It started innocently enough. In a meeting with the LA Department of Transportation (LADOT) about another issue, architect Kevin Mulcahy asked why the existing steel span of the Riverside-Figueroa Bridge over the Los Angeles River was being demolished. It didn’t make sense, given that the replacement bridge had been moved further upstream after seven years of planning. Soon, Mulcahy and his colleagues at RAC Design Build worked up an alternative proposal that preserves the old steel bridge as a High Line–style pedestrian park. They began asking questions. Would the reuse proposal, which Mulcahy calls the Figueroa Bridge to nowhere, happen—on the streets of LA these days. From parklets to Mayor Garcetti’s new “Great Streets” initiative, things are looking up for the city’s pedestrians and cyclists. Starting in early 2014, community members will have the

**Bjarke Ingels Group Designing Mixed Use Space in Mid-Market**

San Francisco may soon get its first Bjarke Ingels Group (BIG)-designed building, a mixed-use development in the rough-around-the-edges Mid-Market area. The Danish firm’s proposal continued on page 3

**Shadow Structure at SCI-ARC**

**Annenberg Delivers**

**Rooftop Farming in SF**

**Eavesdrop**

**Calendar**

**Marketplace**

**Special Issue: Healthcare**

Natural and Manmade Disasters remind us of the vulnerability of our Infrastructure. Increasingly hospitals are being designed to withstand and function during these events. See Page 10

---

**Artists claim LA Blocked Their High Line–Like Scheme**

It started innocently enough. In a meeting with the LA Department of Transportation (LADOT) about another issue, architect Kevin Mulcahy asked why the existing steel span of the Riverside-Figueroa Bridge over the Los Angeles River was being demolished. It didn’t make sense, given that the replacement bridge had been moved further upstream after seven years of planning. Soon, Mulcahy and his colleagues at RAC Design Build worked up an alternative proposal that preserves the old steel bridge as a High Line–style pedestrian park. They began asking questions. Would the reuse proposal, which Mulcahy calls the Figueroa Bridge to nowhere, happen—on the streets of LA these days. From parklets to Mayor Garcetti’s new “Great Streets” initiative, things are looking up for the city’s pedestrians and cyclists. Starting in early 2014, community members will have the

**How to Get to People Street**

There is a lot happening—or about to happen—on the streets of LA these days. From parklets to Mayor Garcetti’s new “Great Streets” initiative, things are looking up for the city’s pedestrians and cyclists. Starting in early 2014, community members will have the

**Chatting with Moshe Safdie**

See Page 10
We’ve all heard the term brain drain. But usually we associate it with poorer, far away places like India, Africa, and Eastern Europe, where money and opportunities are in short supply. But in the small segment of “design” architecture, a significant brain drain is taking place here in the United States; our talent working elsewhere. We’re a country that still boasts some of the best training in the world, but some of the fewest opportunities for innovation.

It’s not hard to see the issue. In my own office, for instance, two firms, Synthesis Design + Architecture and Freeland Buck, are carrying out their only major projects in places like China and Thailand. A former office mate, Platform for Architecture and Research (P-A-R), is pursuing most of its work in Europe and Asia. If you move up to LA’s most established design firms, they’re doing the exact same thing. Where are Frank Gehry, Thom Mayne, and Neil Denari doing most of their projects? The Middle East, China, and Europe.

According to the AIA, the percentage of their membership billing work overseas is between seven and 12 percent, including corporate firms whose profits are more and more tied to international projects. That’s not a huge anecdot. But when you start to look at the firms doing the most ambitious work, that figure rises significantly. The evidence is more anecdot (and of course so many great firms are still working in the U.S.), but from where I stand it’s quite real. There’s just less to build here. We had our major growth spurt, and now the manle has been passed to emerging markets. Another major factor is globalization itself. Firms worldwide are crossing boundaries like never before; sometimes it’s hard to remember where each firm comes from.

Which isn’t to say that nobody should work abroad. Quite the opposite: architecture is and always has been an international profession. The growth of international work spreads expertise and talent and often raises the bar through competition. And nobody can blame firms for chasing commissions, despite the toll taken from long trips and late phone conversations.

But the United States needs to do more to encourage its best talent to invest more domestically, which means creating more opportunities. Projects should be opened to a broader array of talent, via competitions and programs that support less experienced architects. Public and private clients need to embrace what architectural talent can offer (see New York developers, who have finally figured out how much money top tier architects can bring them). Buildings all—but ced to non-architects, from mass housing to everyday shopping facilities, need to be taken back by architects; and we need more patrons to help reverse what has become a disturbingly conservative streak in our country when it comes to architecture. These remedies are just the tip of the iceberg. But if we don’t start focusing on keeping our best talent in our own country, the best buildings in the world will continue to be built elsewhere.
**BIG ONE IN SAN FRANCISCO**

continued from front page for 950-974 Market, which blends art, non-profit, residential, and retail space, pushed out OMA and Snøhetta in a design competition. San Francisco planning officials and real estate development company Group I have joined forces to re-energize this triangle-shaped site at Market and Turk Streets, a highly visible location along one of the city’s major thoroughfares. The area has seen a recent boom in development as companies like Twitter have made the neighborhood their home, due in large part to a Mid-Market tax break. Group I and BIG are pitching the project as a much-needed boost to the neighborhood, claiming that it will revive the district’s theater and performing arts culture. The project also promises to provide housing for city arts organizations, 300 mixed income residences, 250 hotel suites, and 15,000 square feet of ground floor retail space.

This is BIG’s first West Coast project. Elsewhere in North America, the firm has designed the Beach & Howe Tower in Vancouver and the West 57th Residences in New York City.

**ARIEL ROSENSTOCK**

**STALLED NO MORE?**

Speaking of zombies, two of Downtown LA’s most long-stalled projects appear to be rising from the dead. The mixed-use project revolving around Julia Morgan’s beautiful Herald Examiner Building on Broadway is apparently finally getting underway, now developed by Forest City, and no longer designed by Morphosis. The designer has yet to be revealed. Also Metropolis, a multi-building mega-project designed at one point by Michael Graves back in the 1990s, is apparently being brought back by Gensler.

Of course downtown giveth and downtown taketh away. We hear that Johnson Fain, who we last month reported was designing the Bloc, a makeover of the former Macy’s Plaza, is no longer on the project. Studio One Eleven are now, according to a project spokesperson, “moving forward with implementation.” Johnson Fain had been “engaged to assist with the development of the concept and to oversee the schematic design phase of the Bloc.” Too bad they couldn’t finish the job.

**UCLA SPYGate?**

In one of the most ridiculous stories eavesdrop has ever heard, apparently Greg Lynn’s students at UCLA’s Suprastudio recently had the privilege of touring a secure Boeing factory facility. But not everyone was invited. According to more than one source, Persian and Chinese students were told they could not attend. Apparently the U.S. military didn’t like the idea of potential foreign spies on the tour. Sure, architecture students are shifty, but this is getting out of control.

SEND CVs AND ENCRYPTED PASSWORDS TO EAVESDROP@ARCHPAPER.COM

---

**ZOMBIE ART MUSEUM? HELL YEAH!**

We hear from a little birdie that our friend Tom Wiscombe may be designing a new museum in downtown Los Angeles dedicated to Los Angeles art. The details are still left to resolve, but we’ve been told he likens the place to a “zombie hive.” You had us at zombie, Tom.

**OPEN > RETAIL**

Just in time for the holidays, design-minded company Sisters of Los Angeles (SOLA) have been selected as one of the Pop Carts for LA’s The Grove. SOLA is managed by architect and author Barbara Bestor, product development specialist Karen Abweil, and marketing expert Sara Stein. The cart is the brand’s first physical store, and contains city-inspired gifts and souvenirs. The Grove provided the wooden cart, and the team gutted it and installed new shelves and display boxes, repainted it, and added a new logo.

Bestor calls the cart a “low cost antidote to some of the more luxurious offerings at The Grove.” Priced between $1.50 to $70, the collection is emblazoned with images of LA beaches, canyons, and zip codes. It includes tee-shirts, hats, bracelets, totes, frisbees, iPad covers, candles, and, our personal favorite, LA freeway shot glasses. The brand has expanded its inspiration to cities like New York, Palm Springs, Boston, Las Vegas, and Brooklyn. The cart will be open until January 21.

Mark Montiel

---

**OPEN > RETAIL**

**SOlA POP cART**

169 The Grove Drive
Los Angeles
Tel: 323-900-8080
Designer: Bestor Architecture

---

**Agave Series**

**LANDSCAPE CONTAINERS**

www.KornegayDesign.com | 877.252.6323
**BIG LEAGUES**

Over the last several years SCI-Arc has selected faculty members to design its parking lot graduation pavilion, resulting in rowdy designs that have helped energize the occasion. This year, thanks to a $400,000 ArtPlace grant (roughly half of which went to the graduation project) the school has gotten something more permanent. “League of Shadows,” by Los Angeles-based architectural practice P-A-T-T-E-R-N-S, will stand for at least four years. Standing 55 feet tall, the steel and fabric behemoth could fit all of the previous pavilions combined within its confines.

“We wanted to take over the corner and create a presence for the school,” said P-A-T-T-E-R-N-S principal Marcelo Spina, who noted that the location still manages to conserve parking spaces, a precious commodity in the emerging Arts District. League of Shadows has become the low-slung school’s contribution to LA’s skyline. Spina’s partner, Georgina Hujich, likens it to a giant billboard.

Inspired by the studio’s much smaller pavilion for the New Sculpturalism show at MOCA, the tilting, three-part structure was designed through extensive solar studies to provide maximum shade for a setting that is always sun baked—hence the name, League of Shadows. The structure’s heavy, leaning steel pieces were welded and bolted together and then set with intertwined strips of black and turquoise nylon fabric. Matthew Melnyk of Nous Collaborative led the challenging structural design—in some instances ten steel beams come together in one joint. SCI-Arc students also contributed to the project during the course of two seminars. League of Shadows’ dark appearance is somewhat sinister. Its lurching stance makes its shadows appear to project even further than they do. During the day, the turquoise strips blend with the sky and at night the black strips do the same. Because the black covering on the backside is semi-transparent, and because the strips on front are not flush, you can look into the concave structure and always get a sense of what’s holding it up. It certainly gives your eye plenty to look at, which is important, because it is meant to do more than stand as a backdrop for graduation ceremonies. This month, for instance, it served as the starting point for the LA Conservancy’s Arts District Tour.

**GIGANTIC PAVILION TRANSFORMS SCI-ARC LOT**

The winning scheme orients a multi-modal passenger concourse in an east-west configuration, perpendicular to Union Station, and an elevated transit terminal in a north-south orientation. Positioning the two-level concourse (one floor at grade, one floor below) perpendicular to the original building frees up the station for other functions—most likely retail and hospitality. Metro is looking to capitalize on the development potential of the station and its immediate vicinity. The orientation also may produce a better link between Gateway Center/Metro Headquarters and Union Station on the other side of the rail yard. Metro says it favors placing the terminal in the north-south orientation to allow for better connections between different types of transit.

Critics of the project have questioned the scope of the changes and have been vocal about the need to maintain the original terminal orientation, saying it works just fine. Additional questions concern the logic of tearing down the existing TOD Mosaic Apartments and the relatively new, taxpayer-funded Patsaouras Plaza, which currently serves as the main bus terminal.

Gruen and Grimshaw are now free to develop a final master plan, which includes studies on implementation strategies, governance, financing, and phasing. The final master plan is expected by summer 2014.

**UNVEILED**

COLORADO ESPALANDE

The City of Santa Monica recently green-lighted construction on the $10.7 million Colorado Esplanade streetscape project, designed to improve public access to the Santa Monica Pier and provide pedestrian links from the soon-to-arrive Expo Light Rail line. Work will commence next year, and the light rail is scheduled to arrive by 2016.

Designed by Peter Walker Partners, the landscape firm behind the National September 11 Memorial, the plan turns Colorado Boulevard into a westbound-only, multi-modal thoroughfare from the downtown Santa Monica station at Fourth Street all the way to Ocean Avenue, edging the coast. A new promenade will connect the light rail station to Ocean Avenue, the Pier, and the future Palisades Garden Walk. An expansive public amphitheater stairway, called the Gateway Triangle Garden, will lead to the Expo Line’s Fourth Street Station and create a dedicated public gathering zone, named the Downtown Expo Station Plaza. The City Council had earlier rejected a xeriscape design for this zone, noting that a more welcoming public space was desired.

The plan also includes dedicated bike lanes in both directions and widens the south-side sidewalk to a generous 55 feet with decorative paving and seating. The lanes will eventually tie in to the regional network of bike paths and connect with Santa Monica’s Bike Center. Numerous trees will also be added in accordance with the city’s Urban Forest Master Plan.

According to the Santa Monica Lookout, the city has secured $8.7 million in funding, including a $3.3 million Metro grant. When legislation shut down California redevelopment agencies last February, the city had to cut the promenade budget in half.

**STATION TO STATION**

continued from front page

rivals including Renzo Piano and Norman Foster for the job. All four alternatives set out to revitalize the historic station building, improve pedestrian and bike pathways, create new open spaces to connect to surrounding neighborhoods, manage already entitled development opportunities throughout the site, and provide a plan to accommodate high-speed rail (if it ever materializes).

But the schemes differed in how they organized and oriented transit operations and the main passenger concourse, and how they located high-speed rail.

The winning scheme orients a multi-modal passenger concourse in an east-west configuration, perpendicular to Union Station, and an elevated transit terminal in a north-south orientation. Positioning the two-level concourse (one floor at grade, one floor below) perpendicular to the original building frees up the station for other functions—most likely retail and hospitality. Metro is looking to capitalize on the development potential of the station and its immediate vicinity. The orientation also may produce a better link between Gateway Center/Metro Headquarters and Union Station on the other side of the rail yard. Metro says it favors placing the terminal in the north-south orientation to allow for better connections between different types of transit.

Critics of the project have questioned the scope of the changes and have been vocal about the need to maintain the original terminal orientation, saying it works just fine. Additional questions concern the logic of tearing down the existing TOD Mosaic Apartments and the relatively new, taxpayer-funded Patsaouras Plaza, which currently serves as the main bus terminal.

Gruen and Grimshaw are now free to develop a final master plan, which includes studies on implementation strategies, governance, financing, and phasing. The final master plan is expected by summer 2014.

**GUY HORTON**
Southern California is synonymous with car culture and freeways, not highway removal. Yet that’s just what officials in Long Beach are preparing to do, joining a growing number of cities around the world. Using funds from the California Department of Transportation’s Environmental Justice Grant Program, the city, along with nonprofit urban design studio CityFabric, will convert a one-mile stretch of the Terminal Island Freeway into a local road surrounded by more than 20 acres of parkland. “On face value, in Southern California, getting rid of a freeway is sacrilegious,” said Brian Ulaszewski, executive director of CityFabric.

Terminal Island Freeway is ripe for removal for two reasons, according to advocacy groups. First, it is redundant. Part of the 1950s master plan for freeways in Southern California, the road was originally designed to extend from the Port of Long Beach past downtown Los Angeles. But only 3.5 miles of the freeway were actually built, and today it dead-ends in a rail yard in Long Beach’s Westside neighborhood. Second, the Terminal Island Freeway doesn’t carry very much traffic. About 14,000 vehicles per day travel on the road, less than the amount of traffic rerouted by other freeway-removal projects, including the Harbor Drive Freeway in Portland and the Gardiner Expressway in Toronto. Instead, Ulaszewski said, the traffic volume along the Terminal Island Freeway is comparable to what Long Beach’s “Retro Row”—4th Street—carries. Retro Row isn’t an expressway. It is a surface street with one lane in either direction, plus a center turning lane.

The Terminal Island Freeway removal project evolved from a comprehensive redevelopment proposal by CityFabric. In addition to the freeway removal, the proposal, called The Yards, contemplates the relocation of Long Beach’s intermodal container transfer facility (ICTF); the creation of open space along Southern California Edison’s electricity right-of-way corridor; the realignment of the San Pedro Branch Railroad to bypass West Long Beach; and the conversion of existing school recreation areas to joint use. If enacted in its entirety, The Yards would add up to 350 acres of green space to the Westside. Ulaszewski explained in an email that the fate of the other elements of the proposal has yet to be determined. The Environmental Impact Report on the ICTF relocation is due within months, and the other projects may find a place in the pending update of the Land Use Element of the Long Beach General Plan.

Ulaszewski emphasized that what sets the Terminal Island Freeway removal project apart from similar programs is the motivation behind it. While other expressways, such as the Embarcadero Freeway in San Francisco, were removed to foster economic development, the Long Beach program is framed in terms of environmental justice. The city’s Westside is park-poor, with only one acre of open space per 1,000 residents (compared to the national standard of one acre per 100 residents). Researchers have documented unusually high rates of respiratory illness in the neighborhood, where children live, study, and play in clouds of truck exhaust. The removal “could be a tremendous game-changer for [the Westside]” Ulaszewski said. “We can clear out some of the bad land-use decisions made there over the years, and start healing that community.”
The Wallis Annenberg Center for the Performing Arts is a model of adaptive re-use, and a much-needed cultural resource for Beverly Hills. For lack of an effective preservation ordinance, the city has lost several of the few treasures it once had. But the 1933 Italian Renaissance Post Office was too good to lose, and when its functions were transferred to a new facility in 1993, the city agreed to buy the building from the Federal Government, soliciting proposals for its re-use. Several ideas and architects were considered before philanthropist Wallis Annenberg’s foundation gave $15 million to launch the project that is named for her. Other donations covered the project cost of $70 million. Studio Pali Fekete architects (SPF:a) have been working for the past six years to remodel the old building and add a new 500-seat theater to the south. Bram Goldsmith and the firm of Allison and Allison (best known for UCLA’s Royce Hall) designed the post office. It was a product of the Great Depression, a decade when the Feds turned adversity to advantage by commissioning some of the best civic buildings in America. Along with its neighbor, the Spanish Renaissance City Hall of 1932, it exemplifies craft and confidence; qualities absent from the city’s post-modern civic center, and the inept mimicry of period style in the commercial district. SPF:a’s Bram Goldsmith Theater subtly references the old building, and its sharply etched facades complement the swooping canopy of Pereira and Luckman’s Union 76 station across the street.

The juxtaposition of old and new adds distinction to each building. The low-key facade and marble concourse of the post office have been meticulously restored. Acoustic plaster has been added to the arched ceiling of the concourse to dampen the echo that plagued the original, and the PWA murals sparkle anew. A shop and donor wall replace the mailboxes, and the box office occupies the counters where stamps were sold. It is an inspiring overture to the spaces that lie beyond. An earlier proposal to gut the interior and incorporate the main theater within the shell was, happily, rejected. Instead, SPF:a have respected the original plan, turning the double-height mail sorting room into a studio theater that can accommodate 150 on retractable seating and be used for rehearsals and intimate performances. The original clerestory has been retained to pull in natural light, but it can be blacked out. The former loading dock contains three classrooms, which open onto a plaza. A broad corridor, indirectly lit from LEDs set into overlapping hoods, links the concourse to the steps leading down to the foyer of the Goldsmith Theater.

The steel-framed theater block is sunk 30 feet to minimize its height. It is clad in copper-toned cement panels that pick up on the terracotta trim of the brick-faced post office and the copper-roofed loading dock that extends from its rear. Wings sheltering mechanical equipment to the north and south of the theater are treated as hoods, open at the base, and the trapezoidal cladding panels are pulled apart to reveal the equipment and City Hall to the east. SPF:a principal Zoltan Pali likens it to a peek behind the scenes and explains that the panels evoke the envelopes that were loaded here. The rhythm of open and closed imparts a quality of lightness to the new structure. The west-facing facade of the theater is fully glazed, turning the two-level lobby into a vitrine that opens up to a sunken plaza. A detached glass cube encloses escalators and elevators serving three levels of underground parking.

The theater seats 410 in the gently raked orchestra and 90 in a shallow balcony. It is the same size as the Broad Theater in Santa Monica, but much simpler. Walnut-finished slats on the sidewalls form an acoustically transparent, backlit screen. Chevrons in the drywall diffuse sound and pocketed curtains can be drawn to absorb it. Above are walnut-veneered plywood reflectors. Drama, music, and dance are included in the first season and the theater is also equipped for projection. It is a bold and welcome project, marred only by the selection of artificial turf for the landscaped areas that surround the buildings.
HOW TO GET TO PEOPLE STREET
continued from front page

opportunity to take the lead on small-scale street projects through a City of Los Angeles-LADOT (LA Department of Transportation) program known as People St. Once the People St program is underway, interested community members will be able to apply online for city permission to install a parklet, plaza, or bike corral on an underused stretch of roadway. Though the process will vary depending on the type of intervention, in general the person or group initiating the petition will cover the cost of materials, installation, and upkeep. The city or LADOT, in turn, will provide the site’s operators with the architectural elements needed to transform a patch of pavement into community space.

This kit of parts concept is part of what makes People St so unique. The program will draw on pilot projects throughout the city, including the York Boulevard Bike Corral in Highland Park, Sunset Triangle Plaza in Silver Lake, and the Spring Street Parklets downtown. The goal, according to architect Daveed Kapoor, who helped design the Spring Street Parklets, is to take the best design elements from the pilot projects and manufacture them as economically as possible. “It’s expensive to build these things. It’s kind of like building a car,” said Kapoor. “You want to do it for less, but it adds up.”

People St also stands out as a bottom-up alternative to traditional city planning. “LA has a hunger for transforming public space,” said People St project manager Valerie Watson. “To meet that hunger we need a much more consistent, quickly-implemented multi-phase process—not a New York-style, top-down approach, but more of a grassroots process where communities identify sites for the reallocation of the public right of way.” The projects begun through People St will supplement and help build support for larger and slower efforts being supervised by the city.

People St projects will undergo regular evaluation to insure that they do what they’re meant to—create community space and enhance pedestrian safety—without becoming nuisances. Kapoor already thinks that the program is a step in the right direction toward better planning for LA. “In America we have a real civil rights problem of unequal access. In general, city planning principles discriminate against people who don’t have access to a car,” he said. “Hopefully we’re moving toward a new space for people on the right of way.”

abm

Congratulations Sam Lubell and The Architect’s Newspaper on your 10th Anniversary.
FARM AID

In the name of urban renewal, Anaheim tore out most of its historic downtown decades ago. Where Orange, a neighboring town, restored its historic town center and parlayed it into a magnet for restaurants, shops, entertainment, and the local creative class, Anaheim replaced its historic center with a bland mix of modern office towers.

But Anaheim is now making amends with Farmers Park, landscape architect Ken Smith’s latest work in the area (Smith also designed the still-developing Orange County Great Park in Irvine). At a little over two acres, it is a compact but tightly crafted design that stitches together the city’s historic fabric, adding retail and open space next to new high-density housing on the edge of downtown. It creates an urban focal point where none existed before.

The park is located in the Anaheim Packing District, a public-private project partnering the remnants of Anaheim’s Redevelopment Agency program, which previously fell victim to California’s defunct Redevelopment Agency program, with LAB Holding, an Orange County developer known for youth/creative class retail-restaurant centers.

Ken Smith’s design mixes landscaping, outdoor gathering places, and shelter structures for dining and a farmers market. A repurposed 1919 Sunkist packing plant on the south and a 1925 Packard dealership on the north, which now houses an Umami Burger and an Anaheim Brewing Company brewpub, flank the central open space.

Smith designed the steel and wood structure that extends and blends the restaurants’ outdoor dining areas into the park. A wood boardwalk along the park’s east side is lined with permanent canopies for farmers market stalls. Smith exposed the metal brackets that anchor the corrugated steel canopies to their tapered glulam pylons for an industrial aesthetic. These pylons and a stand of Aleppo pines screen the alley on the park’s east side, while the alley allows market trucks to back into the parking spaces next to the stalls. The trees also shield the park from the backside of apartment houses on the alley’s opposite side.

The open space is a composition of lawns, decomposed granite walkways, and areas planted with native grasses and edible vegetation, including olive and citrus trees. In the center is an amphitheater, where irregular concrete blocks rise out of the Berm’s grass to form seating. These open spaces, as well as two planned pavilions still to be funded, will be programmed by LAB Holding. Outdoor dining courts feature vegetated walls and outdoor fireplaces—one a giant artificial log piped for gas, the other a lean-to of one-inch-thick metal plate. Another dining terrace on the south side is made up of two railroad flat cars set on a bed of gravel, ties, and rails. Anaheim Boulevard runs along the park’s west side, tying it into the regional circulation grid. There, the park announces itself to motorists out “Farmer’s Park.” Illuminated at night and rising out of the landscaping, it acts as a screen for the park, as well as a nod to the billboards that are part of Southern California’s dynamic car culture heritage.

The 18 buildings will boast interlocking common outdoor spaces; 12 will be topped with rooftop farms.

The two-plus-acre Farmers Park connects downtown Anaheim with adjacent residential neighborhoods and adaptively reuses two early 20th Century industrial buildings.

The design, by San Francisco-based Stanley Saitowitz | Natoma Architects, was selected as the winner in a competition held by developer Nautilus Group. The project, known as Garden Village, will be pitched to students and young professionals and includes 77 units dispersed over 18 towers of three to five stories.

Rooftop urban gardens approximately 100 square feet each punctuate 12 of the towers. They are expected to yield 32,000 pounds of produce a year, or 175,000 servings of vegetables, such as tomatoes and lettuce. Walkways link the gardens and an elevator transports produce to the basement for processing, where it will be made available for residents and the community.

A commercial building and parking lot currently occupy the site, which fronts Dwight Way to the south and Fulton Street to the west. Anthony Levandowski, a Google employee at the helm of the self-driving cars project, owns the property. Each unit comes fully furnished and the layout is composed of a kitchen and hangout space at the center and a utility room, bedrooms, and bathrooms at the periphery.

The project also includes a comprehensive transportation package, reducing parking spots from 70 cars to 10 through a partnership with car share program Getaround. Additional parking spaces, transportation passes, bike locker cards, and a dedicated self-service bike repair area.

The village was approved by the city last month, but principal Stanley Saitowitz noted that the process wasn’t easy due to the project’s uniqueness. “It is not a mediocre stucco apartment building with bay windows like those being built elsewhere in Berkeley, so the lack of familiarity was what people reacted to,” said Saitowitz.

Construction via factory built modules is expected to begin this June, with the residences opening in summer 2015.

KEN SMITH’S NEWEST PARK GIVES DOWNTOWN ANAHEIM A MUCH-NEEDED FOCAL POINT AND CONNECTOR

DEVELOPMENT WITH ROOFTOP FARMING PLANNED FOR BERKELEY

GARDEN VARIETY

The zoning board in Berkeley has approved a residential project in the city’s southside area that will include several rooftop farms.

The design, by San Francisco-based Stanley Saitowitz | Natoma Architects, was selected as the winner in a competition held by the architect’s newspaper November 27, 2013
From Convalessing to Caring

Despite the fact that hospitals are places for healing, cases of facility-born illness are growing with alarming frequency. AN has rounded up a selection of furniture and finishes that will help your next healthcare project aid the healing process. By Emily Hooper

...
Some of the most disturbing images from Hurricane Sandy were those of hundreds of patients in gurneys lined up in front of ambulances in the streets of Manhattan at the peak of the storm. After New York University Langone Medical Center’s basement and elevator shafts flooded with 10 to 12 feet of water, the hospital’s electrical systems went out and several hundred patients had to be wheeled outside into the hurricane’s howling winds for transport to other facilities. The city’s flagship public hospital, Bellevue Hospital Center, flooded with 8.5 million galleons of water leading to the facility’s first extended closure since it opened in 1736. Altogether, Sandy temporarily knocked out six New York City hospitals and 26 residential care facilities, forcing the evacuation of about 6,400 patients.

A year after the hurricane, many of the metropolitan region’s hospitals are still in recovery mode. New York City Health and Hospitals Corporation recently estimated that fixing the hurricane’s damage to the city’s public hospital system and flood proofing it for future storms would cost upward of $800 million. The toolkit for storm mitigation includes new flood barriers (such as the ones installed recently at Bellevue’s loading docks), repositioning of generators, chillers, boilers, plumbing, and medical gas delivery systems. At Coney Island Hospital, administrators are even considering erecting a new, elevated building.

So why did New York City’s hospital system appear to be so woefully unprepared for Hurricane Sandy? Ironically, before the hurricane hit, Langone Medical Center was in the process of building a new energy plant, and had the hurricane happened this year rather than last year, the hospital would have been in much better shape.

However, many other hospitals in the New York metropolitan region have been slow to upgrade with resilient features. “Hospitals have been around for a long time and especially if they haven’t been updated, it is very expensive to retrofit them,” said Skidmore Owings and Merrill (SOM) Design Director Peter Van Vechten. “In the 1960s and 60s it was very common to put all of your critical mechanical equipment in the basement because it was not revenue producing and it didn’t relate directly to patient care.”

Despite the devastation, Hurricane Sandy was not in fact the first wake up call. Resiliency has been a concept in hospital design for decades. The 1994 Northridge earthquake in the state of California spurred the state’s legislators to significantly strengthen existing seismic requirements for new and existing hospitals. In 2001, Tropical Storm Allison swamped the Texas Medical Center, the largest medical complex in the country, causing losses of $1.5 billion. Then of course there was Hurricane Katrina in New Orleans, which knocked out seven of the 16 hospitals in the area for more than two years.

It appears that many of the most resilient hospital systems in the country were built as responses to major catastrophes. After Hurricane Katrina devastated a preexisting VA hospital in New Orleans, its replacement is being designed for boat access in times of flooding. After Tropical Storm Allison, The Texas Medical Center hired SOM to do a master plan that emphasizes better storm-water management through green roofs and permeable paving. Other major steps at the Texas Medical Center included getting infrastructure out of hospital basements and building a medical district energy plant above the floodplane.

However, current proposals to redesign New York City’s hospital infrastructure do not in fact envision radical changes to the status quo. New York City and New York State are proposing regulations for new hospitals and ones undergoing major renovations that would require a once-in-a-500-year storm standard and upgrades to emergency power systems. But architects say that many of the
The proposed regulations are already standard practice for new hospital buildings. The really critical issue is that the proposed regulations reportedly would exempt existing hospitals that were not significantly damaged from complying until 2030.

Most hospitals being built today incorporate some level of resiliency and disaster mitigation into their plans—for example, locating critical mechanical equipment above grade and building some level of redundancy into their systems. But the logjam holding up innovation is the fact that the hospitals are some of the most change adverse institutions in the country and although regulations get rewritten, frequently they are not flexible enough.

“A disaster creates a new set of regulations,” said SOM Technical Director Joan Suchomel. “But because hospitals are so highly regulated, when we wish to try something new, sometimes we are fighting regulations.” One example Suchomel mentioned is the use of chilled beams, which provide more usable space than HVAC ducting and reduce energy loads. “There are places where you just cannot do that,” she said, “and whether that will change over the years is another question.”

The most storm-resilient hospitals in the country today are the so-called Defend-In-Place medical centers designed for the U.S. Veterans Administration—one area where the federal government is way ahead of the private sector. Such hospitals are intended to be the last line of medical defense after all other medical facilities go down. Designed to resist both civil unrest and national disasters, they also have extra capacity built in enabling them to accommodate patients from less well-protected hospitals. These fortress-like complexes can fully operate for five to seven days on emergency backup power and are equipped with redundant features and spaces so that they can keep operating when primary operating systems go down.

The state-of-the-art Defend-in-Place hospital coming online is the Southeast Louisiana
Veterans Healthcare System’s VA Medical Center, a $995 million, 1.6 million-square-foot complex that is designed to be fully operational for seven days on emergency backup power. All of the hospital’s mission-critical functions will be located a minimum of 20 feet above grade. The hospital will have a parking garage with a roof capable of accepting army helicopters and an elevated emergency room will have a ramp that can be converted into a boat dock if the site gets flooded. In addition, the building’s exterior enclosure will be capable of resisting bomb blasts as well as 130-mile-per-hour winds.

“The unique thing about New Orleans is that the first floor is designed to be sacrificial,” said NBBJ partner Doug Parris, which is designing the hospital as part of a joint venture with New Orleans firms Eskew+Dumez+Ripple and Rozas-Ward Architects. “If New Orleans had another levy breach,” said Parris, “they could have up to 19 feet of water on the site and still have the rest of the hospital functioning.”

However, many of the resilient features at the VA hospital in New Orleans are not in fact revolutionary. Established VA standards make building in resiliency only slightly more costly than without these measures. “A lot of it is just putting the right components together,” he said. “This is stuff that they could have done a decade ago.”

Going forward, the big issue in hospital design is getting administrators to see resiliency as part of a larger picture that involves building more sustainable structures. Despite the fact that hospital’s are widely acknowledged to be among the most energy intensive institutions in existence, many in the industry have been slow to incorporate LEED Hospital standards. “They want to be on board with resiliency, but if they are not on board with sustainability, an important challenge is getting people to see them as the same thing.” said Robin Guenther, a principal in Perkins+Will and co-author of Sustainable Healthcare Architecture.

It is notable that despite all of its resilient features, the new VA hospital in New Orleans did not in fact manage to fully address its contribution to climate change. Although it is designed to be a LEED Silver equivalent building, and it has the capacity to recycle rainwater for non-potable uses and has a roof that was designed for solar panels, those systems were not hooked up. “All of those things were possible,” said Parris, “but because of budget constraints, we were not able to do them.”

One hospital that epitomizes a marriage of sustainable and resilient features is the Kiowa County Memorial Hospital in Greensberg, Kansas. After a 2007 tornado flattened 95 percent of the city’s downtown including a preexisting hospital, it was determined that all city owned buildings should be built back to a LEED Platinum standard.

Kiowa County Memorial is the first 100-percent renewable energy medical facility in the United States and the first LEED Platinum Certified Critical Access Hospital. It is equipped with an onsite wind turbine that generates base power and a wind turbine farm in the countryside that supplies peak power needs. The hospital also achieves a 57 percent reduction in potable water from low flow plumbing fixtures and uses captured rainwater for non-potable uses.

However, cities with similar events often respond quite differently. “Joplin, Missouri had a set of hospitals that was notorious for being destroyed by tornadoes,” said Guenther. “They put in a facade capable of withstanding a 250-mile-per-hour wind so their mechanical equipment didn’t fly off the roof again, but they didn’t fundamentally seize the opportunity to rebuild based on the idea of renewable energy.”

A few cities aren’t waiting for their own natural disasters to develop state-of-the-art resilient hospital designs. At Spaulding Rehabilitation Hospital in Boston, Massachusetts, designed by Perkins+Will,
“all of the design decisions were based on Hurricane Katrina in 2005,” said Guenther. What is striking about Spaulding, which is situated on Boston’s waterfront, is how it uses sustainable features to improve resilience. The building has a gas-fired co-generation unit that enables the hospital to produce its own electricity and its own thermal energy.

Some design features at Spaulding are revolutionary for the hospital industry, such as the decision to install key operated windows that can be raised 4 inches. Unlike in Europe, where many hospitals have operable windows, in the U.S. hospital building codes are based upon the idea that medical facilities are hermetically sealed. “Hospitals generally seal their windows because of safety concerns,” said Guenther. “But the lesson learned from Katrina was that when the air conditioning went out, people were throwing furniture through the windows because the heat was 100 degrees.”

The cost savings rational for delaying the implementation of sustainable resilient features is becoming increasingly difficult to justify. For one thing, the expense of many sustainable energy systems such as variable drives on air handlers is dropping, which should enable new hospitals as well as existing ones to better afford them. For another, many new sustainable features are increasingly viewed as dovetailing with a hospital’s mission. One example is the healing gardens, believed to improve patient outcomes, which some hospitals are installing. “If people put a green roof on their building, is it a sustainable feature or a program feature?” questioned Guenther. “They [the healing gardens] are doing two or three things—the premiums are probably a lot less than most people think.”

ALEX ULAM
**EXHIBITION OPENING**
Blue Tape Finals: Final Presentations and Reviews
USC School of Architecture
Watt Hall, Los Angeles
arch.usc.edu

**TUESDAY 5**
**EXHIBITION CLOSING**
Community Connections | Common Threads
724 Northwest Davis St.
Portland
museumofcontemporarycraft.org

**WEDNESDAY 4**
**LECTURES**
Energy Modeling During Conceptual Design
AIA San Francisco
9:00 a.m.
PGE Pacific Energy Center
851 Howard St. (between Fourth St. and Fifth St.)
San Francisco
aia.org

Kenneth Frampton: Towards an Agonistic Architecture
SCL-Arc
W.M. Keck Lecture Hall
7:00 p.m.
960 East Third St.
Los Angeles
sciarc.edu

**EXHIBITION OPENING**
Conversations about Landscape: Saltscapes
6:30 p.m.
Exploratorium
Pier 15 (Embarcadero at Green St.), San Francisco
exploratorium.edu

**THURSDAY 5**
**EVENT**
Landscapes of a Modern City: Church and Halprin
6:00 p.m.
Pier 1, Bayside Conference Room
The Embarcadero
San Francisco
sfheritage.org

**EXHIBITION OPENING**
unescoitalia: The World Heritage Sites in the work of 14 Photographers
Fort Mason Center
2 Marina Blvd.
San Francisco
fortmason.org

**SYMPOSIUM**
Restoration of Historic Materials
11:45 a.m.
AIA San Diego
233 A St., Suite 200
San Diego
aia-sd.org

**EXHIBITION OPENING**
Art Basel Miami Beach
John Berggruen Gallery
225 Grant Ave.
San Francisco
berggruen.com

**FRIDAY 6**
**EXHIBITION OPENING**
Unflinching Vision: Goya’s Rare Prints
Norton Simon Museum
411 West Colorado Blvd.
Pasadena, CA
nortonsimon.org

**SATURDAY 7**
**EXHIBITION OPENING**
Connecting Seas
The Getty Center
1200 Getty Center Dr.
Los Angeles
getty.edu

**SUNDAY 8**
**EXHIBITION CLOSINGS**
Going For Gold
Seattle Art Museum
1300 First Ave.
Seattle
seattleartmuseum.org

New American Acquisitions
University of Oregon
Jordan Schnitzer Museum of Art
1430 Johnson Ln.
Eugene, OR
jama.uoregon.edu

**TUESDAY 10**
**LECTURE**
Peter Booth
San Mateo Public Library
95 West Third Ave.
San Mateo, CA
aiaf.org

**WEDNESDAY 11**
**SYMPOSIUM**
Title 24 and Energy Pro Software Class
daylong center, Second floor, Room 4210
1000 Hensley Creek Rd.
Utah, CA
aiaf.org

**UNESCO ITALIA: THE WORLD HERITAGE SITES IN THE WORK OF 14 PHOTOGRAPHERS**

Museo Italo Americano
Fort Mason Center, Building C
San Francisco, CA
December 6 to January 26, 2014

In celebration of 2013: The Year of Italian Culture in the United States, the Museo Italo Americano, in partnership with the Italian Cultural Institute and the Consulate General of Italy in San Francisco, will be showcasing a collection of images of Italy’s UNESCO World Heritage sites as seen through the lenses of 14 prominent Italian photographers. To be proclaimed a World Heritage site, a number of criteria must be met, and the site must hold outstanding universal value by means of exceptional design or cultural significance to a group or civilization. As of June 2013, Italy has 49 UNESCO World Heritage sites, which is more than any other single country in the world. The travelling will be on display at the Fort Mason Center in San Francisco from December 6, 2013, to January 26, 2014. Ambassador of Italy to the United States, Claudio Bisogniero, describes the exhibition as: “A journey in pictures, bringing the Italian wonders to the United States. Fine art photography for a fascinating exhibition; a visual adventure across the length and breadth of our country.”
Bay Area architect and author Pierluigi Serraino provided several significant insights about architecture and culture in his book *Northern California Modernism*. One of his most important perceptions was that modernism based on European ideals thrived in the Bay Area even as it was produced in the shadow of the Bay Region style. Why its contributions were not well known remains a point of debate, but thankfully Serraino continues to share the beautiful work.

In *Donald Olsen: Architect of Habitable Abstractions*, Serraino extends his earlier observations by focusing on the architect that he argues was the most ardent practitioner of Northern California modernism, whose records may have been lost, Olsen had the foresight to donate his archive to the Environmental Design Archives at the University of California, Berkeley, and to consistently hire a talented architectural photographer, Rondal Partridge. Partridge’s black-and-white photographs capture the simple geometric forms of Olsen’s work beautifully. Another of Serraino’s key points has been that the presence (and preservation) of the documentation often endures far longer than the buildings themselves, becoming the primary artifact.

Olsen’s output was relatively small. Part of this might be attributed to his full-time faculty load at Berkeley. Another factor may have been that, as Serraino writes, “Olsen’s uncompromising impulse to preserve his own design signature would frequently complicate his ability to work collaboratively.”

This is ironic, given how much his mentor and friend Gropius encouraged collaboration. Olsen’s largest building and collaboration (with fellow professors Joseph Esherick and Vernon de Mare), UC Berkeley’s College of Environmental Design, was difficult by Olsen’s own admission. Beloved by architecture students, Brutalists, the design cognoscenti, and few others, it remains a testament to the potential flexibility of a highly rational building.

Since Serraino had access to Olsen’s archive and to many of his projects he was able to list the status of the building, the square footage, materials, and structural system. This information reveals how talented Olsen was with relatively small houses. His own house was only 1,800 square feet and the beautiful Kip House next door only 1,500 square feet. The 1,645-square-foot Birge House at Greenwood Common, one could characterize as the epicenter of the modern Bay Region style, is an especially interesting exercise.

The community of eight homes was planned by landscape architect Lawrence Halprin and Wurster on Wurster’s land just below his own house (designed by the architecture school’s first dean, John Galen Howard). The steel pipe columns and concrete masonry walls support a redwood-clad house. The rigor of the plan and elevations are softened just slightly by the unpainted wood, perhaps a very slight nod to Dean Wurster. It is worth noting that Olsen’s single large residence, the 7,000-square-foot Cavalier House, is not as convincing an argument for high modernism. It is just too big for Olsen’s intimate precision.

What remains to be examined in greater depth is why Wurster, a committed regionalist, hired Olsen, a committed rationalist, to teach at Berkeley and then gave him a leading role in the largest commission of his career, the complex that would be named for Wurster himself and his late wife and colleague, Catherine Bauer Wurster. Future books will have to answer whether Wurster thought Olsen was a “safe modernist” because of the scale of his practice and perceived influence or whether the dean really wanted a plurality of voices at Cal.

Serraino’s text is well researched, revealing Olsen’s many connections and his interest in philosophy (he studied with Karl Popper in the 1960s), but it is not ponderous. Perhaps the clear architecture of the book’s subject inspired Serraino to write succinctly. Michiko Toki’s illustrations show rounded autos, limber people, and trees that all contrast with the hard-edged buildings. In other words, the buildings do what the teachers at the Bauhaus suggested—provide a simple frame for nature and a background for human activity.

I hoped this beautiful volume might be the first in a series of works that would further reveal that high modernist architecture was widely practiced in Northern California after the war, but no such series is planned. Hopefully, someone will publish the rest of Serraino’s story of Northern California’s modernist legacy.

REVIEW

15

PURE MODERNISM

Donald Olsen: Architect of Habitable Abstractions
by Pierluigi Serraino
William Stout Publishers, 2013, 216 pages, $65.00

Clockwise from top: UC Berkeley College of Environmental Design: Toomer House; Donald Olsen House

Kenneth Caldwell is a frequent contributor to *AN.*
THE WORLD'S SLIMMEST SIGHTLINES.

The ¾” profile Vitrocsa sliding glass wall system. Absolutely nothing else compares. Proven and tested since 1993, with over 25,000 Vitrocsa units installed in over 20 countries.

GOLDBRECHT USA INC.
5701 BUCKINGHAM PARKWAY UNIT C
CULVER CITY, CA 90230
PHONE: 310 988 4435
WWW.VITROCSAUSA.COM

FULL-TIME FACULTY POSITIONS FOR FALL 2014

ACADEMIC DIRECTOR OF ARCHITECTURE AND DESIGN

January 12 deadline

ART HISTORIAN OF MODERN AND CONTEMPORARY ARCHITECTURE

December 16 deadline

saic.edu/about/jobsataaic

THE ARCHITECTS NEWSPAPER
AN WEB PACKAGE

BLOG E-NEWSLETTER
ARCHIVES COMPETITIONS
FACEBOOK TWITTER
PRODUCTS CLASSIFIEDS
CALENDAR NEWS

For more information and pricing, contact Diana Darling at ddarling@archpaper.com or call 212.966.0630
EXHIBITS: JANUARY 28-30, 2014
EDUCATION: JANUARY 27-30, 2014
Mandalay Bay Convention Center | LAS VEGAS

PRESENTING...
The only event for flooring, stone and tile – The International Surface Event. Uniting the industry in 2014, TileExpo is being launched in conjunction with SURFACES and StonExpo/Marmomacc Americas. Together, these three world-class trade shows create the ultimate, unparalleled event essential to flooring, stone and tile professionals around the globe. No other event compares to this mega show.

Experience four impressive days of the newest products, hands-on demos, inspiring trends, key manufacturers, industry suppliers, along with unmatched education and networking. Elevate your business, your profile, your future.

The International Surface Event – we’ve got you covered!

Registration is now open. Register online using promo code G24 for your chance to WIN $1,000*

*Contest rules at www.SURFACES.com

OFFICIAL STONEexpo/MARMOMACC AMERICAS SPONSORS:
American Monument Association
Canadian Stone Association
Elberton Granite Association
Indiana Limestone Institute
Northwestern Granite Manufacturers Association

OFFICIAL SURFACES SPONSORS:

OFFICIAL STONEexpo/MARMOMACC AMERICAS ENDORSERS:

SUBSCRIBE

FREE
for registered architects in the west coast area with valid state R.A. numbers

SUBSCRIBE AT WWW.ARCHPAPER.COM/SUBSCRIBE
Moshe Safdie: To reinvent your architecture?

“With a lot of your work, like here in Singapore, the power of the program is the key. The way you progress and the way the program works through the space and the landscape, there’s a sense of simplicity, there’s a sense of just letting the elements, and the shadows, really speak for themselves. It seems like that’s different from a lot of architecture now, which is very aggressive and very technology-formed, and less about being a sort of poetic, contemplative space. Can you speak to that?”

Well, I think that there are others who are seeking poetics through simplicity. I would mention Zumthor for example. And some of Renzo Piano’s work seeks poetics through simplicity. But I would say, certainly in the Skirball, and its predecessor in my own mind, the Hebrew Union College, there is an attempt to achieve richness through a great simplicity of form. There’s nothing screaming at you here, it’s just very much about fitting into the land, and light, and shadow, and plant life. And that is why it lends itself to such a rich community life, because people enjoy being in it but they’re not intimidated by it at all. It’s not the big forms that jar, bang bang bang, and then you’re conscious of their presence, and they’re overbearing, and they tell you all the time, “We’re here, take notice.” This building is not about overwhelming anybody.

Another thing that’s common in your work is the use of metaphor and symbolism. I never talk about it. I never prescribe it. It’s a metaphor. It’s the new scale of megacities. It’s an idea that an airport is already like a mini city. So you almost have a little city. It’s an idea that has been spinning off into these projects. These won’t be prefabricated? Of course not. It’s the new scale of megacities. It’s the nose that is true. The arrival building, which anybody could go in to? And then, if you want to go and see a fancy exhibition, then you go through another control point.

So what’s the next phase? What’s next is we have a lot of work in Asia. Almost all of it. All of it very dense, very large-scale. We won a competition for the new center of the Singapore airport. It connects all the terminals, and it’s got a great garden, and shopping, and other services. We’re doing a 10 million-square-foot mixed-use project.

It’s the new scale of megacities. And we’re also having for the first time an opportunity to build large-scale residential, in Colombo, in China, in Singapore. And many of the ideas of Habitat, and even the studies for Habitat of the future, which are in the exhibition, have been spinning off into these projects.

So it sounds like, in that respect, something that you were working on, you were starting, forty years ago, is now finally happening? It’s true. In some ways you walk into the office and it looks like we’ve gone back forty years. That must be exciting, though—something that you may not have thought would ever really materialize. I never thought it would happen, that’s true. I almost gave up.

How do you adapt that to current conditions? Just go with it. You adapt the concepts. Of course the densities are greater, and mixed-use is part of the formula. And their ideas of industrialization are no longer synonymous with prefabrication. The emphasis is to achieve an optimization of mixed-uses, placing offices and commercial space at the lower levels, giving housing the advantage of air, light, and view above. It also, given the constraints of density, puts an emphasis on providing community open-garden spaces within different levels of the development in addition to the private gardens provided to some of the residential units.

These won’t be prefabricated? I think they’ll be industrialized, but whether they’re prefabricated as for sure or how they go at this point. It’s more, how do you assemble manufactured components? And I’m not sure that there are three-dimensional components. That’s what we’re exploring right now, trying to understand, because there are so many new production techniques.

After the success of Habitat the expectations on you must have been higher than any architect ever. Has that been difficult to manage over the years? It’s been difficult to manage. I used to get irritated by the prefix “best known for Habit 67” forty years after the fact. But there’s less of it now, I guess.

People talk about balancing popular appeal with critical acclaim. Is that something that you think about when you’re designing? I don’t think about it. I become aware of it after the fact, that the public, the public loves, usually the critics tend to hate. And I know I’ve spoken a lot of things that is so. But it’s not something that I think about when I’m designing. I’m just doing my thing, I’m not thinking of the public or the critics when I’m designing.

Well, it seems the thing that really drives you the most is the ability to change how people live, change cities. It’s what gives you satisfaction, that’s what drives you. If you look at the exhibition, about half of what’s exhibited is unbuilt. But I definitely think I’ve had extraordinary opportunities. And they continue to come. And even though there are many disappointments of things you don’t build—I think that would be totally fine if that had happened all the time. You can lose some things that you have a lot of affection for when you have an opportunity to realize others.
WE THE PEOPLE, THE BUILDERS, 
THE LEADERS, THE INNOVATORS, 
THE DISRUPTORS, THE EXPLORERS, 
THE ARCHITECTS, THE ADVOCATES, 
THE MESSENGERS, THE GUARDIANS, 
THE STUDENTS, THE TEACHERS, 
THE DESIGNERS, THE DREAMERS, 
THE MAKERS, THE NEIGHBORS, 
WE ARE

GREENBUILD® NATION
INTERNATIONAL CONFERENCE AND EXPO
PHILADELPHIA NOV. 20–22, 2013 GREENBUILDEXPO.ORG

REGISTER TODAY: Join thousands of professionals, innovators, and experts at the world’s largest green building conference and expo.

PRESENTED BY THE U.S. GREEN BUILDING COUNCIL
Presented by
VISIT at facadesplus.com

FACADES+ HEADS TO NYC APRIL 24 + 25
Join this elite group of the AEC community in an intimate setting.

FOR SPONSORSHIP INFORMATION CONTACT DIANA DARLING AT DDARLING@ARCHPAPER.COM OR 212-966-0630

@archpaper #facadesplus

VISIT FACADESPLUS.COM FOR MORE INFORMATION.
The Architect’s Newspaper introduces the first annual Best Of Design Awards, a unique project-based awards program that showcases great buildings and building elements. Categories include best facade, fabrication project, student-initiated built work, interiors, landscape, and building of the year. These awards reflect our editorial strengths and areas of focus, combined with the interests and obsessions of our readers.

In addition to jury comments, building descriptions, and generous illustrations, winning entries will showcase the resources and collaborators behind the projects.

AN editors and a group of prominent architects will judge the entries based on criteria including innovation, sustainability, and use of new technology. Winners will be published in our January print edition and online. The Best of Design Awards is sure to be one of our most anticipated issues of the year.

**REGISTRATION DEADLINE:** November 22, 2013

**SUBMISSION DEADLINE:** December 9, 2013

**PUBLICATION AND ANNOUNCEMENT OF WINNERS:** January 15, 2014

**BONUS DISTRIBUTION:** Facade & Fabrication Conference, NY, NY (02.16-17)

**SUBMIT YOUR ENTRIES AT WWW.ARCHPAPER.COM/BESTOF**