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PITFALLS OF DEMOCRACY

Last month, San Francisco voters turned back 8 Washington, SOM's 134-unit condominium project along the Embarcadero, ending a seven-year battle. This month politics were again front and center in the city's planning process, as a group led by former mayor Art Agnos made waves to get the planned Warriors' arena at Pier 30-32 on the upcoming June Ballot. The arena, argues the group, could be moved to the spot where Candlestick Park will soon be demolished. Finally, the Sierra Club is threatening to fight other projects that will alter the waterfront heights, including 75 Howard, a 31-story condominium, and Seawall Lot 337, a mixed-use development near AT&T Park.

On the surface it seems logical that voters should be able to vote on large projects. The will of the public should decide the fate of the urban realm, right? But when you start to drill down it is not that simple.

The ballot, it turns out, can be used by developers and the wealthy and powerful to stop projects just like any other mechanism. And since voting levels are so depressingly low and issues so complex, the people that usually come out to vote are those in opposition. It is especially a problem in a city where the itch to keep things the way they are often gets in the way of progress.

"Unfortunately the ballot is a tool that is readily available to wealthy homeowners and special interests in California," said Gabe Metcalf of the San Francisco Planning and Urban Research Association. "They can hire lawyers and pay for signature gathering." He added that this kind of approach will inevitably slow the city's new architecture to a crawl. "Every project in the city is treated as discretionary. I think the general direction we need to be moving in is to make the zoning matter so that projects that conform with zoning are welcomed and permitted."

Speaking even louder on the topic is local architect Anne Fougeron. "It's completely out of control," said Fougeron. "You can't run a city if there's always a possibility that the decisions your elected officials and planners have made can be curtailed by special interests." Speaking to blanket opposition, Fougeron said, "What does the Sierra Club know about height legislation and planning? It trivializes what our planners do; people who spend a lot of time studying these issues."

I don't recommend approving every major development that goes up; certainly not ones in sensitive areas like the waterfront. But when projects go through years of neighborhood and planning review to meet the specific needs of the community then they should generally be given a better chance to stand. Especially when large shares of their revenues go towards infrastructure and affordable housing funds. Just as California's statewide referendum process gets corrupted by special interests, so does its local one. The language and information in these initiatives needs to be more tightly regulated to avoid misleading the public, the processes that allow these items to get on the ballot need to be much more tightly scrutinized, and there needs to be more outreach to the public about the consequences of each measure. Until that changes the ballot measure in California, while seeming like a democratic process, will always be susceptible to the maneuverings of the powerful.

SAM LUBELL



LOS ANGELES OFFICIALLY CHANGING SKYSCRAPER REGULATIONS

Squat No More

Los Angeles has for years been working to change its fire code to allow for skyscrapers without flat tops. It looks like there has been a breakthrough. LA Councilman Jose Huizar recently announced that his office and the LA Fire Department have issued "Policy No. 10," a step to reform the department's decades-old policy calling for flat rooflines for helicopter rescue.

New technology has allowed firefighters better rescue access via reinforced elevator shafts (otherwise known as "hardened elevators") and stairwells, so helicopter rescue is not as vital. So while buildings over 120 feet tall (up from 75 feet in previous regulations) will still need helicopter landing areas, they will not take up the entire roof-top, leaving room for spires and other new forms. The policy, said Huizar, "will contribute to a more inspired and creative urban design and iconic skyline" for the city. The measure will have to be adapted to various types of buildings and scales moving forward. "The biggest challenge will be finding an evolving set of fire, life, and safety measures that will allow us to adjust this policy for future buildings of varied size, height, and traffic capacities while also meeting the current level of safety and protection," Huizar told AN.

The first exception to the rule will be downtown's new 1,100-foot-tall Wilshire Grand hotel, whose architects, AC Martin, worked closely with the fire department (including several meetings with helicopter pilots, pointed out firm principal David Martin) to devise a modified design that worked for all parties. The slim roof—an extension of a sail-like facade—still does contain a helicopter landing area (officially called a "tactical approach"), but it is split into several levels. AC Martin is also working on a new high-rise residential development in South Park for developer Mack Urban that will include a "sculpted" top, according to Martin, who is again working closely with the Fire Department. "We want to advance the idea, rather than do what we did before," he said. SL



CORRECTIONS

CORRECTION

In AN's special glass issue (14_12.04.2013) two Guardian products were mischaracterized, one in the product section (p. 11) the other in the feature (p. 18). Below are corrected descriptions of those products. We regret the errors.

Guardian SunGuard SuperNeutral 68
Guardian SunGuard SuperNeutral 68 glazing offers improved solar control and abundant natural light. The Valley View project shown here uses SunGuard SN 68 triple glazed, providing a visible light transmission of 52 percent and a solar heat gain coefficient of 0.32. SunGuard SN 68 can also be laminated for noise reduction and hurricane

protection. SunGuardGlass.com

Guardian Reveal

Reveal switchable glass from Guardian separates the bathrooms and bedrooms in more than 200 guest rooms in the newly renovated The Langham Chicago. With the flip of a switch, the glass changes from opaque to transparent.

COURTESY AC MARTIN, LA TOURISM

OPEN> RETAIL



MARK MONTIEL

> CROOKS AND CASTLES

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Crooks and Castles sounds like a video game, but it is actually a young men's clothing emporium that has relocated from Hollywood to an expansive storefront on a gentrifying block of Fairfax in midtown Los Angeles. Architect Adam Wheeler stripped a former thrift store, sealing the patched concrete floor, exposing the ceiling ducts and joists, and retaining one patinated brick wall. Those relics provide a raw backdrop for elegant walnut display cabinets, a cantilevered sales desk, and two Schindler-esque, wood-framed sofas. To the rear are offices and a future recording studio. The interior is framed by a portico, lined with Western red cedar, which serves as a gathering place by day and can be sealed off by pocketing glass sliders on the inner side and a roll-down shutter on the street. This opening allows the owners to drive an exotic car or motorbike into the store to lure their testosterone-fuelled customers. **MICHAEL WEBB**

EAVESDROP> THE EDITORS

INGLEWOOD MAKES WAVES

First the sad news: Hollywood Park, the once-grand host to famous horses like **Seabiscuit**, officially closed its doors in December, and its demolition has already begun. But in positive news, the long-shuttered Great Western Forum, now corporate-ly known as the Forum Presented by Chase, reopened in January with a major renovation. To celebrate the occasion the venue installed the world's largest vinyl record on its roof; a replica of the **Eagles'** Hotel California made out of 250,000 square feet of printed vinyl. And yes, it actually spins. At 17 mph.

AECOM SURPRISE

Our friends at one of the largest firms in world, AECOM, have made a move we never anticipated: signing **Peter Zellner**, known as a maverick architect of galleries and houses, to be their new head of design in Southern California. Obviously they want to start doing things differently.

ODDS AND ENDS

Don't forget to answer the RFP for the UC Santa Cruz Institute of the Arts and Sciences, a future museum and innovation hub on one of the most beautiful campuses on the country. Also up in Northern California, **Andrew Wolfram** has bolted Perkins + Will's San Francisco office to become a principal at TEF (Tom Eliot Fisch). Wolfram was project architect for the SF Ferry Building, and also worked on the renovation of 140 New Montgomery, **Timothy Pflueger's** art deco skyscraper for Pacific Telephone.

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HNTB UPGRADES A BERKELEY LANDMARK

BOWL MENDING

California Memorial Stadium, largest and best loved of the monumental buildings that dot the UC Berkeley campus, has been transformed. For HNTB and project architect Fernando Vasquez this was a fourfold challenge. The stadium straddles the Hayward Fault, which geologists consider the second most dangerous in the state. As a Beaux-Arts landmark, built in 1923 by campus architect John Galen Howard, the stadium had to be modernized without compromising its integrity. The athletic facilities and offices that were cluttering the stadium had to be relocated. And last, the site needed to be linked, physically and program-matically, with a campus that had expanded greatly over the previous 90 years.

As Bob Milano, Associate Director of Capital Programs, explains, the two years of construction capped nearly a decade of research and planning. "We explored all the options and considered all the implications for the seismic upgrade, creating new facilities and preserving the university brand," he said. "The best compliment came from fans who asked, 'so what did you do?'"

The answer to that question is, plenty. The stadium is nestled into one side of a ravine, emerging as an oval of concrete arches that were clearly inspired by the Colosseum in Rome. That historic facade was braced with steel, while the stadium was partially gutted and the playing area was lowered 4½ feet to improve sightlines. The bleachers were reconfigured, to meet ADA requirements, improve access, and add premium spots, reducing seating from above 70,000 to 63,000. Piecemeal additions were eliminated to open up sweeping views of the campus and the bay. A two-level training center was constructed below the two-acre plaza that extends from the base of the stadium. Stairs and skylights pull natural light into this multi-purpose facility.

The most dramatic addition is the two-story glass skybox that is elevated on two slender concrete service cores, making it structurally independent of the bowl. The steel frame was pre-assembled in six sections and lowered into place by a huge crane. In contrast to an earlier box that was deemed unsafe and had to be removed,

it appears to hover gracefully above the lip of the stadium, echoing the curve of the bleachers. There are 300 VIP seats at the upper-level and a glass-enclosed press area. John Crumpacker, who arrived at Berkeley as a student in 1973, now returns as a sports-writer for the San Francisco Chronicle. "The place was in sad repair and the restrooms and concessions were Spartan," he recalled. "The access gates were too narrow for the crowd to exit rapidly, as they would have if the big fire in the Berkeley Hills had occurred during a game." When the old box was removed, he and his colleagues had to take their laptops into the open seating where they could be rained on. Now they enjoy snug quarters with windows that can be opened on fine days.

Football is the cash cow of Berkeley's sports programs, but there are only seven home games a year. To activate the stadium year-round, the sky-box and plaza are frequently rented out, and provide space for a variety of campus events. There is a mini conference center, a classroom-research area for the business school that is located close by, and a student gym. Multiple small HVAC systems allow each part of the stadium to be used economically. Still to come is a concourse that will improve access on the far side where the bleachers rest on a natural slope, and underground parking for 450 cars. The stadium also relies on a network of public transportation. Architects, engineers, and university staff seem to have mastered all the challenges, satisfied a demanding constituency, and created a facility that should be good for another century of use. **MW**



TIM GRIFFITH

Modern changes to the historic bones of Memorial Stadium.



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Frederick Fischer's team's proposal.



Langdon Wilson's scheme.



LPA's scheme.

COURTESY FREDERICK FISHER, LPA, LANGDON WILSON

WEST HOLLYWOOD REVEALS THREE FINALIST PROPOSALS FOR MAJOR NEW PARK

CIVIC STUDIES

West Hollywood is preparing to get a lot greener. While still mired in lengthy delays related to Plummer Park further east, last month the city unveiled the finalist schemes for the second phase of West Hollywood Park, located next to the Johnson Favaro-designed public library and public spaces, just west of San Vicente Boulevard.

Three shortlisted teams—Frederick Fisher and Partners with CMG, LPA with Rios Clementi Hale, and Langdon Wilson—unveiled conceptual master plan renderings. The

ideas are still considered conceptual because they could be scaled down due to practical concerns, explained city officials.

“These are just ideas. When the project begins all this stuff goes away and we start with a blank piece of paper,” reiterated Frederick Fisher during his presentation. But Jeffrey Huffer, the city’s Strategic Initiatives Manager expressed a different opinion. “In all I would expect to see the style and type of buildings would remain very similar to what they’ve presented,”

he said.

The \$80 million project will remove several existing buildings from the site—including the Edward Fickett-designed Library (whose demolition had caused some concern in preservation circles, but has not been raised by preservationists recently, said city spokesperson Lisa Belsanti), and the current auditorium, swimming pool, park office, and support buildings, to make room for an expanded core of grass and trees. The park will now contain over five acres of uninterrupted open space. New buildings will be highlighted by a new 70,000-square-foot recreation and community center with a rooftop pool, park support facilities, and

children’s playground areas.

All of the proposals focused on the new recreation center and rooftop pool, and tried to encourage interaction between the new building and its adjacent park. The finalists were culled from an original field of 24 design teams, which was later narrowed down to nine.

The Fisher team’s proposal includes a large grass-topped podium and a stair connecting the park to the recreation center. “The building itself is an extension of the park,” said Fisher. Its fractured landscape, set with meandering pathways, is divided into varied zones, including a reading garden, a sloped garden walk, garden “rooms,” and the “great lawn,” a large

open grassy space.

LPA’s proposal also fuses rec center with landscape, with vertical green screens, a park-like podium, and a larger grand stair leading down from the pool to the park. Its rooftop pool is “resort style,” with cabanas and a view terrace. A two-story building contains a large rock-climbing wall. Its “public park,” programmed for larger events and athletics, is set along much harder angles, overlaid with a sinuous “neighborhood park” set for passive activities. “We feel the two parks in one gives West Hollywood the best of both worlds,” said Rios Clementi Hale Senior Associate Samantha Harris.

Langdon Wilson presented a slightly more traditional

proposal that separates architecture and landscape with a layered building clad in a glass curtain wall. “The facility needs to reflect the park, but it’s about the park at the end of the day,” said Langdon Wilson Project Architect Rick Sholl. The team’s garden creates an “outdoor living room,” made up of greensward and recreation. A “rainbow garden walk” and amphitheater link the upper level of the park with San Vicente.

Huffer said that the winning scheme will be revealed at the next city council meeting in late January. Construction is tentatively scheduled to be complete sometime in 2017.

SL



SEVERAL PROJECTS RETURN IN DOWNTOWN LOS ANGELES

BACK FROM THE DEAD

As Downtown Los Angeles’ comeback continues at a rapid pace you can add another category to the area’s new residences, offices, hotels, shops, and restaurants: projects back from the dead. In recent months a flurry of all types of development once considered lost in the last economic downturn have come back online, albeit often with very different teams and looks.

“We felt very strongly that the demand would come right back once the recession started to ease,” said Carol Schatz, president and CEO at the Downtown Center Business Improvement District (DCBID). Unlike the previous recession, she added, “everyone knew something was going on downtown. It didn’t erode the confidence people had in downtown as a new market.”

The timing couldn’t be better. According to DCBID’s 2013 Development Market Report,

Downtown LA is now seeing construction of 5,000 residential units and 1,474 hotel units, while over 70 new retail businesses opened in 2013 and millions of square feet of office space were leased. Another important factor in the projects’ return: the city’s multiple approvals ordinance, which, among other things, helped extend the length of development entitlements to keep them alive.

The most high profile return is Related Company’s and Frank Gehry’s Grand Avenue Project in Bunker Hill, whose new scheme—now centered around a staggered, u-shaped plaza—was approved by the Los Angeles County Board of Supervisors on January 14 and by the Grand Avenue Authority on January 15. That \$750 million, mixed-use project was left for dead after close to a dozen extensions, but received a shot in the arm when potential partners—particularly



Shimoda Design’s 695 Santa Fe (left), Gehry Partners’ Grand Avenue Project (right).

COURTESY SHIMODA DESIGN, RELATED COMPANIES

Hotel operator SLS—expressed interest, according to Related’s Bill Witte. The scale of the project is significantly reduced from the original one. “It’s a better and more appropriate plan this time around,” said Witte.

In the super-hot Arts District AMP Lofts by Koning Eizenberg (2008) is now 605 Santa Fe, with architecture by Shimoda Design. The project—whose look will be inspired by the area’s industrial setting, with a concrete podium and corrugated metal clad units—includes 240 apartment units and 20,000 square feet of restaurant and creative office space designed around 25,000 square feet of park space. “We’re very bullish on Los Angeles,” explained Ryan Granito, Senior Project Manager for the developer, Bolour Associates. The site’s entitlements were already in place, and only need to be adjusted.

On the other side of town another raised ghost is Metropolis, a mega-scale mixed-use project in South Park that has seen more iterations than any other in the area, including plans by Michael Graves in the 1990s, and another by developer IDS in 2011. The \$1 bil-

lion hotel, residential, office project is being led by Shanghai-based Greenland Group and by Gensler. The project will start with a 19-story hotel and a 38-story apartment building. Applications were filed in December.

Park Fifth, a 76-story condo tower designed by KPF in 2008 (as the largest tower west of the Mississippi) on the corner of 5th and Olive, next to Pershing Square, is now being developed by MacFarlane Partners at a much more manageable size. The new project, about half the scale of Park Fifth, will include 600,000 square feet of retail and residential space.

Finally comes the redevelopment of the *Herald Examiner* development on Broadway, centering around Julia Morgan’s grand-but-dilapidated former headquarters for the *Herald Examiner* newspaper. Morphosis had designed two residential towers that were killed by the last downturn. Now developer Forest City plans to develop two mixed-use buildings on lots adjacent to the Morgan Building. The Hearst Corporation also intends to renovate the Morgan building, with plans for ground floor retail and creative office space above. No architects have been chosen for the project yet.

As Downtown becomes more attractive, more projects will rise from the dead, adding to a cityscape that is already unrecognizable from just a decade ago. “We have lots of projects being discussed but I’ve learned from experience that you don’t count them until they’re under construction,” said Schatz. SL



Merrill Hall, 1928-29

JULIA MORGAN POSTHUMOUSLY WINS AIA GOLD MEDAL; FIRST WOMAN TO RECEIVE HONOR

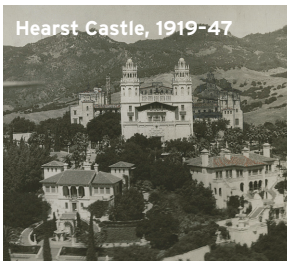
BELATED GOLD

The AIA has posthumously awarded the Gold Medal—the profession's highest honor—to California architect Julia Morgan, more than 50 years after her death. Morgan is the first woman to win the prize, which has been handed out for more than a century.

Morgan, who died in 1957, practiced for nearly 50 years, and designed more than 700 buildings (a pace of more than 18 structures a year) of widely varying types, including houses, churches, hotels, commercial buildings, and museums. The most famous

was William Randolph Hearst's Hearst Castle, in San Simeon, California (1947), a rambling hillside estate built in the style of Renaissance Spain, with 165 rooms and 127 acres of gardens overlooking the Pacific. Morgan designed elegant and often poetic structures across California, making her mark as one of the state's most important and talented practitioners.

"Julia Morgan gave the world an abundance of that most valuable gift creative genius can bestow—beauty," wrote Mark Wilson in his book, *Julia Morgan, Architect of Beauty*.



Hearst Castle, 1919-47

GIBBS & SMITH, CAL POLY SLO

Born in 1872, Morgan grew up in Oakland, and studied engineering at the University of California at Berkeley. Thanks in part to a recommendation from one of her professors, Bernard Maybeck, she became the first woman to study architecture at the École des Beaux-Arts in Paris.

In 1904, she became the first woman licensed to practice architecture in California. Her Beaux-Arts education and relentless drive gave her the ability to design in a vast variety of styles, including Tudor, Georgian, Romanesque Revival, Spanish Colonial, and Moorish.

"She was an architect of remarkable breadth, depth, and consistency of exceptional work," said California Senator Dianne Feinstein in her recommendation letter for Morgan's nomination. Also involved with the nomination was renowned Chicago architect Jeanne Gang, who helped gather an extensive dossier on Morgan's behalf.

"Julia Morgan was a true superstar," said Gang. "Many people know her as the architect of Hearst Castle, but there is so much more to Julia Morgan, and it is my hope that the Gold Medal opens the door to further scholarship."

Morgan's most remarkable buildings are breathtaking both for their impact and their variety. They include the Herald Examiner Building (1915) in Los Angeles, an eclectic structure on Broadway combining Mission Revival and Romanesque forms with exceptional Moorish detailing; the Asilomar YWCA (1913) in Pacific Grove, California, a rustic but elegant collection of Arts and Crafts buildings that is now home to the Monterey Design Conference; and unusual work like her fairy tale-style collection of houses in Shasta County, California, known as Wyntoon (1924-1943).

Morgan's career paved the way for female architects around the country. But until now, the AIA has never given a woman the Gold Medal, a devastating indictment of a profession that, despite progressive leanings, has not appropriately welcomed women into its leading ranks. Some have wondered aloud whether Morgan's nomination is an

implicit response to Denise Scott-Brown's controversial exclusion from the Pritzker Prize. Scott Brown wrote a letter of recommendation on Morgan's behalf for the award. "Including her now will help the profession diversify its offerings to include greater richness and creativity of expression," Brown wrote.

Julia Donoho, the AIA board member who nominated Morgan, told Architect that she nominated Morgan because she felt that the organization needed to go back and recognize Gold Medal quality women who "were overlooked."

Morgan's body of work and pioneering legacy make her deserving, even a half century after her death. In his book, Wilson refutes criticism from earlier naysayers, particularly those of the early modernists who rose during her career, calling her work derivative and unserious. "Her legacy speaks clearly to anyone who takes the time to appreciate it: in the subtle beauty of her carefully crafted stairways; in the warm and intimate quality of her thoroughly livable interiors; in the pleasing refinement of every detail on her exteriors; and in the graceful strength of the structural elements of her largest buildings."

"While it might be unconventional to have a posthumous mentor, Julia Morgan will always be mine," added noted LA architect Brenda Levin.

In a bittersweet twist, the AIA awarded its other major honor—its Firm of the Year Award—to New Orleans architects Eskew + Dumez + Ripple in the same week that one of its founders, Allen Eskew, passed away. The New Orleans-based firm is known for using a rigorous Modernist aesthetic combined with a vernacular sensitivity to reinvent its home city and other urban locations. The firm's projects are a mainstay at local and national awards, ranging from the renovation of the New Orleans Superdome to the Louisiana State History Museum in New Orleans, to Reinventing the Crescent, an exhaustive plan to redevelop much of the city's battered waterfront. The cause of Eskew's death was undetermined at press time.

"Allen was tremendously proud of this nomination. We are grateful that we can reflect on what we have been able to accomplish," noted Eskew's business partner, Steven Dumez.

Both Eskew + Dumez + Ripple and Morgan will be honored at the 2014 AIA National Convention in Chicago. **SL**

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Top right: Zack Paul, *Geometric Landscape* (Detail), 2013, Sandpaper and vinyl on wood panel, 147 x 147 in., Courtesy the Artist





Nothing signals the rebirth of downtown Los Angeles more than the new Ace Hotel, which recently opened on Broadway. Built inside C. Howard Crane's Spanish Gothic 1927 United Artists Theater and adjacent office building (originally used by Texaco), the project is a lost treasure that's finally been recovered. And the same can now be said for Broadway. It has always been a mystery to me why this once-great, architecture-blessed street has never lived up to its potential. The Ace—along

with a growing list of new establishments nearby—re-focuses the creative energy and attention here in a way that nothing has so far. The pace of development is moving from brisk to breakneck.

The hotel is the kind of place you want to keep coming back to, full of satisfying and strange layers, history, and youthful artistic energy. Its design team was led by local fixtures Commune, who made the wise choice of not only combining careful restoration (preserved facade details and

The Spanish Gothic facade with the historic "Jesus Saves" sign (left); small but sophisticated rooms (below, left); the restored theater (below, right).

marquee and original floors, walls, and ceilings) with a touch of contemporary (fiberboard walls, steel and glass insertions), but spreading the wealth to some of the best young artistic talent in the city. In the first floor restaurant, called LA Chapter, the Haas Brothers' have sketched cute, hilarious doodles all over the walls, while in the small lobby Jetson has installed a colorful, geometric patchwork of stained glass. Along a wall of the gift shop a wonderfully coarse mural by Tanya Aguiñiga looks like it is made of goat hair and asbestos. In the upstairs rooftop lounge Alma Allen has created tables out of what seems to be petrified wood while Michael Schmidt has hung vintage steel chains and original theater lights from next door. The hotel's gift for quirky, eclectic originality is what separates it from the sea of boutique hotels that seem to have popped out of Philippe Stark's website.

Let's be honest, boutique hotels never have big enough rooms (with the exceptions of their rock star suites) and the Ace is no exception. But the design inside them again utilizes the hotel's mix of old, new, and artsy (especially the art, by film world art director Mike Mills) with a sophisticated selection of furniture,

colors, and a unique layout, along with exposed original concrete and fiberboard. Plus each room has a record player. And it doesn't hurt that these spaces take advantage of the beautiful Spanish gothic architecture of the building, including their sinuous windows. The building's curvy, wonderfully intricate detailing keeps your eyes arrested, be it on the facade or in the elevator banks or in rooftop details.

While you are up in the rooftop bar—which is going to be perpetually crowded, because it is not very big—make sure also to take a look at the restored "Jesus Saves" sign, edging the west side of the building. It installed there by the previous owner, the Evangelical minister Dr. Gene Scott, who deserves a lot of credit for keeping the whole building in good shape.

But while the hotel is a major accomplishment, the true highlight is its Spanish Gothic (or more appropriately, High Gothic) theater, which used to be the highly popular United Artist, and was later kept up as a prayer hall by Scott (it will now be used for concerts and events). I have been to practically every movie palace on Broadway, and this one is in the top echelon. I would argue that it is the most opulent, strange, flamboyant, and magical space in downtown. The layers of ornament—organ screens and a proscenium arch look like set pieces from "Fraggle Rock"; a lantern space above glows like an ethereal planet—along with over-the-top marble and murals and carpeting and lighting all bring alive the unparalleled energy and dreaminess of old Hollywood. I love that one side of the giant auditorium mural depicts Mary Pickford and her cohorts as the heroes and the other side depicts studio executives as the villains. When you visit here you wonder how such a marvel could have been left almost secret for so long.

Indeed, just coming here makes you realize that the downtown treasure hunt is for real. As I walk down its length and wonder at the fantastically strange and beautiful facades of the Orpheum Theater, the Eastern Building, the Los Angeles Theater, the Bradbury Building, and so much more, I cannot wait to see what happens next on this street, which has always had the potential to transform downtown and finally—finally—seems to be actually doing that. **SL**



MEARA DALY; ABOVE AND FAR LEFT: SPENCER LOWELL



MONTALBA ARCHITECTS DESIGNS A MOBILE DENTAL OFFICE

TOOTH PATROL

A dentist, Dr. Sara Creighton, and her former patient, Lowell Caulder, have set out to create the first mobile dental office in San Francisco—delivering convenient (and hopefully less scary) care to people at work. They have named the office Studio Dental and teamed with LA firm Montalba Architects. This is the second time Creighton has worked with the firm, which previously designed her Washington Square Park Dental offices in San Francisco. They anticipate opening the new office shortly.

The team's goal has been to design a more inspiring space while still being able to fit the necessities of a dental practice—a waiting room, two operating rooms, and a sterilization room. Working with only 230 square feet inside a 26-foot-long trailer, many elements serve double-duty.

For example, layered wall panels—CNC-milled solid surfacing over acoustical foam—provide acoustical dampening between

rooms and also provide opportunities to embed mirrors, visually expanding the tiny interior volume, explained Montalba Architects principal and founder David Montalba. Double-sided program elements, like the stacked instrument panel between the two patient rooms, further maximize the work area.

Eleven-foot ceilings in the operatories hold skylights that provide diffused natural light and also store TV monitors. The waiting room features a tablet for check-in, a magazine rack, bench seating, and an area for sterilizing equipment hidden behind the millwork paneling.

The design team stuck to a paired-down materials palette, weaving together perforated panels, wood millwork, and white surfaces.

"By keeping the interior enclosed and pushing this vertical orientation, the patient experience is directed toward a more calming, natural light-infused environment," said Montalba. **ARIEL ROSENSTOCK**

COURTESY MONTALBA ARCHITECTS



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Reed Kroloff, Director, Cranbrook Academy of Art, USA.

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The Holcim Awards is an initiative of the Swiss based Holcim Foundation for Sustainable Construction. It is supported by Holcim and its Group companies and affiliates in around 70 countries, including the United States. Holcim Ltd is one of the world’s leading suppliers of cement and aggregates.



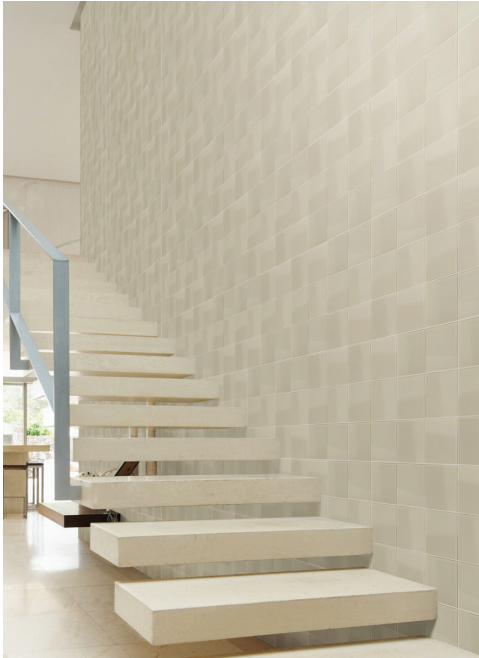
Holcimawards

for sustainable construction



BUZZIBRICKBACK
BUZZISPACE

As the newest addition to the BuzziSwitch line, strips of the company's felt are artfully compiled to absorb sound and improve acoustics in easily installable panels. The linear design is realized by repurposing strips of felt that would normally be designated as scrap. A variety of combinations in over 25 colorways are available.
buzzispace.com



EON COLLECTION
BELLAVITA TILE

Designed for timeless appeal, the Eon Collection blends opacity and translucency on a glass tile. Each 6-inch tile features both a glossy and matte finish divided at the same angle for various installation configurations and ease of customization. Four neutral colorways fluctuate depending upon the viewer's vantage.
bellavitatile.com



BIO-LUMINUM
COVERINGS ETC.

Manufactured from reclaimed aircraft materials, these floor and wall panels feature 100 percent recycled content. Each 1/8-inch panel features one beveled and one rectified edge for butted or grouted joint installation, and comes in 6- by 12-inch, 3- by 6-inch, or 3- by 12-inch formats.
coveringsetc.com



GYPTONE BIG
CERTAINTEED

A new series of large format perforated acoustic panels provide a more monolithic solution for sound absorptive surfacing. Four lines offer varying visuals: Quattro 41 features square apertures; Line 6 is defined by linear fissures; and Sixto 63 and Sixto 65 boast hexagonal perforations. Each BIG pattern can be translated for CertainTeed's compatible grid system and ceiling tiles for smooth transitions.
certainteed.com

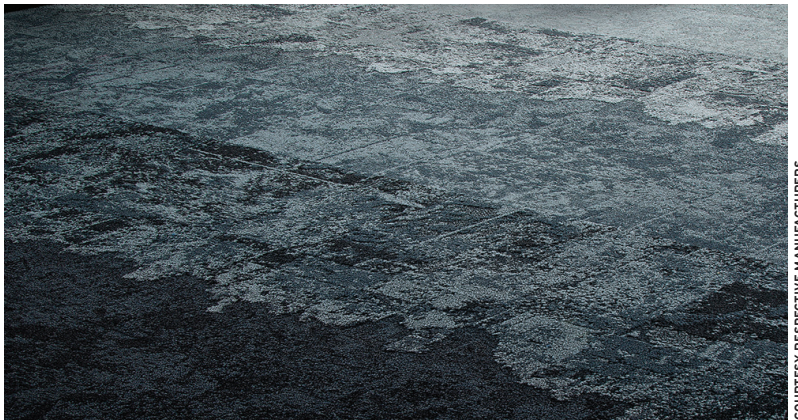
SCRATCHING THE SURFACE

A SURFACING MATERIAL HAS TO OFFER MORE THAN STRONG AESTHETICS TO SUIT TODAY'S INTERIORS: IT MUST ALSO SUPPORT OCCUPANCY HEALTH AND SUSTAINABLE RESOURCE MANAGEMENT. WHETHER MADE FROM REPURPOSED POST CONSUMER MATERIALS OR DESIGNED TO DAMPEN NOISE, THE FOLLOWING PRODUCTS SUPPORT A HEALTHY ENVIRONMENT FROM THE FACTORY FLOOR TO THE FINISHED PROJECT. BY EMILY HOOPER



PHENOMENON
MUTINA

Designed by Japanese artist Tokujin Yoshioka, the Phenomenon collection features natural textures for walls and floors. Air, pictured, is a multidimensional mosaic of 1-inch unglazed porcelain tiles on a square foot of mesh backing. It comes in four neutral colorways with coordinating trim.
mutina.it



NET EFFECT
INTERFACE

Born from the Net-Works conservation project with the Zoological Society of London, Net Effect takes its design inspiration from the rescue and repurposing of discarded nylon fishing nets in the Pacific Ocean. Refined by domestic nylon supplier Aquafil, the new fibers are woven into three designs from David Oakey that evoke wave breaks along the shoreline. Two shades of blue and six neutrals are available on a 20-inch tile or a 10- by 40-inch plank.
interface.com



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The beauty of spending time together, of relationships, of life.

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Menlo Park has become a magnet for Silicon Valley startups and the investors who fund them. A venture capitalist who wanted to locate his headquarters in the midst of the action invited homebuilder Living Homes to create a prefabricated office in a residential neighborhood. The site had no staging area for conventional construction, and the client needed to win the approval of homeowners to secure a conditional use permit. Prefabrication promised to be a cleaner, more efficient way of working. Ray Kappe, who has collaborated with Living Homes from the time Steve Glenn founded that company, did some conceptual sketches, but the client commissioned a final design from Paul Murdoch Architects.

Murdoch has won attention for educational buildings, libraries, and, most recently, the memorial for United Flight 93 in Pennsylvania, the fourth plane to be hijacked on 9/11. Murdoch was project architect on the client's house in northern California.

Over the years, they stayed in touch, and Murdoch tweaked and renovated his house.

From the street, it might easily be taken for a house: a two-story glass facade screened by a cedar grille. Projecting canopies and large trees shade expansive windows and the rear yard and roof are covered with plantings. A ramp leads down to automated parking for fifty cars, and the steel-framed modular structure rises from this concrete podium. To reduce the weight of the frame and stay within the height limit, the structure is supported at the perimeter and the core. The rectilinear block is composed of 12-foot modules, ten on the first floor and eight on the second.

The project demonstrates the virtues and limitations of prefabrication. In Menlo Park, it was a site-dictated expedient that may have saved six months (construction extended over two and a half years) but provided few cost savings. The language is similar to that of Living Homes, but the structure had to be adapted to

the capabilities of the supplier. Murdoch employed one company to fabricate stripped-down steel modules, and a framing contractor to do the joists and infill. The client asked for seamless architecture with refined detailing rather than a bare bones building in which the modular construction was clearly expressed.

The office is an elegant addition to the neighborhood, in its layered facades, woodsiness, and abundance of greenery. It opens up to the garden, and has qualified for a Silver LEED rating for its active and passive energy conservation strategies. The 12,500 square feet of offices are naturally ventilated, and partitions can easily be reconfigured to provide more or less room for the client's startup enterprise. Its residential scale makes it feel like a home away from home, which is comforting for people who may spend more time there than they do in their own nests. Bare concrete floors and walls of glass reflect sound, but much of this is

Spaces alternate seamlessly between modern office amenities and materials and a soft wood-focused residential feel.

absorbed through the perforated metal ceiling by vertical fir baffles (which align with the cedar trellis outside) and a thick layer of insulation.

As Murdoch observed, "There's inherent tension between the high-stakes, risk-taking venture and the desire for a casual, collaborative environment, as there is between the partners in their private offices and the younger employees who reject the idea of hierarchy." He tried to resolve this issue in his use of bold purple glass in the lobbies, which signals an adventurous spirit, and a consistent use of wood veneer, white-board, LED lighting, and transparency throughout the building. The offices are welcoming and refined, flexible and precise, and they have fulfilled the client's high expectations. **MW**

RESOURCE LIST:

Curtainwall, Glazing
Frener & Reifer
frener-reifer.com

Planted Exterior Screening
Greenscreen
greenscreen.com

Operable Skylight
Rollamatic
rollamatic.com

Electrochromatic Glass
View Inc.
viewglass.com

Ceiling Panels
Ceilings Plus
ceilingsplus.com

LED Lighting
Zumbotel
zumbotel.com

Seating
One Workplace
oneworkplace.com

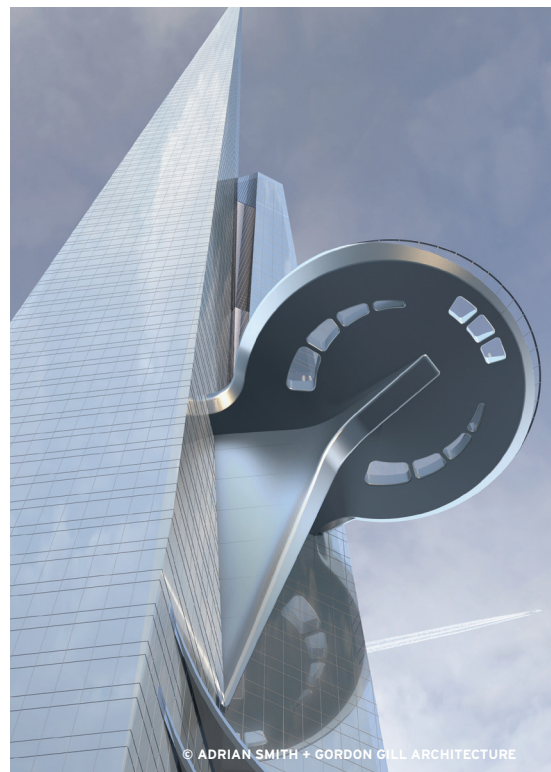
facades⁺

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THE ARCHITECT'S NEWSPAPER JANUARY 29, 2014

BEST OF DESIGN AWARDS



TIMOTHY HURSELEY

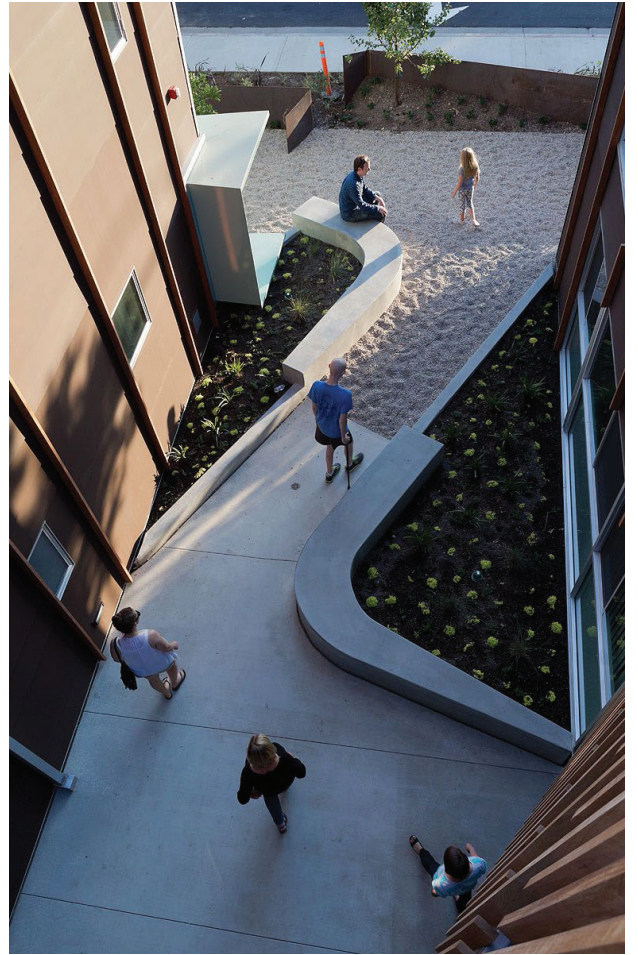
BUILDING OF THE YEAR: TIE

**VOL WALKER HALL &
THE STEVEN L ANDERSON DESIGN CENTER
UNIVERSITY OF ARKANSAS, FAYETTEVILLE, AR
MARLON BLACKWELL ARCHITECT**

**“IT’S BEAUTIFUL. AND A GREAT PLACE FOR ARCHITECTURE
STUDENTS TO LEARN BY EXAMPLE.” –WILLIAM MENKING**

**JURY: KATE ORFF, SCAPE; THOMAS HANRAHAN, PRATT INSTITUTE/HANRAHAN MEYERS ARCHITECTS;
WES ROZEN, SITU STUDIO; MIC PATTERSON, ENCLOS; DAN WOOD, WORKAC; AND WILLIAM MENKING, AM.**

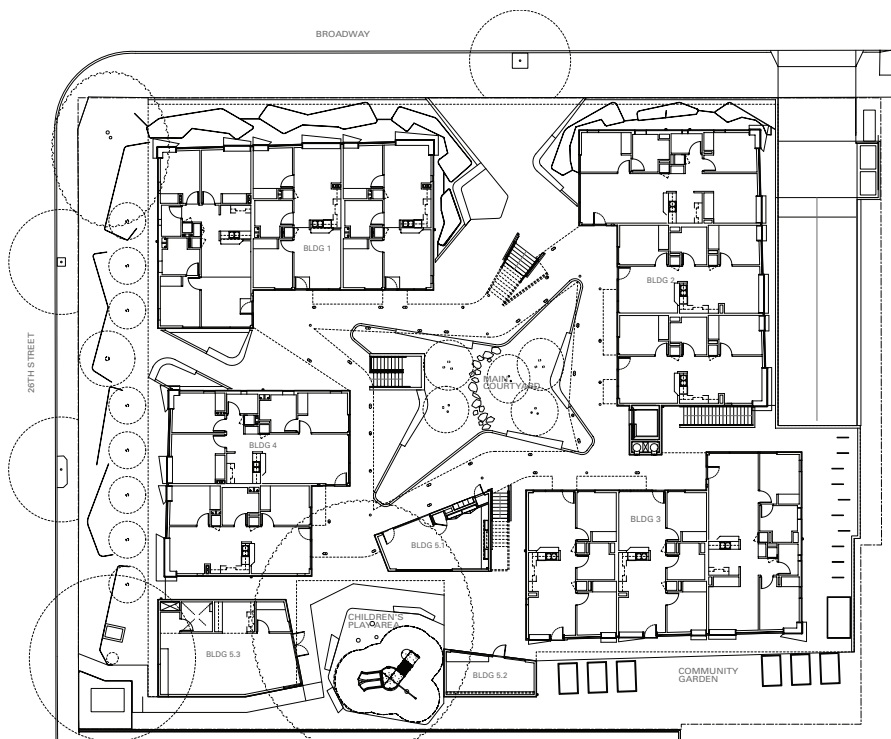
THIS PROJECT INVOLVED THE RESTORATION OF HISTORIC VOL WALKER HALL AND THE ADDITION OF A NEW DESIGN CENTER TO PROVIDE A SINGLE FACILITY FOR THE UNIVERSITY’S ARCHITECTURE, LANDSCAPE ARCHITECTURE, AND INTERIOR DESIGN PROGRAMS. THE ADDITION IMPROVES ACCESSIBILITY AND TWIN STAIRWELLS LOCATED AT THE JUNCTURE OF THE HISTORIC BUILDING DELIVER DAYLIGHT AND ACTIVITY TO THE CENTER OF THE COMPLEX.



BUILDING OF THE YEAR: TIE
BROADWAY HOUSING
SANTA MONICA, CA
KEVIN DALY ARCHITECTS

“THIS IS A VERY WORTHY PROJECT. IT’S AFFORDABLE HOUSING, BUT IT ALSO PROVIDES WONDERFUL SOCIAL SPACES FOR THE RESIDENTS.” –THOMAS HANRAHAN

THIS PROJECT PROVIDES 33 UNITS OF AFFORDABLE HOUSING TO LOW-INCOME FAMILIES ON THE WESTSIDE OF LOS ANGELES. THE ENVIRONMENTALLY SUSTAINABLE DESIGN—INCLUDING A GREEN ROOF, CUSTOM WINDOW SHADES, A VEGETATED SCREEN WALL, AND A 15,000-GALLON STORMWATER CISTERN—CLUSTERS REPEATABLE HOUSING BLOCKS AROUND A CENTRAL COURTYARD WITH AN EXISTING SHADE TREE.





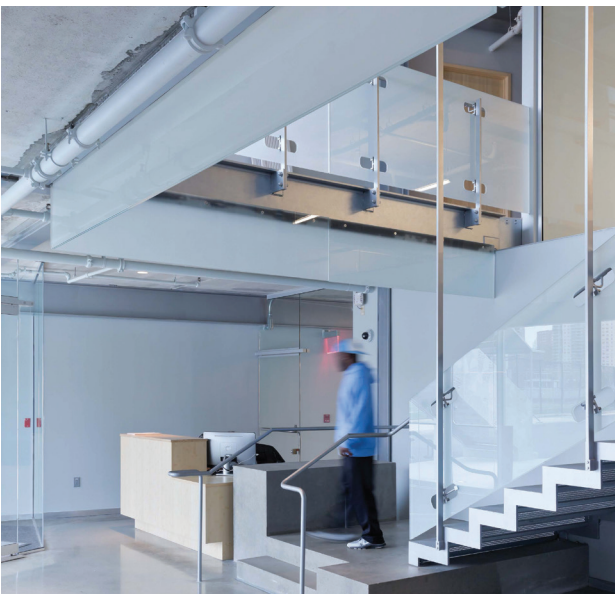
BUILDING OF THE YEAR: TIE

CAMPBELL SPORTS CENTER,
COLUMBIA UNIVERSITY
NEW YORK, NY
STEVEN HOLL ARCHITECTS

“COLUMBIA REALLY LET LOOSE WITH THIS PROJECT.” –DAN WOOD

**“IT’S DISTINCTIVE, BUT ALSO DRAWS ON ITS GRITTY CONTEXT.”
–MIC PATTERSON**

THE ARCHITECTS DERIVED THIS DESIGN FROM THE IDEAL OF THE COLUMBIA UNIVERSITY STUDENT-ATHLETE AND THE SURROUNDING INFRASTRUCTURE. THE BUILDING ANCHORS THE URBAN CORNER AND ITS WESTERN ARM IS ELEVATED TO FORM A PORTAL BETWEEN THE PLAYING FIELD AND THE STREETScape. EXTERNAL STAIRS DRAW A METAPHORICAL CONNECTION TO THE SCHEMES OF A COACH’S PLAYBOOK.

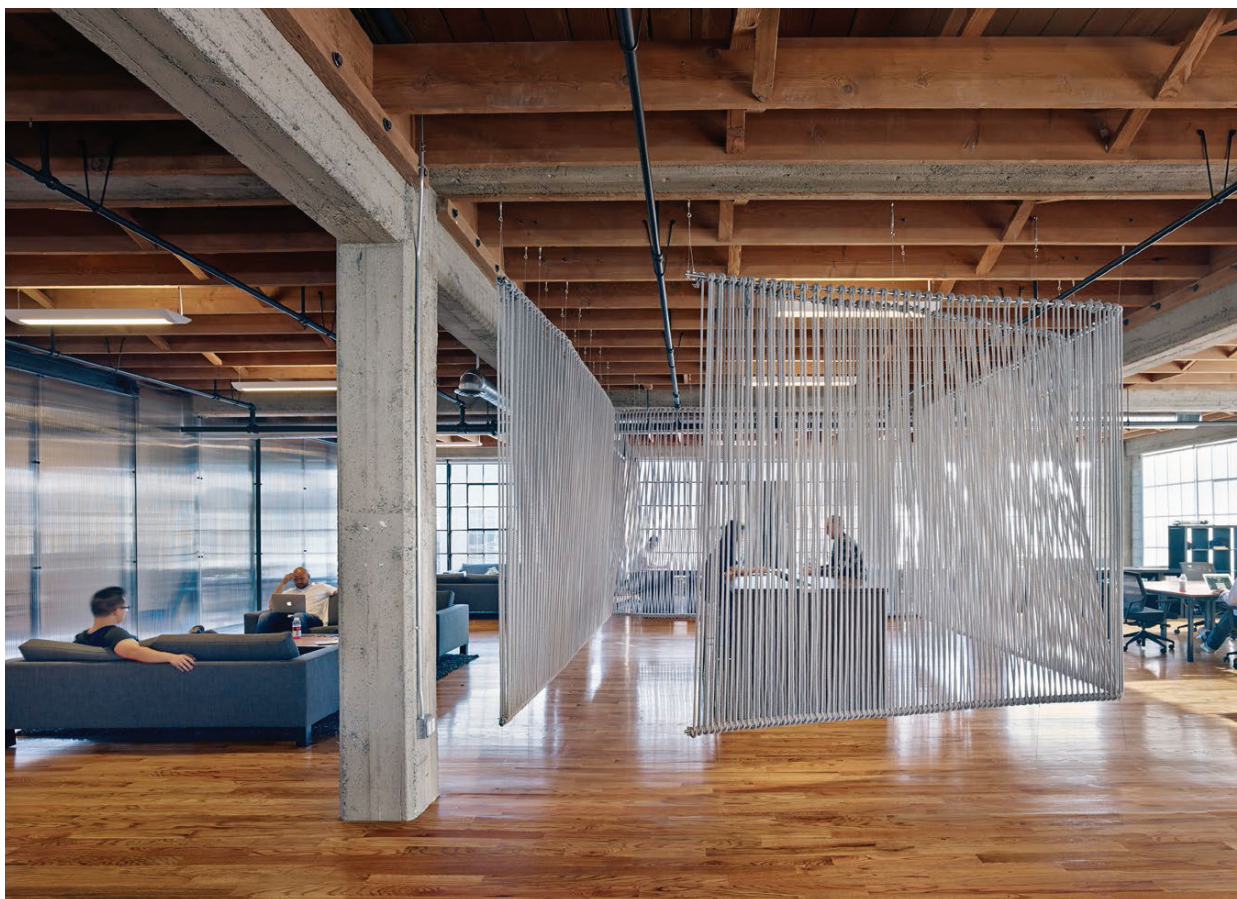
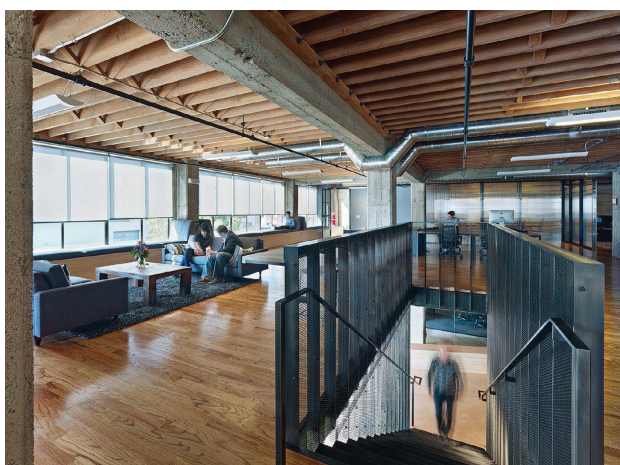
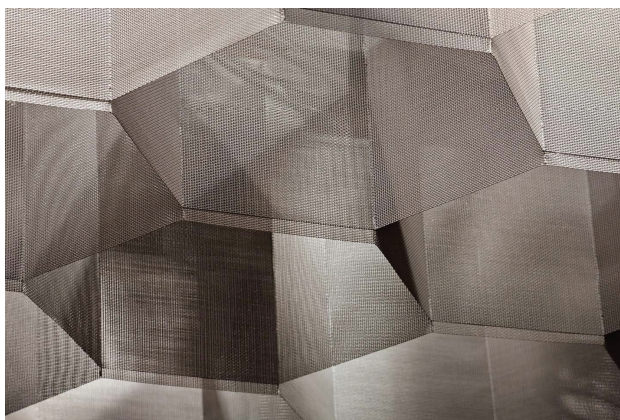


BEST OF: INTERIORS

HEAVY BIT INDUSTRIES
SAN FRANCISCO, CA
IWAMOTOSCOTT ARCHITECTURE

**“IT MAKES A TOPOGRAPHY OUT
OF A FLAT SPACE TO CREATE PLACES
FOR SOCIAL INTERACTIONS.”**
—KATE ORFF

**“THE MATERIALITY OF THE
INTERVENTIONS SETS UP A GOOD
CONVERSATION WITH THE EXISTING
BUILDING.”**
—THOMAS HANRAHAN



BRUCE DAMONTE

HEAVYBIT IS A NEW, CURATED COMMUNITY FOR CLOUD DEVELOPERS. THE DESIGN INSERTS A SERIES OF ARCHITECTURAL INTERVENTIONS WITHIN AN EXISTING THREE-STORY WAREHOUSE. THE INTERVENTIONS DEFINE SPACE, ACCOMMODATE THE PROGRAM, AND WORK MATERIALLY WITH THE CLIENT’S CONCEPT OF HEAVY PHYSICALITY COUPLED WITH THE EPHEMERALITY OF THE CLOUD.



BEST OF: LANDSCAPE

HUNTER'S POINT SOUTH WATERFRONT PARK
LONG ISLAND CITY, NY
THOMAS BALSLEY ASSOCIATES /
WEISS/MANFREDI

"IF WE'RE GOING TO CALL IT LANDSCAPE OF THE YEAR IT HAS TO BE SOMEWHAT ASPIRATIONAL. I THINK THIS PROJECT HAS GREAT CIVIC ASPIRATIONS, ESPECIALLY FOR A NEIGHBORHOOD PARK."
—KATE ORFF

THIS PUBLIC PARK IS THE FIRST PHASE OF A LARGER MASTER PLAN THAT ENCOMPASSES THE TRANSFORMATION OF 30 ACRES OF POST-INDUSTRIAL WATERFRONT ON THE EAST RIVER IN QUEENS. THE DESIGN PLAYS ON THE SITE'S INDUSTRIAL HERITAGE AND SPECTACULAR VIEWS OF MANHATTAN TO ESTABLISH A RESILIENT, MULTI-LAYERED RECREATIONAL AND CULTURAL DESTINATION.

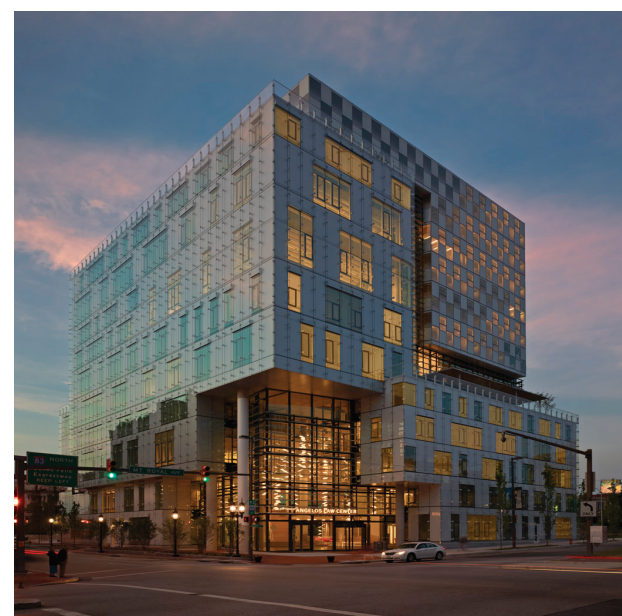




BEST OF: FACADES

THE JOHN AND FRANCES ANGELOS LAW
CENTER AT THE UNIVERSITY OF BALTIMORE
BALTIMORE, MD
BEHNISCH ARCHITEKTEN
WHEATON SPRAGUE BUILDING ENVELOPE

**“NOTHING CAN TOUCH
THIS PROJECT IN TERMS
OF THE WAY HIGH
PERFORMANCE IS
INTEGRATED INTO THE
BUILDING ENVELOPE.”
-MIC PATTERSON**



TERI SUNDERLAND

THIS PROJECT, WHICH IS SEEKING A LEED PLATINUM RATING, SOUGHT TO ACHIEVE MAXIMUM ENERGY EFFICIENCY IN PART THROUGH A HIGH-PERFORMANCE ENVELOPE. THE BUILDING'S THREE DISTINCT ARCHITECTURAL VOLUMES HAD DIFFERENT INSULATION TARGETS. THE OFFICE-CLASSROOM AND LIBRARY CLADDING SYSTEMS ACHIEVED A U-FACTOR OF 0.24 BTU/FT²*H*F°, AND THE ATRIUM SYSTEM ACHIEVED 0.32 BTU/FT²*H*F°.



MATTHEW MAZZOTTA

BEST OF: STUDENT BUILT WORK

OPEN HOUSE
YORK, AL
MATTHEW MAZZOTTA

**“IT’S A PLATFORM WHERE DIFFERENT THINGS CAN HAPPEN. THE
ICONOGRAPHY IS GREAT.” –WES ROZEN**

THIS PROJECT TRANSFORMED ONE OF YORK’S MOST BLIGHTED PROPERTIES INTO A NEW PUBLIC SPACE. UTILIZING RECLAIMED MATERIALS FROM THE SITE AND USED RAILROAD TIES, THE ARTIST CREATED A HOUSE THAT UNFOLDS WITH THE HELP OF A WINCH AND FOUR PEOPLE INTO ROWS OF STADIUM SEATING FOR OUTDOOR PERFORMANCES AND FILM SCREENINGS.



BEST OF: FABRICATION

2XMT
BUFFALO, NY
NICHOLAS BRUSCIA, CHRISTOPHER ROMANO
WITH PHIL GUSMANO AND DAN VRANA
UNIVERSITY AT BUFFALO, SUNY, DEPARTMENT
OF ARCHITECTURE; RIGIDIZED METALS

**“THIS PROJECT SUGGESTS
SOMETHING BEYOND
JUST SCULPTURE.”
–MIC PATTERSON**

**“IT LOOKS ROBUST.”
–WES ROZEN**

THE GOAL OF THIS PROJECT WAS TO PRODUCE A SELF-STRUCTURING AND LIGHTWEIGHT ARCHITECTURAL SCREEN BUILT ENTIRELY FROM THIN-GAUGE SHEET METAL. THE FREESTANDING PROTOTYPE TESTS THE PERFORMANCE OF A RIGIDIZED STAINLESS STEEL ASSEMBLY (16, 18, AND 20 GAUGE SHEETS) AGAINST HARSH ENVIRONMENTAL CONDITIONS TO INVESTIGATE THE POTENTIAL OF SUCH A SYSTEM FOR BUILDING ENVELOPE APPLICATIONS.

DOUGLAS LEVERE

BEST OF RESOURCES:

VOL WALKER HALL & THE STEVEN L ANDERSON DESIGN CENTER (P. 14)
ASSOCIATE ARCHITECT
Polk Stanley Wilcox Architects
polkstanleywilcox.com
GENERAL CONTRACTOR
Baldwin & Shell Construction Company
baldwinshell.com
STRUCTURAL ENGINEER
Kenneth Jones & Associates
501-379-8139
MEP, FIRE PROTECTION ENGINEER
TME
tmecorp.com
CIVIL ENGINEER
Development Consultants
501-221-7880
LANDSCAPE ARCHITECT
Crafton Tull Sparks
craftontull.com
LIGHTING DESIGNER
Renfro Design Group
renfrodesign.com
GEOTECHNICAL CONSULTANT
Grubbs Hoskyn
Barton & Wyatt
grubbsengineers.com
PRESERVATION CONSULTANT
John Milner Associates
johnmilnerassociates.com
CONCRETE CONSULTANT
Clarkson Consulting
314-721-6029
POST-TENSIONED CONCRETE
Sun Coast Post-Tension
suncoast-pt.com
CONCRETE SUPPLIER
GCC Mid-Continent
midcoconcrete.net
PRECAST CONCRETE
De Vinci Cast Stone
devincicaststone.com
LIMESTONE RAINSCREEN
Stone Panels
stonepanels.com
MASONRY RESTORATION
Mid-Continental Restoration
midcontinental.com
METAL FABRICATION
L&L Metal Fabrication
llmetalfab.com
Razorback Ironworks
razorbackironwork.com
CURTAIN WALL MANUFACTURER
Kawneer
kawneer.com
GLASS INSTALLATION
Ace Glass
aceglass.net
GLASS SUPPLIER
Viracon
viracon.com
GLASS RAILING
HDI Railing systems
handrail-design.com
MOISTURE BARRIER
Typar
typar.com
ROOFING
Johns Manville
Insulation Systems
jm.com
Certain Teed Roofing
certainteed.com
GREEN ROOF
Live Roof
liveroof.com
DOORS
Ellison
ellisonbronze.com

Stiles
stilesdoors.com
VT Industries
vtindustries.com
Raco Interior Products
racointeriors.com
Oldcastle
oldcastle.com
HARDWARE
Rockwood Manufacturing
rockwoodmfg.com
Von Duprin
us.allegion.com
Corbin Ruswin
corbinrusswin.com
CEILING
Newmat
newmatusa.com
Huffman Drywall
huffmandrywall.com
PLASTER RESTORATION
Oaks Brothers
oaksbrothers.com
CUSTOM MILLWORK
Architectural Concepts
architecturalconceptsweb.com
FLOORS
Iris U.S.
irisus.com
American Olean
americanolean.com
Glass Tile
glasstilestore.com
Johnsonite
johnsonite.com
Duro Design
duro-design.com
Miller Flooring
millerflooring.com
Interface Global
interfaceglobal.com
Tandus Flooring
tandus.com
Mohawk
mohawkflooring.com
American Terrazzo
americanterrazzo.com
Tate Access Floors
tateinc.com
FURNITURE
Watson Desking
watsondesking.com
Herman Miller
hermanmiller.com
Haworth
haworth.com
Coalesse
coalesse.com
Turnstone
myturnstone.com
First Office
firstoffice.com
Poltrona Frau
poltronafrau.com
Steelcase
steelcase.com
National Public Seating
nationalpublicseating.com
Knoll
knoll.com
Landscape Forms
landscapeforms.com
LIGHTING
Cooper Lighting
cooperindustries.com
Kurt Versen
kurtversen.com
Selux
selux.us
Eureka
eurekalighting.com
Visa Lighting
visalighting.com
Spectrum Lighting
speclight.com
Elliptipar
elliptipar.com

Columbia Lighting
columbialighting.com
Edison Price Lighting
epl.com
Lightolier
lightolier.com
Lumascape
lumascape.com
Lithonia Lighting
lithonia.com
Fawoo
ledlightsheet.com
Lucifer Lighting
luciferlighting.com
Bega
bega-us.com
Elcast Lighting
elcastltg.com
MP Lighting
mplighting.com
Winona Lighting
winonalighting.com
Lutron
lutron.com
ACOUSTICS AND DAYLIGHTING CONSULTANT
Dr. Tahar Messadi
architecture.uark.edu
CURTAIN WALL CONSULTANT
Heitmann & Associates
heitmannassoc.com
ACCESSIBILITY CONSULTANT
LCM Architects
lcmarchitects.com
VERTICAL TRANSPORTATION
Otis
otis.com
BUILDING CONTROL SYSTEMS
Johnson Controls
johnsoncontrols.com

BROADWAY HOUSING (P. 15)
OWNER'S REPRESENTATIVE
SL Leonard & Associates
sleonard.com
GENERAL CONTRACTOR
Ruiz Brothers Construction
ruizbrothers.com
CIVIL ENGINEER
Paller-Roberts Engineering
310-641-1853
MECHANICAL/ PLUMBING ENGINEER
TK1SC
tk1sc.com
ELECTRICAL ENGINEER
FBA Engineering
fbaengineering.net
STRUCTURAL ENGINEER
John Labib & Associates
labibse.com
LANDSCAPE
Dry Design
drydesign.com
ACOUSTICS
Davy & Associates
310-802-8900
EXTERIOR CLADDING
HardiePanel
jameshardiecommercial.com
Machineous
machineous.com
Minerit
americanfibercement.com
Dupont
dupont.com
W.R.Grace
graceconstruction.com
Tremco
tremcosealants.com
Neogard
neogard.com
Milgard
milgard.com
DOORS
Therma-Tru
thermatru.com

Smoke Guard
smokeguard.com
Cookson Company
cooksondoor.com
HARDWARE
Schlage
schlage.com
Cal-Royal
cal-royal.com
Dunn Edwards
dunnedwards.com
Silestone
silestoneusa.com
Expanko
expanko.com
Forbo
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Mannington Commercial
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Elkay
elkayusa.com
Delta
deltafaucet.com
American Standard
americanstandard-us.com
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Kohler
us.kohler.com
RAINWATER HARVESTING
Skyharvester
skyharvester.com
VERTICAL TRANSPORTATION
Otis
otisworldwide.com

CAMPBELL SPORTS CENTER, COLUMBIA UNIVERSITY (P. 16)
CONSTRUCTION MANAGEMENT
StructureTone
structuretone.com
Pavarini McGovern
pavarinimcgovern.com
CIVIL ENGINEER
Hirani Group
hiranigroup.com
ENVIRONMENTAL ENGINEER
Transsolar
transsolar.com
GEOTECHNICAL ENGINEER
Mueser Rutledge Consulting Engineers
mrce.com
MEP ENGINEER
ICOR Associates
icorassociates.com
STRUCTURAL ENGINEER
Robert Silman Associates
rsapc.com
FACADE CONSULTANT
W.J. Higgins
wjhiggins.com
FACADE MANUFACTURER
Architectural Wall Systems
awsnjny.com
FACADE INSTALLER
City Newark Glass
citynewarkglass.com
GLASS SUPPLIER
Viracon
viracon.com
SHADING SYSTEMS
MecoShade
mechoshade.com
METAL WORK
Weir Welding
weirwelding.com
Post Road Iron Works
postroadironworks.com
CUSTOM MILLWORK/ CARPENTRY
Eastern Millwork
eastern-millwork.com
LIGHTING DESIGNER
Wald Studio
wald-studio.com

LIGHTING SUPPLIER
Chelsea Lighting
chelsealighting.com
CONCRETE CONTRACTOR
Conewago Enterprises (precast plank)
conewago.com
MASONRY, STONE, TILE
Port Morris Tile & Marble Corporation
portmorristile.com
ACOUSTICS
Cerami & Associates
ceramiassociates.com
COMMISSIONING
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horizon-engineering.com
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SURVEYING
Control Point Associates
cpasurvey.com
CARPET & TEXTILE
Tretford
tretford.com
FURNITURE
Steelcase
steelcase.com

HEAVY BIT INDUSTRIES (P. 17)
GENERAL CONTRACTOR
Matarozzi Pelsinger Builders
matpelbuilders.com
STRUCTURAL ENGINEER
TSA Structural Engineers
tsase.com
METAL WORK
Chris French Metal
cfrenchmetal.com
CUSTOM FABRICATION
Ohio Design
ohiodesign.com
GRAPHIC DESIGN, SIGNAGE & WAYFINDING
Richie Brumfield
r2works.net

HUNTER'S POINT SOUTH WATERFRONT PARK (P. 18)
PRIME CONSULTANT AND INFRASTRUCTURE DESIGNER
Arup
arup.com
CONSTRUCTION MANAGEMENT
Liro Engineers
liro.com
GENERAL CONTRACTOR
Galvin Brothers Construction Company
galvinbrothers.com
ENVIRONMENTAL ENGINEER
Yu & Associates
yu-associates.com

GEOTECHNICAL ENGINEER
NAIK Consulting Group
naikgroup.com
MEP/FIRE PROTECTION ENGINEER
A. G. Consulting Engineering
agceng.com
METAL WORK
Powell Steel Corp.
powellsteel.com
LUMBER SUPPLIER
Kebony AS
kebony.com
LIGHTING SUPPLIER
Acuity Brands Lighting
acuitybrands.com
COST ESTIMATING
VJ Associates
vjassociates.com
CODE CONSULTING
Code Consultants Professional Engineers
codeconsultants.com
CUSTOM FABRICATION
Westfield Sheet Metal Works
westfieldsheetmetal.com

THE JOHN AND FRANCES ANGELOS LAW CENTER (P. 19)
CONSTRUCTION MANAGEMENT/ GENERAL CONTRACTING
Whiting-Turner
whiting-turner.com
CIVIL ENGINEER
RK&K Associates
rkk.com
ENVIRONMENTAL ENGINEER
Transsolar
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aonfpe.com
GRAPHIC DESIGN, SIGNAGE & WAYFINDING
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ockert-partner.com

JANUARY

WEDNESDAY 29
LECTURE
Sparkling A Mobile Revolution: Homeless Hygiene on Wheels
6:00 p.m.
American Institute of Architects San Francisco
130 Sutter St.
San Francisco
aiaasf.org

THURSDAY 20
EXHIBITION OPENING
City in a City: a Decade of Urban Thinking by Steven Holl Architects
MAK Center for Art and Architecture
835 North Kings Rd.
West Hollywood, CA
makcenter.org

FRIDAY 31
ART FAIR
Art Los Angeles Contemporary
11:00 a.m.
The Barker Hanger
3021 Airport Ave.
Los Angeles
artlosangelesfair.com

FRIDAY 31
LECTURE
Lars Müller: 2014: Avant-Garde is Analog
7:00 p.m.
Southern California Institute of Architecture
960 East Third St.
Los Angeles
sciarc.edu

FEBRUARY

SATURDAY 1
EXHIBITION OPENING
The Bay Bridge: A Work in Progress, 1933–1936
M.H. de Young
Memorial Museum
50 Hagiwara Tea Garden Dr.
San Francisco
deyoung.famsf.org

SUNDAY 2
EXHIBITION OPENING
X-TO+J-C: Christo and Jeanne-Claude Featuring Works from the Bequest of David C. Copley
Museum of Contemporary Art San Diego
700 Prospect St., San Diego
mcsd.org

TUESDAY 4
TOUR
The Headquarters at Seaport District Building Tour
4:30 p.m.
American Institute of Architects San Diego
789 West Harbor Dr.
San Diego
aiaasandiego.org

WEDNESDAY 5
LECTURE
Barry Bergdoll: Out of Site/In Plain View: On the Origins and Modernity of the Architecture Exhibition
7:00 p.m.
Southern California Institute of Architecture
960 East Third St., Los Angeles
sciarc.edu

THURSDAY 6
TOUR
Cypress Mandela Training Center
6:00 p.m.
2229 Poplar St.
Oakland, CA
aiaasf.org

MONDAY 10
LECTURE
Alan Wanzenberg-Journey: The Life and Times of An American Architect
6:30 p.m.
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles
lacma.org

WEDNESDAY 12
LECTURE
Antoni Vives: Barcelona 5.0: The Polis is Back
7:00 p.m.
Southern California Institute of Architecture
960 East Third St.
Los Angeles
sciarc.edu

THURSDAY 13
TOUR
J. Craig Venter Institute Building Tour
11:30 a.m.
4120 Torrey Pines Rd.
San Diego
aiaasandiego.org

WEDNESDAY 19
LECTURE
Kevin Ratner: High Rise Modular
7:00 p.m.
Southern California Institute of Architecture
960 East Third St., Los Angeles
sciarc.edu

THURSDAY 20
LECTURE
IES SF Presents: A Global View of the Art Experience in Architectural Lighting
6:00 p.m.
American Institute of Architects San Francisco
130 Sutter St.
San Francisco
aiaasf.org

FRIDAY 21
TOUR
Field Trip: Explore Tijuana's Vibrant Architectural and Urban Development
12:00 p.m.
Museum of Contemporary Art San Diego
700 Prospect St.
San Diego
mcsd.org

SATURDAY 22
TOUR
Gallery Course: Antiquities to Old Masters- The Life and Art of the English Country House
8:30 a.m.
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles
lacma.org



COURTESY SEATTLE ART MUSEUM

MIRÓ: THE EXPERIENCE OF SEEING
Seattle Art Museum
1300 First Avenue, Seattle, WA
February 13 to May 25

The Seattle Art Museum will be offering a look—almost unprecedented in its breadth for this side of the Atlantic—at the later work of Spanish artist Joan Miró's. The work on view has been culled entirely from Madrid's Museo Nacional Centro de Arte Reina Sofía's extensive Miró collection. *Miró: The Experience of Seeing* will feature more than fifty paintings, drawings, and sculptures created between 1963 and 1983. The work from this period is defined in part by increasingly simplified abstract compositions and sculpture that makes use of found objects.

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THE ARCHITECT'S NEWSPAPER
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Design, Bitches, *Masters of Architecture*, 2012


COURTESY OF DESIGN, BITCHES

ALMOST ANYTHING GOES IN SANTA BARBARA

Almost Anything Goes: Architecture and Inclusivity
Museum of Contemporary Arts Santa Barbara
653 Paso Nuevo, Santa Barbara, CA
Through April 13

It is impossible to underestimate the role that museum and gallery exhibitions have played in the history of modern architecture. Figures like Giuseppe Terragni, Lilly Reich, Bernard Rudofsky and, today, Neil Denari and Diller + Scofidio have all designed for and in the space of the gallery. They often designed exhibitions before they could get a building commission, or during slow economic times, but for all of these figures the gallery was a site where they could theorize or construct models that were still spinning in their heads but not yet possible to realize. Some of the most exciting ideas in 20th century Avant-garde architecture were first thought out in galleries, such as Frederick Kiesler's Endless City, and his "L and T" method of installation design. In recent times, Diller + Scofidio's *Tourisms: suitCase Studies* (1991) can surely be said to have lead to their design for The Brasserie, Boston's ICA, and the just unveiled Gray Box gallery/theater at MoMA. Though the historic links from gallery to building are clear, critics often assert that architects in galleries do not produce architecture but art or, worse, architecture posing as art.

This argument is often, but not always, a canard for architects who long for physical spaces where they can experiment, communicate with the public, and succeed or fail. The gallery space provides an opportunity for architects to experiment in real time, and space has never been more important than today when digital design can imagine the most hyperbolic forms, use of new materials, and geometries that may or may not be buildable. Benjamin Ball of Ball-Nogues Studio, a practice that has flourished in the design of installations, makes exactly this point about their work for galleries. Their goal, Ball admits, is to be in dialogue with the 75 years of artistic practice, but even more they want to do research about craft and the process of production. These issues of design intent, production, and even reception are all played out in the exhibition *Almost Anything Goes: Architecture and Inclusivity* at the Museum of Contemporary Arts Santa Barbara. Conceived and co-curated by Brigitte Kouo, a designer with an interest in architecture, and the museum's director and chief curator Miki Garcia, **continued on page 24**

DELICATE ASPIRATIONS

Site and Senses, The Architecture of Aidlin Darling Design
Location: Sonoma Valley Museum of Art
551 Broadway, Sonoma, CA
Through March 2, 2014

When you think about Sonoma, it probably is not contemporary architecture that comes to mind. The area's identity exists somewhere between its actual history and the one crafted by the wine industry, suspended in another era. It is fitting then that the Sonoma Valley Museum of Art is hosting an exhibit of contemporary architecture that treats Sonoma as something more than a wine country destination.

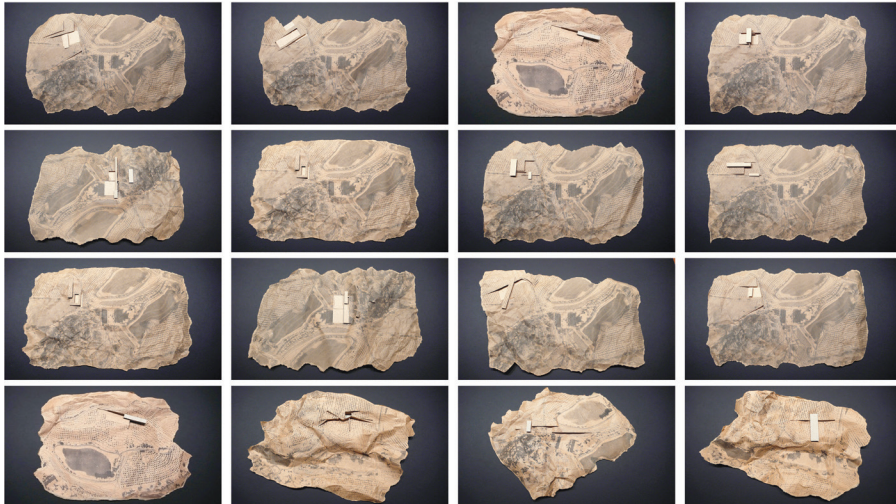
Site and Senses, The Architecture of Aidlin Darling Design is an intimate and engaging exhibit of recent work by the San Francisco-based architecture studio known for mining the particularities of place. The show fills the Sonoma Valley Museum of Art with an array of sensitive site-specific explorations. Delicate drawings etched with an inquiring touch, tiny concept models fragile even to the gaze ("I don't know how I'd get my fingers around wood that small," observed one viewer), full-size construction mockups, fragments of building materials, elaborate presentation models, and the occasional *de rigueur* photorealistic computer rendering and highly-saturated architectural photograph. With the recent mania for vaporous computer visualizations, it is refreshing that the bulk of this collection is tactile and process-oriented. After hours in this exhibit there are still new details to discover.

The firm introduces its sensory approach to place making with the exhibit design itself. You enter the show through a funnel of fire-charred cedar wood planks that modulate light, muffle ambient sounds, and immerse you in the scent of burned wood. A darkened anteroom draws you closer with small-scaled sketches and models, leading to an orgy of material samples and exhibit furniture of sumptuous woods and weathered steel, and, finally, the projects themselves. This theatrical sequence strategically heightens your senses and draws you from the outside world into the space of their making, an exhibit design that functions as a microcosm of how the firm's architecture operates. "There is an ethos in our studio which truly nurtures the exploration of a wide range of materials," chimes a video interview looping in the

back of the gallery. "If there's any way our work can reconnect us to ourselves and to place, that's what it's all about. Designing for all the senses is how you achieve that."

But it is the work located in Sonoma itself that adds an interesting dimension to the exhibit, with three of the six projects tackling the signature Sonoma condition: wine, food, and gargantuan residential estates. "Food, wine, art, and architecture are intrinsically connected to place," begins the description for the McEvoy ranch project in Petaluma. The architects underscore this belief with building designs that are equal parts shelter and topography, with perforated metal scrims that emulate glowing cloudy skies and pavement patterns that evoke agrarian land patterns. Similarly, the buildings on the Sonoma Vineyard Estate—two residences and a barn on a staggering 140-acre site—emerge from the land with rusticated walls that resonate with the carpet of summer grasses, rusted metal roofs that play off of the vineyard's weathered steel trellis posts and ruddy groves of valley oaks, and a loose articulation of volumes that connect sightlines between residence and landscape, patio and sky. In these and other projects, tectonic articulation dominates. It is the formal relationship between materials—line to plane, surface to surface, steel to glass, rammed earth to wood—that is the mainstay of their architectural language. The result is a ubiquitous dynamic tension between surfaces, and a presence both deferential and evocative, "informed by the rhythm of the day, the passage of the sun, the sound of the wind in the trees, and the feel of the topsoil underfoot."

exploration of material relationships and sensory experiences, what is not as clear are the intended relationships among the people the buildings are designed for, or to the context they are in. Floor plans—the Rosetta Stone of social relations—are downplayed or missing; building occupants are underrepresented or altogether anonymous; building functions can be a challenge to decipher; **continued on page 24**
Below: Grid of models for Darling's McEvoy Ranch in Petaluma, CA.



COURTESY AIDLIN DARLING DESIGN

THE ARCHITECT'S NEWSPAPER JANUARY 29, 2014



COURTESY MCASB

ALMOST ANYTHING GOES IN SANTA BARBARA continued from page 23 it smartly selects a group of young Southern California designers all working in different areas of architectural research and production. Ball-Nogues Studio was a natural inclusion in this survey. They are joined by Amorphis, Atelier Manferdini, Design Bitches, dO|Su Studio Architecture, Digital Physical, and Variate Labs.

The entrance to the exhibit foregrounds an eight-foot-tall sculptural object *exo*, 2013, created by DO/SU Studio Architecture and its principle Doris Sung. It is a creative study for a multiple layered building facade if it were made of thermo-bimetals, in this case aluminum, a “smart... material that inherently responds to temperature, curling when heated and flattening when cooled.” It aims to challenge our perception of a facade as only a protective coating when it could be, as Sung said, “a responsive and active skin.”

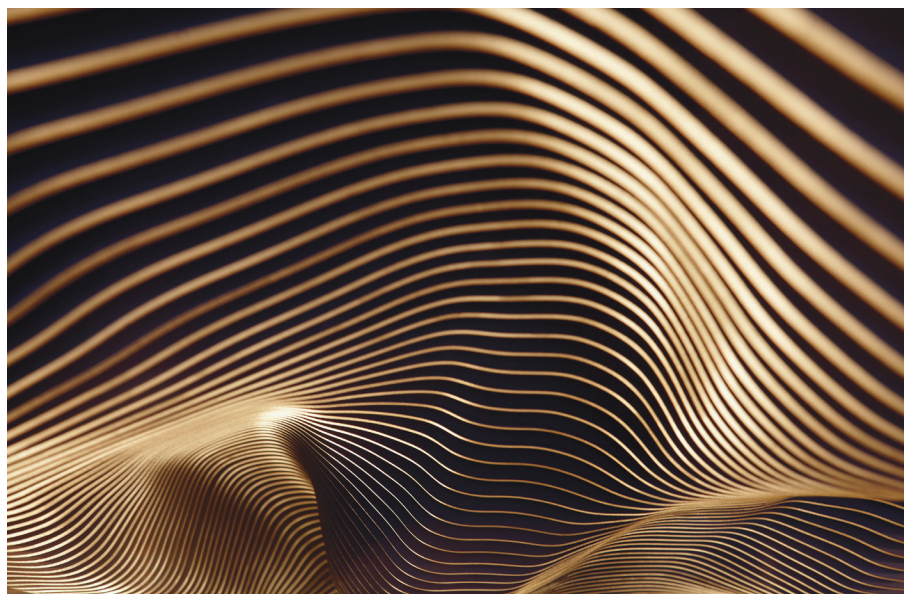
Scattered around the gallery are luscious candy colored tabletops created by Atelier Manferdini that foreground architecture’s “communicative value” and look good enough to eat. The architects in this exhibit are young so one wants to encourage all sorts of experimentation strategies, but also to warn

them to be aware of the possible clichés of art world production. All of the works in the exhibition do focus on architecture. The sculptural wall pieces by Amorphis could benefit from an updated reading on the critiques of minimalism, but still they suggest a relationship between the viewer and the work of art mediated by personal conditions—a major concern of architects. Another installation that straddles the strategies of art but still makes a convincing case for what architects can bring to the debate are the photographs by Design Bitches that use personal images of the architects standing in for the male heroes of yore. They are quite convincing and hilarious. Design Bitches also has a beautifully crafted series of concrete bags arched across the gallery ceiling like clouds dripping rain that playing with notions of “heaviness and somber lightness.”

The old installation pros Ball-Nogues produced the most convincing object and creative design strategy with their Mickey Mouse ear-like paper lamp. It was created by shooting paper pulp though a pressured sprayer into molds of flexible inflatable fabric. These paper lamps are one-off prototypes in the gallery, but suggest a way of creating objects of mass production. Ball-Nogues Studio is now working on its first building in San Antonio, Texas.

Santa Barbara is a seductive landscape of historic mission architecture. One does not expect to find adventurous design here. So the curators are to be congratulated for making this exhibit happen in their enticing shopping mall gallery. It displays again the amazing depth and creativity of young architects in the Southern California region.

WILLIAM MENKING IS AN'S EDITOR-IN-CHIEF.



AIDLIN DARLING DESIGN

DELICATE ASPIRATIONS continued from page 23 and, most tellingly, not a single project is documented beyond its own property boundaries. In the design for the Roseland University Preparatory High School in Santa Rosa, a commission defined by its social values, the design itself relies largely on formal operations to describe the building—“slice, pull,

carve, insert, thread, punch, engage”—leaving the social agenda undefined. While these projects excel in their sensory sensitivity, they reveal a social insularity and a hint of self-absorption.

This retreat into personal sensory experience may well serve an important purpose as antidote to the depersonalization of a market-driven cultural landscape such as the wine country. In

Darling's undulating ceiling from Wexler's Restaurant in San Francisco.

this, Aidlin Darling succeed: Both the exhibit and the projects offer an intimacy and individual connection to the unique qualities of *place* that leave your personal senses awakened.

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Williamson Gallery at Art Center College of Design
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RAY EAMES
IN THE SPOTLIGHT

FEBRUARY 25 | MAY 4
ON VIEW AT THE WILLIAMSON GALLERY AT ART CENTER COLLEGE OF DESIGN
1700 Lida Street, Pasadena CA 91103

OPENING CEREMONY | 28 FEB | 7-10PM

Presented in conjunction with the Williamson Gallery at Art Center College of Design & the Eames Office. This exhibition celebrates Ray's centennial, featuring rare, never-before-seen drawings and sketches from the years before and throughout her collaboration with Charles. From her exquisite fashion designs to her training with legendary painter Hans Hofmann, the show traces the ways in which Ray's earliest interests and skills connect to the work she passionately explored throughout her life. Highlighting the design icon's substantive role in a partnership often viewed through a lens trained on Charles, the *Spotlight* honors Ray's remarkable gifts—not as something added to her husband's work, but as a contribution fully integrated into the process of their endeavors.

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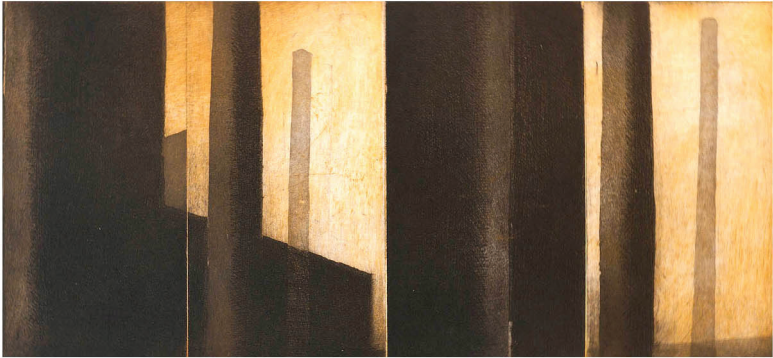
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and all flexible employees hanging by a thread
Give us paid leave and pension contributions,
income and free services
keep them from being fired

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from the bottom of the network,
pray for us temporary and cognitive workers
Extend to all others our humble supplication
Remember those souls whose contract
is coming to an end,
tortured by the pagan divinities:
the Free Market and the Flexibility
those wandering uncertain,
without a future nor a home
with no pension nor dignity
Grant hope to undocumented workers
and bestow upon them joy and glory
Until the end of time

MAYDAY

COURTESY ARCHITECTURE LOBBY

A Manifesto from the Architecture Lobby

The myth that architects have it all—professionalism, creative freedom, autonomy, civic power, cultural cachet—lasts until your first day of work. It is not that you immediately get the full picture; surely the bad compensation and crummy hours and the lack of power over design decisions are temporary, the dues you pay. But later, when you have your own firm or become a partner and the deferral can't be deferred any longer, you don't earn reasonable compensation, you work crummy hours, and you lack power over design decisions. Along the way you may have adjusted your thinking about the myth while still maintaining its mystical aura. "Architecture," you can say, "isn't a career; it's a calling!" Which is to say, the lack of money and appreciation is justified by sacrifice. But eventually it becomes impossible to feel good about the profession: architecture graduates with \$100,000 in debt begging for internships that pay little more than minimum wage, honored to be working 15 hour days, seven days a week as a sign of their being needed; principals of firms working al-

most exclusively for wealthy private interest, trying to prove that their meager fees aren't paying for hubristic aesthetic experiments; young architects hoping to move beyond bathroom renovations to possible suburban additions.

We can retrace how all of this happened—how the profession over the years limited risk and liability and, with it, reward and responsibility; how in turn, the profession, as keepers of design, became known only for design. All of the intelligence that is brought to bare on achieving good design—zoning analysis, demographic scrutiny, material wisdom, procurement expertise, spatial adaptability, organizational expertise, manufacturing acumen, sustainability education, heat, lighting, and acoustic analysis, cost analysis, etc. etc.—disappears from the ledger when we are paid by (the size of) the piece. We want to be and should be part of the knowledge economy, not the production economy.

The Architecture Lobby is an organization of architectural workers advocating for the value of architecture in the general public and for architectural work

within the discipline. From the bottom up, we resist the acceptance of low wages based on the assumption that architectural firms themselves make little profit. From the top down, we reject thinking that accepts marginal profits for our expertise. We insist on the following conceptual changes:

1. In order to redirect the public's perception of what architects do, we need to reconceptualize our value. We need to walk away from contracts that don't allow us to share in the profit of a building's success. We need to prove that we know that the building's success is determined not by its publication photos but by its 40-year-long habitability. We need to redefine the way media showcases us. If they got our previous message to showcase us as designers, they can now showcase us as keepers of sustainable spatial intelligence. Every submission we make to the media needs to privilege its intelligence and long-term commitment to the built environment, not merely aestheticians. Every article in every journal and newspaper discussing only

form should warrant a letter of protest. Every commentary that mentions a development, a proposed project, a community plan or a new public space without mentioning the architect, designer, planner, or landscape architect involved should warrant a request for correction/elaboration.

2. In order to reprogram our own identity, those of us in the discipline of architecture need to admit that we are workers. We are part of a global labor force that has fought for and deserves fair pay, legal benefits, regulated hours, and termination policies. If we do not self-identify as such, we will remain immune to the global, labor-based, social reform movements. We should be ashamed but not surprised that architects building in the Emirates are oblivious to the indentured labor used to build the buildings we design. We should question why the artists asked to show in the Guggenheim in Abu Dhabi have refused to have their work shown in a building built by illegal labor practices when we architects turn our backs. Identifying

ourselves as immaterial laborers links us with artists, IT researchers, and product developers—all of who have long since recognized that their creative work is work none the less.

3. In order to retrain our graduates, we need to convince them of their value. Those of us who teach must stop being proud of our students' all-nighters doing our pedagogical bidding. When they look for work, we need to direct them away from practices that are abusive (if not illegal) even if avant-garde. An Ivy League law school annually publicizes the top 10 family friendly law firms. It is not just shocking that law schools, unlike architecture schools, care about this issue, or that law firms unlike architecture firms climb over each others backs to get on the list; but sad that our good students don't know that they should be the wooed, not the wooers.

Take our survey, learn more, and get involved at architecture-lobby.org

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See how we've got you covered at
www.akzonobel.com/ccna
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