

THE WEST
ARCHITECTS NEWSPAPER
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WHY SHAPING "ART VILLAGE" AT POMONA

COURTESY WHY

GRAND CANOPY

Culver City firm WHY is taking a unique approach to Pomona College's new Studio

Arts Hall. Instead of designing a monolithic, unified structure, they are hoping to create

Above: A grand stair brings students into the new art village.

what principal Kulapat Yantrasast called an "art village," with a cluster of buildings focused around a central open space, covered with an **continued on page 4**



COURTESY JOHNSTON MARKLEE

THE MENIL UNVEILS JOHNSTON MARKLEE'S DRAWING INSTITUTE

Drawing and Dappled Light

On February 19, in Houston, Menil Collection director Josef Helfenstein revealed Johnston Marklee's design for the Menil Drawing Institute (MDI). The \$40 million project will be the first freestanding facility in the United States created specifically for the exhibition, study, storage, and conservation of modern and contemporary drawings.

Above: Angled roofs modulate scale and provide shade for outdoor spaces.

"Artists, curators, and scholars have long recognized the heightened importance of drawing in the modern era as an independent medium on the level of painting and sculpture," said Helfenstein in a statement. "Until **continued on page 10**

USC DEAN QINYUN MA ENVISIONS DEVELOPMENT IN CENTRAL CHINA

VILLAGE LIFE

USC School of Architecture Dean Qinyun Ma likes to shoot for the stars. He is doing that now in China, where he is developing a community known as "Jade Mountain Village" around his vineyard near Xian. Focusing on wine and culture, and employing several West Coast architects for the design, Ma hopes to develop the "Aspen Institute of China," a home for conferences and events.

The projected \$10 to \$15 million, 350,000-square-foot project will eventually include a boutique hotel, villas, and a clubhouse and conference center, which Ma says he is hoping will become a "platform for **continued on page 5**



KITCHEN AND BATH MARKET REPORT
AN'S ANNUAL SPECIAL SECTION HIGHLIGHTS THE EMERGING TRENDS AND MUST SPEC PRODUCTS FOR ARCHITECTS AND DESIGNERS. SEE PAGE 15.

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COURTESY GUSTAFSON GUTHRIE NICHOL

GUSTAFSON GUTHRIE NICHOL RETHINKS DOWNTOWN SEATTLE

WALK ON

A year ago, with the support of a \$150,000 grant from Seattle's Office of Economic Development, the nonprofit Downtown Seattle Association hired local landscape architecture firm Gustafson Guthrie Nichol (GGN) to make recommendations **continued on page 3**



COURTESY TRIST AND ASSOCIATES

SPACEPORTS TAKE OFF. SEE PAGE 11.

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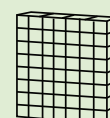
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VOLUME 9, ISSUE3 MARCH 26, 2014. THE ARCHITECT’S NEWSPAPER
(ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE
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COURTESY GUSTAFSON GUTHRIE NICHOLS

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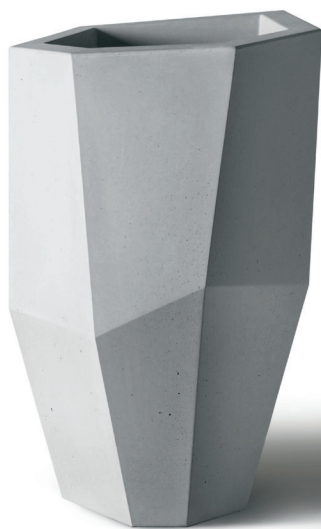
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If you asked most fashion brands where in Los Angeles they would plant a flagship store, they probably would not say Broadway. Yet that is just what Acne Studios did. In December, the Swedish company opened its largest store to date in the Eastern Columbia Building, occupying 5,000 square feet of the Claud Beelman icon.

The store nods to its Art Deco surrounds with terrazzo floors and machined aluminum partitions that evoke the building's steel frame construction. A mushroom sculpture by Belgian artist Carsten Höller serves as an organic counterpoint to the space's industrial aesthetic. Blue carpet, custom seating, and the ready-to-wear garments themselves add color.

"It wasn't our original intention to open in this part of Los Angeles," said Acne Studios chairman Mikael Schiller. "But we fell in love with the Eastern Columbia Building as well as the opportunity to do something beyond a flagship store." **ANNA BERGREN MILLER**

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ATTACK OF THE DRONES

Look up in the sky: It's a bird! It's a plane! Nope, it's a drone. Yes, the U.S. military isn't having all the fun... Architects are now getting into the drone game as well. In order to get a better look at their sites—particularly views from higher elevations—word has it that firms like **AC Martin** and **Moore Ruble Yudell** have developed their own drones, hovering high in the clouds and rotating in all directions. Air traffic rules for these sorts of things are still rudimentary, so flyers need to take things like etiquette and safety into their own hands. But for now it's the Wild West. And it's a virtual thrill that more may be taking off soon.

WHERE IS THAT SCULPTURE?

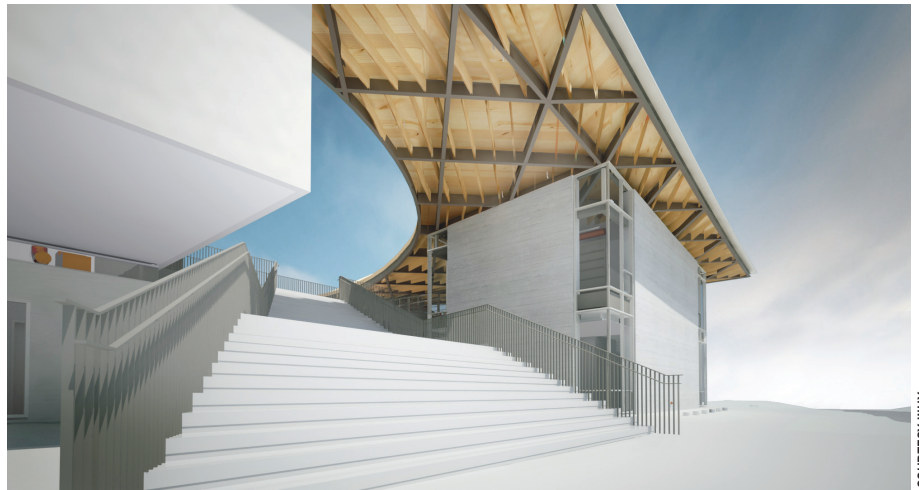
One of our favorite duos, **Oyler Wu**, recently completed its biggest installation to date: The Cube, a twisting, glowing steel and wire concoction for the 2013 Beijing Biennale. The dramatic project is now touring China, but when pressed for the latest news the firm admitted that it is not sure where it is. So if you spot a giant cube somewhere in the country, please give them a ring, will you?

SHORTLIST SPECIALS

As the economy continues to roll we're again awash in shortlists and competition wins. The Santa Monica City Services Building has a shortlist that includes **SOM** and **Frederick Fisher**. Teams shortlisted for the Herald Examiner Building include **Christof Jantzen** and **Brenda Levin**. LA's Wildwood School shortlist includes **Gensler**, **Koning Eizenberg**, and one unknown team. The UC San Diego Biological Building has gone to **CO Architects** (recent winners of the AIACC Firm of the Year award). EHDD has won the Long Beach Aquarium of the Pacific, and Harley Ellis Devereaux has won the Long Beach Belmont Plaza Pool.

SEND DRONES AND SCULPTURES TO EAVESDROP@ARCHPAPER.COM

Simple materials clad the buildings' facades;
Below: The canopy's exposed rafters emulate
LA's many bow truss roof structures.



GRAND CANOPY continued from front page undulating wood and steel truss canopy. The project is set to finish in time for the school year this coming fall. The centralization of activity is designed to encourage interaction and cross-pollination between disciplines, and help the hall become an outdoor center of activity for the campus as a whole. "Students tend to stay in their own studios," said Yantrasast. "We've made it so they have to interact among disciplines."

Two floors of steel-frame building spaces will contain seven departments, including painting, drawing, digital media, and photography. They will be occupied

not just by informal studios but also by un-programmed breakout spaces, perfect for unstructured gatherings. Ground floors will be fronted by large storefront windows, behind which will be active spaces for CNC machines, and wood shops, and so on.

The concrete paved courtyard is a blank canvas for gathering, art display, or even performance. The roof structure above does not just provide shade and enclosure, it echoes both the nearby mountains and the region's tradition of wood truss structures.

"I believe in craft," said Yantrasast. "I want this building to have that aspect of craft." **SL**

VILLAGE LIFE continued

from front page intellectual exchange," hosting retreats, festivals, and symposia. Funding is still ongoing.

The first phase will include the clubhouse, designed by Ma, as well as libraries and event rooms. Ma will not yet reveal who else will be involved, but several architects from the West Coast, including some of Ma's colleagues at USC, will likely design the second phase, including the villas and the hotel. In the future, Ma also hopes to incorporate markets, schools, and neighborhood-based buildings into the project.

Designs will in many cases utilize traditional materials, like brick, in contemporary and even sculptural ways. "We can combine contemporary with local; contemporary with craft," said Ma. "Brick is like a pixel. You can form it and curve it."

The layout of the project will draw from the form of a traditional Chinese village, added Ma. "It will be contemporary and futuristic, but also very connected to the local culture." In many ways the project, said Ma,

Conceptual rendering of some of the project's brick-clad buildings; Below: Overall view of the terraced, fertile site.



COURTESY JADE VALLEY

is an antidote to China's rampant overdevelopment. He hopes the initiative will encourage the study and repair of the country's tattered village life, and eventually spawn the creation of new, self-sustaining villages throughout the country. "The village is the first urban form," said Ma. "This could be a template for how cities reform in the future." Villagers will

have a hand in building the development, incorporating local craft into the design. "Hand skills are still respected. There's a dignity in it," he added.

The winery, which Ma bought in 1998, produces 80 tons of wine a year. Besides symposia, Ma is also planning expos and a small music festival. He is already organizing symposia on the current site. **SL**

LA MAYOR FAVORS STREAMLINING OVER SINGLE DEPARTMENT DEVELOPMENT

ALL FOR ONE

Talk of creating a single development department in Los Angeles has abated as Mayor Eric Garcetti has directed the Departments of City Planning (DCP) and Building and Safety (DBS) to instead consolidate key functions. "We took a deep look at both departments, and now we're moving forward with reform that makes sense, instead of just combining departments for the sake of combining departments," said Garcetti in a statement.

A joint report released by the Chief Legislative Analyst and City Administrative Officer makes seven recommendations for improving development review at the DBS, DCP, Public Works, Bureau of Engineering (BOE), Department of Transportation (DOT), and the Los Angeles Fire Department (LAFD). The report was based on 329 recommendations made by Matrix Consulting Group after months of consultation with the involved departments, community groups and stakeholders.

Recommendations include drafting Memoranda of Agreement between departments that clearly outline the process and assign specific responsibilities to a single lead department and co-locating staff in existing San Fernando Valley and Downtown service centers with an eye toward expansion of these one-stop shops in South Los Angeles and San Pedro.

The goal is to reduce conflicting answers by multiple agencies, according to Kevin Keller, director of Planning and Housing Policy at the Mayor's office. "It looks at centralizing code enforcement authority to Building and Safety, to ensure plans approved are the plans that are built. It also looks to centralize the zoning plan review to City Planning, so developers can determine if their project is by-right or requires discretionary approval early in the process."

Though the move isn't the merger plan offered last year, the result is still favorable, said Will Wright, director of government and public affairs at AIA Los Angeles. "The end result is what we're in agreement on," said Wright. "It is a choice to go for a system that has more clarity—not necessarily more simplicity. It's a good thing for the design community. Rather than dedicating more resources on navigating a byzantine maze to get a project permitted, we can spend more time actually designing."

Affected departments are now being asked to come up with suggested timelines and concrete steps for implementation.

CARREN JAO

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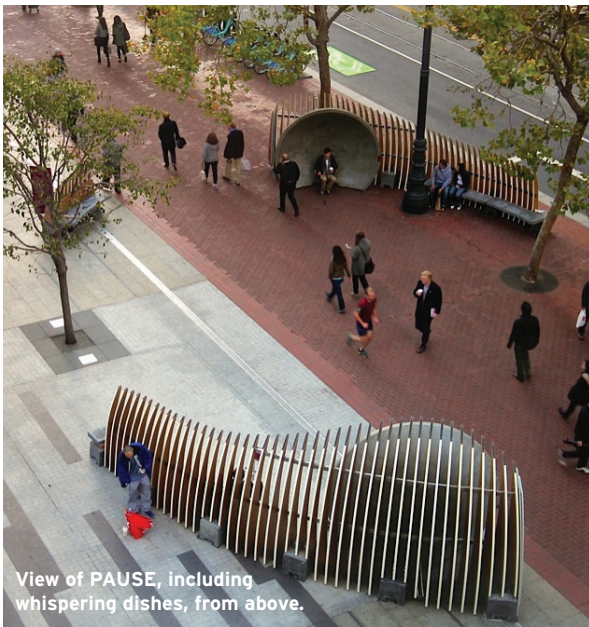
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THE ARCHITECT'S NEWSPAPER MARCH 26, 2014



View of PAUSE, including whispering dishes, from above.

SHAWN LANI, THE EXPLORATORIUM

LIVING INNOVATION ZONES TRANSFORMING SF SIDEWALKS

PAUSE for Placemaking

A new experiment in placemaking is taking shape on San Francisco's sidewalks. Called the Living Innovation Zones (LIZ) Program, the project, a partnership between the SF Mayor's Office of Civic Innovation, SF Planning, and SF Department of Public Works, encourages the creation of temporary, flexible spaces for community interaction.

The LIZ Program combines SF Planning's efforts to revitalize Market Street with the Office of Civic Innovation's

interest in using city assets to showcase emerging technologies. "In this case we're looking at how technology can be used to activate public space," said project manager and planner Steve Gennrich. "San Francisco is the innovation capital of the world, [yet] walking down the street there are few monuments to that."

The first LIZ, called PAUSE, opened last year at Yerba Buena Lane and Market Street. A cross between an art installation

and a science exhibit, PAUSE was designed by Josh Bacigalupi of the Exploratorium's Studio for Public Spaces with support from Gehl Architects (who helped develop the program and select sites) and the Yerba Buena Community Benefit District. It comprises a pair of "whispering dishes" modeled on one of the Exploratorium's longtime exhibits, a musical bench activated by hand-holding, and a pedal-powered cell phone charging station.

The city hopes to open a total of ten innovation zones, but is not yet ready to share the remaining locations.

As for how the LIZ Program compares to conventional city planning, said Gennrich, "We're really asking people to push us. With permitting you often get this culture of no. We're asking them to push our limits."

PAUSE is an exercise in boundary-testing for the Exploratorium as well.

"We did a lot of place-based learning, but we didn't do a lot of placemaking," said Shawn Lani, director of The Studio for Public Spaces.

"We got very interested in the merging of these. Hopefully you develop proficiencies for seeing space, and that's a type of learning—it's not always about delivering that science punch line." **ABM**



A sharp curve marks the building's base when seen from street level.

COURTESY HANSONLA

BROADWAY TOWER IS FIRST BUILT UNDER NEW DESIGN GUIDELINES

BUILDING BY THE RULES

Though Los Angeles' Broadway Theater and Entertainment District Design Guide has been in the works for years, it had never been applied to a new high-rise—until now. The \$150-million Broadway @ 4th, a 35-story, 450-unit residential and retail complex, is the latest project from downtown developer Izek Shomof. Architects HansonLA worked closely

with the department of City Planning to design a structure that fit within what principal Douglas Hanson describes as "a very prescriptive envelope."

Per the design guidelines, the building's lower stories, clad in terra cotta, glass, and metal, nestle up against the sidewalk. The corner of Broadway and 4th Street is marked by a broad curve.

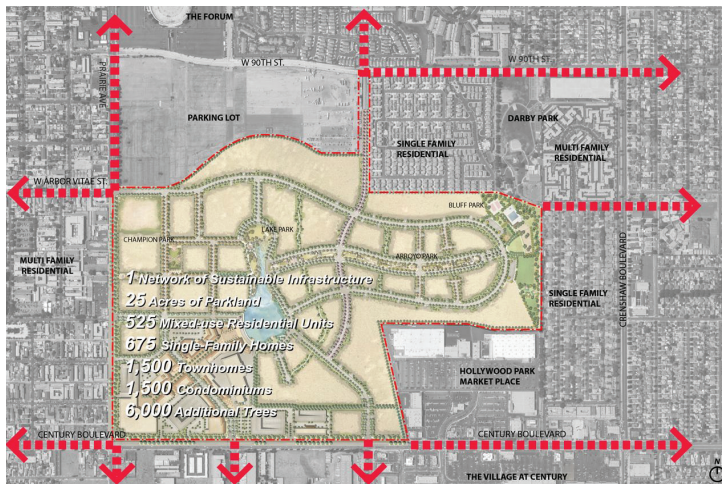
The upper floors are set back in a rectangular tower faced with cementitious panels.

"As we looked around, we just weren't that interested in making a historic building per se," explained Hanson. Instead, the firm identified two features of the streetscape to echo in modern architectural language. First was the texture of the historic facades. "We were able to give it this great texture by pushing the balconies in and out" and by installing corner windows in most units, said Hanson. Second were the windows. "A lot of people think old buildings have punched windows, but when you look around [they don't]," said Hanson. The architects opted for large windows, though "[we] kind of hide it behind the balconies for a much more painterly, articulated facade."

While Hanson describes working with the planning department as a good collaboration, he questions the strictness of the Broadway guidelines—and the setback provision in particular. "I don't necessarily agree. There's something about the street wall but it doesn't have to be that literal," he said. "I think there's other ways to achieve the same thing. If you have good architects you can get beyond that." **ABM**



Pedestrians walk along the lake; Right: Map of the site, with arrows marking connections to the rest of the city.



COURTESY MIA LEHRER + ASSOCIATES

RACETRACK GETS NEW LIFE AS RESIDENTIAL DEVELOPMENT

HOLLYWOOD ENDING

At the end of December an era came quietly to an end in Los Angeles. Inglewood's Hollywood Park, once one of the premier racetracks in the United States—it hosted famous horses like Seabiscuit and Seattle Slew—held its last race, closing its doors after more than 70 years in operation.

In its place is rising a 388-acre mixed-use community developed by Wilson Meany, the company that developed San Francisco's Ferry

Terminal, and master planned by Mia Lehrer + Associates, the firm overseeing much of the city's big changes these days, from the transformation of the Los Angeles County Museum of Natural History to the revitalization of the Los Angeles River. The scheme, which was first envisioned in 2006 and put on hold in 2009 due to the economic downturn, broke ground last month.

The heart of the new community

will be housing, with 525 mixed-use residential units, 675 single-family homes, 1,500 townhomes, and 1,500 condominiums organized around curving, tree-lined streets. Design guidelines will likely call for modern homes and outdoor elements like roof gardens and terraces, a welcome change for this type of development. 6,000 new trees will be planted for the undertaking, in addition to some saved from the old racetrack. The development will also include a retail center, offices, a hotel, and a small casino.

To create intimacy the team is dividing the development into

neighborhoods, each centered around a park—open space is the other major piece of the project, with well over 25 acres around the site. These include the Arroyo Park, a meandering linear park designed with zigzagging walkways and vegetated swales to direct rainwater into the central lake; the Lake Park, centered, as its name suggests, around this large lake (a nod to Hollywood Park's central lake); the Champion Park, for barbecues, picnics, and informal activity; and the bluff park, a private open space reserved for tennis, swimming, and other active uses.

Besides aggressively inserting landscape and park space into the program, Mia Lehrer + Associates is pushing the developers on issues of sustainability and walkability. The site will be covered with walking and biking trails, and the team is currently hoping to change Inglewood's general plan to get streets narrowed, and to add "bulb outs" along streets for more trees. Sustainable infrastructure includes water collection and purification systems and proximity to public transportation and schools. "We're testing the limits," said Mia Lehrer. "The importance they're placing on the public realm is very valuable."

Other members of the design team include Hart Howerton Architects & Planners, BCV Architects, Quatro Design Group, SWA, JCJ and brand company Air Conditioned.

With the decline of horseracing, other U.S. tracks have been converted into housing in recent years. In Silicon Valley, San Mateo's Bay Meadows track has been turned into an upscale housing development of the same name (also by Wilson Meany); and in New York, the Jamaica Race Track in Queens has been converted into the Rochdale Village housing development.

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THE ARCHITECT'S NEWSPAPER MARCH 26, 2014

ARCHITECT: SPF:A



Few of the houses that line the Pacific Coast Highway on the hills overlooking the ocean are worthy of their setting. Happily, a few exceptional buildings have taken root, and one of them is the Ziering residence in Pacific Palisades. Culver City architecture studio SPF:a took best advantage of a double site that rises and turns a corner in the foothills to frame stepped terraces and ocean views

without blocking the neighbors' sightlines. "The two houses that previously occupied the site had a very cluttered look, with chimneys and gables," said SPF:a principal Zoltan Pali. "Our goal was to be as elemental as possible, and create a simple horizon."

From the front, the house is an enigmatic presence: a curved and sunken expanse of ipe boards that rises from an 8-foot-high garage to 15 feet above

street level at the north end. Narrow slots are cut into this blank facade, and three sections pivot open to a narrow front yard and allow breezes to flow through the living room. The density of ipe makes it hard to cut but also flame-resistant, and thus appropriate for use in a zone that is prone to wildfires. The wood is oiled to preserve its natural tone, and Pali likens the exterior to the hull of a yacht.

The site dictated a curved plan, which marks a departure from the crisp rectilinearity of SPF:a's previous work. It ties together a flow of open spaces on different levels, and a bedroom wing that projects out towards the edge of a bluff, while making the house look and feel more compact than its 9,000-square-foot expanse. From the street, the ends of the house recede from view; to the rear, you can see the entire

sweep, tip to tip. "I was afraid of building too big a house," said the owner, Rosanne Ziering. "It had to feel organic, with nothing that isn't strong, necessary, and beautiful." She was closely involved at every stage of the design and a trip to Marfa to see the work of Donald Judd increased her enthusiasm for minimalism.

This is a house that withholds its secrets. Visitors descend a few steps from the street past a water feature and locate the entry door that is an integral part of the wooden facade. It slides open to reveal a compressed vista, which broadens into a panorama as you continue into the open-plan living room. An arc of glass sliders open up to paved and landscaped terraces with a pool at the far side. A broad cantilevered canopy with deep-set openings protects the glass from sun and ultra violet rays. In section, the house steps down the slope, with an office above the guest room at the north end, and service areas and additional bedrooms beneath the master suite at the south end.

Within, space flows from one area to the next, articulated with storage walls and sliding doors. High ceilings and abundant natural light create a feeling of calm.

There's a lively alternation of textures and subtle tones, from poured concrete walls to the polished concrete floor, and the gray Venetian plaster that frames the entry and the open hearth. Bathrooms are clad in figured limestone. In the kitchen, a vintage French oak tabletop is supported on a slab of plate glass.

The house is a model of sustainability, combining passive strategies (shading devices, cross-ventilation, and thermal mass) with roof-mounted photovoltaic panels and evacuated solar tube collectors to generate electricity and hot water. Radiant floors provide efficient space heating, and mechanical air-conditioning is limited to the kitchen, master suite and study, and is used for only a few weeks a year. The rest of the house has a heat recovery ventilation system that circulates and vents air.

MICHAEL WEBB

Ipe boards clad the home's curving front facade. Broad openings throughout open the house to interior open spaces and to ocean views.



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Johnson Hall's brightly colored seating (top left); LED light slits invigorate a hallway (right); Students lounge in front of The Global Forum interactive wall (bottom left and right).

BENNY CHAN EXCEPT BOTTOM LEFT: IVAN BAAH

Selected to breathe new life into Johnson Hall, a historic building on the Occidental College campus in Eagle Rock, Belzberg Architects transformed the shell into a showcase for interactive education.

"As architects, we need to embrace new technologies to see how they work and give students the infrastructure to conduct their own experiments and select what is useful for them," said principal Hagy Belzberg. It is a lesson he successfully applied in the Los Angeles Museum of the Holocaust, where multilingual school groups use touch screens and digital technologies to become involved in an event that occurred 50 years before they were born. There, the building itself directs the narrative, pulling visitors into the earth and leading them through a dark, compressed chamber that abstracts the

horror of the camps.

In contrast, the Occidental campus, master-planned by Myron Hunt a century ago, is the embodiment of serenity, a standing set for movies on college life. In their LA Guide, Gebhard and Winter describe it as "transplanted from New England, so orderly and understated is its style; a kind of regionalized Palladianism." The exteriors are protected, but Brenda Levin has remodeled interiors in several of the 22 original buildings. Belzberg won a competition with his proposal, which went far beyond the client's brief to open up a dark labyrinth of narrow corridors and cellular classrooms. He took his cues from the freewheeling agenda of the McKinnon Center for Global Affairs, which teaches its students to consider the world holistically, master different languages, and communicate

their ideas effectively.

"My idea was to create an immersive learning environment, carving out the center of the building to create a double-height hub for the students," explained Belzberg. The inner face of this atrium, which is called the Global Forum, is a wall of micro-etched slump glass, laminated for projection. Ten embedded video screens are linked by wave-like slits, backlit with LEDs. Texts on a changing menu of topics appear on the screens and the wall responds with surges of colored light as though it were expressing the flow of ideas. There is a feeling that you are in the presence of a hidden intelligence, like the sentient ocean of Stanislaw Lem's *Solaris*. This smart wall interacts with screens throughout the building and the texts can be downloaded.

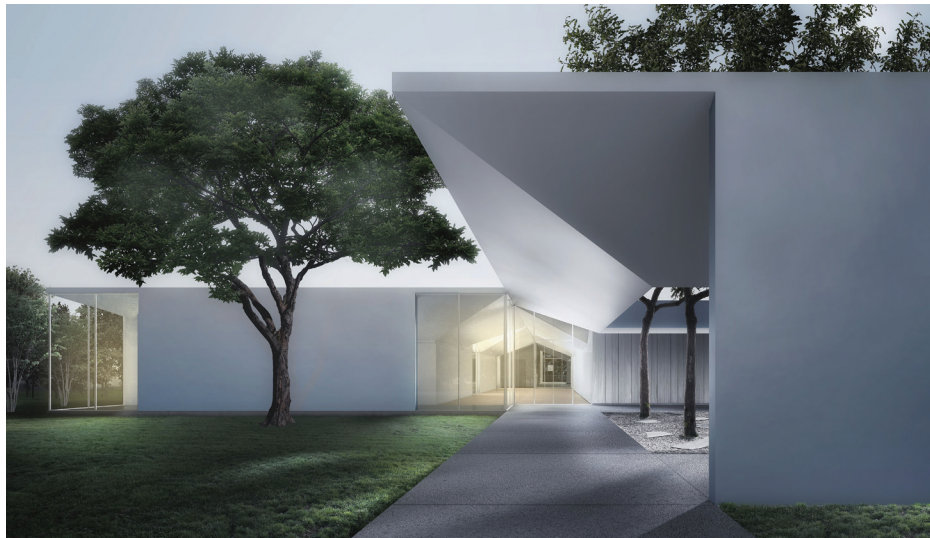
The Global Forum is an electronic

town square that puts individual opinions on public view for spontaneous discussion. A student committee curates the postings, taking responsibility for content and the mode of communication. Casual seating encourages their fellows to gather in the forum with laptops, as well as glance at the wall as they pass by. LED light slots are cut in a black drop ceiling that is draped around the structural beams as an overarching canopy. The Varelas Innovation Lab opens up to the forum through folding glass screens. It is equipped with multiple interactive media surfaces and screens that can be viewed from outside of the room.

Johnson Hall began life as a chapel, and classrooms were later wrapped around it. The central void was clumsily converted into a lecture theater in the 1970s, and the windows were boarded up to exclude natural light. Belzberg stripped these additions, revealing the windows and the painted roof beams of the chapel. He inserted a steeply raked bank of seating and lined the room with sharply angled acoustical baffles. Two glass-fronted study areas look down on the seating. Corridors on all four floors were widened and furnished to serve as informal social/discussion spaces that mediate between teaching and circulation. White wallboards allow students to write up ideas for discussion, much as teachers do in the classrooms, and those enclosed areas—formerly mono-directional—can now be easily reconfigured.

Here, in a traditional liberal arts college, we may glimpse the future of education, in which boundaries are dissolved and students are encouraged to teach themselves and share their ideas freely, as well as presenting them to teachers. **MW**

THE ARCHITECT'S NEWSPAPER MARCH 26, 2014



DRAWING AND DAPPLED LIGHT continued from front page now, however, institutions have struggled to accord a proper place to this relatively fragile and inherently experimental practice. With a design that is at once serene and revolutionary, Johnston Marklee has enabled the Menil to make its drawings a more active and public part of the collection than ever before."

The MDI has existed as a program at the Menil since 2008. In that time, it has developed a national reputation for its local and traveling exhibitions and scholarly projects. In designing a bespoke facility for the program, Los Angeles-based architecture firm Johnston Marklee had to take into account a complex program including multiple groups of users—visitors, scholars, conservationists—and multiple functions

and spaces, as well as thousands of delicate works of art.

"Because of the MDI's public-oriented mission, though, and the famously understated architecture of the Menil's other buildings, we knew this complexity had to be accommodated in a design that would seem direct and self-evident," said Sharon Johnston and Mark Lee in a statement. "The site itself showed us the way forward. The gardenlike character of the campus with its tree-shaded streets of bungalows gave us the clues we needed to find the right scale, resolve the relationship between interior and exterior spaces, and, above all, modulate the light."

The MDI site is located at the wooded heart of the Menil's 30-acre Montrose neighborhood campus of sleepy streets

Left: Walkway leads from peaceful exterior spaces to the internal "living room." Right: Angled roof patterns are repeated inside the building as well as outside.

and quaint bungalows. It sits just south of the museum's Renzo Piano-designed main building (1987) and Cy Twombly Gallery (1995), and just north of Richmond Hall, a 1930 masonry structure housing a permanent Dan Flavin light installation. The location is also at the center of a new master plan of pedestrian paths and green spaces designed by Michael Van Valkenburgh Associates, singling out the MDI as a hub among the Menil's other art buildings.

Johnston Marklee's design takes its cues from the master plan's circulation paths and the campus' many venerable live oaks. In plan, the building is oriented around three square, open-roofed courtyards inhabited by the gnarled, waxy-leafed, evergreen trees. Two of the courtyards form the building's east and west entrances while the third is set aside as a "scholars' cloister" on the north edge of the building. Enclosed volumes between the courtyards make up the MDI program space. A circulation spine and gathering space runs between the east and west entrances. To the south of this corridor are the exhibition galleries. To the north are the administrative offices, study rooms, and conservation lab.

A thin, flat roof of painted steel plate ties together all of the 17,000-square-foot, one-story building's spaces. The roof works in concert with the surrounding landscape and the live oaks to modulate the levels of natural light on the interior. Johnston

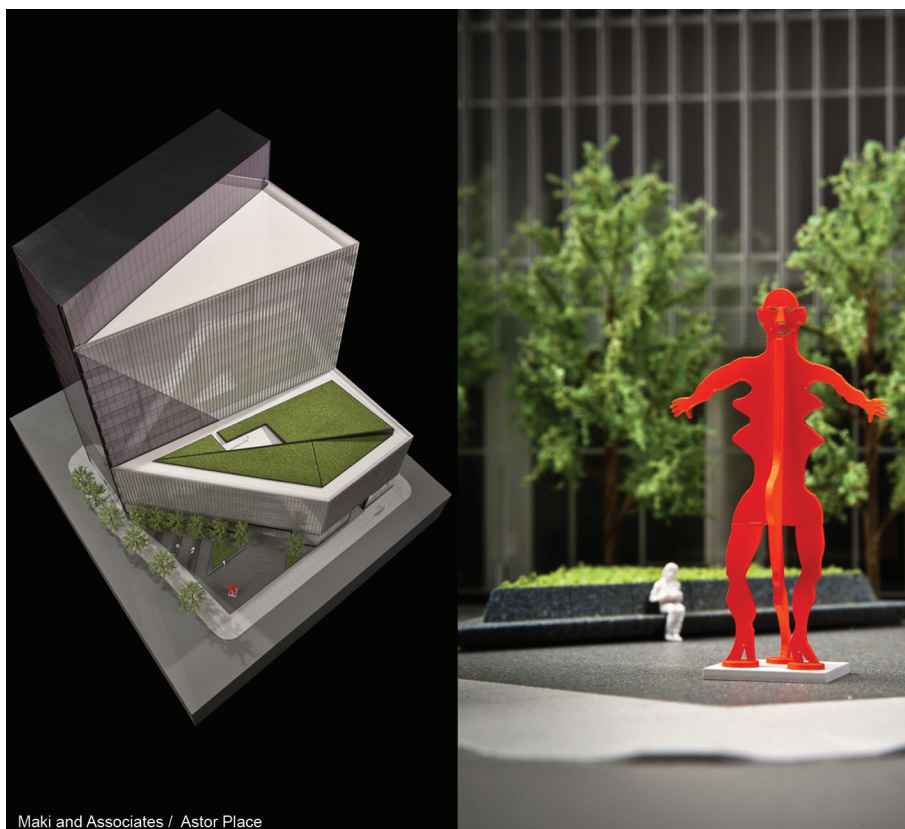


COURTESY JOHNSTON MARKLEE

Marklee worked in collaboration with New York City-based lighting design firm George Sexton Associates to develop strategies for carefully admitting daylight and blending it with electric light. As visitors enter, the powerful Texas sunlight is reduced in stages, first by the canopy of trees, then by the roof canopy. Throughout the interior, gradients of modulated daylight and controlled chambers of artificial light define the functions of the various spaces, from circulation to study to exhibition and storage.

The MDI is one component of an on-going \$110 million capital and endowment campaign for the Menil Collection, which also includes the Van Valkenburgh master plan and a new "Energy House" containing all of the campus' mechanical systems, which is also being designed by Johnston Marklee. Groundbreaking for the MDI is tentatively scheduled for early 2015.

AARON SEWARD



Maki and Associates / Astor Place

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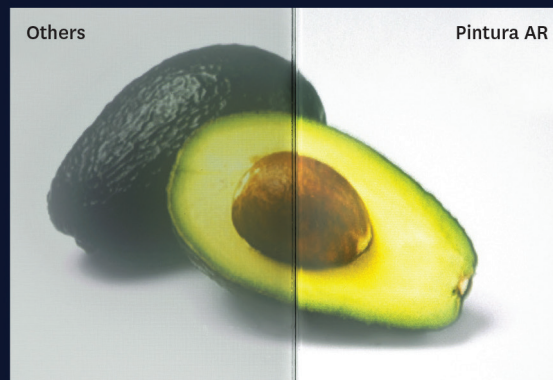
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BOLDLY GO

THE COMMERCIAL SPACE FLIGHT INDUSTRY IS TAKING OFF, AND WITH IT A NEW ARCHITECTURAL TYPOLOGY: THE SPACEPORT
BY BILL MILLARD

Quick: close your eyes and think of space flight. Where do the images come from? If you're of a certain age, they're from the Mercury, Gemini, and Apollo missions of the 1960s, the heroic era that culminated in a moon landing. For nearly everyone younger, they're from cinema and video: some iteration of *Star Trek*, *Star Wars*, *Battlestar Galactica*, and *2001: A Space Odyssey*. The visual vocabulary became a cliché long ago: sleek techno-biomorphic spacecraft straight out of William Gibson's Gernsback Continuum, zooming between Fullerian/Saarinenesque/Aaltoid space stations and CGI battle scenes, dodging the question of whether streamlined contours actually matter in environments with no atmosphere and, hence, no friction (they don't, as Thom Mayne once noted in reference to the Apollo Lunar Module that his Cooper Union building so uncannily resembles).

Personal visions of space travel are less likely to suggest NASA's more prosaic space shuttle (or, lower on the aerospace-iconography ziggurat, *The Jetsons*). Yet commercial spaceports, a critical step toward a future when space is open to every George and Jane, have moved from

speculation to actual construction over the past decade. If the space-travel industry follows the path these ports' proliferation implies, those humbler models will be closer to reality. Spare-no-expense public projects with single-use rockets that discard launch stages into the ocean, manned by larger-than-life rocket jocks who joined the astronaut/cosmonaut elite through military training, have given way to economical carrier craft ("motherplanes") taking off horizontally on regular runways, ferrying light reusable vehicles full of relatively unheroic civilian passengers. Tourism and eventual routinization, in other words: the passing of the torch from

people with the Right Stuff to people with plenty of the green stuff.

Though it's easy to view rocket-borne millionaires as the ultimate dilettantes, some longtime aerospace observers see tourism as an essential phase in the evolution of the field. Consultant/engineer Derek Webber, executive director of Spaceport Associates, has analyzed the business models and regulatory climate for passenger space flight, managing Futron Corporation's ASCENT study of space markets for the National Aeronautics and Space Administration (NASA)'s Marshall Space Flight Center. After decades in the communications satellite industry, he believes that

space tourism could grow far larger. "It's an enormous potential market," he said, "because if each person is considered as a payload, you've got potentially tens of thousands of payloads per year, whereas in normal commercial space you have about 80 payloads a year... globally." Envisioning a wide range of "horses for courses"—spaceports tailored to particular purposes—and looking to suborbital tourism as the path to commercial viability as general space transportation matures and expands, Webber compares the brewing space boom to the barnstorming era in the early history of aircraft. "Go back to the Wright brothers. They started

something, and they didn't know where it was going to lead."

One thing is certain: wherever this industry is headed—back to the moon, to a future Martian settlement, to the Martian moons Deimos and Phobos (an exploratory possibility that some at NASA Goddard Space Flight Center have studied), or only to the checkbooks of indulgent hedgefundistas and celebrities—its trajectory leads through a quiet airfield on 18,000 acres between Las Cruces and Truth or Consequences, New Mexico. Here, a state agency, the New Mexico Spaceport Authority (NMSA), operates the world's first dedicated commercial spaceport. Spaceport America, with a terminal designed by Foster + Partners and URS, is not just photogenic but substantially operational; its first-phase construction was completed in 2013, and its vertical-launch component (it supports both horizontal and vertical takeoffs) has hosted 20 launches since 2006. Virgin Galactic, the furthest-flung branch of entrepreneur/adventurer Richard Branson's empire, is its anchor tenant. In May 2013, the port added Elon Musk's firm SpaceX, which will launch the Grasshopper test rocket, a vertical-takeoff, vertical-landing (VTVL)



This page and previous page: Situated between Las Cruces and Truth or Consequences, New Mexico, Spaceport America—designed by Foster + Partners and URS—is the world's first dedicated commercial spaceport.



COURTESY SPACEPORT AMERICA

design that Spaceport America's executive director Christine Anderson describes as "the Holy Grail... that will cut costs 100-fold in the vertical space industry."

Uniquely among its existent peers, and perhaps providing a prototype for its speculative ones—globally, there are still more of the latter than the former—Spaceport America expresses a recognition that since the business model and the theatricality are intertwined, success in the sky requires balanced attention to practicality and spectacle on the ground. It marks the first realized case of the commercial spaceport as a distinct building typology.

X Prize leads to New Mexico

Space-flight privatization began with the 1980 founding of the French satellite firm Arianespace and accelerated after businessman Dennis Tito's self-financed International Space Station visit on a Russian Soyuz rocket in 2001. The Ansari X Prize—\$10 million offered by telecom tycoons Anousheh and Amir Ansari to the first nongovernmental team that could deliver a manned reusable spacecraft to the Kármán line, the 100-km (62-mile) altitude accepted as the border between Earth's atmosphere and outer space, twice within two weeks—gave the effort a boost.

Mojave Aerospace Ventures, a partnership of aerospace designer Burt Rutan's Scaled Composites firm and Microsoft cofounder Paul Allen, won that competition in 2004 with SpaceShipOne, a carbon-fiber craft whose folding-wing design allows a high-drag feathered configuration for re-entry and a glider configuration for landing. SpaceShipOne, which launched from the motherplane White Knight at California's Mojave Air and Space Port, now hangs in the Smithsonian's National Air and Space Museum. Its successor, SpaceShipTwo, large enough to carry two pilots and six passengers (all with window seats), is undergoing testing as Virgin Galactic's demonstration craft for a maiden flight carrying Branson and his two adult children from the New Mexico port and back, with White Knight Two (VMS Eve, after Branson's mother) as carrier. Though Virgin Galactic has kept details quiet and revised its timetable several times, Webber speculates that the Bransons' ride may occur as early as late 2014.

The convergence of the X Prize, the appearance of Virgin Galactic, and the energetic promotion by NMSA, said Spaceport America's project architect Grant Brooker, senior partner at Foster + Partners, created an optimal opportunity for the firm to apply its signature high-tech, high-efficiency approach to a new realm of transportation infrastructure. It wasn't a hard sell—more a case of "'You had me at spaceport,' really. Any conversation that begins, 'We really want to build a *spaceport* in America,' that's definitely a project we want to do. This is not

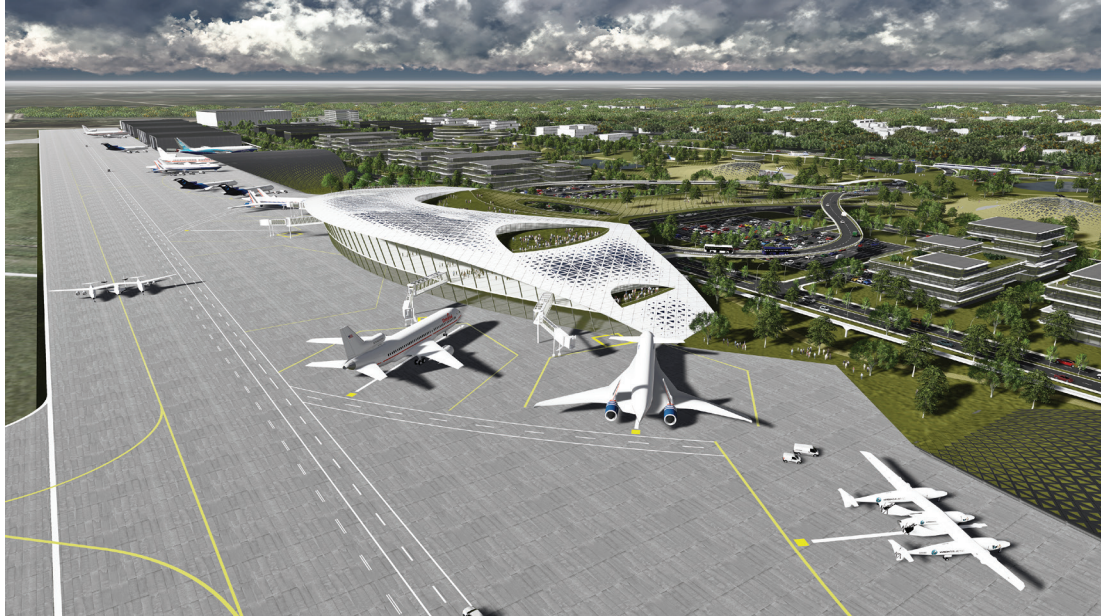
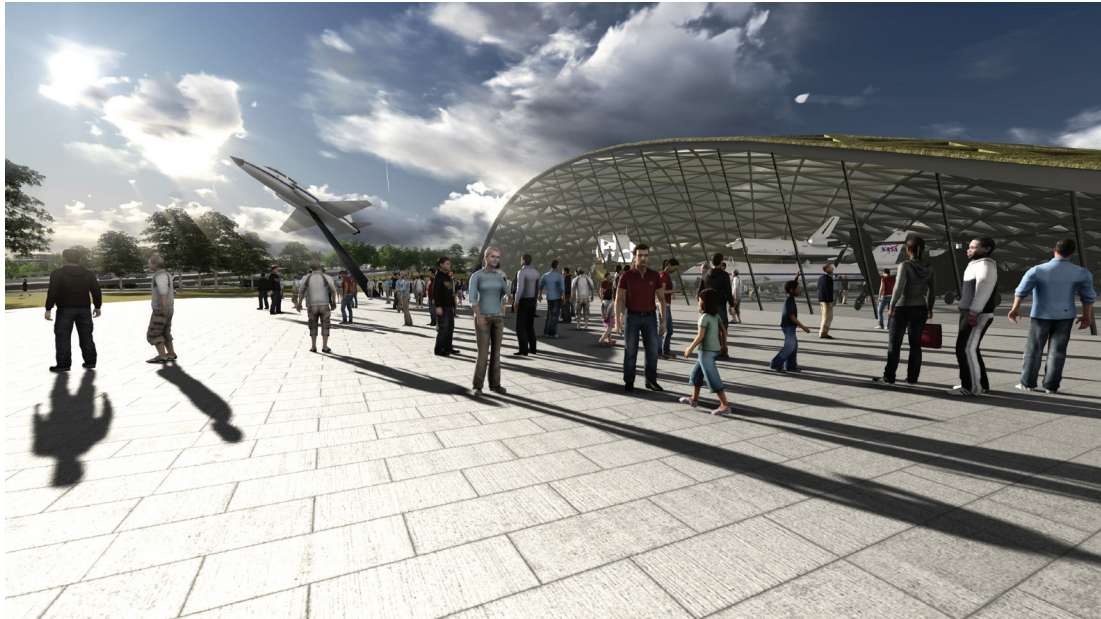


This proposal for a Houston Spaceport to be built at Ellington Field was designed by Nejc Trost of Trost & Associates and Sam Ximenes of Exploration Architecture Corporation. It provides flexible facilities for flight operations, research and development, business incubation, and a museum.

symmetrical, steel-framed facility can be read as a horseshoe crab or a manta ray as easily as a parked spacecraft or winged alien; it references both Earth and space. “We wanted something that really felt that it was almost tethered,” Brooker continues, “floating above the landscape, *in* the landscape. That gave us an aesthetic straight away. We like that it hovered, but we weren’t consciously trying to drive anything that looked futuristic.” Internally, it circulates observers on a viewing bridge close to the hangar space without disrupting the facility by placing them right in the vaults with the equipment, a decision that Brooker calls the most important design-stage change in a competition proposal that otherwise remained consistent. Lifting the walkway allowed the architects to join the control and training vaults as one large “superhangar” with enough clearance for carriers and jets to pass below.

Galleries for spectators are among the earthbound considerations that make an active spaceport more than a launch site. Astronauts are the most prominent people a port serves, but they are outnumbered by terrestrial onlookers whose purchases of souvenirs, hot dogs, lodging, and other goods, Webber has concluded, will be a key part of any private spaceport’s revenue stream. This far from other settlements, Anderson pointed out, “we had to build a small city,” self-sufficient in basic infrastructure: water, power, and sewer, plus a fire department, security, emergency flight termination capability, and emergency medical technicians. Aware of the port’s potential for education aimed at the wider population as well as preparatory training for the passengers themselves, she notes its secondary function as a kind of science museum. “We hired a company from Florida that did a lot of EPCOT and Disney activities,” she said. “Education is an undercurrent, but it’s a fun experience, so you’re going to learn more about commercial space; you’re going to learn how spacecraft fly, and kids can build model rockets and fly them there. That’s our other business line.” Other spaceports, she said, supplement their central business in different ways. Mojave, for example, is also a wind power center and an intermodal transportation hub with cargo-transfer capabilities to rail and trucking.

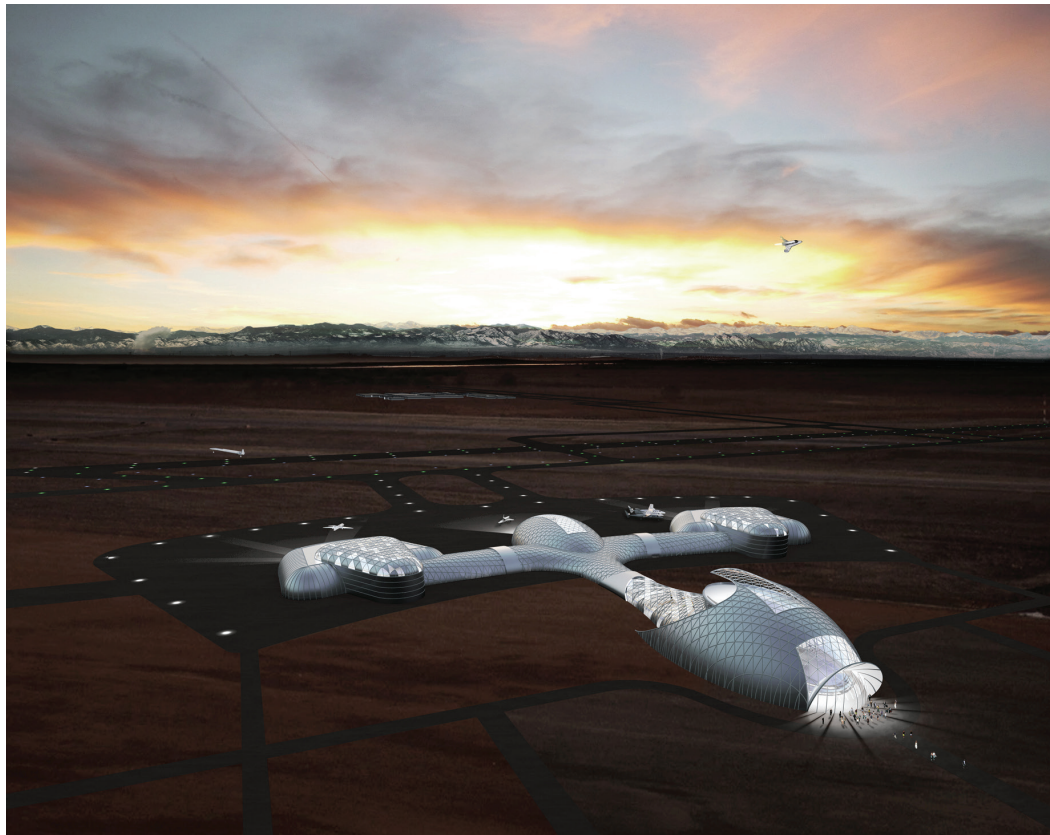
In other respects, private spaceports are less complicated than airports to design, build, and operate. Space tourists for the foreseeable future return to the liftoff point rather than traveling elsewhere on Earth. Until enough of these facilities exist to make point-to-point flights an option, there is no need for baggage handling, passport control, or customs. And certainly not in-flight food: with accelerating forces of 3-6G during re-entry, plus a zero-gravity flight segment that reminds some passengers why NASA’s reduced-gravity aircraft acquired the nickname “Vomit Comet,”



an expensive facility; this is not a very big facility; but we were trying to make something that was very concentrated and where, [as] in the early days of flight, you get the people close to the equipment.”

Siting decisions for spaceports, at least for now, rank remoteness above accessibility. Keeping uninvolved populations safe from errant rockets, Webber points out, is a vital consideration in licensing decisions by the Federal Aviation Administration (FAA), favoring ocean-side or desert sites. Spaceport America, Brooker said, offers a “geographical advantage held by no other location in the States, which is the proximity of the White Sands missile base,” creating a large commercial no-fly zone. Additional benefits of the location include impressive desert views, a 12,000-foot runway, and the prevailing westerly winds, which the building employs in a geothermal system, channeling air beneath large earth berms via long tubes for cooling and delivery into the mechanical plants, making the HVAC system more efficient. A broad, blanket-like roof of thin-shell concrete keeps direct sunlight from penetrating the building and provides additional thermal mass. Although flight is obviously energy-intensive, environmental performance is an important priority for the port; the terminal is not carbon-neutral, but it is designed to attain LEED Gold, Anderson reports. The site offers an incremental advantage over sea-level areas: “We’re also at altitude,” she adds. “We always say, ‘The first mile is free,’ because we’re at 4,600 feet, so that means more payload, less fuel.”

The curves of the low-slung,



COURTESY LUIS VIDAL + ARCHITECTS

Spanish firm Luis Vidal + Architets' proposal for Spaceport Colorado, near Denver. **Below right:** A flyover of Virgin Galactic's SpaceShipTwo beneath the WhiteKnightTwo motherplane.

space tourism is best experienced under fasting conditions.

First, single points; eventually a network

Spaceport America is one of eight licensed spaceports in the United States, including the longtime manned-launch monopolist, Cape Canaveral. Most are either vertical-launch facilities, mainly handling satellites, or repurposed existing airports (decommissioned military fields in the case of Jacksonville Cecil in Florida and Mojave north of Los Angeles); only one, Spaceport Systems International's California Spaceport at Vandenberg Air Force Base in Lompoc, operates with no governmental funding. Wallops Island, Virginia's Mid-Atlantic Regional Spaceport, has not taken on passenger missions but may hint at long-range ambitions through its acronym. Legislatures in Texas, Colorado, and Wisconsin have mounted efforts to join the "spaceport states" (Alaska, California, Florida, and Oklahoma).

Overseas, along with Russia's Baikonur (actually in Kazakhstan), three in China (Xichang, Wenchang, and Jiuquan), and the Guiana Space Centre, used by the European Space Agency (ESA), proposed ports can market their services with appeals to local features as well as expertise. Webber notes that Spaceport Sweden in Kiruna, already experienced in ESA rocketry, may be able to offer passengers the chance to fly through the aurora borealis. The proposed Caribbean Spaceport in Curaçao features Dutch leadership in both architectural design (by the Amsterdam firm D/DOCK) and engineering,

along with a tropical location; XCOR Aerospace, which markets two-person flights, one passenger plus pilot, on its Lynx spaceplane (a horizontal-launch vehicle with no motherplane), has bruited the idea of moving these operations from Mojave to the Curaçao port as early as 2015. The Japan Aerospace Exploration Agency (JAXA) joined the commercial market with a satellite launch from the island-based Tanegashima port in 2012; Space Adventures, the tourism firm that has put Tito and six other civilians into orbit to date, is reportedly vetting sites in Japan, Australia, Singapore, and Dubai along with U.S. ports for a suborbital-flight port and training center. Abu Dhabi, not to be outdone, may get a passenger spaceport within two years in a partnership between Branson and local investors. A global spaceport network, giving Virgin Galactic and XCOR somewhere to go besides up, is conceivable.

For the proposed Spaceport Colorado, to be located at Front Range Airport, a small general-aviation facility near Denver, planners called in Luis Vidal, an internationally recognized airport design specialist and principal of Madrid-based Luis Vidal + Architects. Vidal sees the spaceport typology evolving out of airports, with distinct requirements. "The trend concerning the 'air side' is trying to use preexisting aerodromes, while in the 'land side' new buildings should be developed to adapt to the new demands," he suggested. For tourism, crafting the experience is paramount: "A need will arise to create a unique space focused on preparing the passenger before the trip, and then

after the trip, another place to guide and receive this new experience would be required." Spaceports will also serve as technology development centers, he believes, particularly for studies performed in microgravity environments, calling for laboratories and research facilities, along with "extreme confidentiality requirements, very different [from] those of a conventional cargo terminal."

From his work on the Colorado project, Vidal sees functionality and modularity as essential design principles for the emerging typology. The Front Range spaceport, "actually a conventional aerodrome with a regular runway," is the only one to his knowledge that will include both spaceport and general-aviation uses. He also goes against the grain in advocating site choices closer to cities and commercial airports to facilitate connections for passengers and proximity to spacecraft manufacturers; he is confident that "an evolution of the current aviation safety protocols would be sufficient to guarantee the same levels of safety." As for aesthetics, he acknowledges that science-fiction visionaries are implicit influences on most spaceport architecture to date—"but we have to realize that sci-fi is now. These flights will soon be as common as taking a plane."

A similar conviction that space travel will eventually become routine animates the world's first academic program in the field, the University of Houston's Sasakawa International Center for Space Architecture (SICSA). The proposed spaceport at Houston's Ellington Airport draws on this center's expertise: Nejc Trost of the Slovenian

firm Trost & Associates, author of *Chase for Space* (Faculty of Architecture, Ljubljana, 2011) and a graduate student at SICSA, worked with recent alumnus Sam Ximenes of Exploration Architecture Corporation to design this facility, which the Houston Airport System unveiled last fall before an annual meeting of the Commercial Space Federation. Ellington is a deactivated Air Force field a few miles from NASA's Johnson Space Center—and closer than central Houston to the Gulf of Mexico, so that rockets can minimize flight over populated areas. The proposed complex is designed as "a frame that can be modified," said Trost, "flexible according to the growth of the industry." It allows for flight operations, research and development, business incubation, and promotion of the general public's interest in aviation and space through an onsite museum.

Trost, who has flown in zero gravity himself on a Russian "vomit comet" training plane, does not flinch from recognizing that flight can be both thrilling and nerve-wracking. The design for Ellington aims to calm edgy passengers by combining natural and futuristic elements, merging the landscape of the six-acre site with gently emerging diagrid surfaces: dominant Fullerian geometries for the terminal and museum amid a verdant campus and business center. "At the same time," he said, "we pushed the open area inside the terminal, so you see a large green patch growing inside the building. This was the plan; for nature and technology to mix next to space vehicles in the hangar. So one of the main considerations in the spaceport terminal is a roof has to have a feeling of floating. We want to encourage a feeling of the passengers, when they go through the spaceport, to give them similar experience to the space travel." Trost also wants the facility to be prepared for an eventual transition from suborbital tourism to orbital transportation. "Point-to-point is

definitely the next step, after suborbital flights have been proven as safe," Trost said, "but the speeds are very high, even higher than Concorde, and much higher orbit. So you need thermal protection, and it's a completely new aviation skill." Houston's concentration of aerospace expertise, he believes, is a strong argument for developing the nation's ninth spaceport there.

Integrating rockets and their infrastructure into the global transportation network is admittedly blue-sky speculation in a non-metaphorical sense. With figures as visible as film stars signed on among Virgin Galactic's early customers, contingencies that could delay or derail the whole endeavor are obvious (no one discussing these ports and projects mentions Icarus, let alone Challenger). Yet Brooker places the field in historical context. "Jet travel doesn't begin with an enormous airport complex capable of handling 80 million passengers a year. It begins with a few incredibly brave people piloting small craft, trying them out on small fields, and then expanding the technologies from that knowledge that they're gaining."

Webber, a veteran and an optimist, summarized: "In the essence, it's a very American idea, space tourism. It's people wanting to push the boundaries, take some risks, have some fun, and other people wanting to make a buck out of it. Nobody believed it; it was impossible; but now the giggle factor is gone. Everyone knows it's going to happen in different places around the world and in the U.S. It's just a matter of how successful. Will the forecasts turn out to be correct? Once a few have done it, will they be disappointed? Will they say, 'Ah, it wasn't that great'? Or will they say 'Wow: it was transforming'? Every astronaut I've talked to—and I've talked to a lot of them—they always just tell you that they want to go up again."

BILL MILLARD IS A CONTRIBUTOR TO AN, OCULUS/EOCULUS, ARCHITECT, ARCHITECTURAL LIGHTING, LEAF REVIEW, ICON, CONTENT, AND OTHER PUBLICATIONS.



DEREK WEBBER

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CABINETS:
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Compiled by
Leslie Claggett



COURTESY SIEMATIC



PROFILE

EFFICIENCY EXPERTS:
SIEMATIC

Especially in small-footprint urban kitchens, every proverbial inch counts when it comes to storage. With its redesigned cabinet-interior system, premium-kitchen manufacturer SieMatic respects that reality. Hans Henkes, President/CEO of SieMatic Möbelwerke USA, said, "By refining the myriad details that touch everything from the cabinet's surface to the drawer glides and interior accessories, we're providing a distinctively designed product

that serves our customers with the best in style and design, as well as precision functionality."

The company's approach preserves the clean aesthetic of its kitchens, and also increases the efficiency of the room's performance. Reconfigurable drawer dividers and inserts, crafted from anodized aluminum, glazed oak, chestnut, and porcelain, are not only elegant, but durable and easy to maintain. A new addition to the collection is

a charger drawer; it has a USB port that acts as a docking station for smartphones and tablets.

Underlying it all: top quality hardware. SieMatic has reengineered its linear hinge to integrate soft-close dampeners and features hinge caps with hidden screw connections. The patented tracking system has been sculpted to a 16-millimeter grid, and has a thinner, more architectural profile.

LESLIE CLAGETT

KITCHEN *INTERIOR DESIGN*



THE SIEMATIC ALUMINUM INTERIOR SYSTEM for drawers and pull outs affords you creative new options for designing your kitchen entirely according to your own taste and harmonizing it elegantly with your style and finishes. With a unique mix of materials of high-quality aluminum, velvety flock, fine porcelain, and fine woods like dark smoked chestnut or light oak with numerous innovative functions. *Creating order has never been so much fun.*

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CABINETS

Mixing Media

Decked out in an extensive materials palette—metal, wood, carbon fiber, glass, concrete, veneer stone, lacquer, laminate, even high-tech fabric—the kitchen has become a laboratory not just for culinary experimentation, but for design exploration as well.

1 SCHIFFINI CINQUETERRE

Cabinet boxes and doors with a wave-shaped profile are formed of light, strong anodized aluminum with an integral titanium finish. Designed by Vico Magistretti.

schiffini.com

2 GOLDREIF BY POGGENPOHL PROFILE SERIES

A mid-market complement to the luxury Poggenpohl kitchen system, goldreif's initial offering in the US market comprises three collections with a palette of 44 colors and more than 130 door styles.

goldreif.com

3 EFFETI BK2

Designed by Gabriele and Oscar Buratti, the kitchen cabinets are made of matte-lacquered scraped oak with lacquered interiors. Pulls are cast aluminum, powder-coated to match the casework's color.

effetiusa.com

4 LEICHT LARGO FG LG

Modular shelves can be left open or enclosed with a push-latch door. Colors and finishes can contrast or coordinate with other cabinet units.

leichtnewyork.com



5 SIEMATIC
NEW DRAWER INTERIORS

Featuring the new Flock2Block anti-slip liners, the revamped drawer system also features an extra-deep compartment that provides 50 percent more storage height.

siematic.us/showrooms

6 VALCUCINE
LOGICA SYSTEM
OLMO TATTILE

The redesigned wall system contains and conceals the tools of the kitchen: everything from small appliances and sink taps to scales and sundries. Designed by Gabriele Centazzo.

valcucine.com

7 GD CUCINE
LEGNO VIVO

Constructed of solid oak with a stainless steel worktop, this understated kitchen can straddle both contemporary and traditional interior architectures. Designed by Roberto Pezzetta.

gdcucine.com

8 ALNO
VINTUCINA ALNOSPLIT

Combining slick glass surfaces with brushed wood that has a shingled appearance, the resulting textural play is at once modern and rustic.

alno.com

9 EGGERSMANN
UNIQUE LIMESTONE

Limestone veneer and graphite clad the kitchen island, while the bank of wall cupboards have sliding doors faced in sandblasted oak.

eggersmannusa.com



COURTESY VALCUCINE



PROFILE

CRAFT + INDUSTRY:

VALCUCINE

Originally a single-purpose space for food preparation, the kitchen has evolved into an all-encompassing environment. Italian manufacturer Valcucine recognizes that as the modern kitchen has become a locus of work *and* social interaction, it must be both logical and welcoming. It must function with the efficiency of a laboratory, yet have the inviting ambience of a living room.

In the Sine Tempore kitchen, designed by Gabriele Centazzo,

mechanized precision meets handcrafted details. Modular, solid elm cabinets are ornamented by hand carvings, wood inlays, mosaic inserts, and even pyrographics in primitive motifs. Such decorations serve to humanize a room that has grown increasingly automated. It also allows designers to customize kitchens, while balancing modern lines with a sense of craft.

But organization and convenience are hardly relegated to secondary status. Supplies, ingredients, and

equipment are stored at point of usage. Concealed in cabinets that are fitted with cutting-edge hardware, these tools remain accessible without intruding on the kitchen's unique aesthetic.

An alliance between industry and artisanship, Sine Tempore—which tellingly translates from Latin as “without time”—conveys Valcucine's commitment to quality and performance. It's a kitchen for the ages.

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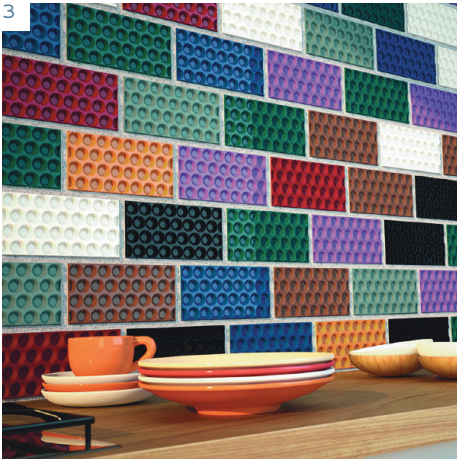
design: Gabriele Centazzo
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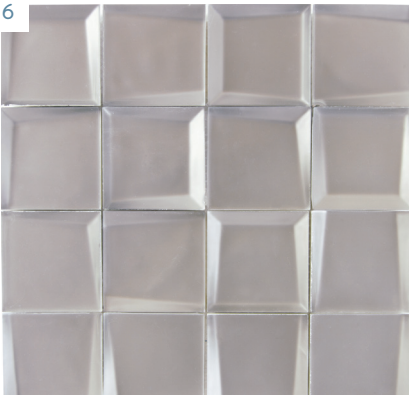
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KITCHENS

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On the Front Burner



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KWC ZOE

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WHITE PLUS 30"
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OVEN

3 APE CERAMICA
ADOBE

4 NATIVE TRAILS
VENTANA
BAR SINK

5 SCANOMAT
TOPBREWER

6 CROSSVILLE
TILE
SIDEVIEW GLASS

7 TREND GROUP
METROPOLIS

8 BLANCO
MODEX SINK

By NOA Design Studio, the 1.8 GPM faucet is equipped with a two-mode pullout spray, as well as a ring of LEDs at the end of the spout, which illuminates the water and sink area. Offered in chrome and stainless steel.

Chrome handles and white glass doors characterize this appliance collection, a fresh alternative to stainless steel. The line also includes steam and speed ovens, a coffee system, and plate and cup warmer.

An artistic interpretation of perforated brick, the white clay of the tile body gives the rich colors of the glossy and flat glazes clarity.

Fabricated of an innovative blend of jute fiber and cement, this sink is lighter than conventional concrete basins and resists staining and cracking. It can be undermounted, dropped in with the rim elevated, or installed with an exposed apron. Offered in three finishes.

The adjustable, stainless steel countertop tap dispenses a full menu of custom coffee drinks on demand via smartphones or tablets using iOS or Android platforms.

Beveled to show depth and dimension, these glass tiles are suited for interior walls in dry or wet applications. In four metallic colors, in matte or polished finish.

Containing up to 75 percent post-consumer recycled glass, the mesh-backed mosaic mixes hand-cut tesserae in a composition of texture and light. Available in nine colorways.

The fixture's three-inch-high profile defines the work zone around the sink. Suitable for island installations, its granite-based material resists scratches, stains, and household alkali and acid solutions. In three colors.

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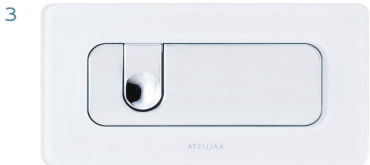
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DIVA

Offered in 30 finishes, the sinuous design is made of solid brass. The collection includes high- and low-profile faucets, as well as a full complement of tub fittings. Made in California.

calfaucets.com

2 LAUFEN
KARTELL BY LAUFEN

Pairing transparent polycarbonate accents with ultra-thin ceramic-ware and fittings, this collaborative bath collection is available in six colors.

laufen.com

3 KALLISTA
PLÉO WALL-MOUNT
TOILET

Offered in Stucco White or Linen, this sleek toilet has 1.6 GPF/1.0 GPF dual-flush capability. Water-Sense certified.

kallista.com

4 BRIZO
HYDRATI SHOWER

Secured with a magnet, the hand shower docks into the traditional showerhead, extending the functionality of the fitting without breaking into the wall. 2.5 GPM; available in four models in a variety of finishes.

brizo.com

5 MOEN
ARRIS TUB FILLER

Proprietary mounting plates resist wobble after installation. Available in chrome and brushed nickel. ADA compliant.

moen.com

6 KOHLER
SUNSTRUCK TUB

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kohler.com



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MARCH

WEDNESDAY 26

LECTURE

Mark Z. Danielewski:
Parable #8: Z Is for Zoo
(or Transgressing Barriers
Against Creative Survival)
7:00 p.m.
Sci-Arc
W.M. Keck Lecture Hall
960 East Third St., Los Angeles
sciarc.edu

THURSDAY 27

EXHIBITION OPENING

The Least Important Things
8:00 p.m.
Los Angeles County
Museum of Art
5905 Wilshire Blvd., Los Angeles
lacma.org

MONDAY 31

EXHIBITION CLOSING

Room to Live
Museum of Contemporary Art
250 South Grand Ave.
Los Angeles
moca.org

EXHIBITION OPENING

Mike Kelley
Museum of Contemporary Art
250 South Grand Ave.
Los Angeles
moca.org

APRIL

MONDAY 1

EVENT

Free Tuesday
Museum of Craft and Design
2569 Third St., San Francisco
sfmcd.org

EXHIBITION CLOSING

Obsessive Reductive
Museum of Craft and Design
2569 Third St.
San Francisco
sfmcd.org

FRIDAY 4

CONFERENCE

Gardens in Health
Care Conference
8:00 a.m.
ASLA Oregon
2800 North Vancouver Ave.
Portland, OR
aslaoregon.org

SUNDAY 6

EVENT

Ennis House Tour
10:30 a.m.
AIA Los Angeles
Los Feliz
Los Angeles
aialosangeles.org

WEDNESDAY 9

LECTURE

USC and the Modern House,
The Case Study Houses &
The Influence of USC
6:00 p.m.
University of Southern
California School
of Architecture
Gin D. Wong, FAIA
Conference Center
Harris Hall
USC School of Architecture
Los Angeles
arch.usc.edu

THURSDAY 10

EVENT

Etsy Night:
Faux Calligraphy,
a Beginner's Guide
to Hand Lettering
7:00 p.m.
Museum of Craft and Design
2569 Third St.
San Francisco
sfmcd.org

LECTURE

The Art of Looking—
French Art
12:30 p.m.
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
Los Angeles
lacma.org

FRIDAY 11

CONCERT

Meredith Monk with
Katie Geissinger
7:30 p.m.
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
Los Angeles
lacma.org

EXHIBITION OPENING

Baumgartner + Uriu:
Apertures
7:00 p.m.
Sci-Arc
960 East Third St.
Los Angeles
sciarc.edu

SATURDAY 12

WITH THE KIDS

Cardboard Ukuleles
1:00 p.m.
Museum of Craft and Design
2569 Third St.
San Francisco
sfmcd.org

SATURDAY 19

CONCERT

"Farewell, Auschwitz";
Music of Remembrance
2:00 p.m.
Seattle Art Museum
1300 First Ave.
Seattle
seattleartmuseum.org

EXHIBITION OPENING

2014 Undergraduate
Thesis & Spring
Show Exhibition
10:00 a.m.
Sci-Arc
960 East Third St.
Los Angeles
sciarc.edu

SUNDAY 20

EXHIBITION CLOSING

Florencia Pita/FPmod:
UMMA Table & Objects
Sci-Arc
960 East Third Street
Los Angeles
sciarc.edu



CHARLES EAMES/EAMES FAMILY COLLECTION

RAY EAMES: IN THE SPOTLIGHT

A+D Architecture and Design Museum Los Angeles
6032 Wilshire Blvd., Los Angeles, CA
Through May 4

Ray Eames: In the Spotlight features; letters, sketches, notes, photographs, paintings, films, process drawings, furniture, and collections that follow the great American designer's interests and interactions with key places, people and institutions. Taken altogether, the presentation is an intimate study of Ray Eames' world and seeks to get to the heart of her intensive hands-on creative process and the "way-it-should be-ness" that defined how Ray and Charles Eames lived and worked. *In the Spotlight* allows visitors to make their own connections to this great body of work, to explore their own creativity, and to apply Eames' tools to their own lives.

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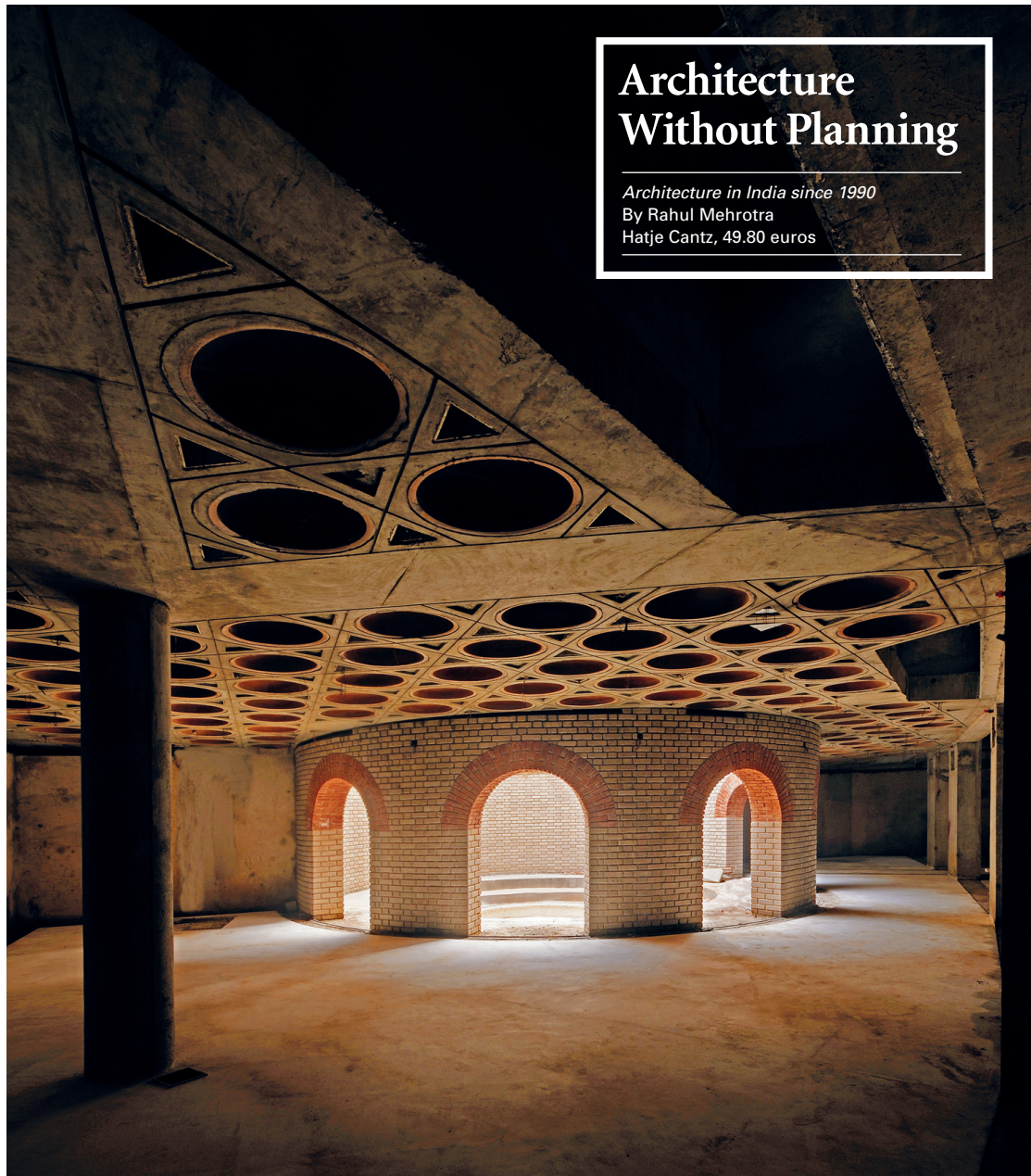
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Architecture Without Planning

Architecture in India since 1990
By Rahul Mehrotra
Hatje Cantz, 49.80 euros

Development Alternatives World Headquarters by Ashok B. Lall Architects.

witnessed the devolution of the last remnants of responsibility for planning from government agencies dating from the post-independence Nehru Era to speculative profit-driven private interests, in other words to an unfettered, globalised free market, what he calls “impatient capital.”

As the book amply illustrates, the effect of the post-1990s liberalized economy has been disastrous for India. Antilla, the most expensive home in the world commissioned by India’s richest man, is just the most extreme case in point. Designed by Perkins + Will for Mukesh Ambani, it is 27 stories high, cost \$1 billion, employs a staff of 600, and is equipped with a ballroom lit with chandeliers of solid gold, a 50-seat theater, nine cocktail lounges, three helicopter pads, and six underground floors of parking. To quote Mehrotra, it is “symbolic of the rising capitalism gripping cities like Mumbai through such disruptive interventions within the existing fabric. Out of scale, out of proportion, this single-family house epitomizes the crassness of capital expressing itself on the landscape, unmindful of the context.” Indeed, Antilla also provides a commanding view of Mumbai’s slums, home to 60 percent of the city’s population, and has been universally vilified as the ultimate monument to inequality.

The main complaint of the book is that India has become a landscape of “global ‘storm troopers’ in a laissez-faire formation,” whose purpose as architects is limited to representing “the power of capital and its universalising symbolism, serving as iconic beacons for

investments in new terrains, reassuring external investment and capital that it is safe to ‘land’ here.” The book takes on the resulting “global follies” in the form of countless shopping malls, IT parks, gated employment enclaves, gated communities, and luxury hotels by local and foreign architects alike. It decries among many others, Zaha Hadid’s “parametric” IT park in Mumbai for its inefficient responses to the real parameters of climate, light, and airflows, as well as for its “dogmatic use of energy-unfriendly materials like metal and glass cladding, which make it uneconomical and unsustainable.” Of Robert Stern’s and HOK’s gated New Urbanism suburban developments he points out that they have densities too low to imagine in the urban context so typical of India and that they necessarily form entities that “secede from the city and no longer rely on the formal or informal urban systems for services.” Meanwhile, most incomprehensibly of all perhaps, agricultural land, once protected, has been deregulated, bulldozed and turned over for disastrous Indian developer-driven projects.

The first part of the book is counterbalanced by a series of buildings that Mehrotra sees as the alternative. In a nutshell, they are critical regionalist. What makes them so is that they “do not reject modernism but rather the new form of internationalism perpetuated by the corporate practices.” In fact, critical regionalism means seeing the importance of modernism as a mechanism for viewing tradition afresh. Its mandate agenda and aspirations are regional. He proceeds to give a **continued on page 28**

JOGINDER SINGH

This is an unusual book. First, it contains not one single project of its architect/author’s. Second, in its

measured way, it addresses some of the most burning issues of our time. Rahul Mehrotra’s *Architecture in*

India since 1990 opens with 1990 because this is when his generation, which was just coming into its own,



NEW TAKE ON NEUTRA

The Neutra Furniture Collection
A+D Architecture and Design Museum
6032 Wilshire Boulevard, Los Angeles, California
Through March 31

The A+D Museum, threatened with eviction for subway construction, is hanging on at 6032 Wilshire

Boulevard, and has again demonstrated its vitality with an exhibit of furniture by Richard

Neutra. Like so many of the early moderns, the Austrian émigré wanted to create total works of art, and he designed furniture for a few of his many projects—notably the Lovell Health and Tremaine houses, and the Channel Heights workers’ housing. Some of his designs were made by artisans, a few examples at a time; others remained on paper.

Dion Neutra made two previous

attempts to put them into production, and finally he has succeeded. VS, a leading German contract furniture company, is manufacturing Neutra’s best designs for its first foray into the consumer market. Handmade objects have many variations, and sketches are open to interpretation. That gave VS the opportunity to make subtle changes in the size and detailing of the seating, with the approval of

Neutra scholar Barbara Lamprecht, to enhance comfort and resilience. Cantilever chairs are available with wood or tubular metal frames; sofas are handsomely upholstered, and tables are fabricated from different woods. Thus a score of designs are available in many variations, giving us a fresh look at a legend we thought we knew.

The exhibition, which runs through March 26, is handsomely installed by Andrew Byrom. A Constructivist sculpture by Rolf Lieberknecht, composed of wood elements from the Boomerang chair, sets off the individual pieces, which have a strong sculptural quality of their own. Other architects—most recently David Adjaye, and Ben Berkel of UN Studio—are adding to the legacy of architect-designed furniture that began with Frank Lloyd Wright, more than a century ago. In contrast to ephemeral fashions in decoration, the best of these pieces have a timeless presence.

MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO AN.

DEREK RATH PHOTOGRAPHY

THE ARCHITECT'S NEWSPAPER MARCH 26, 2014



JOGINDER SINGH

Right: Inspiration Head Office by Latha Raman and Jaigopal Rao; Above: Construction of the Wall House in Auroville designed by Anupama Kundoo.

ARCHITECTURE WITHOUT PLANNING continued from page 27 history of India's great regionalist tradition, starting with Antonin Raymond's Golconda Ashram, and extending to the masterpieces of Charles Correa, Joseph Stein, Laurie Baker, Balkrishna Doshi, Raj Rewal, and Christopher Benninger. He then presents the heirs of this tradition, the current generation, which in his

view has deftly managed to turn the flow of global capital to India's advantage, such as Studio Mumbai, Sameep Pador & Associates, Mahew and Ghosh, Vinu Daniel, and Anagram Architects. Of particular interest is the South Asian Human Rights Center by Anagram with its sustainable, exposed brickwork lattice-pattern. The book's most eye-popping surprise is a selection

of multi-cultural contemporary mosques, temples, ashrams, stupas, religious architecture, like the amazing temporary walkways floating on pneumatic pontoons zigzagging cross the Ganges for the feast of Kumbh Mela.

Architectural practice and education needs to be rethought, away from the tendencies in evidence since the 1990s that have

helped to cause dire economic, social, and environmental damage on a global scale. With this book, Rahul Mehrotra, the Chair of Harvard GSD's Urban Planning and Design department, has set up a platform for one of the key debates of our time. Can individual architectural interventions make up for a lack of planning? Can the devolution of planning to private interests be anything but ecologically, socially, and economically deleterious? Is there anything to be learned from a comparative

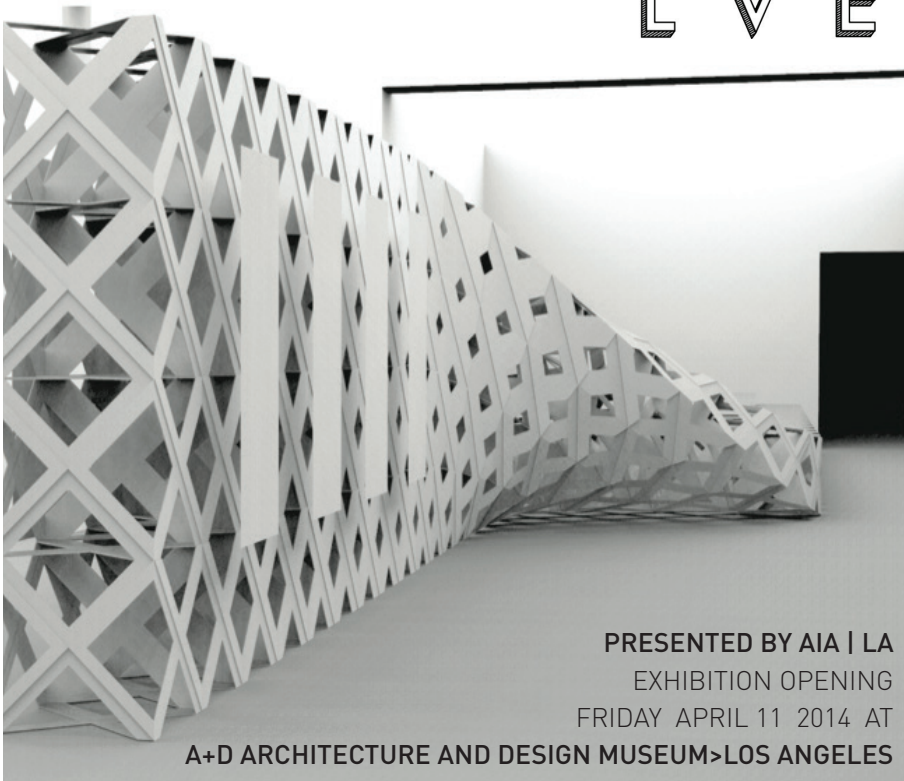
approach, bringing in examples of successful planning today? These are pressing issues that are pertinent to a critical regionalist approach not only to India, but to the entire world, including North America.

LIANE LEFAIVRE IS CHAIR OF ARCHITECTURAL THEORY AND HISTORY AT THE UNIVERSITY OF APPLIED ART AND RESEARCHER IN THE URBANISM DEPT. AT TUDELFT. HER MOST RECENT BOOK WITH ALEXANDER TZONIS IS THE ARCHITECTURE OF REGIONALISM IN THE AGE OF GLOBALIZATION.

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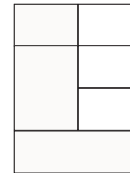
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Few people in this world are as colorful, or fascinating, as Deborah Sussman. A protégé of Ray and Charles Eames, the environmental designer has gone on to make a tremendous impact in design and architecture. This fall, Woodbury University's WUHO gallery showcased her work in the show *Deborah Sussman Loves Los Angeles*, and now Sussman is compiling a book on her work. Sam Lubell sat down with Sussman to talk about these recent happenings as well as her fascinating story, which has led from the Eames studio to work or study with some of the world's leading designers in the U.S., Germany, Italy, India, Mexico, and France.

Sam Lubell: How did you transfer all this amazing knowledge, all this experience, to your own practice, and your own style?

Deborah Sussman: You know, that's a hard question to answer. I mean, I am very, as you can see, participatory. And I'm very eclectic and intuitive, whereas Paul [Prejza, her partner] is completely logical and linear. So, ideas—one of my gurus said to me, "Our ideas are like gossamer." You know, you have to just travel with them. And I think what happens is all of this stuff gets inside you, and, with it, it enabled me to do what I did for the Olympics.

I had lived in New York—in Brooklyn, rather—and at the Bard College campus, and I had never lived anywhere else. And I came to Chicago, and I stayed with some friends of my parents' and escaped as quickly as possible to the near North Side. And that experience of walking along Michigan Avenue, and crossing the river, the river on the left and the lake on the right, and all the lights and all those

buildings—I used to dream about that, in color. And when the Olympics happened, when Jon [Jerde] started introducing me and everything, I dreamt the same dream in Chicago, and I dreamt it was the time of the Olympics, and it was almost like this memory of the sparkles in the sky, and the lights on the ground, and the body of water.

And that's something that you actually were able to translate into a design? Or more, into a feeling?

I'd say both. Jon made all the introductions, and then it just took off like wildfire. It was almost like it was destiny. And everything that I had loved, noted, photographed, absorbed, people that were influential, in my travels around the world, they all found a place in the Olympics. For example, the colors... People wanted signs. People were saying, "where are the colors? Give me the colors, we need the colors!" So that was one of the first needs.

And Jon was much more cerebral in his approach. But it was just—sometimes, the chemistry. The chemistry between the architects and the graphic designers, and the construction firm, and it was like we were a team. We were doing our marathon. And you had to be very loose, and very, very flexible. And you had to be able to undertake challenges you had never even heard of before.

Do you think the influence of Eames played a strong part?

I think the confidence that I got from working on big things at the Eames Office, plus the things I had done in retail, helped. But also I sort of had a predilection

Top: J Magnin; Bottom: Los Angeles Olympics.

for planes of color that hit or didn't hit each other, and, you know, some of that was strengthened by my years at Eames. Certainly my sensibility in color was not just Ray, it was also Sandro Girardo, Alexander Girard, who was a huge influence on me. He was part of the Eames group. Charles, Ray, Sandro, and Sandro's wife, Susan, we all traveled together, we went to Mexico together for Day of the Dead. And Sandro's passion for folk art, and what he could do with it. What Sandro could do in one day using his head and his hands was more than most people could do in three months. Sandro was a huge influence on me, and I would also say that Mexico was... I just fell in love.

Do you want to talk about your interest in working closely with architects, and starting the creative process together?

Well, it varies. We recently did a project with Norman Foster, and that was a totally different kind of relationship. Some architects welcome input from others and can build on it. But those are very few. Most architects, now I'm not mentioning names, most architects would prefer to do everything. Not just by themselves, but by their own office. So that a stranger, like Sussman-Prejza, is not welcome even when the client wants us to do stuff. We have very good friends who are architects, and some of our dear friend architects prefer if we stay in the graphics box, which means usually signing, which has very little interest for me now. Place making is something else. Our name often is shown on the credit list below the plumbing contractor. Sometimes it says, "wayfinding," when what we did was not limited to wayfinding by any stretch of the imagination.

Architects are not the only ones who have good ideas. So one would have to be specific to get to what I'm sort of groping at, but there is a group of architects who are not very famous but do a lot of work that we established a very happy relationship with early on. And we, in this case, if there's somebody who's a leader, and can say yes, and isn't afraid of input from somebody outside the immediate family, then you get really, really great stuff happening.

You're quite well known and respected in the architecture world. Do you think that you've blazed a trail for graphic design in architecture?

Well, I certainly was one of the people who did that... I was able to work on architecture, and work on an architectural scale, which probably was made possible by all those years at the Eames Office. And, you know, my first assignments were hardly glamorous. I mean, Standard Shoes is a discount shoe store. But it made history. *Progressive Architecture* did a story on me, I think it was in the late 60s. And they didn't mention the architect. Bernard Zimmerman was losing his mind.

A lot of designers like color, but you bring it to another level. Has it just been that way for you, since you were born?

Well, I don't remember that far back, but I would like to say that at some point in my journey I became very concerned that color be used to serve a purpose. The colors of the Olympics were used as celebratory colors around the Pacific Rim—you know Japan, stretching a little further to India, China—and especially Mexico since it is the closest, that was a reason why those colors were used. Even though they were done very quickly, and very intuitively. And I remember that there's one picture in the collection that we took in Mexico after the Olympics, and it was fields of flowers in magenta and that strong, dark yellow, in Mexico. We shot that after. But it had been in our heads, it was in my head. And Sandro, with fabrics... He had a way of combining reds and oranges and magentas that are all—drool, drool, drool.

What is your secret for going through all these huge periods of change, but remaining relevant?

Well, you know, it's all about people. And we've had some really great people come through the office, and come, and leave, and go someplace that pays them three or four times as much as we can, that's happened. I won't go into robbery, but there's a firm that robs everybody, and they rob us whenever they can. Nevertheless, I welcome input. And when there is—when someone has particular abilities, they are allowed to use those abilities and affect the work. You have to have *some* fire in the belly. And I still have a lot of fire in my belly.

You've got multiple shows, and a book. you're working on. It's a time to think about your impact on the city and your impact on other designers.

This whole experience with WUHO gave me an insight about what I've done in life. I never looked at the photographs that were selected for that wall all together as a group. And I have to say that the team—Tom Kracauer—he was so dedicated, and it reminded me so much of the way I used to be. You know, all-nighters. And then Barbara [Bestor] is touched with genius. You know, she and Cathy Gudis, she did all the writing, she made the final selection of what was in the vitrine, I believe, she did all the captions. Well, I mean, I gave a lot of material, but—I suddenly began to see myself and my work differently.

When I saw what Tom Kracauer was doing, which was so influenced by my work, as I was so influenced by Sandro Girard, I thought, there's something there that I haven't really paid attention to. And you know, there were people—I was coming out of the modernist era, it was still the modernist era. When I went to school in Chicago, Mies was teaching at the Institute of Design, and my best friend married one of his former students and staff from Chicago. So I knew what Mies was about, sort of, but this was another world, you know, this was my world—and my world is closer to all that stuff you see around here. But I was astounded at how much interest there was among young people as well as old people.

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