

THE WEST
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SCHEME SELECTED FOR LOS ANGELES UNION STATION MASTER PLAN
STATION TO STATION

On October 24, the Metro Board of Directors unanimously approved a final recommended alternative for the Union Station Master Plan, an extensive redesign of Los Angeles’ transit hub and its surrounding 40 acres to serve as Metro’s roadmap for future facilities and operations. The recommended scheme came out of four alternatives presented in August. The concepts were developed by a team made up of LA’s Gruen Associates and London and New York-based Grimshaw Architects. Back in 2012, Gruen and Grimshaw beat out **continued on page 4**



ARCHITECTS CLAIM LA BLOCKED THEIR HIGH LINE–LIKE SCHEME
BRIDGE TO NOWHERE

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 **continued on page 2**



BJARKE INGELS GROUP DESIGNING MIXED USE SPACE IN MID-MARKET

BIG One In San Francisco

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**

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**

CONTENTS

04	SHADOW STRUCTURE AT SCI-ARC
06	ANNENBERG DELIVERS
08	ROOFTOP FARMING IN SF
03	EAVESDROP
14	CALENDAR
16	MARKETPLACE



NEW INITIATIVE WILL ALLOW LOCALS TO ALTER THE STREETSCAPE

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 **continued on page 7**



CHATting WITH MOSHE SAFDIE.
SEE PAGE 18

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EXPORT ISSUES

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 percentage. But when you start to look at the firms doing the most ambitious work, that figure rises significantly. The evidence is more anecdotal (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 spurts, and now the mantle has been passed to emerging markets. Another major factor is globalism 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 ceded 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. **SAM LUBELL**

BRIDGE TO NOWHERE continued from front

page Landbridge, compromise the new span’s structural integrity? It wouldn’t. Would it jeopardize the replacement bridge’s environmental approval? No again. For weeks, the Figueroa Landbridge seemed more and more likely to become a reality. But now, as the clock runs down—demolition of the steel span is slated for April 2014—Mulcahy has hit a wall. The problem, he says, is politics not pragmatics.

According to Mulcahy and Rick Cortez, principal at RAC Design Build, the city’s Bureau of Engineering manipulated the project’s cost estimates “in a strategic way” to prevent City Council from requesting a feasibility study. Without a feasibility study, the project can’t move forward. “We still believe the council members and the mayor have the city’s best interests at heart,” said Mulcahy. “They’re just ill-informed. It appears more of a risky venture on their end. Because there aren’t groups or people asking for [the Landbridge], it makes it seem like they’d be going out on a limb.”

Deborah Weintraub, Chief Deputy City Engineer at the City’s Bureau of Engineering, said “we took a very serious look” at RAC’s proposal, and noted that there was no cost manipulation. She said the \$4.9 million estimate that the project’s contractor, Flatiron Construction, gave her department was their “first take,” and likely would have changed following a closer look. Any changes to the original plan, she added, would likely not have federal funding, making a change this far into the process more challenging. “The funding implications required close consideration by our policy makers,” she said. “The cost didn’t justify the benefit.”

Mulcahy and Cortez argue that their bridge reuse proposal would be relatively inexpensive and easy to implement quickly. The architects want to preserve one section of the existing bridge, the steel span built in 1939, as part of the Army Corps of Engineers’ work to channelize the LA River. Renderings show a concrete pedestrian and bike ramp leading to an elevated pedestrian mall, with plantings, wooden benches, and chaise lounges. The Landbridge park in turn connects to an articulated pedestrian and bike bridge over the railroad tracks. If built, the Figueroa Landbridge would provide a link between existing north-south and east-west pedestrian and bicycle corridors.

Whatever the merits of the design, Mulcahy and Cortez seem to be near the end of the line. “If we can drum up some political support [soon] it might make all the difference. Time’s not on our side,” said Cortez. He and Mulcahy believe they made a mistake by not first mobilizing public support for their proposal. If they had, the Bureau of Engineering’s estimate might not have scared the City Council away from investing a relatively paltry sum—\$64,000—into a feasibility study. Now all they can do is hope, and continue pleading their cause a bit longer. “It does smack of incongruity” in the face of contemporary excitement over the LA River revitalization, said Mulcahy. “There’s been 20 years of advocacy. We’re advocates, but also makers—we like to make things happen. We like for people to use things.” **ANNA BERGREN MILLER AND SL**



SNØHETTA/SFMOMA

SNØHETTA UNVEILS ENTRY STAIR
UNIFYING OLD AND NEW AT SFMOMA

STAIR MASTER

On November 14, the San Francisco Museum of Modern Art (SFMOMA) unveiled its Snøhetta-designed grand stair, which will bring visitors from the museum’s existing Haas Atrium into the Norwegian/American firm’s 235,000-square-foot expansion. The new facility, now under construction, is scheduled to be completed by early 2016.

The new stair—which will be more open than the museum’s current entry stair—will allow Mario Botta’s atrium to display much more art, it will bring in more natural light through the existing oculus, which will now be completely exposed, and it will better facilitate circulation. It will welcome visitors into Snøhetta’s second floor Art Court, a new nexus for the museum.

SFMOMA director Neal Benezra praised the stair’s “beautiful floating geometry and open feel,” and noted how it merged the Botta and Snøhetta buildings into a seamless experience.

The wood-clad stair will take a switchback on the way up, a move meant to encourage visitors to look out at the atrium. Snøhetta principal Craig Dykers called this a “landscape moment” inspired by the switchbacks prevalent on the city’s steep hills. **SL**

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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.

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 megaproject 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.

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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.

BIG's design features two outer peaks and a hollow core that unite three distinct programs. The two outer sections contain a hotel and residence. Where they meet in the middle is a theater and the hotel's atrium with a

public space at the base. The firm's proposal posits the indoor and outdoor common areas as marketplaces for the exchange of ideas.

"It is an unusual combination of a prime location with a landmark presence with a great potential for social and urban transformation," said BIG founder and principal Bjarke Ingels.

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



COURTESY BIG



> SOLA POP CART

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

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 Alweil, 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**

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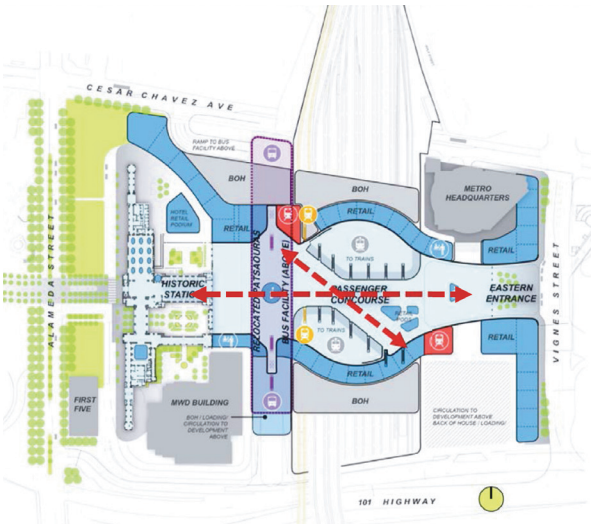
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Plan shows configurations of the east-west concourse and north-south terminal.

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

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

UNVEILED

COLORADO ESPLANADE

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 \$9.7 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.

GH

Architect: Peter Walker and Partners
Location: Santa Monica
Client: City of Santa Monica
Completion: 2015



PETER WALKER PARTNERS

GIGANTIC PAVILION TRANSFORMS SCI-ARC LOT



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 Hultich, 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, 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. **SL**



COURTESY MONICA NOUMENS AND P-A-T-T-E-R-N-S



COURTESY CITYFABRICK

LONG BEACH PLANNING TO REMOVE REDUNDANT FREEWAY

Highway's Prognosis: Terminal

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 CityFabrick, 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 CityFabrick.

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 CityFabrick.

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."

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JOHN LINDEN

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.

Ralph Flewelling 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

Clockwise from top: the renovated post office (left) and new auditorium (right); copper-toned cement panels evoke the historic building's brick facade; the auditorium's glass facade; the old building has new landscaping.

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.

MICHAEL WEBB



ALL PHOTOS COURTESY SPF ARCHITECTS EXCEPT TOP RIGHT: JOHN LINDEN

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."

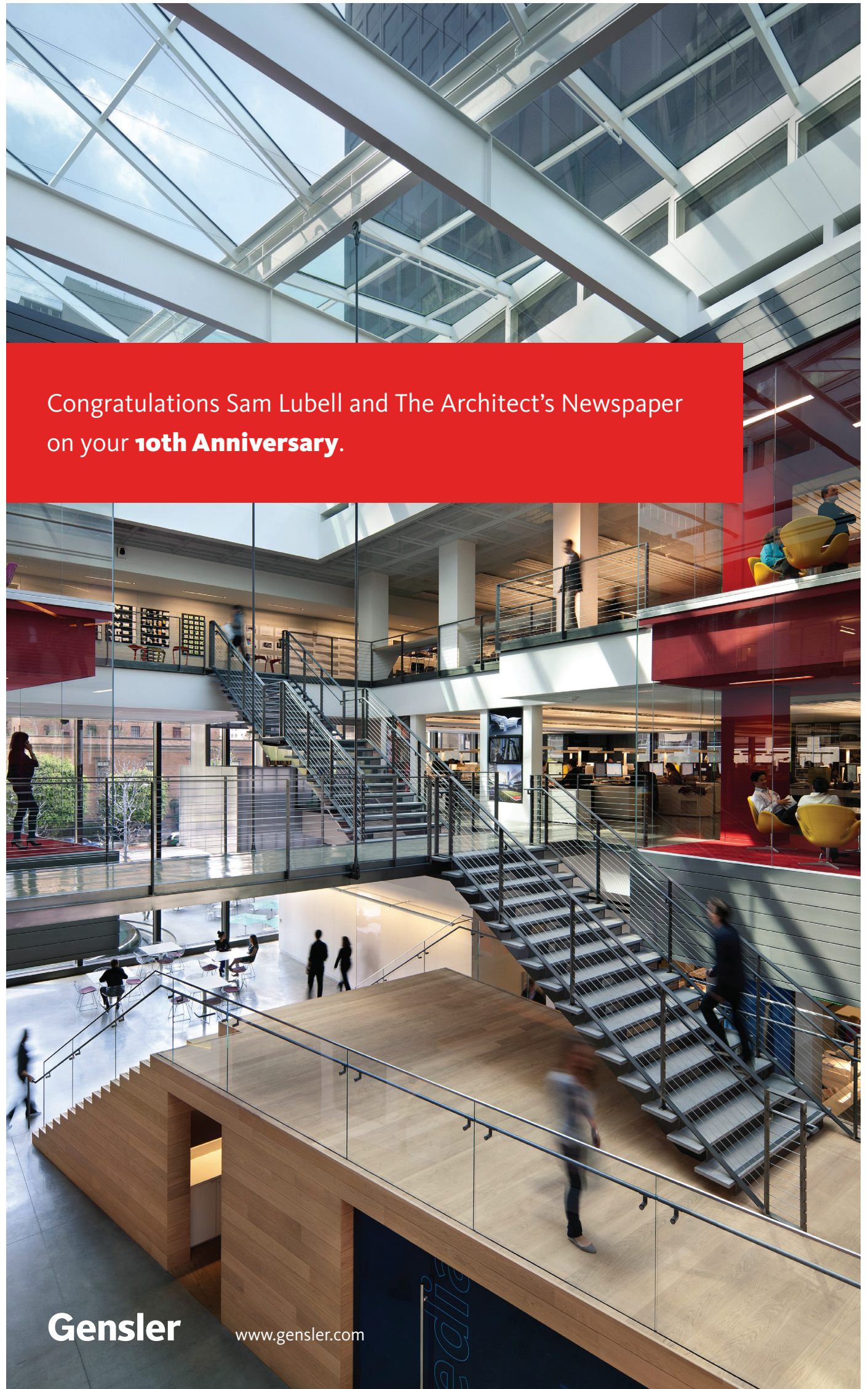
People St also stands out as a bottom-up alternative to traditional city planning. "LA has a hunger for transforming public space," said People St project manager Valerie Watson. "To meet that hunger we need a much more consistent, quickly-implemented multi-phase process—not a New York-style, top-down 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



COURTESY LADOT



Congratulations Sam Lubell and The Architect's Newspaper
on your **10th Anniversary.**

Gensler

www.gensler.com

THE ARCHITECT'S NEWSPAPER NOVEMBER 27, 2013



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

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 backsides 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

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

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 with six-foot-tall steel letters spelling 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.

ALAN HESS



GRANT MUDFORD



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

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 perks include storage for more than 200 bikes, 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 building'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.

ARIEL ROSENSTOCK

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



TURNER
KNOLLTEXTILES

This polyurethane textile is softened with a blend of rayon and polyester, and features a pattern within the Stripes collection designed by book illustrator Irma Boom. Digital printing methods achieve a vibrant watercolor effect in five colors, and the line surpasses 100,000 Wyzenbeek rubs while withstanding bleach cleaning.

knolltextiles.com



SILVR ION METAL & WOOD SERIES
CAROLINA BUSINESS FURNITURE

This series of lounge, guest, bench, patient, bariatric, and multiple seating options chairs, and occasional tables, features embedded silver ion technology to fight bacterial growth. Upholstery and powder-coated steel is treated with moisture-activated, micron-encapsulated silver ions that disrupt bacterial cell metabolism. Similar technology is ingrained in wood finishes for timber components. Both materials carry GreenGuard Gold and BIFMA's level certification.

carolinabusinessfurniture.com



REGARD
NURTURE BY STEELCASE

Composed of roughly 150 components in a variety of configurations, Regard eases the waiting room experience with comfortable privacy and entertainment options. Power and data connections allow for personalization, as well as integration possibilities for the healthcare provider. All segments are raised from the floor for easy maintenance and cleaning access.

nurture.com

From Convalescing 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



FRL CUSTOM DIGITAL
PANOLAM

Bespoke Panolam FRL Custom Digital panels were specified at the Seattle Children's Hospital Cancer Center for durability in high traffic environments and strong aesthetic capabilities. Seven finishes further customize any pattern. FRL paneling is GreenGuard Gold Certified for low emissions and Class A Fire Rated by UL.

panolam.com



PUSH/PULL TRIM
ASSA ABLOY

ADA-compliant with sleek lines, the Push/Pull Trim series is safe for a variety of healthcare applications, from patient rooms to psychiatric facilities. Available in a range of finishes with MicroShield antimicrobial treatment, the hardware can be used with fire-rated doors and electrified operation systems.

sargentlock.com



SLEEPTOO
WIELAND

Since patient recovery time lessens with the supportive presence of family, the sleepToo convertible sofa provides a 72-inch family room within the patient's space. An integrated, height-adjustable table suits work and dining functions, while a fold-down bed and foot rests offer various sleeping configurations. Available in five lengths, certain models are GreenGuard certified.

wielandhealthcare.com



PORCELAIN TILE WITH HYDROTECT
CROSSVILLE

Crossville holds the North American license for TOTO's antimicrobial solution, Hydrotect. Developed for the Japanese market 15 years ago, the titanium dioxide coating was previously activated by humidity and UV light exposure. Now, the surface treatment includes silver ions and metals that don't require catalysts and can be fired onto any of Crossville's porcelain tiles.

crossville.com



BREEZE CHAIR
IOA

Translucency from the knit, elastomeric material that forms Breeze's shape gives this high-backed patient room chair a light appearance without sacrificing user comfort. Available in 10 standard colors, the chair can be specified as a recliner or rocker with a stationary base or on casters.

ioa-hcf.com



PATIENT ROOM 2020
DUPONT CORIAN

More than 35 product and service providers collaborated on the development of this healthcare environment for doctors, nurses, and patients. Integrated furniture and technology options emphasize efficient care in a 400-square-foot patient room that integrates five modular stations. The frame is made from Corian for easy sanitation.

dupont.com



HEALING IN PLACE

ALEX ULAM TAKES A LOOK AT HOW TODAY'S HOSPITALS ARE PREPARING FOR DISASTER SCENARIOS, AND WHAT MORE THEY COULD DO.

STEINKAMP PHOTOGRAPHY

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 gallons 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

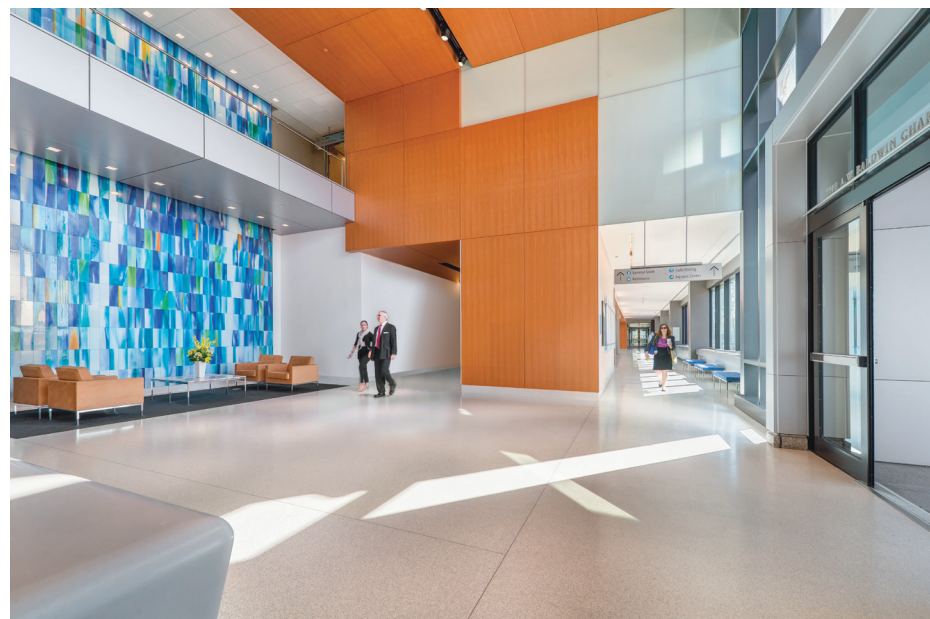
especially if they haven't been updated, it is very expensive to retrofit them," said Skidmore Owings and Merrill (SOM) Design Director Peter Van Vechten. "In the 1950s and 60s it was very common to put all of your critical mechanical equipment in the basement because it was not revenue producing and 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



ANTON GRASSL/ESTO

This and facing page: The Spaulding Rehabilitation Hospital in Boston by Perkins+Will was designed with many resiliency features as a response to Hurricane Katrina.

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, some-

times 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





COURTESY NBBJ

The VA Medical center in New Orleans by NBBJ is being built to keep operating when everything around it falls apart.

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 back up 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 resilience, 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 Greensburg, Kansas. After a 2007 tornado flattened 95 percent of the city's downtown including a preexisting hospital, it was determined that the 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,

Right: Kiowa County Memorial Hospital in Greensburg, Kansas, by Health Facilities Group is completely powered by wind energy. **Below:** The Christ Hospital in Cincinnati by SOM is striving for LEED certification.

“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**



STEVE RASMUSSEN PHOTOGRAPHY; TOP COURTESY SOM

NOVEMBER

SATURDAY 30
EXHIBITION CLOSING
Kota Ezawa: Boardwalk
Yerba Buena Center
for the Arts
701 Mission St., San Francisco
ybca.org

TOUR
Fort Mason Historic
District Walking Tour
1:00 p.m.
Fort Mason Center
Gatehouse, Marina Blvd and
Laguna St.
San Francisco
fortmason.org

DECEMBER

SUNDAY 1
EXHIBITION CLOSING
Lebbeus Woods
in an Archetype
SCI-Arc Gallery
Bloom Square, Intersection
of Traction Ave., Rose St.,
and East Third St.
Los Angeles
sciarc.edu

MONDAY 2
SYMPOSIUM
Blueprints, Greenways, and
Streetscapes: Recent Sunset
District Planning Efforts
6:00 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

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

TUESDAY 3
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.
PG&E Pacific Energy Center
851 Howard St. (between-
Fourth St. and Fifth St.)
San Francisco
aiaf.org

Kenneth Frampton: Towards
an Agonistic Architecture
SCI-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
aiaсандiego.org

EXHIBITION OPENING
Art Basel Miami Beach
John Berggruen Gallery
228 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

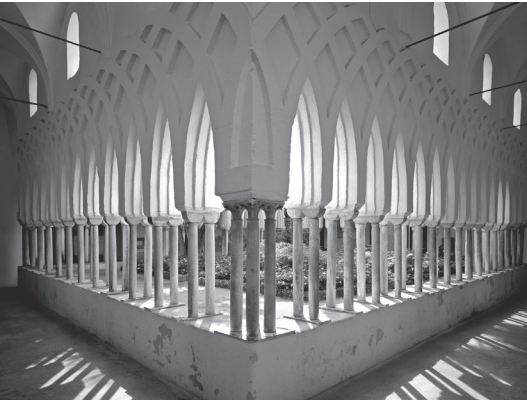
SATURDAY 7
EXHIBITION OPENING
Connecting Seas
The Getty Center
1200 Getty Center Dr.
Los Angeles
getty.edu

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
jsma.uoregon.edu

TUESDAY 10
LECTURE
Peter Bohlin
San Mateo Public Library
55 West Third Ave.
San Mateo, CA
aiaf.org

WEDNESDAY 11
SYMPOSIUM
Title 24 and Energy
Pro Software Class
Mendocino College, Library/
Learning Center, Second floor,
Room 4210
1000 Hensley Creek Rd.
Ukiah, CA
aiaf.org



LUCIANO ROMANO

UNESCOITALIA: THE WORLD HERITAGE SITES IN
THE WORK OF 14 PHOTOGRAPHERS
Mueso 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."

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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

RONDAL PARTRIDGE

Bay Area architect and author Pierluigi Serraino provided several significant insights about architecture and culture in his book *NorCalMod: Icons of 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 and teacher flying the European modernist flag in Northern California during the postwar years. As Serraino points out in his earlier book, there were others, such as Beverley Thorne, Don Knorr, Mario Ciampi, and Campbell & Wong. But this book focuses on the Bay Area's purest practitioner of European modernism, who was, of course, a

student of Walter Gropius. It is as if there were a direct line from the Bauhaus to the hills of Berkeley.

Unlike other modernist architects in Northern California, 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 Mars), 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 graphic design is sympathetic to the sensibilities of Olsen's work but looks fresh, not nostalgic. The shape of the book can be read as a square module, the foundation of Olsen's architecture. In a few cases, I would have enjoyed slightly larger floor plans, but the design is as straightforward and accessible as an Olsen house. Although the photographs may be familiar to some followers of midcentury modernism, Olsen's witty illustrations represent new visual information. And they are a delight. Olsen'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.

KENNETH CALDWELL IS A FREQUENT CONTRIBUTOR TO *AN*.



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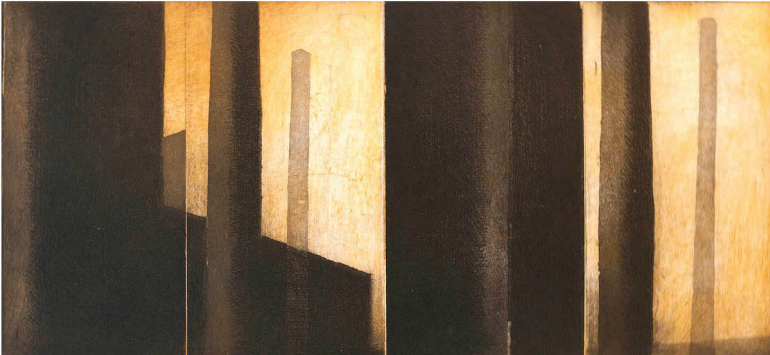


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Left to right: Marina Bay Sands Hotel; Habitat 67



TIMOTHY HURSELEY

In November, LA's Skirball Cultural Center opened the exhibition *Global Citizen: The Architecture of Moshe Safdie*. The show presents a sprawling survey of the architect's work, from his early experiments in housing, most famously Habitat 67 in Montreal, to his recent mega-scale projects in Asia. Safdie has been designing the Skirball, meandering its way west of the 405 Freeway in the Cahuenga Pass, over the past 20 years, and its construction was finally completed this fall. Safdie sat down with *ANWest* editor Sam Lubell in one of the center's sun-filled courtyards to discuss the show, the museum, and the long arc of his career.

Sam Lubell: What I've seen through this exhibit, and through seeing your work in general, is a kind of astonishing diversity. How do you keep managing to change things so much and to reinvent your architecture?

Moshe Safdie: I think it happens because I change the kind of project I'm working on, sometimes by circumstance and often by choice. And I change geography. So the context, the program, the type of project, and the place all keep changing. I suppose if I was building all of this in one place, in one country, and I was focusing on a particular building type, like a lot of practices, it wouldn't happen... I think that it's the diversity of assignments and places that leads to the diversity that you see in the exhibit. I think it informs me, and it enriches the work.

It seems like geometry is something that has very important value in your work. Do you do a lot of formal studies when you're developing new geometries?

Yes, more and more so for the more complex buildings that we do, like the ArtScience Museum in Singapore. I find that geometry helps you generate schemes, but also to order them, to give them a logic; a structural logic and a construction logic. So often these geometries, like the roof of the United States Institute of Peace, in which the glass roof sort of floats—could not have been built economically if it wasn't for the

fact that eventually we decided to generate it out of a sphere.

With a lot of your work, like here at the Skirball, with the forms and the way that you progress through the space and the landscape, there's a sense of poetry, and 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 that, 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.

The other thing I noticed is that you have an intuition about landscape and building, which is something that I think is lacking here in California in a lot of cases.

I've worked with a lot of gifted landscape architects. I've worked with Larry Halprin, Pete Walker. In Israel, Shlomo Aronson. In each case it was a true collaboration. In other words, it's not that architecture stops and landscape takes over. There's no such line. I conceive of building and landscape as one. And then the landscape architects and I work together in very much a tango or a dance, it's like that, you know, because it's

a collaboration, because it's part of the architecture.

In a lot of the projects in the show there is a focus on urban rooms. I'm wondering how that sort of idea progressed.

The urban room as a concept began when I worked on the Vancouver Library. They said, "We don't want this to be just a library, but we want to create a place where you can come, have a cup of coffee, you can buy some flowers, you can read the newspaper, you can go into the library, you can get a book, you can bring it out, and it's open all the time." So we created an urban room. And then I realized, that's what most public buildings miss. They have a control point, you pay admission, you go through security, and you're inside. But what if you could have a kind of in-between zone, 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.

Another thing that's common in your work is the use of metaphor and symbolism.

I never talk about it. I never prescribe it. At Yad Vashem [Holocaust History Museum in Jerusalem] I never said anything about symbolism. I did say that at the end of the exhibition I wanted to have a reaffirmation that life prevailed, that is true. The arrival building has a lattice, and the light coming in from the skylights is completely striped because of the lattice. So when you're walking through it's striped on you. The guides like to tell people that I designed it so that they will feel like they are the prisoners in the camp. And that's their invention, not mine. I just wanted soft light that sort of dematerializes everything before you go into the museum with its horrible story in there.

It seems like it can be a challenge, like you said, to reinvent your style over the years. But it also seems like a challenge for a project that extends over twenty years—like the Skirball—to keep that fresh as you move along. To keep the same master plan, but somehow keep it feeling of the

time. That must be a problem, a challenge.

There were moments, like in the last phase, where I was thinking, "Do I need to really break away in terms of the palette?" But I resisted it, because I thought the most important thing is to make the whole place feel like one whole. And had I done that, it would have been more of a personal obsession than a thing that responds to what the place wants to be. And so in some ways I resisted going to areas that might have interested me at this point in time, but I thought they would be a necessary, kind of, breaking away from the character of the place.

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. It's an idea that an airport is already almost like a mini city. So you create the kind of center for that. And in Chongqing, which is the biggest city in China, if not the world, 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 panels or boxes is a moot question at this point. It's more, how do you assemble manufactured components? And I'm not sure that means 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 Habitat 67" forty years after the fact. But there's less of it now, I guess.

People talk about balancing popular appeal with critical appeal. Is that something that you think about when you're designing?

I don't think about it. I become aware of it after, that the public, what the public loves, usually the critics tend to hate. And I know I've spent a lot of time wondering why 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 for sure... If you go through 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 frustrating if that 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.

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