for gallery architecture.

For those of us thus discomfited by the works and by the sometimes mystifyingly vague verbal bluster that went with them, there are great surprises in this exhibition. The curators lay out a progress that is scrupulously balanced, often

drawing attention away from the more pictorial tale-telling and flamboyant series of the 1980s toward subtler and more speculative chains of thought that came after. These are less extravagantly, sometimes even tentatively rendered. As a result, we get an unexpected view of Woods not as an influential portrayer of fantastical forms, but as someone who wanted to talk to us about the moral urgency of our common concerns.

Woods described his role as one at war with all institutions and givens, and many of his fancies seem at first to turn on impossibly defiant moral contradictions. As we were all reminded one bright September day twelve years ago, architecture is a target of terror and catastrophe. It is used to imprison, to fortify, to intimidate; it falls victim to human and natural assaults. Woods was a child of war and terror, born in 1940, the son of a military engineer, coming of age as the Berlin wall was raised and waiting through that week one year later when the safety catch came off the triggers of global destruction. It was against the condition of architecture as a victim or agent of such terrors that he stood. But it was in the contrasting imagery that posed shattered worlds against shiny missiles and gleaming derricks that he found much of the vocabulary to oppose it. It is as a child of war that many of his first **continued on page 22**

A CONVERSATION WITH CATASTROPHE

Lebbeus Woods
San Francisco Museum of Modern Art
153 Thrid St., San Francisco
Through June 2

"Maybe I can show what could happen if we lived by a different set of rules," Lebbeus Woods is quoted saying in the short entrance text to the surprising exhibition *Lebbeus*

Woods, Architect now on view at SFMOMA. What follows is just that, a sequence of concise suites of architectural thinking that propose a radical new approach to how we

might order the world around us.

For many of his contemporaries, Woods is an uncomfortable figure. His first career was as a renderer, and it seemed, as he launched



Man of the Moment

Iwan Baan: *The Way We Live*
Perry Rubenstein Gallery, Los Angeles
1215 North Island Ave.
Through April 13

If you don't know who Iwan Baan is by now, then you're not paying attention.

In a relatively short period of time he has become the go-to photographer in the architecture business, combining a sharp eye for design with a talent for humanizing and storytelling that is missing in so many of the field's cold, pristine portrayals of the built world.

His latest triumph is a show featuring 20 large-scale prints at the new Perry Rubenstein Gallery in Hollywood, a cool space designed by architecture firm wHY. The show is divided into two pieces: a mix of more than a dozen of Baan's prints from around the world in the East Gallery, to the front of the space, and a collection of shots from his Torre David series, revolving around an unfinished skyscraper in Caracas, Venezuela, in the West Gallery, to the rear.

When you walk into the first space you are bombarded by shots from sprawling cities like Dubai, Beijing, and Los Angeles. What unites the images, beyond the fact

that most depict the developing urban realm, is their gigantic scale. The prints are more than five feet across, and many are twice that. We've seen some of these images before, but viewing them on a computer screen or in a magazine doesn't have the same overwhelming impact. A sprawling expanse of urbanized land looks simply grainy on a monitor or on a page. At ten times the size it takes on completely different physical manifestations like sand or even snow, creating unexpected connotations.

A shot of Los Angeles taken from the sky makes houses in South LA look like dust, or like intricate texture in a painting. The I-110 Freeway headed toward downtown splits the frame in half, and looks like a dirt road in the plains more than a major superhighway. It's the yellow brick road leading to a troubled Oz, through a surreal urban condition. Lives and neighborhoods blend into abstraction. A shot of Caracas from the same angle makes undulating rows of homes look like waves crashing into the freeway

Left: *Torre David #1*, 2011.

and the lines of modern skyscrapers. Words like epic and unreal certainly come to mind. A shot of the lineup of tall, craggy buildings in Dubai makes the city look sinister, like Mordor, the dark mountainous land in the distance in the *Lord of the Rings*. These are places that we're used to seeing by now, but Baan is reminding us that they can be experienced in very new ways. They are the new sets for an unfolding drama that can seem majestic to some and tragic to others.

All of these images are formally beautiful—I love the staggering, fluid, almost SCI-Fi geometries that Baan captures inside Beijing's Birds Nest or inside the Guangzhou's opera house—but the most powerful are the ones that truly tell a story, either about a set of lives, or about the often-troubling urban conditions where they're shot. City skylines often look glossy from far away, but are messy from close up; a reflection of how they were planned. From far away anything can appear to have order and beauty. But when you zoom in you see all the warts.

A shot of OMA's CCTV, for instance, reveals the impressive architectural scale and intricacy the firm was able to achieve, aided by the patronage of the Chinese government. **continued on page 22**

THE ARCHITECT'S NEWSPAPER MARCH 27, 2013



Left: *Photon Kite*, 1988.

down of Berlin's wall was to weave the new city together with "free-spaces," little acts of architecture that had no evident purpose except to violate the conventions of the city so that they might be used in ways that states and institutions could not imagine or control. His work in war-ravaged Sarajevo ultimately proposes that just to do something as architects (even talk) is an act of reassertion, bringing catastrophe into civil conversation. Indeed, nearly all the later work suggests that the best form of resistance might come as a sort of sturdy resignation—like the improvisational investigation into earthquake structures that asks if we could build in a way that works *with* a catastrophic event rather than defends *against* it.

Many of these inquiries have a rough and hasty beauty that reveals the veritable fever of imagination that produced them. With the last works—field drawings that address the condition and future of the habitable earth in its current catastrophic distress—the cause of that urgency becomes apparent. The only real question for Woods was to define and expand the boundaries within which a fragile human society could find its range of survival. Woods' work went from projecting Einstein's ashes into timeless space to questioning if we need ask anything more of architecture than to provide light. The one constant subject throughout is locating and protecting the functional range of the human animal. It is the question of our times.

NICHOLAS OLSBERG IS A WRITER AND FORMER DIRECTOR OF THE CANADIAN CENTER FOR ARCHITECTURE.

A CONVERSATION WITH CATASTROPHE

continued from page 21 major works start—with the Wagnerian notion that destruction is essential to regeneration; with the possibility that if we could picture architecture itself as weaponry, then it would be less thinkable that violence be done to societies by building a wall to contain them, or cities assaulted by designing missiles to destroy them.

As the show unfolds, however, it becomes evident that there was a sequence to Woods' inquiries in which the target in his defiant sights gradually moved. He nevertheless kept the discussion grounded in an internal logic of contradictions and reversals. His Cold War pieces sought to *resist*, offering the imagined threat of destruction as an answer to the real one. But work from the 90s onward suggests acts of defiance in which the negative force could be moved to a positive end. His response to the tearing

MAN OF THE MOMENT continued from page

21 But in between the intersecting forms you can clearly make out the hovels, pollution, and ugliness that dominate the city behind it. A vertical image of Caracas draws your eye to the ultra-soft, glowing skyline behind, which looks calming and even majestic. But as your eye moves to the front of the image the slum-like conditions come into harsh focus.

Moving closer into the abandoned Torre David, Baan shifts seamlessly from architectural photographer to documentarian. We've jumped from a helicopter view to

a foot away, and the stark reality of what's in front of us—poverty, dirt, and, of course, amazing human ingenuity in the face of untold difficulty—is clearer than ever.

Baan has a gift for capturing the difficulties of human life and of crystallizing many of the world's urban dilemmas. It's not just architecture as object, but architecture within the realm of life. It's a gift that will no doubt benefit architecture and planning—fields where human needs are often subsumed to those of ego and practicality—in the years to come. **SL**

Dubai #1, 2010.



IWAN BAAN

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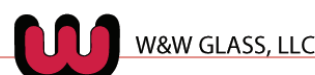
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Last month, Sarah Lorenzen replaced Judith Sheine as the chair of the Architecture Department at Cal State University Polytechnic University–Pomona, otherwise known as Cal Poly Pomona. Lorenzen has been a professor at the school since 2005. She is also resident director of Richard Neutra’s VDL House, which Cal Poly Pomona owns, and is overseeing the home’s renovation, which is scheduled to be complete in two years. She founded her own practice, Plasmatic Concepts, which focuses on multi-media design, in 2004.

AN: It seems like things have been changing quickly at Cal Poly, with many new professors, and now your promotion to chair. What other changes are coming?

SL: That’s a big question, change. There was a whole group of us hired between 2003 and 2006, part of a hiring initiative before the economic crunch. Probably right now it’s about 50/50 between people that have been there for many years and those who are relatively new. So I would say there is definitely an interest in change.

At the same time the change has to be incremental and gradual. There are a lot of things we’re doing well, so we don’t want to change that part. It’s more how do you change the direction to invigorate the school and keep the students interested and move forward with what’s happening in terms of technologies and interests in architectural form making and also what’s happening in other schools in southern California and around the U.S. Certainly we want to look at where we want to make changes without making them too dramatic.

One of the things is to look at how we can increase the professionalism of the school. It’s something we’re already known for: educating students that are well rounded, technically savvy, and that have an understanding of the profession in terms of construction and methods and materials and professional practice. My idea is we should go with where our strengths are; take what we are already know for and increase that part of the program. What are the classes around the studio that reinforce and feed into the studio? So for example, if they’re taking structures, the surrounding courses are helping what they’re doing in studio; learning about environmental controls or new technologies.

Also I’d like to use faculty from the

outside to serve as consultants for those classes. So you’ll have a studio dealing with long-span structures, and other classes would help you work out how the structures are plausible and make sense for that type of building. That takes an incredible amount of coordination and means looking to outside groups to help with each of the studios. There’s already a health care initiative where we get people from the health care industry to help students understand the changes in that industry. And there’s a NASA project, with consultants from JPL helping with that studio. We started a new initiative with the modular building institute. We have an instructor, George Proctor, who’s interested in new modular technology, and we have another one with the Precast Institute. I think that model of education works really well. It raises the level of professionalism within the departments and it brings in resources and lets us show the work that the students are doing through collaboration with outside firms or with building institutes. It’s part of the goal of the school to showcase the work that students are doing.

These are things that you’d like to do more of. Is there anything you’d like to do less of?

One of the problems we’ve had is not embracing the digital revolution to the extent that we need to. Students are good at picking up a lot of that stuff on their own, and we teach a lot of digital classes. But there’s been less of a connection between the making and a kind of abstract set of classes that teach people how to use new technologies. The idea is, you don’t just teach a whole set of digital tools and not deal with how you make things with them. I think a lot of schools are looking at integrating those two things. It has to do with making sure the digital classes are always tied into a particular studio problem. The studio is the center and everything else feeds into it.

Would you say the new guard is taking over at the school?

I wouldn’t say that. I would actually say that the people who have been there a while are often the most eager to see transformation. In a lot of ways they’re more interested in the professional and practice side, which is not always an interest of younger faculty. I think there’s a return to this.



CAL POLY POMONA

Left: Neutra VDL House; Right: Lorenzen.

which can keep you off the radar of things going on there. How are you dealing with that?

I think we are sometimes seen as being disconnected from the other schools. One of the incredible attributes we have here is the fact that there are these other really great programs in the area that we can have conversations with. There is a desire to have a greater exchange of ideas; and sometimes we’re left out of those conversations. We want to participate in those and take advantage of the incredible wealth of talent in the city. One of the venues we have is the Neutra VDL house, which is very central. We’re also looking at informal reviews in different venues around Los Angeles.

But the reality is that the region is much more than Los Angeles. There’s the Inland Empire, Orange County, San Diego, Palm Springs. We’re actually more central to the larger Los Angeles. A lot of our students come from the surrounding counties. And we can think about larger problems. People are interested not just in the urban issues in LA. But the bigger problem is what do you do with the exurban and surrounding areas? What do you do about water issues and transportation issues and the suburban environment? We’ve looked at Whittier and El Monte and different areas that are not just the traditional urban areas.

You grew up in Mexico City. How does that influence your teaching and your perspective?

My parents are American. I grew up in Mexico and came to school in the U.S. I think the fact that I’m a native Spanish speaker and part of that community is very important. LA is a majority Latino city. We have many at our school who are first generation Mexican and Central Americans. I think it’s important that you have faculty that can relate to where you come from too. So having a huge increase in women studying architecture, and being a woman architect is important. And having a background in Latin America in a city that is largely Latin American is important. We still need more of that representation. Our students are much more diverse than our teachers. I had a student ask me, I’ve been here for two years and I’ve never had a teacher that looks like me.

Will you still direct The VDL House?

I will. At least for the next two years until the restoration is completed. We’re about 50 percent there. Hopefully in the next two years we can finalize most of it. The house actually looks amazing. The roof will be done in the next few weeks and then the house will get painted, and it will be quite a dramatic transformation.

What do you think of architecture professors who don’t practice architecture?

I would say we have a mix of both. I think for any new hires our goal is to hire more practitioners. We have a very strong history of people who are strong in practice. Even though we’re a professional program there is a need to hire more practitioners.

For a long time architects suffered from the economy, and there was an infatuation with form making and representation that took over the making of architecture. Hopefully there will be a resurgence in construction as we get a better economy. By now everybody can produce a compelling rendering and new formal gymnastics. They can make something that is incredibly formally driven and complex. I think everybody is now interested in seeing how these projects can be realized at the scale of a building and not just at the scale of a small intervention that’s not so much connected to program or use or things at the urban scale. The faculty that was often sidelined are the people that actually have the experience with building. How can you bridge that with the digital world to find out how this impacts the built world? I’m very close to the senior faculty. The reality is we are educating architects, not digital designers.

Another huge issue in architectural education is accessibility. Is that something you’re working on as well?

The strength of the program is that we have unbelievably good students. The demand is driven from the excellent tradition, the cost of the university—less than a quarter of most architecture schools—and that we’re a bachelor of architecture program, which is typically more accessible to first-generation college goers. We have between 2,000 and 2,500 applicants for 90 spaces. I don’t think there’s any school that has that kind of demand. The students who are coming in are certainly top of their class, incredibly ambitious.

Still, we have a large amount of diversity. We’re a minority-majority program. We have a lot of disadvantaged students, which you don’t get in most places. There’s a kind of incredible work ethic. I think the new chancellor of the Cal State University (CSU) system is very interested in keeping that. That’s the mission of the CSU—affordability is a huge part of the CSU system. I think that that’s one of the most important reasons that I’m at a CSU. I’d rather work in a school with people who are there because they really want to be and not just because they couldn’t think of anything else to do.

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