

# THE WEST ARCHITECTS NEWSPAPER

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## 2<sup>ND</sup> ANNUAL BEST OF DESIGN AWARDS

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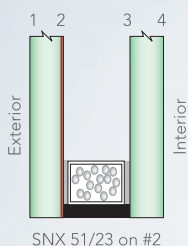
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## RECOGNIZING EXCELLENCE IN THE NEW YEAR

We begin 2015 by reflecting on and recognizing architectural excellence with the second annual Best of Design Awards. *The Architect's Newspaper* would like to thank our jurors—Thomas Balsley, Kenneth Drucker, Winka Dubbeldam, Chris McVoy, Craig Schwitter, Annabelle Selldorf, and Erik Tietz—for their disciplined attention, engaged discussion, and great taste. We selected these jurors because of their recognized talents working in a variety of disciplines and scales, all of which we believe reflect the dynamic nature of the profession. We are thrilled with their choice of winners and believe these projects suggest a number of positive developments in American architecture. None more so than our Building of the Year, which balances social engagement, environmental and community responsibility, innovative programming, and great design—all delivered on a tight budget. It is a credit to its architect and its enlightened client, and should serve as a model for how schools can play a role in community redevelopment.

The awards program also reflects the depth of talent and diversity of practices of our readers, as well as the many facets of architecture, all of which are covered in the pages of *AN* as well as on our numerous digital platforms. With over 230 entries submitted, the projects tell us something about what our readers do and where the profession stands today.

After Building of the Year, the largest number of submissions was in the non-residential interiors category, which ranged from hospitality projects, to offices, to cultural institutions. The winner was a surprising find, the kind of subtle project in an out-of-the-way location that deserves to be spotlighted. Multifamily housing continues to be a very strong sector for our readers and reflects the nationwide trend toward more urban living. The only tie this year was for single family houses, and the two selected could not be more different, however both respect the environment and celebrate their sites. Though a relatively small number of landscape architecture projects were submitted, the winner is so exemplary that it is without a doubt the pinnacle of the profession for the year. One of the smallest categories, Student Built Work, is always one of the most rewarding to judge, and shows how impactful a hands-on approach architectural education can be. After a decade or more of ultra-slick, digitally driven fabrication projects, our jurors gravitated toward a project that is as funky as it is futuristic. Our facades winner points to a mastery of design and performance, which could set a new standard for the redevelopment of upper Manhattan.

Awards programs should evolve, and looking to the 3<sup>rd</sup> edition of the Best of Design Awards, we have decided to allow submissions of projects built outside the U.S. as long as they are designed by U.S. practitioners, to better reflect the global nature of architecture today. We have devoted more pages than ever to the design awards, but please make sure to check out archpaper.com throughout the month for a full list of resources for each project as well as several honorable mentions, which will be published exclusively online.

With a steadily improving economy and building sector in particular, 2015 promises to be a strong year for the architecture profession. A lot of grit, patience, and determination went into making the winning projects so successful. We look forward to recognizing the best of 2015. Look for submission deadlines and new categories this summer. **ALAN G. BRAKE**



COURTESY NBBJ

## RAINIER SQUARE REDEVELOPMENT WILL CREATE THE CITY'S SECOND TALLEST TOWER

### Giving Seattle the Boot

Downtown Seattle has recently had a continuous stream of buildings breaking ground or undergoing design review and permitting. A June 2014 paper produced by the Metropolitan Improvement District and the Downtown Seattle Association reported that the area has over 100 active projects, more than twice the number reported in 2011.

Soon adding to this mix will be the city's second tallest tower, measuring 795 feet, designed by NBBJ's Seattle office. Working with developer Wright Runstad & Company, the plan calls for redeveloping the majority of a downtown block bounded by Union and University Streets and Fourth and Fifth avenues. The block is owned by the University of Washington, which is leasing it to Wright Runstad for the next 80 years.

A major building on the block—the 31-story Rainier Tower designed by Minoru Yamasaki with its distinct inverted pyramid concrete base—will remain. But according to the design proposal, all other structures, including Rainer Square and a shopping mall with office space, will be demolished.

This would make way for the mixed-use 58-story tower—still unnamed—located on the opposite corner of the existing Rainier Tower. It would bring in approximately 30,000 square feet of retail at ground level, a 12-story hotel, 790,000 square feet of office space, and 180 apartments on the top floors. There will be underground parking for 1,200 cars.

The designs for the stepped tower look a little bit like a boot: wider at the bottom (with floor plates maxing out at 33,000 square feet) and narrower at the top (with 15,000-square-foot floor plates).

“Great projects also come with unique challenges,” said Mindy Levine-Archer, a principal architect at NBBJ, referring to this careful effort to protect site lines for Rainier Tower and maximizing daylight for both buildings.

The University of Washington earns \$1.5 million annually from Rainier Square, and estimates that the new project will bring in an additional \$2.5 million each year. The redevelopment is expected to cost about \$500 million.

Wright Runstad recently received a master permit. Construction will start at the earliest in late 2015, with the university setting a 2021 deadline.

**ARIEL ROSENSTOCK**

**CORRECTION**

In the story “Culture Club” (CA 10\_11.26.2014), we mistakenly reported that the Art and Art History departments are separate at Stanford University. They are, in fact, one department. We regret the error.



DSR



## SOMETHING WICKED THIS MAYNE COMES

While **Thom Mayne** of Morphosis is known for his space-aged architecture, it appears he might not be a big fan of science fiction. According to *Curbed LA*, Mayne and his wife **Blythe** have begun tearing down the yellow storybook Cheviot Hills home of legendary Sci-Fi author **Ray Bradbury**. *Curbed* reports that the couple bought the home last May and received a demolition permit last month. There are no permits for the new residence, but a source told *Curbed* that Mayne plans to build much of the home underground (possibly containing a swimming pool!). Actually an underground pool sounds pretty space-aged to us, so maybe Mayne is into this stuff after all!

## CALIFORNIA'S OLYMPIC LETDOWN

Alas, despite being hailed as the favorite to represent the United States in the race for the 2024 Olympics, Los Angeles has lost out to its much older competitor, Boston. LA had pitched what **Mayor Eric Garcetti** hailed as the "most affordable" proposal, using mostly existing facilities, including the LA Memorial Coliseum, the Staples Center, and even Disney Hall, Griffith Observatory, and the Queen Mary. Maybe the USOC isn't as into a bargain as we thought? Or maybe after giving LA two games they're just not that into us anymore. San Francisco, by the way, lost out on its bid, which also banked on affordability. Damn, the Olympic Village could have been the only cheap place to live there outside of Oakland!

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## WARRIORS REVEAL NEW ARENA, AGAIN

## Golden State Shift



Rendering of the new arena, seen from the sky.

MANICA

After scratching earlier concept designs for a new arena at San Francisco's Pier 30-32, the Golden State Warriors released new renderings last month. They depict a slimmer, sleeker arena on a 12-acre site in Mission Bay, near the UC San Francisco campus and the Giants' AT&T Park.

The 18,000-seat facility will mark a major upgrade for the Warriors. They currently play in Oracle Arena, the oldest NBA home court, owned by the City of Oakland and the County of Alameda. The building will bring a much-needed high-capacity venue to San Francisco, with space to host concerts, conventions, and other large events.

MANICA Architecture

is now lead architect with Snøhetta as senior design advisor. Former team member AECOM has been off the project for several months. The new renderings have removed the rectangular-shaped deck that some said gave the arena a toilet-seat shape resemblance when viewed from above. The terrace is now curved, blending with the rest of the facade. The arena tops out at 135 feet tall and has a grassy 5.5-acre waterfront park. There will also be 100,000 square feet of ground floor restaurants, retail, and 580,000 square feet of offices and lab spaces.

"The new arena will not only be the new home of the Golden State Warriors, but also an internationally

recognized entertainment destination," said David Manica, president of MANICA Architecture, who pledged that the building would offer "24/7 activity—365 days a year."

The original pier-side site along the Embarcadero faced a potent mix of political opposition (including challenges from the U.S. Army Corps of Engineers), environmental concerns, and a little bit of NIMBY-ism from residents. The Warriors decided to sidestep these disagreements. Rather than leasing land from the Port of San Francisco, the Warriors chose a former rail yard site further south that only required approval from city officials. The approximately \$1 billion arena will be privately financed and built on private land. The Warriors will buy the site from software company Salesforce, which once considered opening its offices there.

While a groundbreaking date has not yet been set, the expected opening for the arena is in the fall of 2018 for the 2018–2019 NBA season.

AR



The arena's sweeping facade, seen from the street.

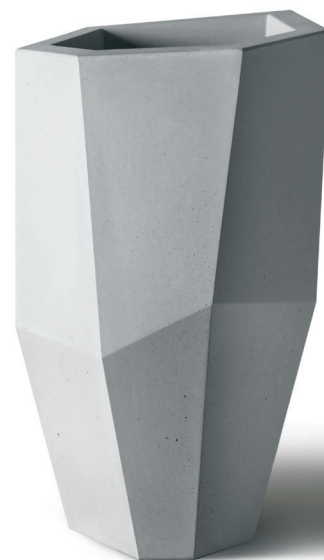
## &gt; BLUE BOTTLE COFFEE

1103 Abbot Kinney Blvd., Venice, CA  
Designer: Jensen Architects



ELIZABETH DANIELS

Partially in response to the overuse of tactile materials in coffee house design—rusted metal, salvaged wood, etc.—Jensen Architects has created a Blue Bottle Coffee on Venice's Abbot Kinney Boulevard that limits the look to its most elemental, abstract form. The café, measuring a mere 620 square feet, centers around a cantilevered maple service counter, and behind it, a frosted LED light wall, whose brightness and color can alternate in response to the time of day. The blue currently on display was chosen by the firm to approximate the local sky. The remainder of the café—including exposed brick walls and timber rafters—are painted white, flattening perspective and drawing maximum attention to these elements. A minimal, glossy white plane next to the rafters is cut with light slots, approximating the lumination coming through skylights behind and blurring the line between natural and artificial. "That's minimalism for you," said project architect Lincoln Lighthill. "You've got to get every detail right because there aren't many of them." **SAM LUBELL**

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ANAHEIM'S NEW ARCTIC STATION BRINGS HIGH-SPEED RAIL TO A CAR DOMINATED CITY

# BACK ON TRACK

In early December the city of Anaheim cut the ribbon on ARTIC, the Anaheim Regional Transportation Intermodal Center. The building's significance cannot be understated: It is California's first major foray into high-speed rail, and if all goes according to plan, it will eventually be one of the southern anchors for the system. In addition to housing high-speed rail facilities, the building, designed by HOK, with structural and MEP engineering by

BuroHappold, hosts regional rail, bus, automobile, and bicycles, not to mention shops and restaurants.

California High Speed Rail broke ground in Fresno a few weeks after ARTIC opened. The network is expected to eventually stretch 800 miles from Sacramento to San Diego and include 24 stations. Other major nodes are much further behind. Los Angeles is just beginning radical changes to Union Station, designed by Grimshaw and

Gruen, and San Francisco is building Cesar Pelli's Transbay Transit Center. Even Fresno is ramping up, hiring AECOM to study a station there. But car-dominated Anaheim insisted on being first. And ARTIC will likely set the tone for stations moving forward.

The wide-open, multi-level station, which looks out at Anaheim's Honda Center and the surrounding mountains, is topped with a diamond-gridded, 3-layered ETFE roof, and fronted by two of the largest self-supporting curtain walls in the world, each measuring about 120 feet tall.

The extruded arch structure—whose form was reportedly inspired by the area's huge blimp

hangars—is full of complex systems, and is aiming for a LEED Platinum rating. At its heart, it is a simple building: A large translucent tent arched over a stepped edifice, climbing its way toward the tracks. It is this simplicity that calls attention to the most important elements—light, space, and circulation. Being inside feels much like being outside, and the temperature feels perfect, not too hot, but not overwhelmed by air conditioning. Even when full of people (which hopefully it will continue to be after the opening), it does not feel too loud or crowded.

The interior's dramatic easiness is all the more important considering

**Outside and inside the ETFE-covered ARTIC station. A massive curtain wall floods the space with light and connects it to its surroundings.**

the concrete-dominated, shade-challenged landscape outside, which, while punctuated by rows of palm trees, is not as lush or welcoming as it could be. And because of alignment necessities, the station is far removed from its tracks, sucking some of the rail-inspired energy out of the project.

High Speed Rail has the potential to transform how Californians think about transportation, and to transform the state's cities. But because ARTIC is located far from any notable urban center—the area is dominated by freeway interchanges and stadium parking lots—its significant architectural impact is more symbolic than practical.

But one cannot underestimate that impact. Approaching the station from the tracks, despite their lack of proximity, opens up a breathtaking, multi-story expanse below you. High-tech materials suggest the future, but in a natural, breezy way, not in the cold, generic one that many new airports and train station evoke. You are no longer thinking of the car-based atmosphere around you. You are thinking of how you can catch a train down here again. Hopefully thousands more will agree. **SL**



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Aerial rendering of the new "Parklands."

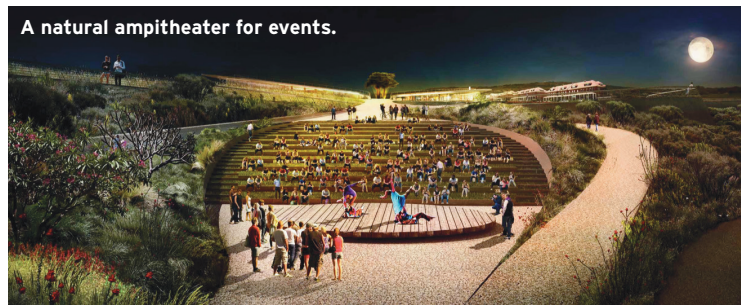


Children play in the tall grass, with the Golden Gate bridge in the background.



An overlook providing sweeping views.

FIELD OPERATIONS



A natural amphitheater for events.

## PATIENCE IS A VIRTUE

After almost a year of delays, the Presidio Trust—the organization that helps manage the Presidio, a park at the northern tip of San Francisco that was once a military post—has finally selected a winning design for a 13-acre plot of land near the Golden Gate Bridge.

After abandoning a plan for a nearby site in the Presidio last February, (that included among three final proposals a plan for George Lucas' art collection), the Trust then launched a new competition last spring.

Last month the Trust announced

the winning team for what they have dubbed the "New Presidio Parklands." The 13-acre park would cover a series of tunnels set to open in 2016 to replace the elevated Doyle Drive.

New York-based James Corner Field Operations will take the helm with San Francisco-based architecture firm EHDD (which was a finalist in the abandoned competition and part of a team for the new one, headed by CMG Landscape Architecture). Four other teams were shortlisted, including Snøhetta, OLIN, CMG, and West 8.

Presidio Point, Field Operations' early concept design for the new park, is somewhat understated, uniting two Presidio landmarks—Crissy Field and the Main Post—through a series of boomerang-shaped lookouts emphasizing views of the Golden Gate Bridge and the San Francisco Bay. Key elements include two major intersecting pathways, observation posts, lawns, and serpentine wood benches.

The Presidio Trust hopes to create a more adaptable, connected, and social space on the site.

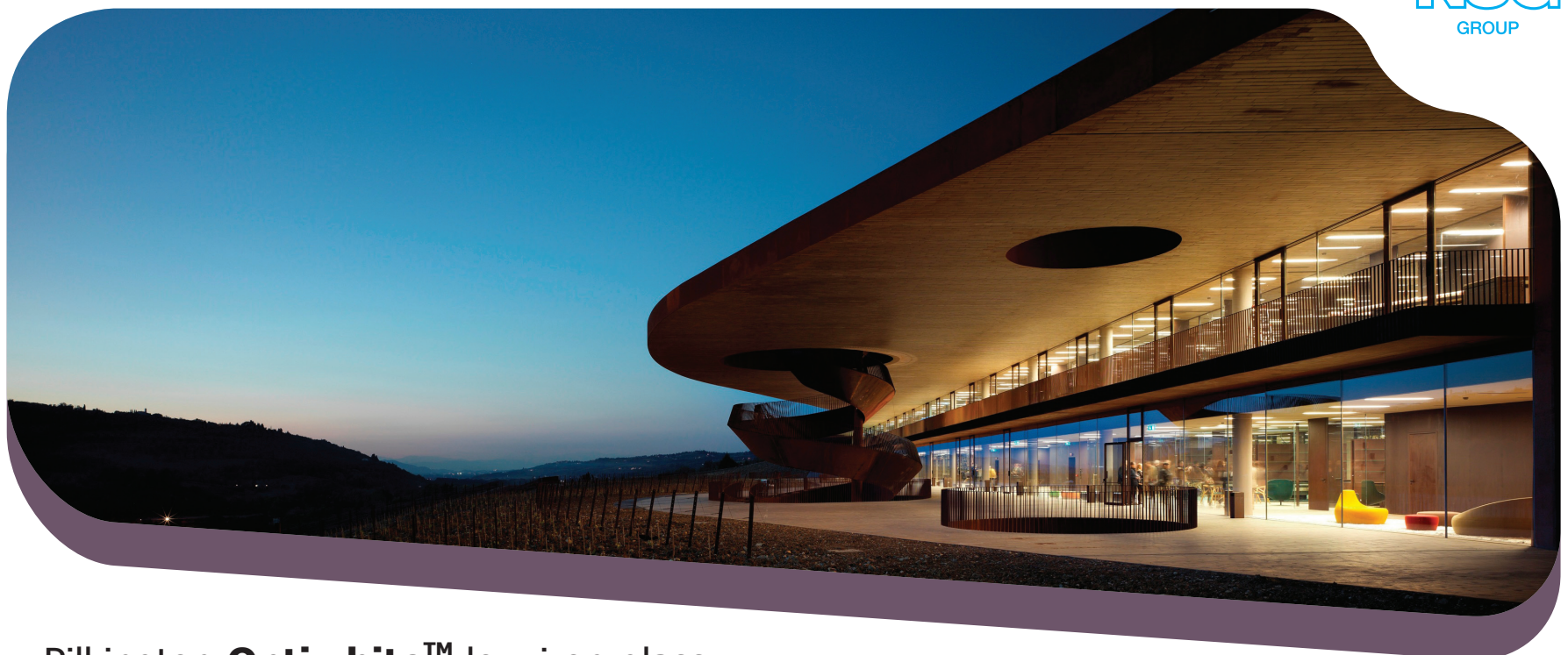
Craig Middleton, the Presidio Trust executive director, noted Field Operations' "deep appreciation for the site, and commitment to engaging the community" as reasons for selecting the firm.

This marks another major collaborative effort for Field Operations, who is designing and has designed major parks and public spaces worldwide, including the 26-block waterfront park in Seattle, Freshkills Park on Staten Island, Santa Monica's Tongva Park, Chicago's Navy Pier, Busan Civic Park in South Korea, and the

High Line.

"The new Presidio Parklands site will afford magnificent 360 degree views in all directions, making sense of San Francisco's geography and place in nature's larger milieu. The sheer potential unleashed from simply connecting the spaces of the Presidio with those of Crissy Field, the marsh and the bay, is unparalleled," said Richard Kennedy, principal at Field Operations and lead designer for the project.

The park design is still in its infancy—the Presidio Trust has emphasized that a final design will be shaped by public participation, with workshops in early 2015. A tentative budget is set at \$51 million, with over \$34 million already met. Several private donors have stepped forward, with a \$25 million gift from the S.D. Bechtel Jr. Foundation, the largest donation to a national park ever. Expected completion is in 2018. **AR**



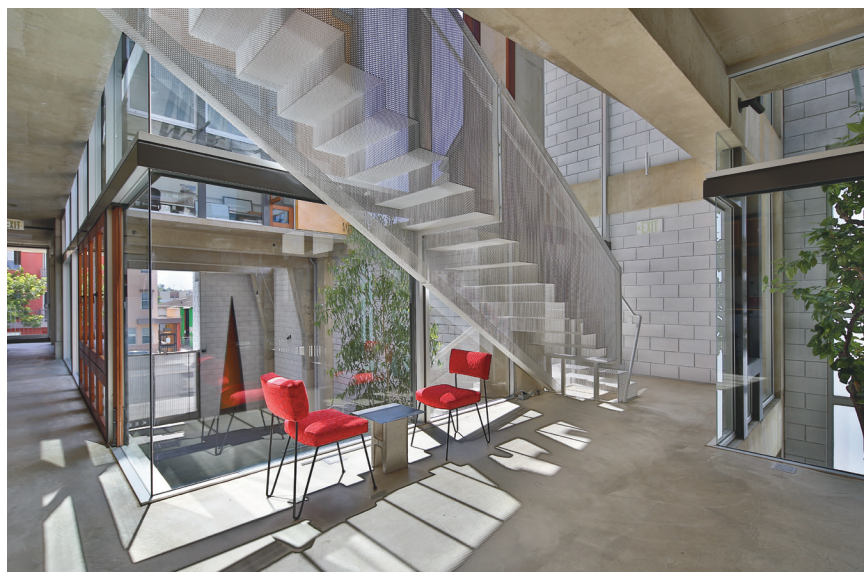
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On a recent morning, sunlight raked the white concrete block of architect Rob Quigley's new five-story live/work building in downtown San Diego. He and wife Kathleen, who served as contractor, have dubbed the building Torr Kaelan, Gaelic for rock outcropping or boulder. It includes a pair of penthouses on the fourth and fifth floors, as well as offices on the second and third floors, occupied by Quigley's firm and a graphic design company.

Nearby, the dome of San Diego's new central library, also designed by Quigley, stands as a civic beacon. Together with Antoine Predock's Petco Park baseball stadium, it is spurring a new wave of downtown development. A veteran of downtown, Quigley first staked his claim in the 1980s with a live/work building in Little Italy. Since then he has designed downtown SROs, multi-family housing, mixed-use buildings, and the

New Children's Museum in the urban core.

The Quigleys bought the 42-by-100-foot lot five years ago. The building combines concrete block, concrete, steel, and a large variety of aluminum windows. The concrete block was assembled with what Quigley calls "juicy joints"—grouting that oozes from between the bricks. The pieces are finished with an inexpensive mix of lime and water, slopped on with brushes. It provides a flat finish that will patina over time. Filled with concrete and rebar, the five-story walls are mostly 8-inches thick, 12-inches where loads are greater. The front facade is energized by popouts: a third-level conference room and an angled penthouse balcony.

From the sidewalk, a redwood door swings open to the chime of a sculpture of steel tines, made by a local artist. Redwood is used extensively inside and out, the architect's nod to the redwood forests that

produced lumber for many early California buildings. Access to upper levels is by elevator or stairs of thin folded steel, visible as they rise through the open spaces.

Next to the pedestrian entrance, cars enter through a motorized steel gate that leads to a courtyard at the building's open center, which rises to the 60-foot-tall building's roof. Surrounding this space with lots of glass, interiors are flooded with natural light. Behind the courtyard is an underground garage with chargers for Quigley's Tesla and Kathleen's Leaf. Two other parking lots are tucked elsewhere under the building, accessible from side streets.

Quigley's penthouse has an open plan beneath an 11½-foot-high ceiling. Full-height bookshelves cover one wall. The kitchen has concrete counters and steel shelves. The centerpiece of the open living area is a tall, shallow Rumford fireplace—named for Sir

Benjamin Thompson, a.k.a. Count Rumford, whose 18<sup>th</sup>-century invention is known to increase airflow and project heat deep into a room.

Long a proponent of green design, Quigley said that Torr Kaelan is net zero. Passive solar and energy-efficient lighting contribute. Operable windows and a rooftop cupola skylight are adjusted through winter and summer to regulate air flow and temperature. Quigley would like to recycle gray water but current San Diego codes will not allow it. In case codes are revised, the building is plumbed for recycling.

After 30 years downtown, Quigley said he plans to stay well into old age. He enjoys life in this bustling urban environment. Earlier this year, he and Kathleen attended the library's first anniversary party, watching acrobats swing on a trapeze in an archway. **DIRK SUTRO**

**Clockwise from top left: Open planned living space opens up a carved outdoor space; chopped-up facade; floating stair next to indoor courtyard; concrete brick aesthetic.**





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## LOS ANGELES PROPOSES NEW EARTHQUAKE RETROFIT PLAN

## Shaking It Up

In the wake of damaging reports about Los Angeles' unpreparedness for the next Big One, Mayor Eric Garcetti in December proposed an ambitious new earthquake plan that, if passed, would require owners to retrofit thousands of wood frame and concrete buildings.

The plan, led by the mayor's Science Advisor for Seismic Safety, Dr. Lucy Jones, would specifically target "soft-first-story" buildings and "non-ductile reinforced concrete" buildings built before 1980. It also recommends shoring up the city's water supply, developing an alternative firefighting water supply, facilitating stronger pipes and aqueducts, and upgrading the city's telecommunications and power networks to prevent dangerous disruptions.

"Instead of being complacent and then jarred into action by a devastating earthquake, LA is moving forward proactively," said Garcetti in a statement. The city's last major earthquake legislation came in the 1980s, requiring retrofits of vulnerable brick buildings.

According to Ashley Atkinson, the Mayor's planning and housing specialist, the plan, which would involve mayoral executive orders and ordinances passed by City Council, would impact about 19,000 soft story buildings and about 1,500 reinforced concrete ones. Much could be completed within five years, but the overall changes could take up to 25 years to carry out.

An essential part of the scheme would be a new voluntary rating system, similar to the USGBC's LEED system, judging a building's earthquake

preparedness. Created by the non-profit U.S. Resiliency Council, the system would help officials determine action and encourage owners to improve safety.

Current codes, said Dr. Jones, are designed to protect occupants' lives, not to ensure that buildings will be usable after an earthquake. That could lead to financial devastation if thousands of buildings are compromised, she said. "We could end up with half of our buildings not being able to be used right after an earthquake. How do we keep our economy going in that sort of situation?"

Outside of political questions, the biggest issue regarding implementation would be cost. According to the *LA Times*, the cost of retrofitting a modest wooden apartment building ranges from \$60,000 to \$130,000. According to the *New York Times*, the cost of retrofitting some buildings could easily exceed \$1 million each.

The mayor has no formal plan to aid property owners with payment, but he offered the prospect of tax breaks (such as a 5-year business-tax exemption), access to private lenders, the waiving of permit fees, and CEQA exemptions as possible aids. As for improving public infrastructure, Garcetti has proposed a statewide "Seismic Resilience Bond Measure" that could be introduced in a future election.

According to insurer Swiss Re, Los Angeles faces greater risks of catastrophic loss from earthquakes than any other city in the world except Tokyo, Jakarta, and Manila. As California State Geologist John Parrish told *AN*, "This ain't Kansas."

Some business leaders have argued that the plan will be too expensive without substantial financial assistance, but Jones insisted that "the discussion seems to be about how to pay for it and not whether to do it." **SL**



COURTESY YAZDANI STUDIO

## UNVEILED

## LASSONDE STUDIOS

The University of Utah is creating a new academic building, Lassonde Studios, to encourage students to imagine and start new businesses.

The facility will be managed by the Lassonde Entrepreneur Institute, a division of the university's David Eccles School of Business. The 160,000-square-foot, U-shaped design, located in the center of campus, features a 20,000-square-foot open, flexible, glazed space where students can test ideas and launch

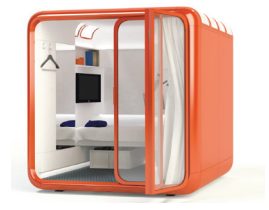
companies. The raw interiors, fitted with concrete floors and exposed ceilings, provide facilities for 5,000 students from 10 disciplines around the school. It contains several "maker" spaces like a wood shop, a tool shop, and 3-D printer areas.

Weathered copper wings contain 400 residences, which range from normal one- to two-bedroom dorms to live/work lofts, to communal spaces for 18 to 20 students with seven-square-foot "living pods," movable spaces for sleeping and privacy. There are no classrooms in the facility, which is set to open in the

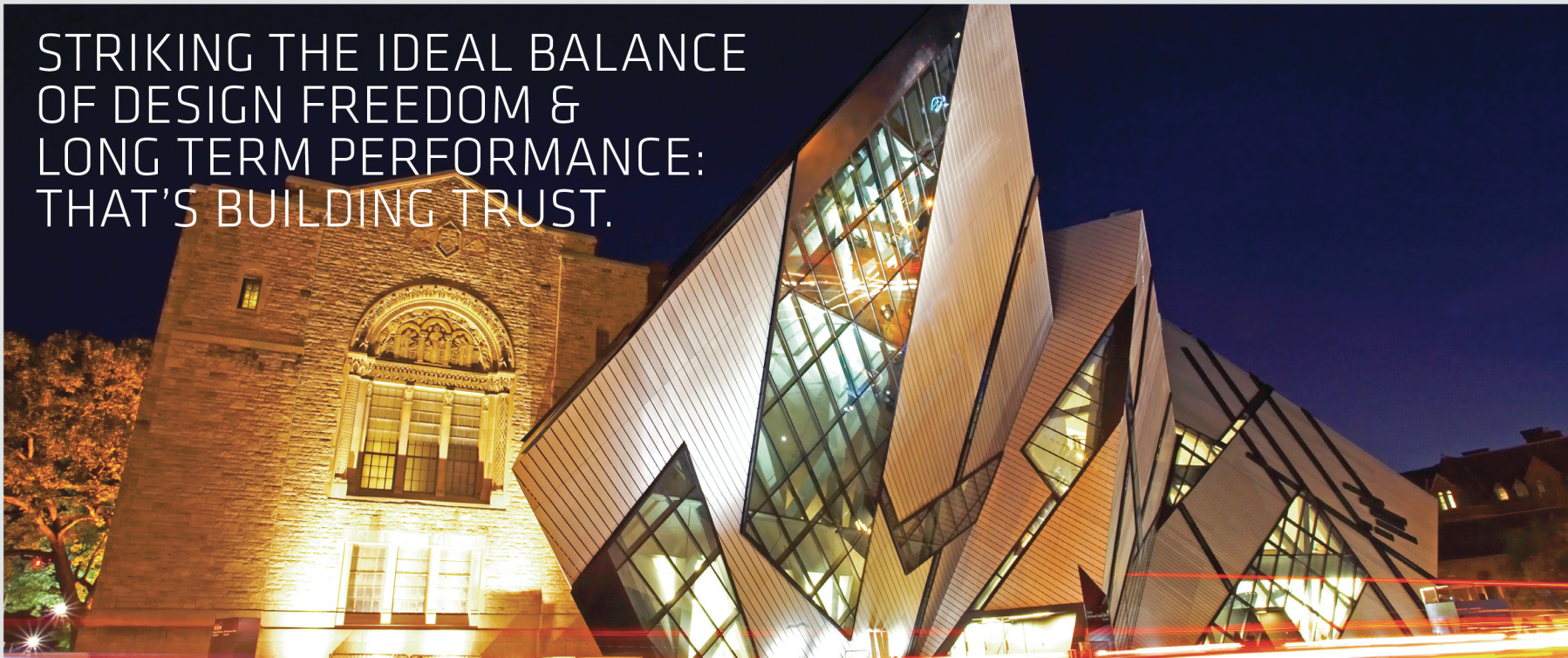
fall of next year.

"We're blurring the boundaries between the living and making environment," said Yazdani Studio principal Mehrdad Yazdani. "They wanted to do something different, they were open to rethinking the process." **SL**

**Architect:** Yazdani Studio  
**Client:** University of Utah  
**Location:** Salt Lake City  
**Completion Date:** 2016



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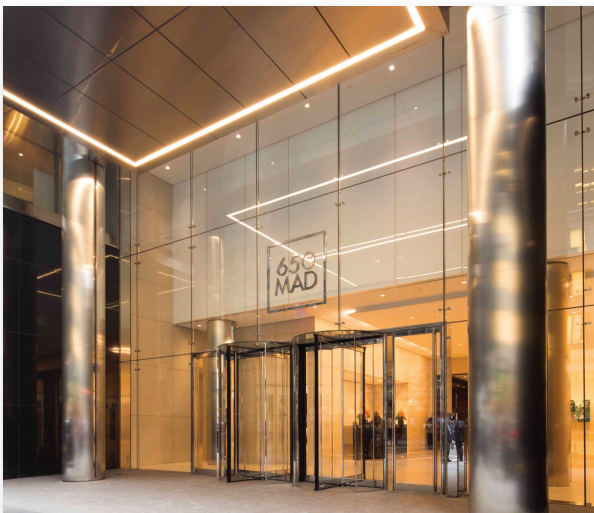
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# 2<sup>ND</sup> ANNUAL BEST OF DESIGN AWARDS

## JURY

THOMAS BALSLEY, THOMAS BALSLEY ASSOCIATES  
WINKA DUBBELDAM, ARCHI-TECTONICS  
KENNETH DRUCKER, HOK  
CHRIS MCVOY, STEVEN HOLL ARCHITECTS  
CRAIG SCHWITTER, BURO HAPPOLD  
ANNABELLE SELLDORF, SELLDORF ARCHITECTS  
ERIK TIETZ, TIETZ-BACCON



## BEST OF: BUILDING OF THE YEAR

**HENDERSON HOPKINS**  
**BALTIMORE, MARYLAND**  
**ROGERS PARTNERS**

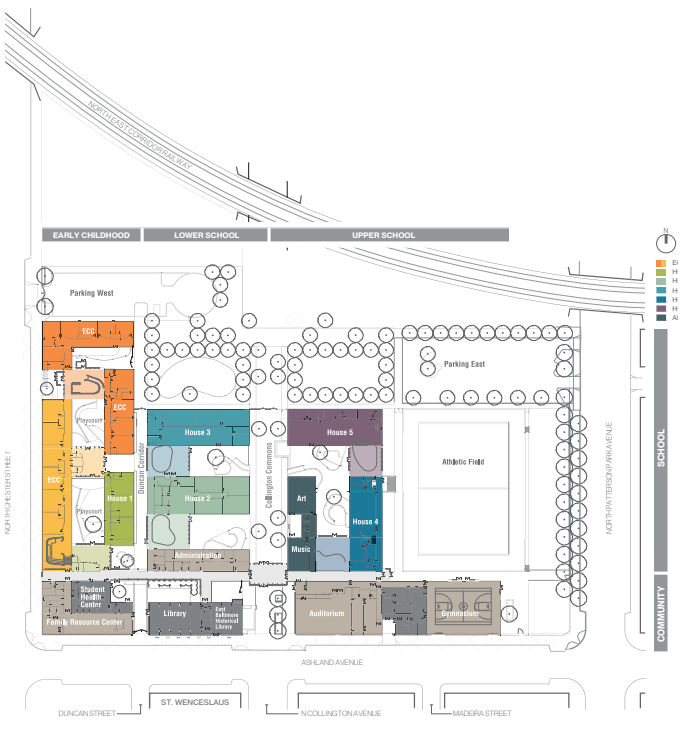
Henderson Hopkins is the first new public school built in Baltimore in 30 years. A cornerstone for the largest on-going redevelopment project in the city, an essential part of its mission is to serve as a catalyst in the revitalization of East Baltimore, housing innovative early childcare facilities, a school, and shared resources for residents and businesses. The seven-acre campus accommodates 540 students in kindergarten through eighth grade, and 175 pre-school children. Rogers Partners' design was guided by four key principles: community engagement, integrated urban planning, architecture of its place, and progressive education. The program was put together based on the wants of the local residents. The site planning and building massing take their cues from the surrounding urban fabric. The community's cultural heritage informed the architectural language. And the architecture was designed with flexibility in mind, so that it will be capable of adapting to evolving pedagogies over time.







ALBERT VECERKA/ESTO





# BEST OF: SINGLE FAMILY HOUSE: TIE

BRILLHART HOUSE  
MIAMI, FLORIDA  
BRILLHART ARCHITECTURE



**“I JUST LIKE HERE, THE THINKING OF THE DETAILS, THE SIMPLICITY. IT’S ALMOST JEAN PROUVÉ LIKE—THE HOUSE AS MACHINE, BUT NOT IN THE CORBU SENSE. AND THE FACT THAT IT’S ALL MOVING PARTS AND DIFFERENT ZONES, SO IT’S A VERY DYNAMIC HOUSE BUT DONE IN A SIMPLE WAY.”—WINKA DUBBELDAM**

Brillhart Architecture’s elevated, 1,500-square-foot house provides a tropical refuge in the heart of Downtown Miami. It includes 100 feet of uninterrupted glass spanning the full length of both the front and rear facades and four sets of sliding glass doors that allow

the house to be entirely open when desired. Front and back porches add 800 square feet of outdoor living space, and exterior shuttered doors provide privacy and protection against the elements. The architects organized their design around four questions that

challenge the culture for building big: what is necessary, how can the impact on the earth be minimized, how to best respect the neighborhood, and what can actually be built? Some answers came from the Dog Trot style house, which has been

a dominant typology of Florida vernacular architecture for more than a century. The glass pavilion typology and principles of Tropical Modernism also played influential roles in the final design.



STEFANI FACHINI: BRUCE BUCK





**“IF THIS HOUSE IS ABOUT THE SITE,  
THEN THE ARCHITECTURE IS WORKING  
WITH THE SITE.” –CHRIS MCVOY**



This three-bedroom house in Big Sur is anchored in the natural beauty of the California coast. Fougerson Architecture embedded the building within the land, taking advantage of the site's dramatic views while creating a form more complex than a giant picture window. The main body of the house is composed of two rectangular boxes connected by an all-glass library/den. The main entry is located at the top of the upper volume with the living spaces unfolding from the most

public to the most private. The living room kitchen and dining room are an open plan with subtle changes in levels and roof planes to differentiate the various functions. The lower volume, a double-cantilevered master bedroom suite, acts as a promontory above the ocean, offering breathtaking views from its floor-to-ceiling windows. The link between these two volumes is the glass library and den, which unites the house inside and out.



**BEST OF:  
SINGLE FAMILY  
HOUSE: TIE**

**FALL HOUSE  
BIG SUR, CALIFORNIA  
FOUGERON ARCHITECTURE**



# BEST OF: RESIDENTIAL INTERIOR

MONTEE KARP RESIDENCE  
PACIFIC PALISADES, CALIFORNIA  
TIGHE ARCHITECTURE



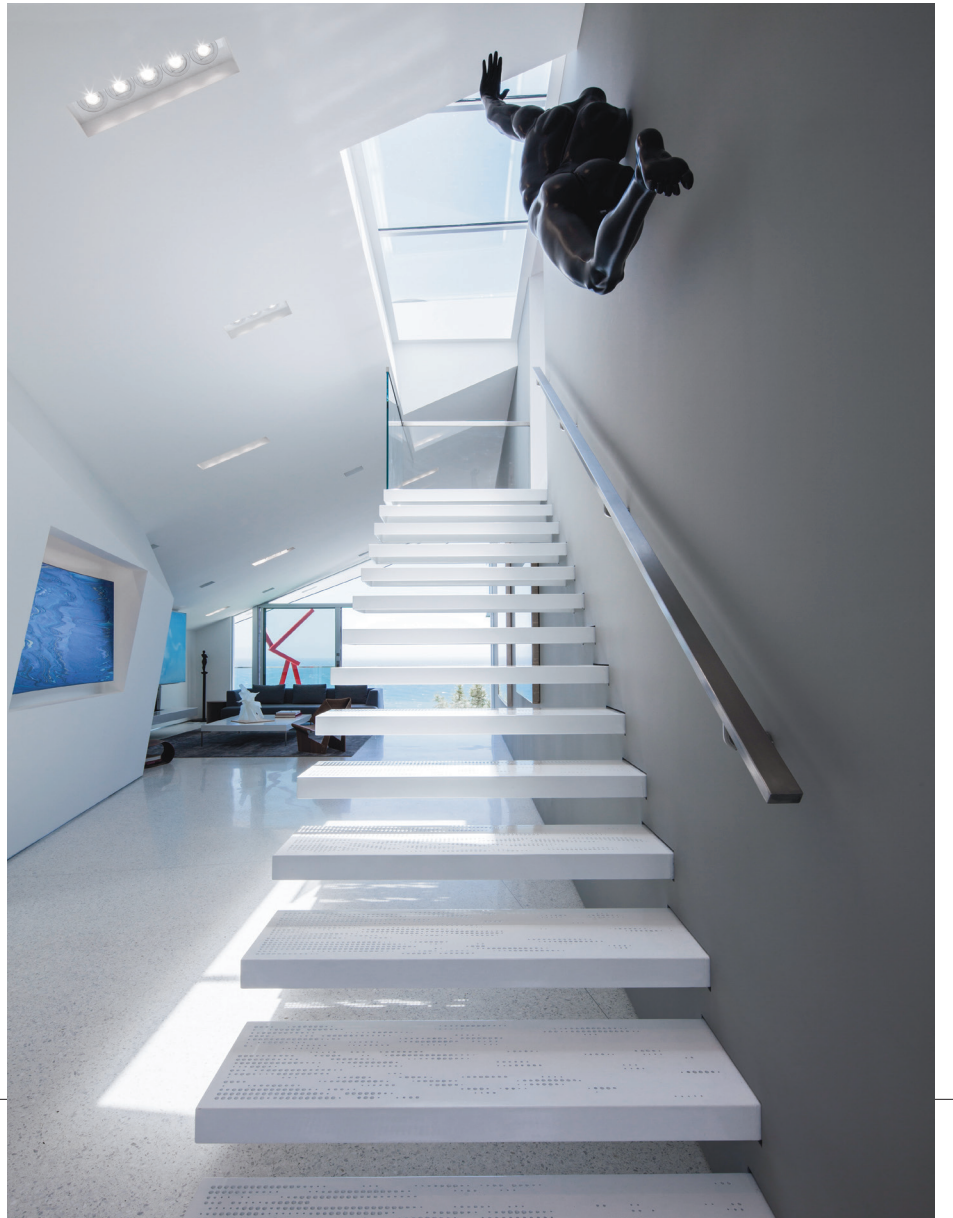
"I THINK THERE'S A VERY DARING MOVE HERE AND IT'S DONE WITH UNAPOLOGETIC CONSISTENCY. IT REALLY STARTS TO WORK. IT'S MORE LIKE AN ARCHITECTURE INSIDE. I DON'T FEEL LIKE IT'S TRADITIONAL INTERIOR DESIGN. IT'S CREATING AN ENVIRONMENT, AN INTERIOR ENVIRONMENT—THE STAIR, THE FRONT DOOR, THE FACADE SLOTS, THE CEILING SLOTS—THE WHOLE THING STARTS TO COME TOGETHER TO CREATE A GAME OF LIGHT AND TRANSPARENCY AND PATTERNS THROUGH LIGHT." —WINKA DUBBELDAM

TREVOR TONDRO



The Montee Karp Residence is an extensive remodeling of a mid-century post-and-beam house in the Castellammare neighborhood of Pacific Palisades. The minimal, gallery-like living space accommodates the client's extensive contemporary art collection. Display niches, lighting, and the configuration of the spaces enhance the experience of viewing the art. A steel stair with a custom laser cut pattern cantilevers out from the wall.

Light from the skylight above filters through the stair and projects a dynamic texture of shadow and light throughout the interior. A grand entry door marks the threshold into the relatively small house. The door is made of a 2-inch stainless steel tube frame. The 10-foot-high door is set on a hydraulic pivot and a concealed magnetic locking device. A slit window in one corner of the house frames a sweeping view of Santa Monica Bay.







SCOTT McDONALD/HEDRICH BLESSING PHOTOGRAPHY

**“IT’S A PALIMPSEST PROJECT. NOT ONLY ARE THEY EXPOSING THE BUILDING THAT’S THERE, BUT THEY CUT DEEPER TO SHOW THE BONES UNDERNEATH. SO THERE ARE SEVERAL LAYERS OF TIME FROM THE CONSTRUCTION OF THE BUILDING, THE RAWNESS OF THE BUILDING BEFORE IT WAS FINISHED, ELEMENTS OF THE ORIGINAL BUILDING, AND THEN NEW INSERTIONS. THROUGH STRATEGIC CUTTING AND REVEALING, YOU GET THIS THROUGH SUBTRACTION.” –CHRIS MCVOY**

The Oklahoma State University Postal Plaza Gallery was established for the display and safe storage of art, as well as to serve as an educational tool for students and the residents of Stillwater and the state at large.

Elliott + Associates developed its design around the concept of turning the space inside out. The goal was to allow visitors to see how works of art are cared for, how an exhibit is organized and hung, and how the

process of collection management plays out. The architecture reflects this behind the scenes approach. The architects carved into the former post office building, leaving portions of its underlying structure exposed,

maintaining certain existing architectural elements, and making unobtrusive additions.



# BEST OF: MULTI-FAMILY RESIDENTIAL

185 PLYMOUTH STREET  
BROOKLYN, NEW YORK  
ALLOY

"I LIKE THE JUXTAPOSITION OF THE HISTORIC FACADES WITH THE HINT THAT SOMETHING IS HAPPENING INTERNALLY, AND THE CONTRAST OF THE PUNCHED OPENINGS ON THE HISTORIC FACADES AND THE TRANSPARENCY OF THE COURTYARD IS GREAT. IT WILL BE A SURPRISE WHEN YOU COME INTO EACH OF THESE UNITS."

—KENNETH DRUCKER

Acting as both architect and developer, Alloy acquired 185 Plymouth Street in 2012 to convert it to residential apartments. The original building, built in 1900 as a

stable for Arbuckle Brothers, was a 200-foot-deep, thru-block building. The deep floor plates were not ideal for residential living. Using the site constraints as an opportunity in a

process of subtraction, Alloy carved a courtyard through the center of the building, bringing light and air to the middle of the lot. The excavated volume was reorganized on top of

the resulting two buildings as contemporary penthouse additions. A new curtain wall facade surrounds the interior courtyard, where landscaped bridges and gardens create

a tranquil, hidden inner space. The brick and timber structure was thoughtfully restored to expose its historic character, while new elements were carefully inserted.



RICHARD BARNES COURTESY OF ALLOY





## BEST OF: LANDSCAPE

CLARK ART INSTITUTE  
WILLIAMSTOWN, MASSACHUSETTS  
REED HILDERBRAND, TADAO ANDO, GENSLER



**“I THINK IT’S AN EXTRAORDINARY EXAMPLE OF THE POSSIBILITIES OF THE INTEGRATION OF ARCHITECTURE AND LANDSCAPE AND THEN NATURE BEYOND. THE LINES HAVE BEEN BLURRED WHEREVER YOU GO, WHEREVER THE EYE TRAVELS. WHAT IS PARTICULARLY IMPRESSIVE TO ME IS THE PERFORMATIVE NATURE OF THE LANDSCAPE. IT SEEMS TO BE SOMETHING THAT WAS FIRST AND FOREMOST ON THEIR MINDS AS THEY WERE DOING THE SITE PLANNING. IT’S QUITE AN IMPRESSIVE PIECE OF LANDSCAPE ARCHITECTURE.” –THOMAS BALSLEY**

The redesign of the Clark Art Institute’s 140-acre campus opened this summer following a 14-year collaboration to bring nature and art closer to everyday life. The design team worked to shape a publicly accessible landscape that unites diverse

buildings and more fully situates the institution within the natural and cultural patterns of the Berkshires. New roads and two miles of walking trails expand access to underutilized landscape resources. The team reshaped meadows, protected

streams, restored woodlands, and rebuilt the campus core, transforming parking lots into a tiered reflecting pool that unifies a new visitor education and exhibition center, the museum, and the research center. Reflecting the Berkshire landscape beyond

and functionally marrying site drainage, groundwater management, and gray water systems, the pools articulate a stewardship agenda that unites the cultural and natural resources of the Clark.





# BEST OF: FACADE

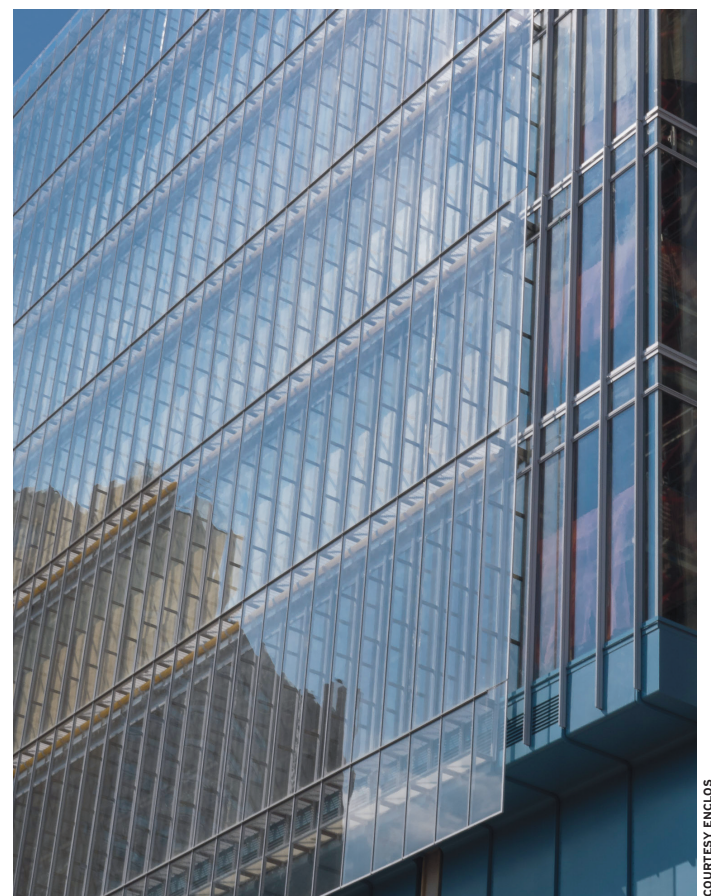
**JEROME L. GREENE SCIENCE CENTER,  
COLUMBIA UNIVERSITY  
NEW YORK, NEW YORK  
RENZO PIANO BUILDING WORKSHOP  
AND ENCLOS**



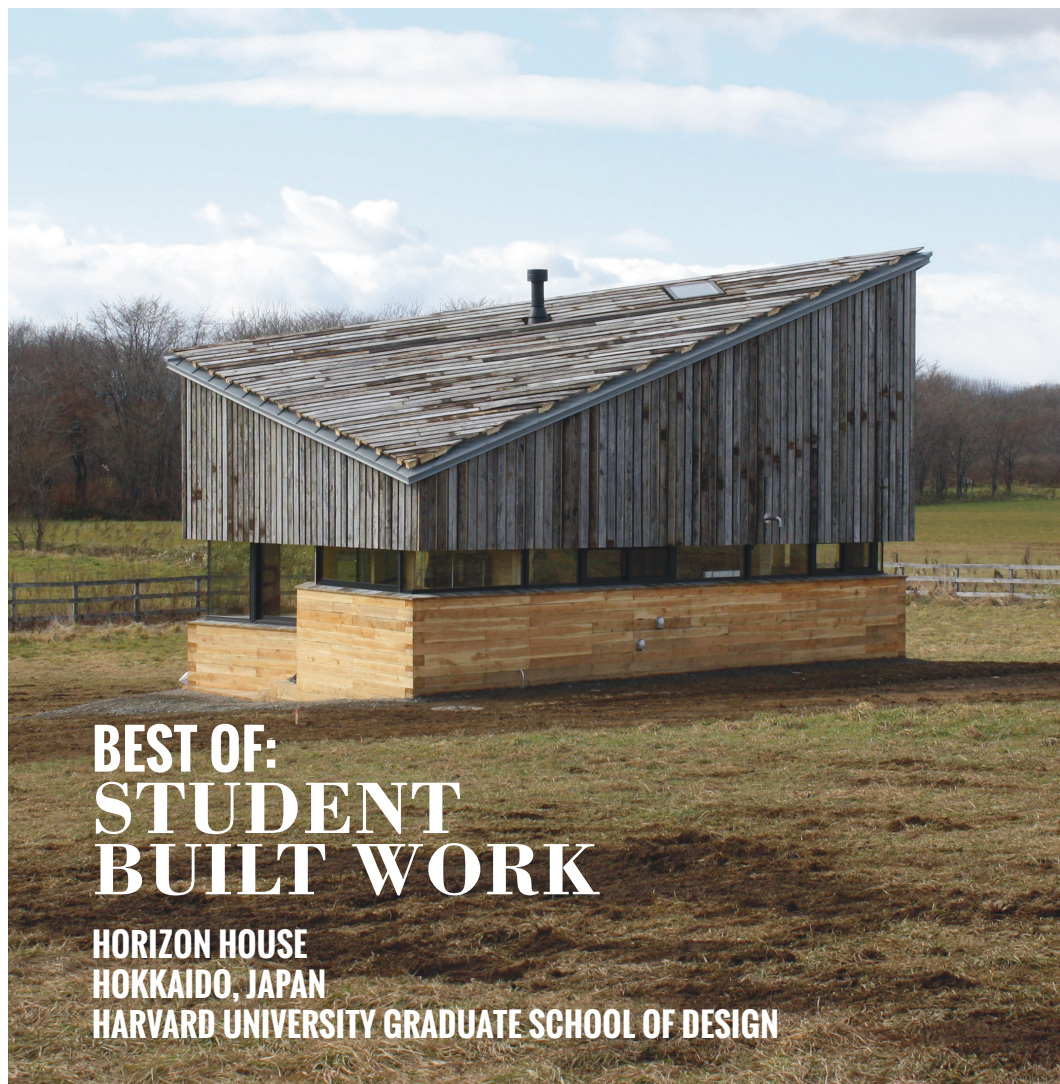
**“IT SETS THE TONE FOR THE FUTURE  
REDEVELOPMENT OF ALL OF MANHATTANVILLE  
IN TERMS OF QUALITY OF CRAFT AND EXECUTION  
AND CRISPNESS. THE FACT THAT YOU CAN DO  
A BUILDING THAT CONFORMS TO THE ENERGY  
REQUIREMENTS OF NEW YORK CITY WITH  
THAT MUCH TRANSPARENCY IS A TECHNICAL FEAT.”  
—KENNETH DRUCKER**

The Jerome L. Greene Science Center is the first building at Columbia University's Manhattanville Campus to break ground. The U.S. Green Building Council selected the campus expansion project for its LEED Neighborhood Design pilot program. The program aims to “integrate the principles of smart growth, urbanism, and green building for neighborhood design.” The 10-story building seeks to accomplish this in part through its facade design. The building

envelope consists primarily of transparent floor-to-ceiling glass walls, including high-performance structural facades, double-skin walls, and a series of metal and glass canopies and vestibules. The project's double-skin wall was designed to mitigate noise caused by an elevated train located just 60 feet from the building as well as to provide the performance targets necessary to meet the rating system's tight energy usage requirements.







## BEST OF: STUDENT BUILT WORK

**HORIZON HOUSE**  
HOKKAIDO, JAPAN  
HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN

MARK MULLIGAN, HARVARD GSD

Horizon House is located on Japan's northern island of Hokkaido near the town of Taiki-cho. It was conceived as a process for embracing local and seasonal qualities of place. The project addresses the concept of "retreat in nature" by framing a seasonal dialogue between inhabitant and environment. The house incorporates locally harvested and salvaged wood,

instead of high embodied-energy materials, such as concrete. Inside, a continuous band of windows provides a 360-degree view to the landscape. The activities of the user shape the indoor thermal comfort envelope through radiant and ground storage systems powered by the combustion of local forest by-products.

## "I WANT THESE GSD STUDENTS TO BUILD ME A HOUSE." –CRAIG SCHWITTER



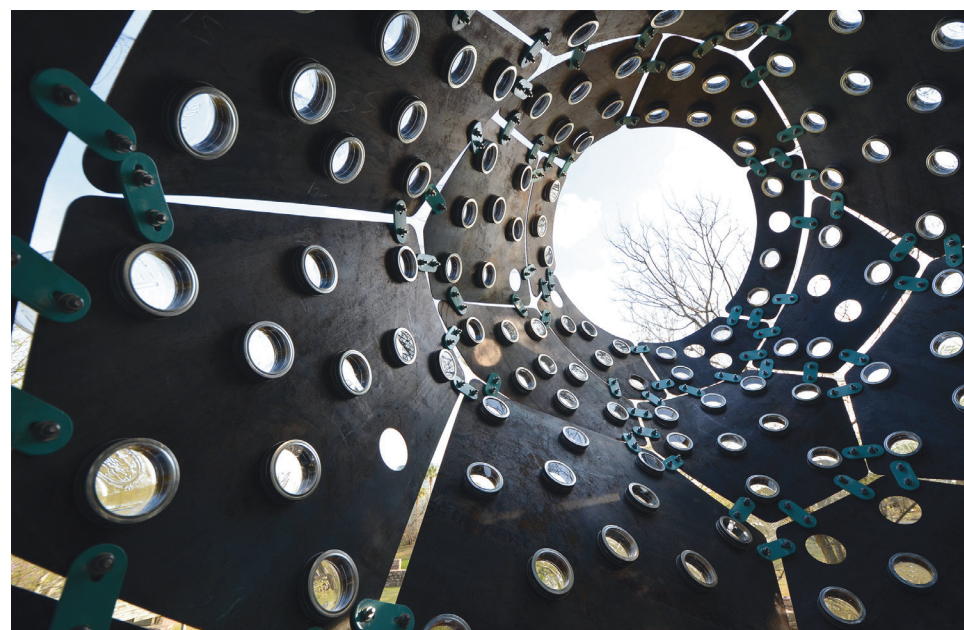
## BEST OF: FABRICATION

**THE GOURD**  
SAN ANTONIO, TEXAS  
OVERLAND PARTNERS

PATRICK WINN, SCOTT ADAMS AIA, FERNANDO ORTEGA

Built for the San Antonio Botanical Gardens' human-sized birdhouse competition, the Gourd offers a playful platform from which to contemplate the complex relationship between humans and the natural world. Overland Partners chose a shape inspired by the bottle gourd, first used in its hollowed-out form by Native Americans to

attract Purple Martins as a nesting spot. The Gourd is built out of 70 plates of 12-gauge Corten steel wrapped around a robin's egg blue internal octahedron structure, and perforated with more than 1,000 Ball Mason jars. Each steel plate, unique in shape and size, was fabricated using CNC laser cutting and assembled in house by the design team.



## "IT'S NOT JUST SOMETHING TO LOOK AT. THE KIDS CAN USE IT AND PROBABLY HAVE FUN AND PEOPLE LOOKING AT IT FROM THE OUTSIDE ARE GOING TO BE INTRIGUED BY IT. THE PANELIZATION IS INTRICATE ENOUGH, BUT YOU GET THE UNDERSTANDING OF HOW IT COMES TOGETHER. YOU'RE USING THE FABRICATION TECHNIQUE TO ILLUSTRATE THE JOY OF THE STRUCTURE." –ERIK TIETZ



Kitchen and Bath Special

# Design For Good Taste

As the housing market continues to strengthen, it's important to keep current on the innovations in the rooms that sell the space: the kitchen and bath. Here's the AN shortlist of products that can set your designs apart from the crowd.





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With the spring covered hose, the Planar 8 Flex Faucet from Franke is designed to let you feel free and have fun in the kitchen. Whether it's washing up pans, filling up a pot for pasta, or just standing back and admiring, this faucet is the perfect balance of performance and design.

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PHOTOGRAPHER: Bruce Beck



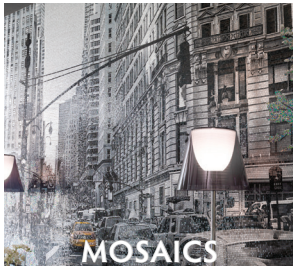
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## CABINETS

# CHOICE CABINETS

Kitchen systems offer the best of both worlds: unlimited customization and efficient, modular-based installation. For multi-unit projects or single-family structures, open floor plans or enclosed rooms, these versatile cabinets are a designer's dream. By Leslie Clagett

1 **XTEND**  
LEICHT

Louvered panels rise and lower via remote control, eliminating concerns about door-swing clearance in tight spaces.

[leichtny.com](http://leichtny.com)

2 **PHOENIX**  
VARENNA

A serviceable mix of open and closed storage and a palette of natural materials characterize this forward-looking kitchen. Designed by CR&S Varenna.

[poliform.it](http://poliform.it)

3 **CLOE**  
CESAR

Door and drawer edges sport a thirty-degree chamfer, facilitating easy access without the need for hardware. Designed by G.V. Plazzogna.

[cesar.it](http://cesar.it)

4 **SALINAS**  
BOFFI

Cabinets and surfaces can be attached as needed to the metal frame of this innovative kitchen system. Designed by Patricia Urquiola.

[boffi.com](http://boffi.com)





5 **SE 3003 R**  
SIEMATIC

Front panels are framed in a slim 6.5-mm band of aluminum, uniting the variety of finishes and materials. Available with or without handles.

[siematic.us](http://siematic.us)

6 **P'7350**  
POGGENPOHL

The mitered vertical joints of the P'7350 are a striking visual departure from the horizontal lines of conventional kitchens. Designed by Porsche Design Studio.

[poggenpohl.com](http://poggenpohl.com)

7 **B3**  
BULTHAUP

A multi-function wall is at the core of this kitchen system, concealing utility lines and giving the cabinets a floating appearance. Designed by Roberto Pezzetta.

[bulthaup.com](http://bulthaup.com)

8 **UNIQUE**  
EGGERSMANN

Monolithic in form and surface, this unit is seamlessly sheathed in a single material, whether solid surfacing, stone, or ceramic panels.

[eggersmannusa.com](http://eggersmannusa.com)

9 **HENRYBUILT**

Custom designed and fabricated in the United States, these contemporary kitchens feature hand-crafted carpentry and one-of-a-kind detailing.

[henrybuilt.com](http://henrybuilt.com)





## PROFILE

ELEGANT ANGLES:  
SIEMATIC

The SieMatic SE 3003 R kitchen takes minimalism to a new level. Through meticulous detailing and a distinctive material palette, it achieves a singular stylistic identity; as Hans Henkes, president and CEO of SieMatic Möbelwerke USA, notes, the new design “strikes a chord between the traditional and ultra contemporary.”

The cabinet components are offered in an impressive spectrum of colors, materials, and finishes, allowing for extensive customization.

The new elements are available in all shades of the SieMatic ColorSystem, which includes 1,950 special hues of the Natural Colour System. Popular metallics—gold bronze, nickel, and black matte—have been added to the portfolio. Front panels, edged in 6.5 mm aluminum frames, can be ordered in three new wood tones: sand oak, matte black oak, and walnut.

Completing the collection is a new door front comprising vertical glass slats.

Another recent introduction, the MultiMatic Aluminum organization system brings design uniformity to SieMatic’s kitchen cabinet interiors and exteriors. The in-cabinet system is versatile, flexible, and easy to use: Storage accessories can be added or repositioned for better, personalized storage. Aluminum trays and frames are suspended on tracks without visible attachments. The tracks accommodate a variety of newly developed accessory elements in light oak or dark smoked chestnut.



# KITCHEN *INTERIOR DESIGN*



**SieMatic**  
[www.siematic.us](http://www.siematic.us)





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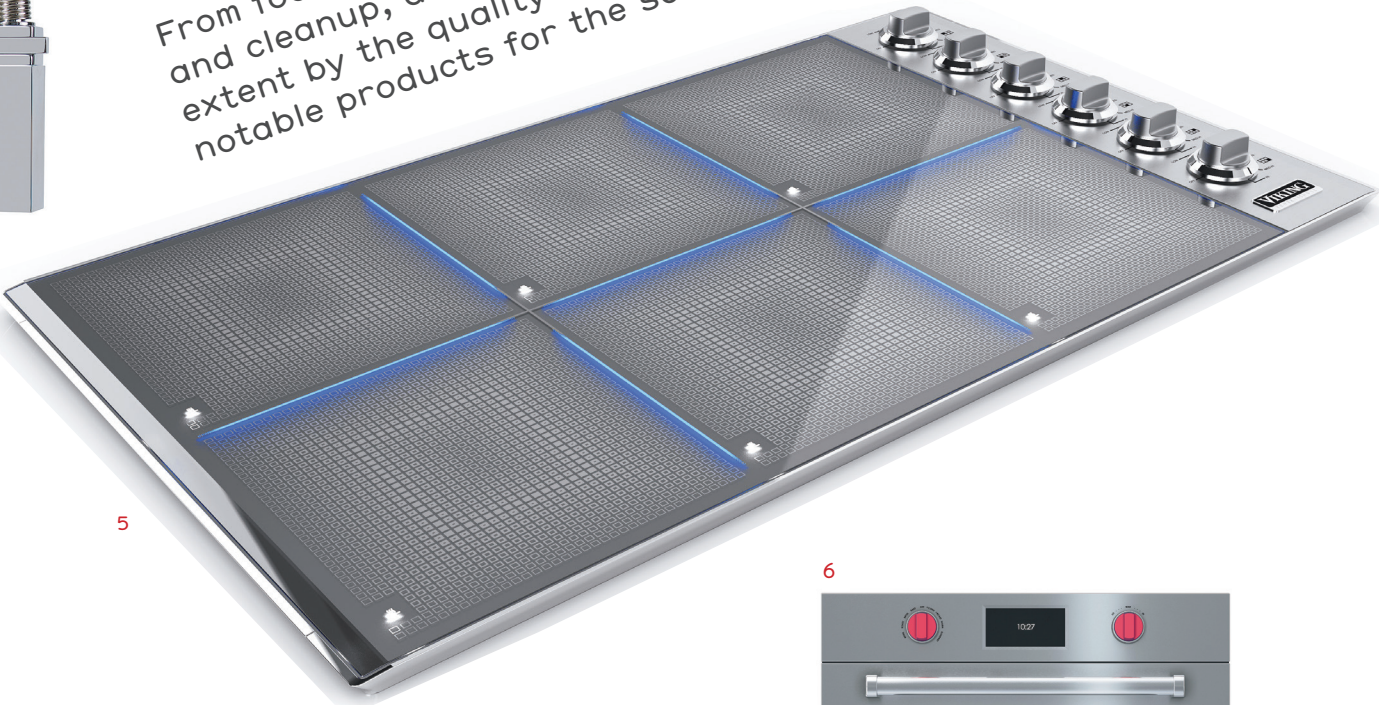
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4

## KITCHEN

From food storage and prep to cooking and cleanup, a kitchen's function is determined to a large extent by the quality of its equipment. Here are some new and notable products for the serious cook. By Leslie Claggett



5



6

# Kitchen Sync

1 RANGE SERIES  
MIELE

The 48-inch dual-fuel model includes a speed oven, which combines microwave and convection functions. A wireless roast probe makes preparing the 100 pre-programmed menu items convenient.

[miele.com](http://miele.com)

2 METRIS FAUCET  
HANSGROHE

A signature "SoftCube" design coordinates with most sink shapes. Available in high arc, prep, and bar models. Designed in collaboration with Phoenix Design.

[hansgrohe-usa.com](http://hansgrohe-usa.com)

3 SF112U 24" LINEA OVEN  
SMEG

The 24-inch size makes this oven well suited for small and secondary kitchens, as well as a compact complement to a full-size wall oven.

[smeg.com](http://smeg.com)

4 PLANAR 8 FLEX FAUCET  
FRANKE

Semi-professional in style, the spout of this faucet rotates 360 degrees, ideal for island installations and allowing the handle to be specified on either the right- or left-hand side of the fitting.

[franke.com](http://franke.com)

5 ALL INDUCTION  
COOKTOP  
VIKING

A silvery surface sets this induction cooktop apart from the typical expanse of black glass. A grid of blue LED lighting illuminates active cooking zones. Available in 30- and 36-inch widths.

[vikingrange.com](http://vikingrange.com)

6 M SERIES OVENS  
WOLF APPLIANCE

A redesigned convection system features a pair of columnar, vertical fans that produce uniform heating and airflow across all rack levels. Available in three design formats.

[subzero-wolf.com](http://subzero-wolf.com)





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To complement Fiandre's already highly accepted porcelain tile VFS, Fiandre employed the same stringent VFS engineering solutions when introducing their new contemporary, stunning natural stone aesthetics 5'x10'x6mm thick Maximum porcelain

slabs. Incorporating structural silicone as the new engineered anchoring system, Maximum's 5'x10'x6mm thick slabs are affixed to our proprietary prefabricated modular extruded aluminum frame (or rails) without the need of mechanical anchors. This proven engineered anchoring system for Fiandre's 5'x10'x6mm thick porcelain slabs offers low inherent weight on building facades in comparison to stone slabs. This is a monumental breakthrough in the building façade industry...

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7

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## BATH

The bathroom continues to incorporate health as well as hygiene features; steam showers are the ascendant accessory. Aesthetically, bright and white contemporary fixtures still rule; as for fittings, anything goes. By Leslie Clagett

# Clean Room

1 LINEAR DRAIN COVERS BY MARC NEWSON INFINITY DRAIN

For zero-threshold shower installations, these 14-gauge stainless steel grates have a fixed flange that simplifies installation. Available in five finishes.

infinitydrain.com

2 STARCK 1 WASHBASIN DURAVIT

This modern washbasin features a unique faucet hole that is nearly impossible to machine fabricate. The faucet surround of the sink is hand-sanded to create an entirely flat surface on the top and sides of the hole, for a unique appearance.

duravit.us

3 ILBAGNOALESSI ONE LAUFEN

The expanded line of bath fixtures—including tub, toilet, and washbasins—is suitable for hospitality and commercial projects, as well as residential use. Components have a proprietary protective finish, Laufen Clean Coat.

us.laufen.com

4 REM WIDESPREAD FAUCET DXV BY AMERICAN STANDARD

Featuring a quick-connect, 1.25-inch drain design, this 1.5 GPM fitting is ADA compliant. Available in two finishes.

dxv.com

5 ARMONIA CONSOLE SINK ANTONIO LUPI

The carved walnut frame exhibits influences from both mid-century sources and Antoni Gaudí in its light, fluid lines. Designed by Roberto Lazzaroni.

antoniolupi.it

6 ELAN VITAL WATERMARK

Part of a full line of plumbing fittings, this industrial-look faucet is completely customizable, from finish (39 are offered) to configuration.

watermark-designs.com

7 KWC AVA WALL-MOUNTED FAUCET KWC

The handle of this elegant bathroom faucet lifts and turns in a single movement, permitting precise control of the 1.5 GPM flow. Available in two finishes.

kwc.us.com





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## KITCHEN

In the kitchen, countertops need to be both durable and design-wise. Here are four high performance surfaces. By Leslie Clagett

# Counters, Cultured



### 1 AURA DEKTON

A new addition to Cosentino's ultra-compact surfacing offerings, the light veining is a subtle accent to the white field.

[dekton.com](http://dekton.com)

### 3 PULPIS THESIZE SURFACES

Neolith's Classtone collection of sintered compact surfaces expands to include seven designs, available in matte or polished finishes.

[thesize.es](http://thesize.es)

### 2 180 FX RED DRAGON FORMICA

This large-scale laminate has a special finish that intensifies the color and the crystalline structure of the pattern.

[formica.com](http://formica.com)

### 4 NEXT COLLECTION COLORS CORIAN

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Sunday, February 15, 11:30 a.m.  
Hilton Palm Springs  
\$12 per person

This working panel hosted by the California State Historic Resources Commission's (SHRC) Modernism Committee will look at this and other case studies to begin to address integrity standards and interpretations that stand between many midcentury modern resources and the coveted National Historic Register designation.

Now in its tenth year, Modernism Week is an 11-day celebration of architecture, design and culture in Palm Springs, California.

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Photo by David A. Lee. Sponsors as of January 9, 2015.

### THE PANELISTS

#### **Beth Edwards Harris, PhD**

Architectural historian, writer, preservationist,  
Commissioner California State Historic Resources  
Commission, Chair SHRC Modernism Committee

#### **Alan Hess**

Architecture critic of the *San Jose Mercury News*,  
author of 19 books on Modern architecture and  
urbanism, architect, historian, preservationist,  
member SHRC Modernism Committee

#### **Brian Conway**

State Historic Preservation Officer for the State  
of Michigan, architect, preservationist

#### **Katie Horak**

Senior Associate, Architectural Resources Group,  
founding member Docomomo US/SoCal

#### **Christine Lazzaretto**

Principal, Historic Resources Group, founding member  
Docomomo US/SoCal

#### **William Menking**

Founder and Editor-In-Chief, *The Architect's Newspaper*

#### **Adrian Fine**

Director of Advocacy, Los Angeles Conservancy



JANUARY

**FRIDAY 30**  
**LECTURE**  
**What's a Guggenheim?**  
**Symposium**  
Solomon R. Guggenheim  
Foundation  
7:00 p.m.  
W. M. Keck Lecture Hall  
960 East Third St., Los Angeles  
sciarc.edu

**SATURDAY 31**  
**EVENT**  
**Fort Mason Historic**  
**District Walking Tour**  
1:00 pm.  
Fort Mason Center  
2 Marina Blvd., San Francisco  
fortmason.org

**EXHIBITION CLOSING**  
**50 Years Beyond**  
**Point and Shoot**  
**Photographs by**  
**Ward Thompson AIA**  
AIA/IA Offices  
3780 Wilshire Blvd.  
Los Angeles  
aialosangeles.org

FEBRUARY

**TUESDAY 3**  
**EVENT**  
**2015 AIA/IA and DCP Urban**  
**Design Review Sessions**  
10:00 a.m.  
Los Angeles City  
Hall Conference Rm. 501  
Department of City Planning  
200 North Spring St.  
Los Angeles  
aialosangeles.org

**SATURDAY 7**  
**EXHIBITION OPENINGS**

**The Life of Art:**  
**Context, Collecting**  
**and Display**  
J. Paul Getty Museum  
1200 Getty Center Dr.  
Los Angeles  
getty.edu

**Bernard Willhelm 3000: When**  
**Fashion Shows The Danger**  
**Then Fashion Is The Danger**  
Pacific Design Center  
8687 Melrose Ave.  
West Hollywood, CA  
pacificdesigncenter.com

**LECTURE**  
**Data Clay Symposium**  
9:00 a.m.  
California College of the Arts  
1111 Eighth St.  
San Francisco  
cca.edu

**TUESDAY 10**  
**EVENT**  
**The Future of**  
**Affordable Housing**  
6:00 p.m.  
SPUR Urban Center  
654 Mission St.  
San Francisco  
spur.org

**WEDNESDAY 11**  
**EXHIBITION OPENING**  
**Designing People**  
UC Berkeley:  
College of  
Environmental Design  
210 Wurster Hall  
Berkeley, CA  
ced.berkeley.edu

**THURSDAY 12**  
**LECTURE**  
**Design in Depth**  
**Cultural Landscapes:**  
**Shaping the Story of Seattle**  
6:30 p.m.  
Seattle Architecture  
Foundation  
Rainier Square Atrium  
1333 Fifth Ave., Ste. 300  
3rd floor  
Seattle  
seattlearchitecture.org

**TUESDAY 17**  
**LECTURE**  
**IDEAS Lecture**  
**Series 2015: BMW**  
**Designworks USA**  
7:30 p.m.  
UCLA Architecture  
& Urban Design  
5865 South Campus  
Center Dr.  
Los Angeles  
aud.ucla.edu

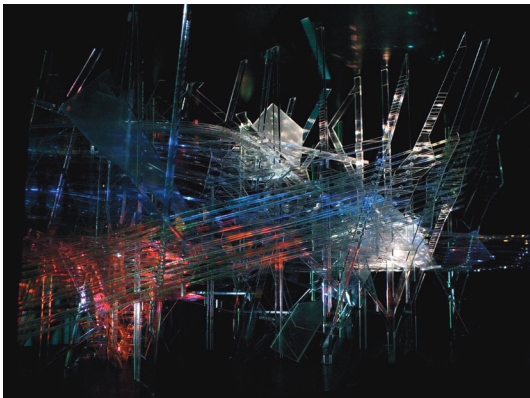
**THURSDAY 19**  
**LECTURE**  
**Kevin Ratner:**  
**High-Rise Modular**  
7:00 p.m.  
Southern California Institute  
of Architecture  
W.M. Keck Lecture Hall  
960 East Third St.  
Los Angeles  
sciarc.edu

**FRIDAY 20**  
**EXHIBITION OPENING**  
**Provocations:**  
**The Architecture and Design**  
**of Heatherwick Studio**  
Hammer Museum  
10899 Wilshire Blvd.  
Los Angeles  
hammer.ucla.edu

**Urbanism from Within**  
6:00 p.m.  
SPUR Urban Center  
654 Mission St.  
San Francisco  
spur.org

**WEDNESDAY 25**  
**EVENT**  
**Planning for**  
**Community Resilience:**  
**Jamie Hicks Masterson,**  
**Texas A&M University**  
12:30 p.m.  
SPUR Urban Center  
654 Mission St.  
San Francisco  
spur.org

**SATURDAY 28**  
**EXHIBITION CLOSING**  
**Black Earth:**  
**Andreas Fogarasi/**  
**Oscar Tuazon**  
MAK Center for Art and  
Architecture  
Mackey Garage Top  
1137 South Cochran Ave.  
Los Angeles  
makcenter.org



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Southern California Institute of Architecture  
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Los Angeles  
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Environmental consciousness and energy conservation have overhauled the blueprint for urban planning. With efficiency at its heart, today's back-to-nature paradigm will realize the potential of self-sufficient cities powered instead by clean, renewable resources including the sun, wind, water, and earth. The *Dynamischer Raumplan* is a spatial installation by Vienna-based firm COOP HIMMELB(L)AU that operates like a machine to visualize the energy lines that shape a city's morphology. A 21st century game-changer, the influence of energy conservation is as powerful and radicalizing as the advent of the automobile in the 20th century, which mandated all-new infrastructure. The installation can be read in several scales, from a city block to a city district to an urban region, in which the energy lines of an imaginary site are displayed one by one to show how they might converge and adapt according to the needs of the system "like the brain, like a cloud, like a city."

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Stilt houses, Ganvié, Benin

Despite the stubborn disregard of a few, most of us are aware of the imminent, and awesome, threats of climate change. But the warnings, charts, and speeches headlining this debate rarely hit home the way that the new exhibition, *Sink or Swim: Designing For a Sea Change* at the Annenberg Space for Photography, does.

The show, curated by prominent radio host Frances Anderton, employs the visceral power of photography—including the exceptional, and in some cases, groundbreaking, work of Iwan Baan, Stephen Wilkes, Paula Bronstein, Jonas Bendiksen, George Steinmetz, and Monica Nouwens—to pull our emotions into the conversation, painting a grim, astonishing picture of our water-dominated future while also taking us on a vivid, personal tour of both initial coping strategies and long-term solutions.

The most dominant warning—change is coming soon, and rich and poor alike will be greatly impacted whether they believe so or not—is emphasized in the first grouping of photographs, depicting familiar, even peaceful scenes, shockingly transformed by increasingly severe climate phenomena like hurricanes, tsunamis, and rising tides. We see an aerial picture of a New Jersey roller coaster, but it's floating in the ocean; the Statue of Liberty, as majestic as ever, with a dock outside twisted on its side; the Manhattan skyline, half in light and half in darkness; rickshaws being pulled somewhat casually through waist-high water in Dhaka, Bangladesh; and a sandy beach in Bay St. Louis, Mississippi,

empty save for a television thrown onto its side.

Life as we know it is about to get very strange, these images suggest. And while the topic is familiar, the images' ability to compellingly tilt our expectations—expectations that are literally being upended by climate change—gives the show a needed dose of surprise in a time when we regularly gloss over beautifully crafted images of devastation and human suffering due to our visual saturation. Ironically the images of chaotic disaster on the Lower Ninth Ward in New Orleans after Hurricane Katrina or in the Philippines after Typhoon Haiyan have less impact. They're stirring, of course, just more familiar.

The sense of surprise of the first grouping is also prevalent in the show's architectural photographs, which we usually take for granted as glossy, immaculate shots of polished new buildings. The structures featured in the show are beautiful too, but in the case of disaster constructs and homemade shelters, they're makeshift and unconventional, and with permanent homes, stocked with engineering to withstand future storms. Their everyday utility, spontaneous ingeniousness, and visual poetry in this harsh new reality augurs a change in how we will all think about construction in the future. Design feels essential in this troubling context, not superfluous.

Baan's aerial photo of Arata Isozaki and Anish Kapoor's inflatable concert hall for Matsushima Japan (an idea that can be transported quickly to other disaster zones) depicts an auburn-colored, radiant structure puckering within the landscape in a gracefully liquid stance:

a striking, practical symbol of rebirth. A floating school by Nigerian architect Kunlé Adeyemi in the floating slum of Makoko in Lagos, Nigeria, adopts the energetic, even manic DIY ethos of the area, but elevates it into a modern monument to perseverance. Baan's aerial views of similar floating villages—conglomerations of huge populations pieced together with simple materials—depict the haphazard but logical formation of a completely new type of city. On another wall images of Toyo Ito's play center in Tsunami-ravaged Higashimatsushima, Japan, depict simple shapes and materials transformed into a building of levity and joy. Projects by Shigeru Ban, Sou Fujimoto, and others share a similar combination of experimentation, lightness, and humanism.

Steinmetz's dynamic images of floating homes in IJburg, the Netherlands, deliver a particular fascination as we unconsciously prepare for what's next. More familiar are images of Brad Pitt's Make It Right Homes. But it's worth pointing out that while often mocked as being non-contextual, the residents here seem happy to just have a home, and if it's built higher and safer, all the better.

The show introduces another, less familiar subject for sweeping architectural shots: infrastructure. Large levees, seawalls, and dams are especially prevalent in the Netherlands, where water has been a dire issue for hundreds of years. Again Baan uses his aerial expertise in capturing the scale of the coastal barrier of Scheveningen Boulevard near the Hague, which has been made into an attractive, active

continued on page 38

## WATER WATER EVERYWHERE

**Sink or Swim: Designing For a Sea Change**  
Annenberg Space For Photography, Los Angeles  
Through May 3

## MANAGING DISASTER

**Groundswell: Guerilla Architecture in Response to the Great East Japan Earthquake**  
MAK Center for Art and Architecture  
Closed January 4

*Groundswell: Guerilla Architecture in Response to the Great East Japan Earthquake*, which recently closed at the MAK Center for Art and Architecture, was a modest exhibition about a catastrophic event. Organized by the MAK's director Kimberli Meyer, with input from Hitoshi Abe, the show documented several architectural answers to a seemingly impossible question: How might architecture—fragile, temporal, and arbitrary in the face of a 40-foot-high tsunami—offer, if not a solution, guidance to rebuild devastated communities?

The earthquake struck off the coast of Tohoku on March 8, 2011, and triggered a tsunami that caused the failure of Fukushima Daiichi Nuclear Power Plant. Three and a half years later, western cultural memory recalls the terrifying radioactive implications of Fukushima, not the 20,000 people who died and the 470,000 who lost their homes.

*Groundswell*, then, had the added task of reawakening public perception of that loss.

Part of that work was to evoke recognition and empathy in the viewers who came to Schindler's North Kings Road house. Wall text in the entry foyer highlighted Los Angeles' own precarious geology. It read, "Seismically active Japan and California lie on opposite sides of the Pacific Plate, connected by the same ocean." Indeed, last month LA Mayor Eric Garcetti presented the document *Resilience by Design*, a report of the Mayoral Seismic Safety Task Force, calling out the city's vulnerability to a similar disaster.

*Groundswell* featured artists and architects involved with ArchiAid, a network of designers, partnered with Architecture for Humanity, focused on supporting reconstruction and building alliances between local universities in the disaster-struck region. The curatorial team explained that projects on view ran

Devastation after the tsunami.



HIROYASU YAMAUCHI

counter to the muscular solutions proposed by the Japanese government, such as a huge sea wall to block future tsunamis.

Thematic titles to each room of the Schindler House—*Architecture as Grief Work*, *Architecture as Process*, *Architecture as*

*Cultural Move*, *Architecture as Not Torture*—guided the visitor through a select series of works that, although nuanced, came off as a little thin, given both the sensitivity of the framing and the enormity of the topic. For instance, that last title,

continued on page 38



THE ARCHITECT'S NEWSPAPER JANUARY 28, 2015

**MANAGING DISASTER** continued from page 37 heavy in its implications, was the heading for a series of housing projects by architects Hitoshi Abe, Manabu Chiba, and Riken Yamamoto. The designs were lovely iterations of Japanese house typologies updated with flexible and public spaces, yet they came off as somewhat generic schematic exercises, not revelatory counter positions.

*Architecture as Grief Work* was the strongest and most evocative of the four rooms. It contained photographs by Hiroyasu Yamauchi of Kesennuma in the weeks after the tsunami and a model recreation of the fallen city. The model, the product of a workshop conducted by the Lost Homes Project Committee and Osamu Tsukihashi Laboratory at Kobe University, was filled with little flags, each representing a memory of one of the inhabitants. A selection of translated texts recalled the horrors of the event, the missing, and, in some cases, the urban histories such as signs of past tsunami susceptibility, that were ignored by city leadership and developers leading to increased damage and deaths.

Susan Sontag famously wrote, "To collect photographs is to collect the world." And in Yamauchi's small-scale documentary compositions, the fragility of the global quotidian came rushing in: a car wedged high between a fence and a telephone pole, a fishing boat in the middle of the street. Translations of the photographer's notes accompanied each image. Most were straightforward records of the conditions, but one stood out: March 29, 2011, *Situation at Shishiori district, Hama-cho, Kesennuma*

City. "While walking in the tsunami disaster site, my brain stops as I face the scenes and images of the abnormalities," he wrote. "For a brief second a strangely infantile thought comes upon my mind and I cannot think logically. I feel like this is a trick by a giant. In fact, the absolutely messed up scene continues endlessly."

In other rooms, the framing of participatory projects such as ArchiAid's *Pattern Book for Reconstruction Planning* or the Ishinomaki Bicycle Tour as "Guerrilla Architecture" is tricky. The terminology suggests an oppositional, tactical, or covert intervention, whereas the pattern book grew out of a series of community-based workshops, and the bike tour was a way to raise awareness of a remote region and promote tourism.

Gallery text drew parallels between these community-based projects and the art world's equivalent, social practice. But there's a catch: How to make visible these participatory processes? This question gives many curators pause. Current attempts at wrangling include the exhibition *Uneven Growth, Tactical Urbanisms for Expanding Megacities*, now on view at MoMA, and the Santa Monica Museum of Art's *Citizen Culture: Artists and Architects Shape Policy*. While social practice considers the process part of the work, architectural analogues are difficult to represent. Although *Groundswell* leans toward neat end products like booklets, photographs, design proposals, it is at its most successful when it allows community voices—narratives of reflection and resilience—to come forward.

**MIMI ZEIGER IS AN LA-BASED CRITIC.**



PAULA BRONSTEIN

**WATER WATER EVERYWHERE** continued from page 37 gathering place, and of the gargantuan, almost monstrous Delta Works, near Rotterdam. Bronstein makes the seawalls going up outside of Sendai, Japan, look like otherworldly sculpture. The power of these images comes not just from their stunning, abstracted compositions—it's the creeping knowledge that these great constructs could very well be the last gatekeepers against serious threats to our civilization.

If the show has one weakness it's that there isn't enough depth, particularly in the investigation of structures, where I would have liked more detail about how the projects are created and used, and in what

**Above: In Tacloban, Philippines, a man rebuilds by hand following the destruction from Typhoon Haiyan that blew in a week earlier.**

other ways they are proliferating. But the fact that I wanted more is a success in itself. And I blame some of the limitations on the Annenberg building, which dedicates too much space to a central video room and not enough to photographs, which are moved to the periphery.

But the overall effect is right on the mark. We can pretend that climate change has no impact. But if we stare it in the face, feel it with our emotions, and question what we can do to cope, we can no longer hide from it. Good thing, because it's already here.

**SAM LUBELL IS AN'S WEST EDITOR.**

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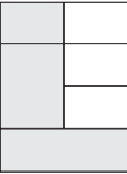
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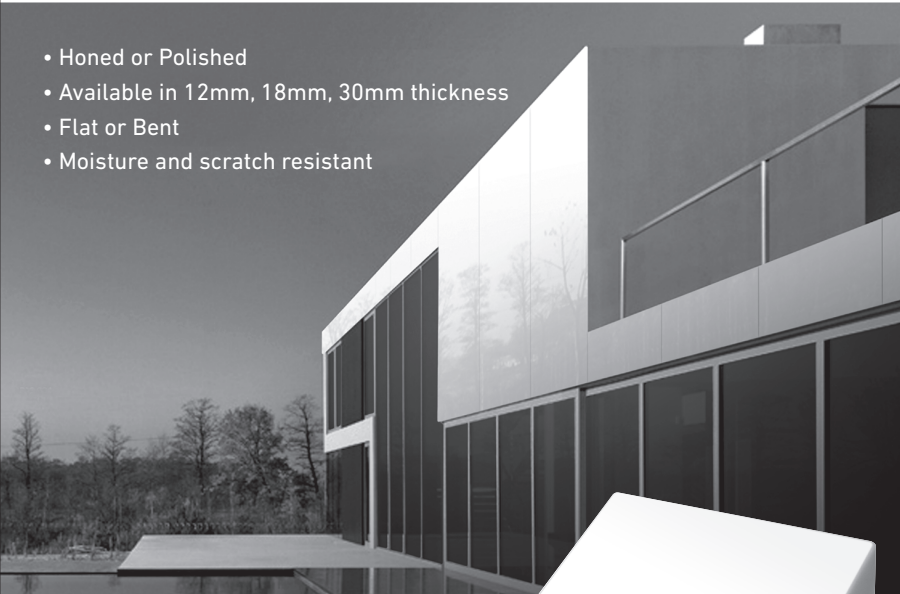
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**It's been more than four years since popular West Hollywood Urban Designer John Chase passed away. His successor, Stephanie Reich, has been actively promoting an agenda stressing design and practicality, working with her staff and city leaders to cope with the demands of a rapidly densifying city. She's also known as a tough cookie, sending anything less than the best back to the drawing board. AN West editor Sam Lubell sat down with Reich to discuss her agenda, the city's tradition of collaborative design, and what's coming next.**

**Sam Lubell: Tell us about how your role in West Hollywood, and about taking over the torch for John.**

**Stephanie Reich:** I am very proud and very honored to have my dear friend John Chase's job. We were very close friends, and we had a really strong connection. The city waited two years before advertising his position. We were all pretty traumatized by his sudden death. I've been here for over two years. Our styles are very different, and this is a very different time in West Hollywood.

We actually seem to be in the middle of quite a boom. As the city gets denser there's even more demand for excellence in design. I feel very fortunate to have talent like Craig Hodgetts, Lorcan O'Herlihy, Patrick Tighe, Rios Clementi Hale, Johnson Favaro, and Christian Robert all designing projects here.

Because John created a great tradition and expectation of design, I think that may be why developers understand that they need to play their best game here. We also have a great deal of support of design from the city council. That public support is essential to the partnerships we make with architects. The structure sets the expectation for good design.

**What makes West Hollywood different?** We're called the creative city, and that's

reflected everywhere. The process for design review is actually quite different. It seems more fully integrated into the process because the planning commissioners review design as part of their design review sub-committee. There's not a separate architectural review board. The decision makers for the overall entitlements are actually reviewing the design and influencing the design.

We try to give city commissioners coaching and feedback. I do memos for the commissioners with full design analysis of projects. But design review is based not on my opinion of a project, but on sound architectural principles. We try to find out what the applicant teams are striving for and help them strengthen whatever they're trying to do. Sometimes there's not a clear architectural idea. We help guide them to a clearer architectural idea that can be informed with other materials, concepts, and so forth.

**How do you attract architectural talent?** Developers come to us. I'm an architect, my husband is an architect, and all my friends are architects. I can't recommend this or that architect. If someone asks for a recommendation, I send them to the AIA. I have a good relationship with the AIA, having chaired their urban design commission from 2001 to 2011. They will develop a list of award-winning architects for any of our clients who go to them. I've asked them to do that and they will do a special list based on the project and client. I think they should do that for everyone.

**So you're an architect?**

Yes, I'm a registered architect. I worked for about 20 years as an architect with Morphosis, Coop Himmelb(l)au, Daniel Libeskind, and larger, more corporate firms like DMJM and NBBJ.

I was the Urban Designer for Santa Monica from 2003-2005, Long Beach until 2007, then Glendale until 2012, and I've been here since. I studied architecture at

(Clockwise from top left) LPA and Rios Clementi Hale's WeHo Park, SOM and LOHA's Sunset-La Cienega, R&A's Doheny development, R&A's Beverly & Clark Hotel



Cornell then got my masters at SCI-Arc.

**How do you support development teams?**

The system is designed to support really good, really progressive work in a lot of ways. We're a very progressive city, and design, affordable housing, etc. are embedded in our general plan and codes. It's also in the ethos of the city. I have a great title, but I'm just a small part of a system that fosters this kind of innovation.

**West Hollywood is known for having an outspoken community. Is that challenging?**

Members of the community are not always so comfortable with change. In a community as dense as ours we have serious issues, for instance, with traffic congestion. As we continue to grow I think we have to make sure that the environment and quality of life also continues to grow. Design is a part of that and I think the community recognizes that. We have a very smart, sophisticated, involved community. Also being a small city we have the ability to be very responsive to them.

**What are some of your other challenges?**

As we continue to get denser, the balance to continue to provide affordable housing is something that is an ongoing challenge for all cities. There's also a challenge for open space in a city that is so dense, and we're taking that on at WeHo park. We take our streetscapes very seriously, and you can see that on Santa Monica Boulevard, and in our new streetscape master plan for the design district on Beverly and Melrose and Robertson. I think we're, in a very progressive way, trying to meet the demand of a very dense city.

**Tell me more about your solutions for affordable housing?**

Developers can pay an in lieu of fee if they can't provide enough affordable housing. We're very focused on making sure affordable units included are equal and spread throughout each project, not siloed within a project

or substandard. We also have a very active community housing corps. For instance we've just completed a beautiful new affordable project by Patrick Tighe and John Mutlow.

**Do you have design guidelines for the city?**

We've developed new zoning code standards in the West Hollywood West Overlay District, with thorough design guidelines. They're focused on that neighborhood (I don't know if we'll continue to develop those for other neighborhoods), but they deal with quintessential issues. As we make projects larger than the neighborhoods around them, how do we make sure they fit in? Even if they're the largest thing on the block. The design piece is not about style. It's about scale and proportion, and managing those fundamentals of architecture to make sure it's responding properly to its neighborhood.

Having that as a tool, especially for that neighborhood, will enable folks to understand the demands so there's a greater level of predictability. It doesn't tell you what the answer is. Sketches can be misinterpreted, as this is what we want you to design. We have pictures. It's very important to give broad guidance to an architect development team to allow them to bring their best designs to the city. If it looks like I designed it, the whole city would become very boring. We're in an exciting place to be because you see there's an exciting and diverse population here and that's what the architecture reflects.

**Are you more rigorous in your expectations than other cities?**

I hope people feel that way. I think that you can see by the results. We have some excellent projects moving through the process. I think that's a credit to the development teams that come here, and to the city process and to our commission and elected officials that all support high quality development.





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