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NEW DESIGN FOR UBER HQ IN SAN FRANCISCO SHARES WITH THE COMMUNITY

Uber recently released renderings of its new Mission Bay campus in San Francisco. Designed by New York-based SHoP

Architects and local Studio O+A, the glassy, two-building project reflects the company's share-economy aspirations to engage with

the general public. At 423,000 square feet divided between two addresses **continued on page 5**

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HOK AND MARK CAVAGNERO DESIGN A PUBLIC SAFETY BUILDING IN SF SAFE AND SOUND

We are at a moment where the relationship between law enforcement agencies and communities is under increasing scrutiny. While nationwide news outlets report the

tensions and conflicts, a new Public Safety Building campus quietly opened in San Francisco's Mission Bay district this past April, just two blocks from AT&T Park. Jointly designed by HOK and Mark Cavagnero Associates, the project houses multiple law enforcement departments for the city: the police headquarters, a district police station, **continued on page 10**



WILL A MAJOR LEAGUE SOCCER VENUE RENEW SOUTH LA?

The pigskin may be deflated for Gensler's design for Los Angeles' proposed football stadium, Farmer's Field, but a venue for the other kind of football is alive and kicking. On May 18, Major League Soccer's newest

team, the Los Angeles Football Club, announced plans for a new soccer stadium and mixed-use complex in South Los Angeles. Gensler's stadium **continued on page 7**



DESIGN TEAM SELECTED FOR WILLAMETTE FALLS RIVERWALK

Willamette Falls, located fourteen miles upstream from Portland, Oregon, is the largest waterfall in the Pacific Northwest. But the natural wonder, its banks lined by historic industrial buildings, is not open to the public.

That will change now that Oregon Governor Kate Brown has announced the selection of Mayer/Reed, Snøhetta, and DIALOG as the design team for the Riverwalk, an initial phase **continued on page 4**



CHINESE DESIGN AND DEVELOPMENT LOOKS TO THE U.S. MARKET. **SEE PAGE 11**

SPECIAL SECTION: OPERABLE WALLS

AN WALKS THROUGH THE WORLD OF CONTEMPORARY OPERABLE WALLS, ADMIRING THEIR ABILITY TO DIVIDE SPACE ON DEMAND WHILE FITTING IN SEAMLESSLY WITH NEARLY ANY AESTHETIC. ALSO SEE THE LATEST IN WINDOWS, DOORS, AND HARDWARE. **SEE PAGE 14**

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EDITOR-IN-CHIEF
William Menking
EXECUTIVE EDITOR
Aaron Seward
MANAGING EDITOR
Nicole Anderson
ART DIRECTOR
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WEST EDITORS
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Anastasia Sojina
ACCOUNT EXECUTIVES
Lynn Backalenick
DESIGN/PRODUCTION
Kristin Smith
Daria Wilczynska
EDITORIAL INTERN
Kindra Cooper
PUBLISHING INTERN
Anais Langlois

CONTRIBUTORS
 JAMES BRASUPELL / TIM CULVAHOUSE / GREG GOLDIN
 / ALAN HESS / GUY HORTON / CARREN JAO / SAM
 HALL KAPLAN / LYDIA LEE / ALLISON MILIONIS / ARIEL
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GENERAL INFORMATION: INFO@ARCHPAPER.COM
 EDITORIAL: EDITOR@ARCHPAPER.COM
 ADVERTISING: DDARLING@ARCHPAPER.COM
 SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
 REPRINTS: REPRINTS@PARSINTL.COM

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DON'T GET COMFORTABLE

When I first arrived in Los Angeles eight and a half years ago I must admit I didn't really get it. The city seemed to poke its finger at everything I had grown to love about my former home, New York. What do you mean I couldn't walk everywhere? Why was nothing seemingly more than 50 years old? And where was the grid? The order? The organization?

But over these years I've come to love and respect Los Angeles and the whole West Coast to an extent that I never thought I could. Sure, LA is not as walkable as New York. But its sweeping geographic scale is less restricted, open to cultural and economic diversity, and varied types of buildings and neighborhoods. It leaves room for strange and fascinating happenings in the margins. Yes, it doesn't have the history of the East Coast (although it has more history than most understand). But it's also historically unburdened by eastern rules and expectations, making it a fertile place for innovators. And yes, it's chaotic and ad hoc urbanistically, but it's the collision of people, culture, and buildings that makes it endlessly fascinating.

But even though LA has all of this, and one of the best climates in the world, the city should not get comfortable. Perhaps the most important lesson I've learned is that we've barely begun to tap the potential of not only Los Angeles, but also the entire West Coast.

For one, the West has one of the most talented design communities in the world. But very few build in the public realm here. Much comes down to an antiquated procurement system favoring the big and well-connected; developers that are often isolated from architectural innovation; a dizzying political bureaucracy that is frequently fractured, self-interested, and not as progressive as it thinks; and a population that spends more time fighting new development than distinguishing between the good and the bad. Meanwhile academic-focused research practices have neither the initiative to connect with the powers-that-be nor the knowhow to make a major impact outside of residential design and the ivory tower.

In LA, while preservation of landmark buildings has improved, the city's hidden gems are often masked in ugly signage and other horribleness. Further unearthing this legacy will usher amazing dividends, as it did with the incredible movie palaces of Downtown LA's Broadway. In San Francisco, on the other hand, we have one of the most advanced architecture communities in the country weighed down by a culture that wants to keep the city a museum.

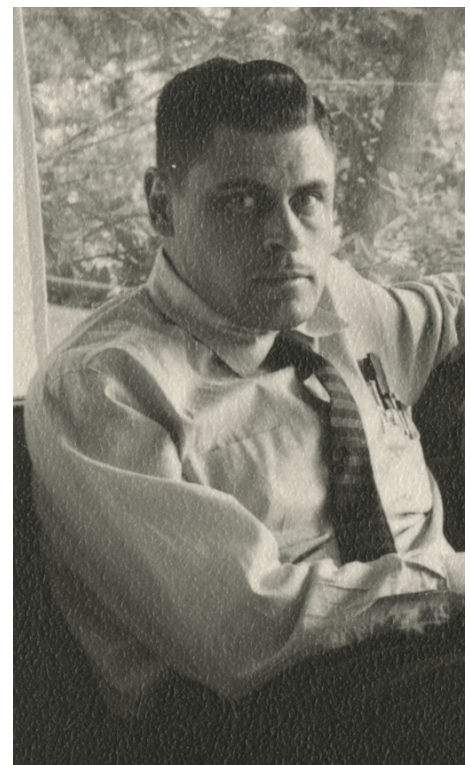
Along much of the coast we have a lot of sunshine, yet relatively few buildings have solar panels. While in California it has virtually stopped raining, water-related innovations are almost nonexistent. Our public incentives are a good start, and the West Coast has some of the most stringent environmental standards in the country, but we need to go further to force the adoption of more sustainable practices.

One of my goals as West Coast editor has been to help us enliven our potential, pointing out systemic flaws that hold us back and bursting the bubbles that stifle innovation. I've witnessed improvement in all realms, and seen public officials and citizens begin to embrace a progressive design agenda. Major steps include more inclusive public competitions, walkable streets, new transit lines and parks, more effective preservation measures, improved affordable and multi-family design, developments in technologies, and the rebirth of neighborhoods like Downtown LA, Hollywood, and San Francisco's Transbay.

And I have unending faith that the architecture and planning communities here will continue to make astonishing progress. As I move forward in New York and Los Angeles I'll be doing my best to get these issues—and the talented architecture firms here—onto a larger stage; to sidestep the bubble of architecture through books, exhibits, videos, and print publications.

Taking my place will be Mimi Zeiger, who is more qualified than anyone I can think of to continue advocating for innovation and excellence. Mimi's background in architecture, journalism, and criticism is second to none. Her judgment is superb, and she's not afraid to tackle tough issues and to speak out when necessary. She'll bring a fresh new angle to the paper in news coverage and critical content.

I'm honored to have served what I believe is the most talented group of architects in the world. I'll still be serving you, even if I'm straddling both coasts in the process, and I'm thrilled to see where the road takes us next. **SAM LUBELL**



COURTESY UC BERKELEY COLLEGE OF ENVIRONMENTAL DESIGN

DONALD OLSEN,
1919–2015

I knew Donald Olsen for over 50 years. I first met him in 1958 when I came to teach at the Department of Architecture at UC Berkeley, where he was a professor for 35 years.

As a new member of the faculty I was very fortunate to be assigned to teach with him.

As an architect and educator, Don's ability to bring out the best in students was an inspiration. He was a remarkable thinker, and drew upon his personal experiences. He was considered a very challenging instructor, and there were many long nights of discussion.

While the years that followed in the 1960s and 70s were challenging, Don always had a level voice, which was considerate and reasoned. During that time I had the great privilege of working with Don on the design of Wurster Hall, the new home of the College of Environmental Design. The design team included Don, Joseph Esherick, and Vernon DeMars, all UC Berkeley professors of architecture.

An important event for me was when I was invited to dinner at Don and his wife Helen's house, which he designed and built in the Berkeley hills in 1954. When I arrived I stood outside gazing in awe at this elegant glass and steel home on the hillside. Little did I know at the time how much I would enjoy the times spent with the couple in their magical house. Since then I've had the beautiful opportunity to visit many of his residential designs and cherish each and every one. For me, his work is modernism at its very best.

My last visit with Don and Helen was a book signing of the new publication *Donald Olsen Architect of Habitable Abstractions*, by Pierluigi Serraino. The publication beautifully captures Don's work and amply displays his ideas and creations. At the event Don was signing my copy of his book and he looked up at me and smiled.

Then, he drew a small illustration of the Olsen House and above it he added a shining sun. I knew in my heart what that meant. I kissed his head to say, "Thank you and bless you my friend." **RICHARD PETERS**



BENNY CHAN

CORRECTIONS

In our story "Surprises Under the Skin" on Belzberg Architects' Beverly Hills office building for the Gores Group (AN 07_05.20.2015), we incorrectly listed Wiretech as the manufacturer who produced the glass. In reality, Pulp Studio worked on the project.

In our story "Temporary Harbor" (ANW 04_04.22.2015) on the shipping container village at The Yard at San Francisco's Mission Rock

site, we incorrectly identified the location as "the corner of Third Street and Terry Francis Boulevard." It should have read "the corner of Third Street and Terry Francois Boulevard."

We regret the errors.

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> **WASHINGTON SQUARE CONVENIENCE STATION**
Washington Square Park,
San Francisco
Designer: Paulett Taggart

BRUCE DAMONTE

It's rare that a restroom is worthy of mention, much less a public one. But fortunately for San Francisco, Paulett Taggart's new facility for the city's Washington Square Park in North Beach is a lovely exception.

The 700-square-foot structure, paid for by a 2012 bond to upgrade Recreation and Park facilities, is clad in shiplapped concrete that resembles the shingles of the neighborhood's nearby houses. It is inserted with cedar soffits and topped with a perforated screen clerestory that allows natural ventilation during the day and daylight to filter in, making the building also glow at night. Inside, colorful tile contrasts with the cool concrete, as does the cedar, which is located high enough that it can not be damaged.

The building is modern and hospitable, and was warmly received by the community in a neighborhood usually wary of change.

"We wanted a safe and welcoming structure that was attractive and sturdy, but didn't call too much attention to itself," said Taggart. **sl**



Easttown Apartments
Owner: Clarett West
Architect: Van Tilburg, Banvard & Soderbergh

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EAVESDROP> THE EDITORS

HOLLYWOOD HITS THE BEACH

Rumor has it that Michael Maltzan Architecture (MMA) is hard at work on a triangle-shaped Malibu home for one of Hollywood's biggest names. The MMA crew is keeping mum on the client, but we've heard it's *not* an actor. Geometric coastal living for a director or producer, perhaps?

ARTS & CRAFTS WITH GEHRY

Frank O. Gehry, soon to be feted at LACMA with a retrospective shipped in from France, was busy this month not flipping off the design world. He was downright beaming as he hosted eighth grade students from Hoopa Valley Elementary School at Gehry Partners (FOG). FOG helped the students as part of the Turnaround Arts program craft projects inspired by his fish lamps. "I started out as a truck driver in the Valley," said Gehry as he shared his modest beginnings. "I attended community college and USC at night. A ceramics teacher saw a gleam in my eye when I visited the construction site for his house, by architect **Raphael Soriano**, and encouraged me to take an architecture class. During that architecture class, the floodgates opened. No one could stop me." Well, maybe not so modest after all.

PLEASE SEND GEOMETRY LESSONS, CONSTRUCTION PAPER, AND GLUE TO EAVESDROP@ARCHPAPER.COM



The Riverwalk proposal was chosen for experiential attributes with design to follow.



COURTESY SNØHETTA

SPLASH DOWN THE RIVER continued from front page of the Willamette Falls Legacy Project. When completed, visitors will have access to the site for the first time in more than 100 years.

A consortium of public and private partners—Oregon City, Clackamas County, Metro, the State of Oregon, and Falls Legacy LLC—selected the multi-disciplinary team from a three-team shortlist that also included James Corner Field Operations with Place Studio and Miller Hull Partnership as well as a team of Walker Macy with Thomas Balsley Associates.

The construction budget for the first phase of the Riverwalk is \$10 million. The design team will receive \$650,000 in public and private funding to take the proposal through schematic design, with an additional \$200,000 coming from the private landowner of the former Blue Heron site and the remainder from Metro, Oregon City, Clackamas County, and the State of Oregon.

The client asked the team not to present a design, per se, but ideas that reflect an approach to materials and the "spirit of the

place." A full design will be fleshed out through a participatory process with the community led by Portland-based engagement specialist JLA Public Involvement.

"The ephemeral qualities of the site were as important to us as the experience of the materials: reflections off the water, the sound of the falls, and the feeling of mist on skin," recalled Michelle Delk, Snøhetta's director of landscape architecture.

Evocative imagery and sensitivity to the natural and cultural histories distinguished the Mayer/Reed, Snøhetta, and DIALOG proposal. Lightweight walkways skirt the riverbank and weave in and out of the former Blue Heron Paper Mill, allowing visitors to take in sublime views of the falls and the old structures. According to Delk, the team interpreted the brief for a master plan as a "master section," a document that cuts, almost archeologically, through the layers of the site: the geology, ecology, Native American occupation, and the industrial remains.

MIMI ZEIGER



COURTESY SHOP ARCHITECTS

OVERSHARING? continued from front page along Third Street—an 11-story tower and a 6-story building—the headquarters mirrors the fast-growing company's ambitious nature. It is reported that Uber and venture partner Alexandria Real Estate Equities purchased the land last year for \$125 million. When complete, the buildings will house upward of 4,000 employees.

Eyebrows were raised in March when the real estate blog *SocketSite* published a leaked Gensler rendering of a proposed building on the Mission Bay sites. That image, which was accompanied by a story about a dust-up between the architecture firm and the tech company, depicted a composition of two glass boxes connected on top by a third block—a seemingly larger massing than the scheme presented by SHoP and Studio O+A. Additionally, the earlier buildings' street engagement at the ground floor was decidedly undeveloped.

By contrast, the recent design is sensitive to pedestrians and the quickly developing

neighborhood. New renderings show a ground level facade pulled back from the curb to create retail, dining, and landscaped areas. The project will also include street-level amenities on the pedestrian thoroughway Pierpoint Lane and the refurbishment of a small city park. There are plans for an adjoining daycare center.

In short, the design responds to research developed by SHoP investigating community needs, but it may also address wider public skepticism: a belief that the share economy embodied by Uber only goes one way. San Francisco is a city that both reaps the benefits and suffers the consequences of tech-minded "disruption," so perhaps this is a chance for the company to give back a little.

"It's important for Uber to be in dialog with the community and the company is actively invested in the ground floor experience," said Angelica Baccon, an associate principal at SHoP. "Even with a large footprint we are trying to create

intimacy around the buildings."

Inside, the urban theme continues in the public spaces, which are aptly called the "Commons." A multi-story arrangement of gathering spaces and circulation includes glass bridges connecting the two structures. The solarium-like, glass and wood Commons acts as a transition between the city and the private offices.

"The Commons allows a great buffer between the place where you might get focused work done and the place where you can interact with your work community at large," explained Denise Cherry, principal of Studio O+A. "By creating a central boulevard of activity, you allow for a quieter work area."

According to the architects, the workplace design departs from the newfound tech tradition of open plan offices; instead it proposes smaller groupings of work and support stations, or "neighborhoods." However, it is still chock-full of meeting and collaboration spaces as well as amenities

like coffee bars, libraries, a cafeteria, and an on-site gym.

With a company like Uber, one might wonder: Where will they park the self-driving cars? The answer could be in the nearby parking structure constructed as part of the Mission Bay's development. The company, however, only took a portion of its allocated parking, ceding the remainder to its eventual neighbor, the Golden State Warriors Arena. The location is served by light rail and other public transit. And, of course, Uber employees will take Uber. **MZ**



Herb McLaughlin 1934–2015

I first met Herb McLaughlin to talk about money. Specifically, to discuss renewing the AIA San Francisco's lease in the city's historic Hallidie Building. I was executive director

of the organization, and the office market was hot. We couldn't afford much of a rent increase and Herb co-owned the building.

I was duly nervous preparing for the meeting.

When I met the lanky guy with the twinkling eyes and dressed in a threadbare crew neck sweater, he was sitting behind a desk strewn with Oaxacan figures decorated with artwork by his sons. It was then that I knew I was dealing with a true San Franciscan, despite his Ivy League pedigree and a birth certificate that indicated a birthplace of Chicago.

Although a contrarian by nature, Herb McLaughlin spent a life well lived until his passing on February 25 in San Francisco. Following graduation from Yale, he joined the Air Force, convincing his superiors to transfer him to San Francisco. As he once recalled, "one of the first things I did was write up a job description of a job that could only be done in San Francisco and for which I was the only suitable candidate." In 1959, he married the "Debutante of the Year" Eve Pell, cousin of Senator Claiborne Pell.

After leaving the Air Force, he worked for less than a year for SOM before starting his own firm, KMD Architects, in 1963 with partner Ellis Kaplan. McLaughlin's role, according to partner Jim Diaz, was "to be the prime mover, not the guy who put pencil to paper." (The firm would become Kaplan, McLaughlin and Diaz in 1970.)

"He moved the firm into new markets and

pushed everyone," recalled Diaz. "He was prescient and could see the possibility of moving the firm into new directions."

In true San Francisco style, he approached architecture projects with an unexpected eye. In the 1960s he employed the then-radical notion of asking the future residents in the Martin Luther King housing projects what they wanted their new homes to be like. "This resulted in family units being placed on the ground floor, with porches so that parents could keep an eye on their kids," said Diaz. "And Herb then placed units for singles on upper floors, away from the clamor of the kids."

At one time, McLaughlin was one of the largest renovation developers in the United States. His portfolio included the Cleveland Arcade, Chicago's Dearborn Station, the Design Center, and the aforementioned Hallidie Building.

He is credited with resolving a developer's quandary of what to do with the posh Two Rodeo Drive site in Beverly Hills. Although it was prime real estate, there wasn't enough street frontage to pay for the development of retail shops. McLaughlin resolved that by creating a pedestrian street, which would double store frontage making the site doubly profitable. The firm undertook dozens of other projects over the years, including mental health facilities, hospitals, criminal justice, hospitality, mixed-use, and urban design.

McLaughlin would lead efforts to stem the

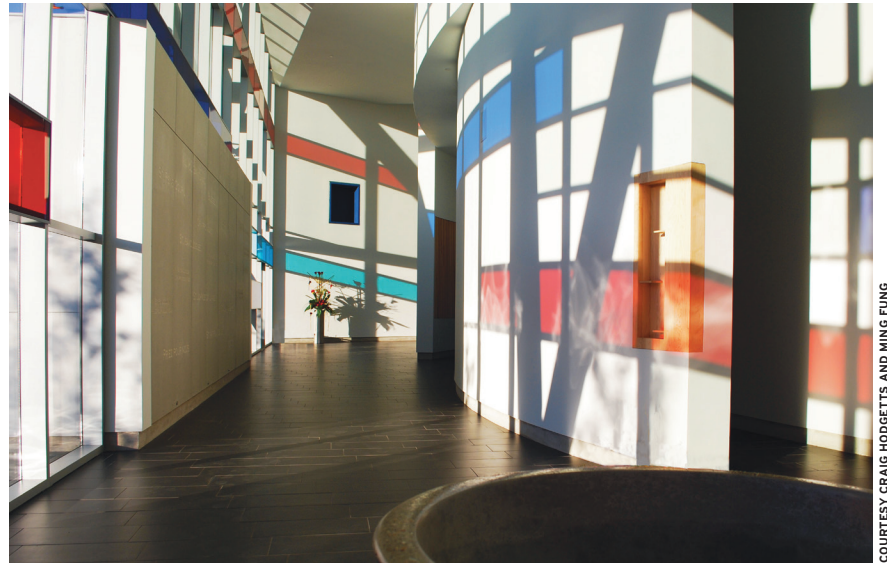
"Manhattanization" of San Francisco and worked with U.S. Poet Laureate Robert Hass and sculptor Paul Kos to create "The Poetry Garden" in downtown San Francisco. He would claim to have coined the terms "programming is design" and "placemaking."

He was a "foodie" before that term was in vogue, authoring the book *Good Eats* in 1987. In the introduction to that book, he describes a particularly fantastic meal in France. "After a superb meal we managed to propel our gorged bodies up a hill behind the restaurant to a ruined castle and its graveyard," he writes. "There we had the last bit of wondrous wine, admired the view, the perfectly silent day and then fell asleep on a Crusaders grave. Hopefully, something that good can happen to you (and still myself) in the Bay Area. I know of no Crusaders graves locally available, but Wyatt Earp is buried in Colma. Try it there. They may not only be ecumenical but understanding."

And one final note, always the businessman, McLaughlin made AIA San Francisco a fair deal on that lease renewal.

Herb is survived by his wife Susan, daughters Grace and Gwendolyn, and sons John, Daniel, and Peter. **MARGIE O'DRISCOLL**

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COURTESY CRAIG HODGETTS AND MING FUNG

The partnership of Craig Hodgetts and Ming Fung has enjoyed a long and varied practice, but their firm had never designed a religious building until the Jesuit High School in Sacramento selected them to build a chapel. Inexplicably, the school had been using the gym for services since its modernist campus was constructed in the 1970s. Though Hodgetts is a non-believer and Fung a Buddhist, they had both explored modern churches on their travels, and they responded to the challenge of creating a spiritual journey. Sacred spaces liberate architects to focus on the basic elements of building and reach for the sublime.



"We developed three or four very different concepts and made about 27 small study models," recalled Hodgetts. "The school has incredibly sophisticated students and they were involved in the review process, for the principal wanted this to be an educational experience for them. To our surprise, everyone preferred a single inchoate space." One imagines that choice was influenced by their use of the gym, and the sense of openness and improvisation it had fostered. However, the first approved design included seven side chapels, and it was not until a new school president took over that these were eliminated from the plan.



As built, the Chapel of the North American Martyrs combines the drama of angular exterior geometries with gently curved interior walls that embrace the main sanctuary space, separating it from the peripheral areas. The architects sought to achieve a balance between masculine and feminine elements, creating a sculptural object in which the roof plane and the cement-board panels that clad the sidewalls are part of a single folded composition. The 10,800-square-foot building serves as a symbolic entrance to the campus; its roof profile tilts up to face a major boulevard before dropping down to the height of the adjacent existing classrooms. There are separate points of entry for students and the public, and the interior is conceived as a discrete structure sheltered within, like an egg in a nest.

The chapel opens up to the south through a glazed wall that is framed and partially shaded from the fierce summer sun by diagonal beams. To balance the conflicting demands of transparency and shade, the architects carefully calibrated a mix of colored, fritted, and clear glazing. The stained glass is set into boxes with a fritted outer layer that diffuses the sunlight and a saturated inner pane. It casts bars of colored light that are bent by the curvature of the inner walls and are backlit by the radiance of sunlight on white surfaces. "We chose colors that referred to the liturgical seasons, so that they carry symbolic meaning as well as animating and enriching the foyer," explained Fung.

Acoustics are as crucial in a church as

In search of the sacred, Hodgetts + Fung's design for the Chapel of the North American Martyrs combines gestural forms with prismatic plays of light. Colored and fritted glass filters sunlight into the foyer.

they are in a theater. In both, it is important to hear voices without amplification, but Hodgetts wanted this space to sound like a church so that choral music would reverberate and linger. The acoustic consultant wanted to make extensive use of baffles to distribute the sound evenly and eliminate hot spots produced by the curve of the walls. The architects pushed back, limiting the baffles to the upper level, and cladding the lower level with ribbed wood. As Hodgetts insisted, "sound should have highlights and shadows, just like light. That alternation gives the space a tactile feel." Simple wood pews are grouped around the minimally furnished sanctuary, and the wall that divides it from the Lady Chapel behind is bathed in light from above.

"We wanted the space to work as well for an individual as a group," said Fung, "but when there's a congregation it feels very like theater in the round." That experience may be realized quite literally, for the master plan that Hodgetts + Fung devised for the north tip of the campus extends the curving paths to define a hemi-circle on which the chapel may be joined by a theater when funds become available.

MICHAEL WEBB

FUTBOL FOR THE PEOPLE continued from front page scheme replaces Welton Becket's 1959 Los Angeles Memorial Sports Arena, which was the subject of a 2010 environmental impact report ordered by the LA Coliseum Commission to study a replacement. Demolition of the existing venue is expected to take a year and will require a significant amount of infrastructure and environmental abatement.

The Coliseum Commission and the LA City Council are expected to sign off on the proposed design in July, giving a go-ahead for the estimated \$250 million dollar project that includes a 22,000-seat stadium, as well as 100,000 square feet of new restaurants, office space, a conference center, and a world football museum. Plans feature outdoor site amenities, such as plazas that connect to the peristyle Coliseum and a wall of video screens ready to cater to MLS soccer and USC football fans alike.

Since this is LA's first open-air professional sports arena built since Dodger Stadium opened in 1962, the design of the roof is critical. C-shaped and asymmetrical, the steel and ETFE structure extends over the bleachers all the way to the edge of the pitch to provide protection from the western sun. There's an expectation that the curved roof will also help keep sound from spilling out into the surrounding neighborhood. The canopy's sections are strategically positioned to frame views of Downtown Los Angeles.

Located in Exposition Park, the new stadium complex sits between the historic Los Angeles Memorial Coliseum and Figueroa Street. According to architect Ron

Turner, director of sports and entertainment for Gensler, the design addresses both the street and the park. "From Dodgers Stadium at the north end, to the Staples Center, to our site in the south, the Figueroa Corridor is quickly becoming an important boulevard of the city," he explained.

Although the wide boulevard, which boasts the occasional strip mall and a view of the 110 Freeway, seems an unlikely candidate for renewal, Turner references the MyFigueroa project, an initiative slated to transform three miles of the Figueroa Corridor into a "complete street" with a narrowed roadbed and protected bike lanes. As he describes a design that serves the South LA community, Exposition Park visitors, and event-goers, he envisions sidewalk cafes in the shadow of the stadium that are open to the public beyond game day.

Los Angeles Football Club hopes to have the stadium completed by the 2018 Major League Soccer season. Gensler was part of the team that designed Arena Corinthians for the 2014 FIFA World Cup, however this scheme takes inspiration from the English Premier soccer league. Even with 22,000 fans, it is meant to be an intimate experience: seats close to the pitch, steep raked bleachers, and separate entrances into the stands, so that each area feels like its own club. "It's a stadium for the people," said Turner. **MZ**

Gensler's proposed soccer stadium for the Los Angeles Football Club ambitiously attempts to knit the 22,000-seat venue into the urban fabric and connect Exposition Park with the city-scale plan for the Figueroa Corridor.



COURTESY GENSLE



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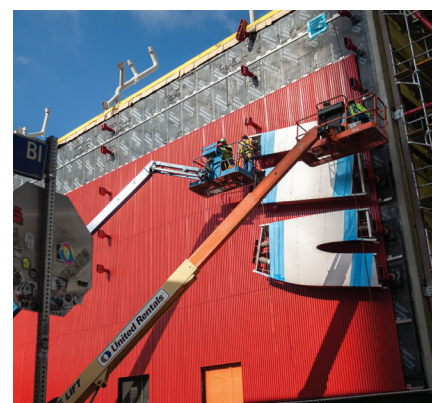
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All wrapped up and tied with a bow: Stainless steel ribbons designed by KPF and fabricated by Zahner were craned into place in 25-foot sections. The design pays homage to sports cars and chrome detailing.

While Peter Zumthor and Renzo Piano's plans for Los Angeles County Museum of Art (LACMA) and the Academy of Motion Picture Arts and Sciences have hogged the attention on LA's Miracle Mile, the third museum commission in the area—Kohn Pedersen Fox Associates' (KPF) reimagining of the Petersen Automotive Museum—is cruising along, so to speak, with completion planned for December.

The project, a new facade by KPF and a renovation of the interior galleries and administrative offices by House & Robertson and Scenic Route, was first announced in 2013. It is intended primarily to shine the spotlight on an institution that has long been overshadowed by its cultural neighbors. It wraps the existing building—a 1962 modernist department store by Welton Becket—in a veil of

sinuous stainless steel ribbons whose liquid-like design echoes the speed of muscular automobiles. The ribbons are superimposed over a bright red custom corrugated metal rainscreen ("red is fast," said KPF Principal Trent Tesch). That skin, anchored into the original building's concrete columns, is made of 11-foot-by-4-foot panels.

The water-jet cut, angel hair stainless steel ribbons (their skins fastened to internal frames) are exposed in front and painted red on their edges and backs for depth and balance. Aluminum tubes inside help attach one piece to the next. The 26-foot, 6-inch-long ribbons, first designed in Rhino and adjusted with Grasshopper, were fabricated off-site. They are currently being hauled via truck to the site and being craned into place.

Workers for the project's contractor, MATT Construction, needed a way to attach the ribbons to the building, so the project's steel fabricator, Zahner, created a series of tubular steel and aluminum support structures, which KPF's Tesch called "trees," extending vertically from the roof and "shrubs," outriggers projecting horizontally from the facade. (The veil wraps over the top of the building to create a dramatic, three-dimensional gesture and a rooftop outdoor space shaded by the ribbons.) The white trees and red shrubs are attached to the building's existing columns and beams. In the few places where trees are not located directly over columns, the team installed a transfer beam to carry the load. When the ribbons extend to the ground they meet smaller steel

"stumps," as Tesch called them, which hold them in place.

The ribbons do not just wrap over the top of the Petersen; they project over the side, creating a gap between the building and the veil, which on the Wilshire side, visitors will be able to walk under in order to reach the museum entrance. The gap space ranges from just eight inches to about 25 feet along the length of the veil. The new entrance on Wilshire will bring the language of the ribbons inside with long lines of matte and glossy paint on the ceiling. This modern language was picked up by the museum's interior designers, Scenic Route, which are opening up the galleries and giving them a contemporary look.

The new veil not only draws attention to the Petersen, but it unites its disparate parts and gives it a new sense of rhythm and depth. Say what you like about its brashness, this design will not get ignored. "They told us they were tired of living in a box," said Tesch. Certainly things have changed. **SL**



CAL POLY REPLACING PREDOCK TOWER WITH "EARTHSCRAPER" HEAVY METAL

In 2010, officials at Cal Poly Pomona voted to replace Antoine Predock's Classroom Laboratory Administration (CLA) Building

(1992), a pointed, triangular tower with an open top that is arguably the most famous building on campus. The chief reasons for the

move were the building's seismic and structural deficiencies. But another rationale was that its tiny floor plates made it inconvenient, forcing students and faculty to scurry up and down its floors to carry out their tasks.

Now a three-story replacement is ready to go: A rippling spaceship

of a structure by LA-based CO Architects will unify, on a single floor, the various programs from the Predock building, whose fate is still up in the air. The new building will be located just southeast of Predock's CLA, less than 100 feet away.

CO Architects Design Principal Paul Zajfen calls the firm's 138,000-

square-foot, triangle-planned building a "groundscraper." It contains student-centered programs such as academic and student affairs, with bill payments on the open first floor and administrative offices and other support spaces on the second and third levels. The ground floor features a central courtyard and a walkway connecting to the rest of the campus.

The building's undulating profile reflects the campus's rolling topography. It was originally to be clad with a green roof, but that plan was scrapped for budgetary reasons. Instead, it will be covered with perforated aluminum panels, projecting from the side of the building to provide shade underneath for spaces to congregate and to provide cover for its inset, glazed frontages. North facing eyelet skylights will allow more natural light to pour inside.

"We're really conscious of where we are, and it's pretty hot out there," said Zajfen of the school's inland California site. "The roof covers everything."

The building is expected to be complete by 2018. **SL**

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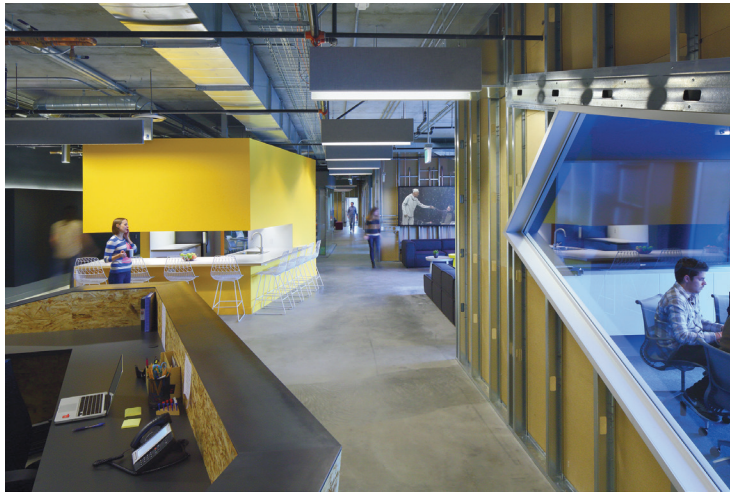
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THE ARCHITECT'S NEWSPAPER JUNE 24, 2015

FORMOSA SOUTH ON THE LOT AIMS FOR "URBAN VILLAGE"



Studio One Eleven's Formosa South (left) adds new production spaces and offices to The Lot, including Funny or Die's off-kilter workplace (right) designed by Clive Wilkinson Architects.

accommodate traditional entertainment as well as new media tenants. The plan functions like a template. Tenants can build-out to suit their individual needs, with the added benefit of individual entrances. These elements, plus its location, are why Formosa South has become one of the most sought after creative media spaces in the city. Notable tenants so far include Oprah Winfrey's OWN production company headquarters and Will Farrell's online comedy network, Funny or Die with interiors by LA architect Clive Wilkinson.

Formosa South, certified LEED Gold, applies technology where it will have the biggest impact. Low-E double-glazing is used on all facades and the design includes operable windows, a rarity in multi-story office buildings. These elements combined with high-efficiency mechanical systems and recycled building materials contributed to the LEED Gold status. "People should be able to open a window," said Pullman.

Phase two of the master plan, the Studio One Eleven-designed Plaza Building, will break ground later in 2015. **GUY HORTON**

THE STUDIO AND THE CITY

Formosa South is the first new building on The Lot, Hollywood's historic film studio campus, in over three decades. Long Beach-based Studio One Eleven has been working with The Lot to enhance an existing master plan, *The Lot Movie Studios Comprehensive Development Plan*, since 2011. The opening of Formosa South in December of last year represents the completion of phase one in a plan to create a unique district that connects to the surrounding city.

The design complements The Lot's historic collection of early 20th century

studio and office buildings with a contemporary approach to creative workplace. "We wanted a design that had the feel of a repositioned industrial building but with more personal moves that would allow tenants to express their own identities," said Alan Pullman, Studio One Eleven's principal-in-charge and lead designer for the project. "It was important that it avoided any kind of corporate look," he added.

To achieve this, the architects drew inspiration from the image of Le Corbusier's Domino House and looked

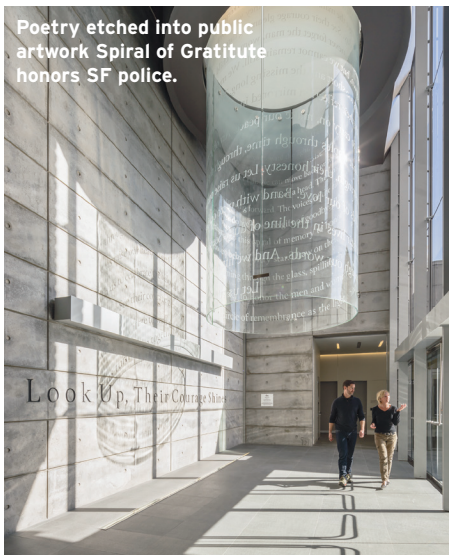
to Benjamin Thompson's Design Research Headquarters in Cambridge, Massachusetts. The later project proved an important precedent for its floor-to-floor glazing and flexible spaces. "We were going for expansive glazing rather than punched openings," recalled Pullman.

Formosa South gives the appearance of a stacked "urban village," reflecting different uses and tenants on the exterior. It presents itself as the new front for The Lot along Formosa Avenue, framing a gateway into the campus. The design also enhances the street environment with its play of glass, color, and concrete, as well as a softened landscaped edge.

The team was interested in creating texture changes, moments of variety, and interesting differences on all sides of the building. Box-like elements slide out from the larger volume and the red facade panels that alternate from floor-to-floor around the building reference the historic Formosa Café, just down the road. "The building is designed to be a good neighbor," explained Pullman. "It was important that it connects with its surroundings, pedestrian pathways, and the landscape."

While the building's exterior responds to the site's history and context, it was important that the interior spaces be flexible enough to

Poetry etched into public artwork *Spiral of Gratitude* honors SF police.



SAFE AND SOUND continued from front page and a fire station—in one building—along with the Arson Task Force and a community meeting room in a renovated 1928 historic fire house that faces Mission Rock Street.

"We needed to respond to the district and impact to the neighborhood in a positive and constructive way, through an evolving discourse between the police and the neighborhood homeowners associations to minimize negative impacts," said architect Charles Higuera of the San Francisco Department of Public Works, who co-managed the project, including construction, interiors, and the restoration of the historic fire station.

In 2010, 79 percent of voters approved the \$412 million Earthquake Safety and Emergency Response (ESER) bond, which funded the \$243 million Public Safety campus project. A "two-percent-for-art" city initiative funded both public art installations on

campus, overseen by the San Francisco Arts Commission.

Spiral of Gratitude, by artist Shimon Attie with Vale Bruck is a glass sky-lit memorial. A poem honoring fallen officers is etched into the glass cylinder. "Let us turn together in this circle of remembrance as the light shines through our words" the poem begins. The public plaza designed by Paul Kos also features art installations, with an over 20,000-pound bell, a star, and a conifer, respectively representing the city firefighters, police, and paramedics.

The six-story Public Safety Building clocks in close to 300,000 square feet, which is more than 40 times the size of the historic fire station.

Trying to navigate this difference in scale posed a challenge. "It was about getting the right balance to not overwhelm the civic space," said Paul Woolford, design principal at HOK's San Francisco office.

"We wanted to evoke a symbol of civic pride, we wanted it to be beautiful, inviting," said Mark Cavagnero, founder and principal of Mark Cavagnero Associates. "And enduring," added Woolford.

The building is adjacent to future development sites. The lots to the east and west will be affordable housing. If approved by voters, the San Francisco Giants will develop the northern lot as part of their office and residential Mission Rock project that is set to include an over 200-foot-tall tower.

One way to create a connection between the building and its context, explained Cavagnero, was to bring the dark surface of the plaza into the main lobby of the building.

The two 65-foot-wide wings of the Public Safety Building are narrower than traditional office building floor plates. "We wanted to maximize natural daylight. No one is more than 30 feet from a window," said Woolford.

The building incorporates expansive glazing on the east and west sides to evoke a feeling of transparency, which includes a fritted pattern to minimize glare. A zinc screen wraps the building from north to south to also help decrease heat gain. The screen also creates an air space above the roof to hide mechanical equipment. "It's like a modern day architrave," remarked Cavagnero.

Another obstacle was designing for the extensive U.S. General Services Administration (GSA) safety requirements. The architects couldn't go into specifics for security reasons, but they said that the building must withstand both earthquakes and other impacts, whether natural or human-caused. The building is blast resistant and bollards line the property to prevent car ramming. "We had very unusual [security] requirements and we had to make them disappear so you're not looking at a fortress," said Woolford.

Designing for the unstable site was difficult. "We had to build in mud," said Sam Chui, an architect with the Department of Public

Works and co-manager of the project and construction. The groundwater is four to five feet below street level. The foundation took one year to build and required 230 piles, 210 feet below grade.

Chui also discussed two other challenges: one was ensuring maximum dependability and durability. With an earthquake or other event, the building will need to be reliable off the grid, providing potable water, and enough energy, power, and also sewage management for four days.

The project also includes underground parking for over 200 cars, which eliminates the double parked, and at times, triple parked police cars that were the norm at the mid-century Hall of Justice on Bryant Street, the former police headquarters and southern district police station built in the 1950s. The Hall of Justice did not meet seismic safety or modern day work requirements and renovating was out of the question, said Higuera, as it would have put the cost at an exorbitant \$1 billion. **ARIEL ROSENSTOCK**

A restored, historic fire station from 1932 softens the streamlined new design.





THE REVERSE COMMUTE

We are all familiar with the story of American design practices and development companies working in China's booming markets. Less discussed is the growing interest of Chinese capital and architectural talent in the United States. Here, Ann Lui wades into the increasingly two-way street of these intricately entangled economies.

Left: Rebuilt WTC by Beijing-based MAD Architects conceptualizes a "Floating Island" above the World Trade Center site in Manhattan, a multi-media metropolis of working and public spaces meant to diminish the machine aesthetic and social divisions of the modern era.

Much has been written about United States architects and developers finding opportunities in China's building boom, which is seemingly on perpetual fast forward. American architects are building small and large in the East—from corporate offices' design of tall towers, such as KPF's Shanghai World Financial Center, to the exhibition of boutique firms at Ordos 100, the new community in Inner Mongolia featuring houses designed by 100 architects from 27 countries. Yet, as the U.S. economy recovers from the recent recession, the trend is becoming paralleled by a flow in the other direction. Cities across the U.S., which once saw mostly outbound traffic of architectural design and real estate investment, are now brokering a two-way exchange. Metropolises from New York to Detroit have seen growing real estate interest from individual Chinese buyers as well as large developers. In parallel, Chinese architectural design practices—especially young and innovative ones—are seeking commissions in the U.S. and opening local offices to pursue new work. A fast-growing economy in China and decades-old bi-national relationships in architecture and development are resulting in new types of partnerships in the building industry, rooted in two deeply linked economies.

In the beginning of 2015, two noteworthy buildings made headlines in Chicago, capturing the breadth of new exchanges with China in the city's architectural scene. In November, design publications headlined Beijing-based MAD Architects' unveiling of a scheme for the Lucas Museum of Narrative Art on the city's lakefront. Founding principal Ma Yansong proposed—in his own words—a "futuristic" mountainous building in partnership with two Chicago offices. In April, stakeholders watched in a hotel ballroom as final plans were unveiled for the Wanda Vista: Three towers in Lakeshore East by Studio Gang, the highest of which, at 1,200 feet, will be the third tallest in the city. Behind the scenes, these towers are bankrolled at a cost of \$1 billion by the Beijing-based developer Dalian Wanda Group. Set to break ground in 2016, according to Mayor Rahm Emanuel, these Chinese-funded buildings are estimated to add 2,000 construction jobs to the city. Bi-national exchanges between

COURTESY MAD



COURTESY STUDIO GANG

Above: The Wanda Vista towers, which are set to rise in Chicago's Lakeshore East district, are bankrolled at a cost of \$1 billion by Beijing-based developer Dalian Wanda Group.

Below: MAD Architects' design for the Lucas Museum of Narrative Art, on the shore of Lake Michigan.

China and the U.S. in Chicago's built environment are also simmering at a smaller scale. According to the National Realtors Association, in 2014 Chinese buyers purchased \$22 billion dollars of United States real estate, more than any other foreign group. Chinese buyers represented 24 percent of all foreign sales

nationally, up from 19 percent the previous year. According to Sam Van Horebeek, a director at East-West Property Advisors, a company that connects Chinese buyers to U.S. realtors, his clients are buying real estate in the United States to diversify assets, as investments, or for immigration purposes such

as supporting a child enrolled in an American university. Increasingly, cities like Chicago are becoming of more interest. "In the past, it was only New York, Boston, or San Francisco," said Van Horebeek. "Now there is more interest in second tier or third tier cities. We expect that to continue. There's a higher demand than ever before and it will accelerate."

More broadly, Chicago's new relationships with Chinese real estate investors and architects serve as a microcosm for broader currents of interest from China in the U.S. building industry. Wang Jianlin, chairman of the Dalian Wanda Group and one of China's richest men, announced his attention to further his real estate investment in the U.S. beyond the Windy City. "Investing in Chicago property is just Wanda's first move into the U.S. real estate market," he said in a press release. "Within a year, Wanda will invest in more five-star hotel projects in major U.S. cities like New York, Los Angeles, and San Francisco."

Other Chinese developers have entered the U.S. real estate market, often in partnership with local companies. In 2013, the Shanghai-based Greenland Group purchased a 70-percent stake in Brooklyn's Atlantic Yards project from Forest City Ratner Companies and is functioning as an "active partner" involved in construction as well as financing. Across the East River in Manhattan, China Vanke, the nation's largest real estate developer, is building a glassy 61-story condo building on Lexington Avenue. In Los Angeles, Greenland invested \$1 billion in residential towers and a hotel, in part of the city's push to

reactivate the Broadway corridor. Even smaller cities, like Tacoma, Washington, are benefiting from Chinese investment: Shanghai Mintong Real Estate is constructing a two-tower hotel and condo complex in downtown. Financially strapped Detroit has also attracted foreign real estate interests: This year, Dongdu International purchased three iconic buildings in the city's downtown.

The increased forays by large developers are in part due to the availability of EB-5 visas, which allow financiers to acquire green cards for investment purposes, drawing more Chinese capital to U.S. cities. Other reasons for the uptick include broader economic changes in China, characterized by a stronger yuan and a marked decrease in the nation's own real estate market, which just dropped to a five-year low, according to the country's National Bureau of Statistics. "At an annual Chinese real estate convention," said Van Horebeek, "one [developer] told me that in a two- or three-day convention during which there were a lot presentations on different topics—when typically most would be about the Chinese property market—[this year], one third were about America. So you have Chinese developers, major ones, discussing their plans for expansion overseas."

As Chinese developers increasingly look to the U.S., the country's architects are also looking to enter the market. Two decades ago, most Chinese architectural designers would have been headed for state-run architectural practices. Yet beginning in 1993 with Atelier FCJZ, the firm often billed as the

nation's first private architectural practice, Chinese architects are establishing independent firms with international reach. Yung Ho Chang, who founded Atelier FCJZ, is a former head of the architecture department at the Massachusetts Institute of Technology. He built his career in U.S. academia before establishing his now prolific practice in Beijing. Today, many Chinese architects are trained abroad and establish offices in the U.S. with an international scope. "For this generation of Chinese architects, I think it's very natural for them to practice in any place," said Ma Yansong, the designer of the Lucas Museum. "This generation feels already that they are in the global scene."

Recently, young Mainland Chinese architecture firms have garnered international accolades and are maintaining U.S. offices, paving the way for more commissions abroad. Wang Shu of Amateur Architecture Studio won the Pritzker Prize in 2012, the first time the accolade was awarded to a Chinese citizen. The firm OPEN Architecture was founded in New York City in 2011 by Li Hu and Huang Wenjing, closely followed by a Beijing branch. While the office's projects are mostly in China, OPEN Architecture's increasingly international practice was recognized for its design of "Garden in the Garden," which spoke to both mass production and traditional Chinese landscape, at last year's Venice Biennale. Studio Link-Arc, selected to design the 2015 China Pavilion at the Milan Expo, was founded by Yichen Lu and also operates out of New York.

This model of young cutting-edge practices with bi-national roots



COURTESY LUCAS MUSEUM OF NARRATIVE ART



The China Pavilion at Expo Milano 2015 was designed by Studio Link-Arc, which was founded by China native Yichen Lu and operates out of New York City.

is characterized by SO-IL, a firm founded by Jing Liu, a Chinese-born architect, with Florian Idenburg, who is from the Netherlands. The firm's project "Pole Dance" was constructed for the P.S.1 Young Architects Program in 2010 and the office has since gone on to design commercial and cultural projects in the U.S. and internationally.

Ma Yansong argues for the positive potential of Chinese developers with both civic and investment interests in the U.S., especially when paired with design architects whose agendas focus on context and revitalization. "I don't work with many commercial developers in China," said Ma, "but I think that the Greenland Group, in the U.S., has a good vision. Many large developers come for the market, for financial reasons, and of course Greenland has financial targets too, but they really want Greenland to be a local office [in the U.S.]. Those are the same reasons we come to the United States. We want to bring new ideas to the American city and we want to find people who share the same vision. That's why we have the office in Los Angeles, to try to blend into the community and understand what is going on."

On one hand, China's growing role in the U.S. architecture and real estate scene can be chalked up to the globalized economy, in which the borders of nations

have become less significant in light of multinational corporations and fluid trade. On the other hand, the architectural exchange between the two nations deserves closer inspection. In early 2014, the *Chicago Tribune* ran a series of articles titled,

"Designed in Chicago, Made in China," which profiled the work of Chicago architects working in the East. Yet undergirding the lucrative commissions for U.S. architects working abroad are the architectural and real estate currents going in

both directions between the two nations, emerging from the complexity of two deeply linked economies. As the architectural exchange between China and the U.S. increasingly flows both ways, critics and professionals will

continue to navigate a new iteration of an old encounter that brings both fresh competition and new opportunities.

ANN LUI IS A BOSTON-BASED WRITER AND DESIGNER.



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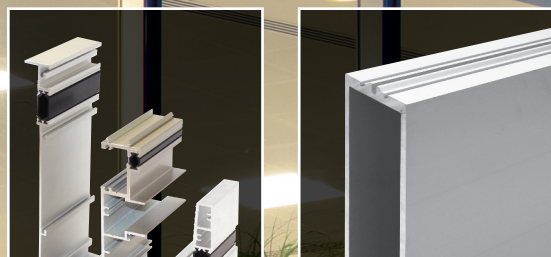
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PROFILE

LIFETIME TV CASE STUDY, NEW YORK CITY

LIFETIME TV NETWORKS

ARCHITECT: HOK
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CONTRACTOR: LEHR CONSTRUCTION

WALL PANEL SYSTEM: PANELITE
PANEL INSTALLER:
LEHR CONSTRUCTION

A survey of Lifetime Television's programming—"Project Runway," "Hoarders," and "Devious Maids"—are but a few of the network's series—provides quick insight into the culture of the corporation, which is oriented to the flashy and the feminine. When HOK took on the job of transforming a 70,000-square-foot den of gloomy, high-paneled workstations into a vibrant interior for the media company, one of the specific directives it received was to make the office a fun and open environment.

The linchpin of the renovated space is a broad, sinuous central corridor that serves to organize the floor plan. The walls have been covered in Panelite's

Bonded Series of composite panels, which have been backlit by LED lights. HOK designed ten lighting programs for the system. (In what could be construed as a bit of subliminal branding, the colorful, glowing walls recall a television screen.)

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INTERIOR WALLS

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MAKING ROOM



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sky-frame.ch

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Transparent Thinking

Sliding, swinging, or pivoting, operable exterior walls blur the line between architecture and landscape. By Leslie Clagett



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MARVIN

Designed with narrow stiles and rails, this new door comes in a variety of configurations and large sizes with standard widths up to 50 feet wide and 12 feet tall, offering the ultimate in design flexibility and unbelievable, wide-open views.

marvin.com



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NANAWALL

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nanawall.com



MINIMAL FRAME WINDOW
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panoramah.com



W-4500 CLAD-WOOD FOLDING PATIO DOORS
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jeld-wen.com



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LA CANTINA

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lacantinadoors.com



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weathershield.com

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OLIVARI

Open is the result of a design process that reduced the door handle to its primary functional components: the hub and the lever. Available in chrome, satin chrome, superinox satin, and superanthracite satin. Designed by OMA/Rem Koolhaas.

olivari.it



SQUARE ONE
CONTEMPORARY PULL

Clean, simple, and modern, the industrial-grade aluminum pulls fit flush with the door surface when mounted. Available in six finishes.

contemporarypull.com



CAYMAN LEVER
EMTEK

Adding a touch of color to a contemporary design, this set includes latch and strike plate. The inserts are available in seven colors.

emtek.com

HARDWARE

Providing security and the all-important initial aesthetic impression, door handles are a key design detail. By Leslie Clagett

GOOD GRIPS



VERDURA
ROCKY MOUNTAIN

Hand-cast in CuVerro, a bactericidal copper from Olin Brass, this hardware collection is particularly suitable for healthcare and wellness institutions. The material is registered with the EPA to kill 99.9 percent of infectious bacteria within two hours, its properties never washing out or wearing away. CuVerro is highly sustainable, produced from 95 percent post-consumer materials, and is 100 percent recyclable. Designed by HOK Product Design.

rockymountainhardware.com



SCOTTSDALE ROYALE
HARDWARE RENAISSANCE

Semi-precious stone inlays add visual interest to this sand-cast, solid bronze hardware for entry doors. Offered in 15 hand-applied finishes.

hardwarerenaissance.com



PRODIGY COLLECTION
OMNIA

While streamlined at first glance, this hardware features unexpected details upon further inspection. A squared-off lever, inconspicuously curved on the reverse, is a perfect companion to a square rose that has been added to the line. The wedge-shaped lever features subtly rounded edges. Reminiscent of a puck, a circular knob is punctuated by a long shaft. Coordinated auxiliary deadbolt designs are also available.

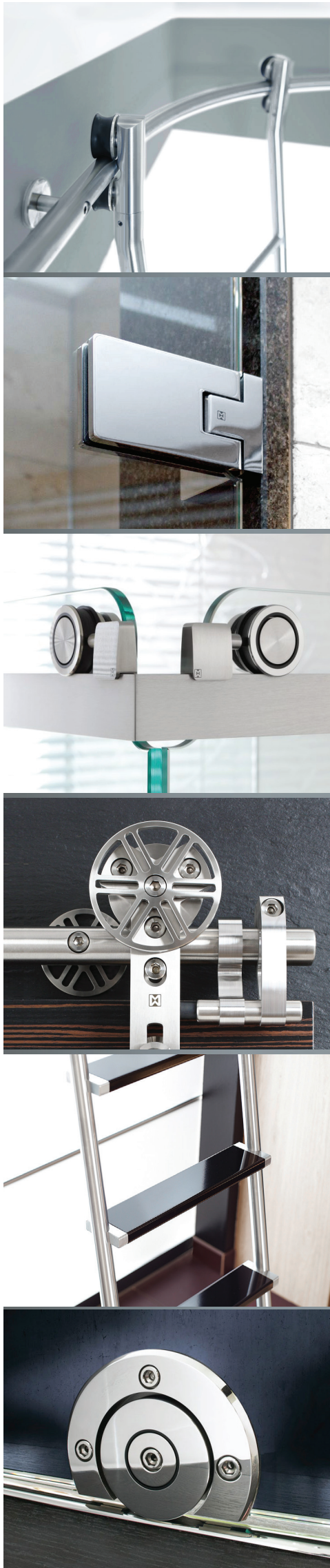
omniindustries.com



POCKET DOOR LOCK
BALDWIN

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TOM ARBAN PHOTOGRAPHY



In a perfect world, the construction of a municipal building would be highlighted by both form and function. Most times, because the budget is often determined by taxpayer dollars, the end result is to settle for function.

The Newmarket, Ontario, Municipal Operations Centre—which earned a LEED Silver rating—has achieved both goals. Designed by Rounthwaite, Dick & Hadley Architects & Engineers (RDH), it is an aesthetically pleasing, energy-efficient, and environmentally-friendly facility from the inside to the out, where the facade features 20 bi-fold lift-strap/auto-latch glass portals manufactured by Schweiss.

Research and design alone for this \$20.2 million, 65,000-square-foot facility took about a year. Lead project architect Geoff Miller said, “We were looking for a door product that would have a number of functional aspects and be architecturally attractive as well.”

RDH worked closely with Schweiss to ensure the custom doors met the community’s aesthetic and energy goals. The bi-fold doors measure 19 feet wide by 21.3 feet high to accommodate storage, repair, and maintenance areas for trucks, snowplows, and other large equipment. The doors are clad entirely in a double-glazed curtain wall and installed flush with the primary building envelope. This allows for transparent and fully day-lighted workspaces in the vehicle bays, while maintaining thermal continuity.

Ten doors on each side of the facility—all sporting super-graphic numbers for instant identification by visitors—allow for easy access and drive-through capabilities. They also provide passive ventilation and reduce the energy load. During the summer, the doors can be left open during the day to create a seamless indoor/outdoor workspace.

The doorframes are powder-coated to protect against the elements and prevent rust. They also include safety features such as warning lights and horns, a door base safety edge, and an emergency backup system.



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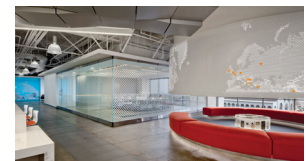
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REAL SLIDING HARDWARE

Offering a change in palette from stainless steel and hand-wrought iron, this barn door hardware is offered in seven bright colors. Available with flat-tracks from four to 18 feet in length for a variety of door thicknesses.

realslidinghardware.com

FUNCTIONAL HARDWARE

Hinges, rollers, and locksets are the unheralded—and often hidden—components of a door’s design. Here’s a sampling of what’s new in this hard-working, functional hardware. By Leslie Clagett

INTELLIGENT ACCESS



SMARTCODE 915
KWIKSET

This keyless deadbolt avoids problem of “smudge” attacks associated with touchscreen locks, where passcodes can potentially be detected from the oily residues left by fingers on the glass surface. Users are prompted to touch two random numbers in order to display the full screen and then enter the programmed access code. Powered by four AA batteries.

kwikset.com



SLIDO DESIGN 80-M
HÄFELE

The Slido Design 80-M sliding door offers a subtle, sleek presence with concealed hardware so the door appears to float. Design 80-M is a wall-mounted system with the running gear integrated and concealed in the door leaf. On level hard floors, no bottom track is required, and an optional guide track is available for carpeted floors. Featuring a soft-closing mechanism, the hardware may be used with both wood and glass doors and can support up to 175 pounds.

hafele.com



ARGENTA
RENSON

This line of invisible hinges promotes a concealed aesthetic while enabling a 180-degree door opening. It features a closed position that completely aligns with the surrounding interior wall. Available for both left- and right-sided doors, the fully adjustable hinges are easily installed, fire-rated, and UL-listed.

renson.us



HAWA-VARIOTEC 150
HAWA

This hardware system for stackable, all-glass sliding walls has flexible track routing, allowing straight and curved sections to be seamlessly joined together; radii range from 15 to 90 degrees. It can accommodate both sliding pivot and sliding swing doors. Panels up to 330 pounds can be loaded on the trolley.

hawa.com



RITE TOUCH DIGITAL LOCK FOR INTERIOR
GLASS DOORS
ASSA ABLOY / ADAMS RITE

This digital glass door lock requires no holes or other modifications to the door, making installation quick and easy. The lock offers flexible access control with single or double glass door compatibility and dual credential access control via card reader or personal PIN code. Includes a fire detection sensor, break-in alarm, and an optional automatic locking feature.

assaabloy.com
adamsrite.com

INSIDE OUTSIDE LIVING.

The frameless insulated sliding doors by Sky-Frame blend naturally into their surroundings. So it is hard to say where the living room ends and where the view starts: **SKY-FRAME.NET**

SKY-FRAME

JUNE

WEDNESDAY 24 EXHIBITION
The New Creativity: Man and Machines
7:00 p.m.
Schindler House
835 North Kings Rd.
West Hollywood, CA
makcenter.org

LECTURE
My Architecture: A Client's Perspective
5:30 p.m.
AIA East Bay
1405 Clay St., Oakland, CA
aiaeb.org

THURSDAY 25 LECTURE
Success in Construction: Pleasanton Program
12:00 p.m.
Dahlin Group Inc.
5865 Owens Dr., Pleasanton, CA
aiaeb.org

FRIDAY 26 LECTURE
The Legacy of Frank Lloyd Wright
12:00 p.m.
Wisteria Cottage
780 Prospect St., La Jolla, CA
lajollahistory.org

MONDAY 29 LECTURE
Generational Perspectives: Urban
6:00 p.m.
SPUR Urban Center
654 Mission St., San Francisco
spur.org

TUESDAY 30 EXHIBITION CLOSING
Griffith's Gift: Cityscapes from Griffith Park
AIA|LA Gallery
3780 Wilshire Blvd.
Los Angeles
aialosangeles.org

JULY

THURSDAY 2 LECTURE
Climate Change and California's Water Supply
12:30 p.m.
SPUR San Jose
76 South First St.
San Jose, CA
spur.org

SATURDAY 4 EXHIBITION CLOSING
Lens Work: Celebrating LACMA's Experimental Photography at 50
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles
lacma.org

TUESDAY 7 LECTURE
The Legacy of Experiments in Art and Technology
7:00 p.m.
5905 Wilshire Blvd.
Los Angeles
lacma.org

WEDNESDAY 8 LECTURE
Architecture's New Edges
6:00 p.m.
SPUR Urban Center
654 Mission St., San Francisco
spur.org

THURSDAY 9 LECTURE
Building Community, Chinatown Style
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

TUESDAY 14 LECTURE
What Will It Take To Achieve Vision Zero?
6:00 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

WEDNESDAY 15 LECTURES
Classroom to Market, 20 Years of Innovation Seating from Environmental Design at Art Center
7:00 p.m.
Art Center College of Design
1700 Lida St., Pasadena, CA
artcenter.edu

Transportation For The Other 9-5
12:30 p.m.
SPUR Urban Center
654 Mission St., San Francisco
spur.org

TUESDAY 21 EVENTS
Lessons from Rebuild by Design: How Bay Area Communities Can Create a More Resilient Future
6:00 p.m.
SPUR Urban Center
654 Mission St., San Francisco
spur.org

Historic Placemaking at Pier 70
6:00 p.m.
Pier 1
Bayside Conference Room
The Embarcadero
San Francisco
aiaf.org

LECTURE
The Early Public Garages of San Francisco
12:30 p.m.
SPUR Urban Center
654 Mission St., San Francisco
spur.org

WEDNESDAY 22 LECTURE
BIM Challenges and Successes for the Small Firm
6:00 p.m.
AIA San Francisco
130 Sutter St., Ste. 600
San Francisco
aiaf.org

THURSDAY 23 EVENT
Pecha Kucha Night: Agriculture and the Built Environment
7:00 p.m.
Ecke Ranch
441 Saxony Rd., Encinitas, CA
sdarchitecture.org



COURTESY CLUI

FOREGROUND: THE LANDSCAPE OF GOLF IN AMERICA
Center for Land Use Interpretation
9331 Venice Boulevard, Culver City, CA
Through September 21

As one of few sports determined entirely by terrain, golf's field of play is an irregular form defined by outdoor features: grass, trees, sands, mounds, and water. Most sports are played on rectangles of consistent dimension, but the thrill of golf is engendered by the undulating hillocks and flora that surround it, distilling scenic qualities of its locale. The exhibition explores the symbiosis between the landscape and the outdoor sport, assuming the position of golf as an assertion that nature and landscape can be thoroughly tamed, sculpted, and placed under control so long as we can maintain it.

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Cory Buckner's new book tells the postwar story of Los Angeles' first large-scale housing co-op.



JOHN DOOLEY

Optimism Finds a Home

Crestwood Hills: The Chronicle of a Modern Utopia
By Cory Buckner
Angel City Press, \$35

A long time ago, in the wake of World War II, Los Angeles appeared as a welcoming paradise for returning veterans and footloose others in search of new beginnings. Jobs beckoned and

commuting by car or transit was manageable. There was not yet heavy traffic or smog; there was only sunny days and the promise of suburbia—the good life. The only thing missing was

affordable housing. People slept in makeshift Quonset huts and tents in city parks, while lines to purchase new makeshift houses formed over night and snaked for blocks. Then, as now, city government expressed concern and did little.

Crestwood Hills: The Chronicle of a Modern Utopia by Cory Buckner tells the story of an optimistic approach to housing from the period, when four returning veterans

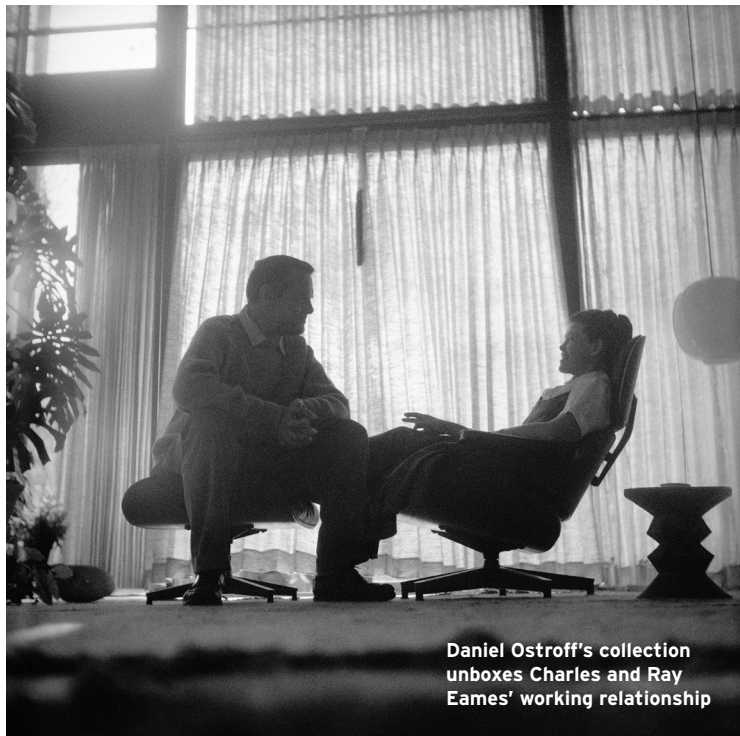
who bonded as studio musicians decided to build a cluster of neighboring homes for themselves, sharing some common play space and a swimming pool. Other musicians became interested, and the group, christened as the Mutual Housing Association (MHA), grew to 25, then 100, and after some publicity, to 500. People eagerly signed up, and by the end of 1946, with some bickering and conservative

diatribes, Los Angeles had its first large-scale cooperative housing development.

As author—and not incidentally architect—Buckner astutely writes, the goal of the MHA was not to build tacky houses, but rather “innovative structures that could be erected simply and cheaply and that reflected the politically progressive visions of the founding members.” A design team consisting of Whitney R. Smith, A. Quincy

Jones, and Edgardo Contini was selected, and plans grew to include—in addition to the community swimming pool—tennis courts, nursery schools, and a cooperative market. In time, other architects became involved, retained by individual cooperative members with designated sites.

A hilly, raw 1,800-acre tract above then-rural Brentwood was purchased, and 350 lots were **continued on page 32**



Daniel Ostroff's collection unboxes Charles and Ray Eames' working relationship

© VITRA AG PHOTO: MONIQUE JACOT

Architects and Housewives

An Eames Anthology
Edited by Daniel Ostroff
Yale University Press, \$50

The way I read, every book is a self-help book. I am a mercenary, hunting ruthlessly for the stuff I can use. I recently found *An Eames Anthology*, a collection of Charles and Ray Eames' texts—articles, film scripts, interviews, letters, notes, and speeches—edited by Daniel Ostroff. The first thing I did with was turn to the index to look for writings credited to Ray alone. I wanted to read those first.

There are about ten in a book with more than 120 entries. It's not a contest, of course, but Ray-ray (her childhood nickname—and mine) remains a bit of a mystery. She and Charles were business and domestic partners and this relationship is complicated beyond measure. But while their friend, director Billy Wilder, may have said “They are one,” my gut says not exactly. I persist in the search for more information about her as an individual, and a more nuanced understanding of their collaboration.

Charles described their working process in an AIA seminar transcript found in the anthology. In 1952 he writes, “Things began to get shuffled, and pretty soon you didn't know where one started and the other ended, and anything that

we've looked at or talked about here, I say that I'm doing it, but actually, she's doing it just as much as I am, only she sort of goes under the same corporate type name.”

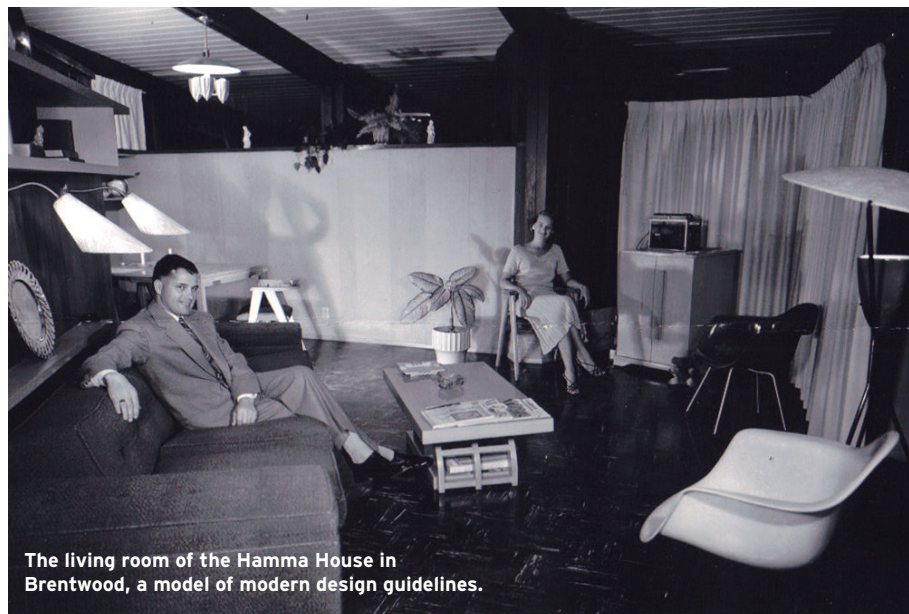
Charles exhibits both self and brand awareness in identifying his own as the “corporate type name.” Preternaturally savvy about images of themselves, perhaps they both knew that his name was their shared clown makeup. But even after claiming his name was an umbrella, in speech after speech, and in nearly every interview, Charles shares credit with Ray unbidden, beginning in the early 1940s. The anthology is arranged strictly chronologically and as one pushes through the years, there are scattered clues about their creative partnership; it's like following breadcrumbs.

The first drafts of two letters—a 1949 letter to Richard Neutra and a 1954 letter to Henry Ford, II—are presented in facsimile in Ray's handwriting, with the final, delivered versions signed by Charles alone. Who knows if she initiated these or if he dictated to her? We have to be very careful not to make assumptions about husband-and-wife relations: him hogging the mic

and her long-suffering. Charles was already aware of how they might be perceived, as he reveals in a PBS television interview from 1969: “The result of being asked questions... is a kind of metamorphosis which turns me from a sort of simple, unassuming guy into a monster full of great bits of wisdom, Mr. Know-it-all of the century,” said Charles. “With Ray it's no less violent, but it's simpler. It's pure paralysis.”

With so few of Ray's words available, we must turn to biographical details for clues. *An Eames Anthology* is dedicated to Lucia (1930-2014), who was born in St. Louis to Charles Eames and his first wife, Catherine Woermann. Fellow LA-based practitioner Linda Taalman and I were once talking about being women architects with children and I remember reminding her that Ray was Lucia's step, not biological mom. This detail seemed crucial to me; I had a collection of Case Study Mothers.

The material in *An Eames Anthology* ranges from their most ambitious intellectual efforts to such prosaic details as these, and every page is compelling. The collection **continued on page 32**



The living room of the Hama House in Brentwood, a model of modern design guidelines.

COURTESY CRESTWOOD HILLS ARCHIVE

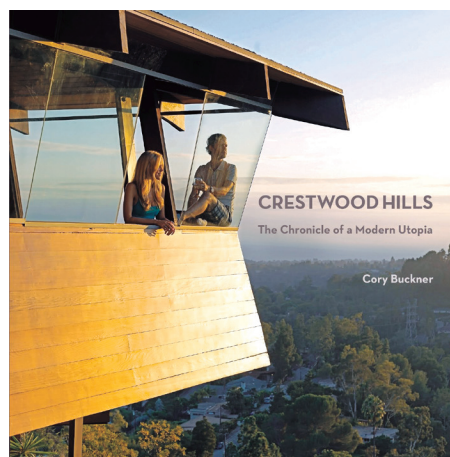
OPTIMISM FINDS A HOME continued from page 31 bulldozed. Construction began by 1950, despite a recalcitrant Federal Housing Administration (FHA) and its insistence on discriminatory race restrictions—supposedly meant to protect their investment, but eventually ruled unconstitutional by the Supreme Court. Several members resigned from the MHA over this issue, which also undermined several similar efforts at the time in northern California.

The FHA also initially opposed the cooperative's modernist design guidelines, which were based in part on LA's famed Case Study Houses. Only a delegation of architects and others lobbying in Washington D.C. reversed that restriction, and today, despite the ravages of fires and insensitive owners, 47 remaining designs distinguish Crestwood Hills as a designated Los Angeles Historic-Cultural Monument.

Buckner, who with her late architect husband Nick Roberts restored three of the landmark homes, details the community's architecture, aided by a wealth of photos

and illustrations. The total is a rich history of a unique community that distinguishes Southern California's oft-overlooked social and architectural heritage.

SAM HALL KAPLAN IS A DESIGN CRITIC AND THE AUTHOR OF, AMONG MANY BOOKS, *L.A. LOST & FOUND: AN ARCHITECTURAL HISTORY OF LOS ANGELES*. HE IS A FREQUENT CONTRIBUTOR TO *AN*.

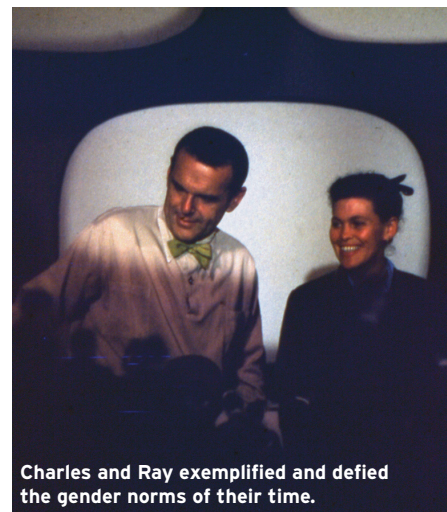


ARCHITECTS AND HOUSEWIVES continued from page 31 was supported by the Eames Foundation, established by Lucia in 2004, which in the intervening years has come to function in Los Angeles as an ever-present force of modernist art historical legitimization, imaginatively underpinning the Los Angeles design community's ongoing efforts.

Lucia was eleven when Charles and Ray left Saint Louis for Los Angeles, and she was a sophomore at Vassar by the time the Eames House was completed. Also known as Case Study House 8, the residence was never intended to accommodate daily life with a baby or young child. Charles stressed that point in *Arts and Architecture* 66, no. 12 from December 1949, noting "the actual plan within the system is personal, and whether or not it solves the particular requirements of many families is not important as a case study." A March 1948 description from the same magazine is even more specific: "Two people with close working interests." Later, Lucia expanded on the point in 2005 shortly after the establishment of the Eames Foundation, "It was designed for a professional couple with a kid at school," she clarified in an interview with *Metropolis* magazine.

With the work of child-rearing deferred, delegated, declined, or displaced, the couple was free to work a 7-day week together—until after 10 p.m. most days. At the office they were known for having employed local people, war veterans, and housewives. Charles and Ray seemed to have a thing about housewives. The last line of the first entry in the anthology, Charles' 1941 essay "Design Today," reads, "Certainly the future cannot be considered hopeless as long as designers continue to honor the accomplishment of producing a very inexpensive article that can serve well and bring pleasure to a million housewives."

And Ray's list of "all creators" from "Line and Color" (1943), concludes with the unpunctuated line: "the man on the job the



Charles and Ray exemplified and defied the gender norms of their time.

COURTESY EAMES FOUNDATION

woman in the home and painters." Maybe they were fascinated by housewives because, between the two of them, neither of them had it in them to take on the job. In 1973, Charles revealed as much in an interview. "My wife and I work together all the time and so we have a housekeeper, Maria," he said. "And she darns my socks, turns my collars, turns my shirtsleeves."

The Eames Anthology is a snapshot of the couple that simultaneously exemplifies and defies the gender normativity of the Mad Men era. Readers must resist attempts to reduce these creative ancestors into stereotypes, villains, or heroines. If we extend the valiant naïveté of the Eames into the future we may feel like their imaginary children with unresolved Oedipal issues—as if we have to kill them. Visiting Los Angeles art galleries in the late 1990s, it was easy to lose count of the exhibitions of sliced-and-diced Eames chairs reconfigured into sculptural installations, but perhaps in retrospect they make sense. One of Ray's other nicknames was Buddha and you've probably heard: When you meet the Buddha in the road, kill her.

RACHEL ALLEN IS A LOS ANGELES-BASED ARCHITECT.



LEO VEEGER

In late May, Cameron Sinclair, best known as the co-founder of the non-profit disaster relief organization Architecture for Humanity (AFH) announced his latest venture, the Department of Small Works, a decidedly for-profit social impact practice.

Before Sinclair stepped down as executive director of AFH in 2014 (the organization filed for bankruptcy under new leadership in early 2015), he was on the ground in Haiti, Pakistan, and Kosovo. A leader in the field of social impact design and a recipient

of numerous awards, including the TED Prize, he's already at work on schools for Syrian refugees and rethinking water utility systems in slums. Mimi Zeiger spoke to him by phone from his Sausalito, California office.

Mimi Zeiger: In describing the Department of Small Works, the website mentions that it is "for-purpose" as well as for-profit. Is this move to the more conventional for-profit sector a suggestion that the non-profit model doesn't work?

Cameron Sinclair: When we began Architecture for Humanity there was no such word as social entrepreneurship. There was no conversation around collaborative design studios that were truly globally collaborative—we didn't have the technology. We started the same month as Google started. So, in a way, we only understood the non-profit model that if you're an architect and you want to help people you have to volunteer.

Socially responsible design is not seen as something that makes a livelihood. So, I always wondered why we couldn't have a social impact, for-profit company.

One idea behind the Department of Small Works is that architects should have a career in this type of work.

Part of the reasons that AFH got into such difficulties towards the end is that we paid our people pretty well. There wasn't much difference between a small design firm and a large non-profit.

The philanthropic world is a \$16 billion industry—a lot of people who are working for international NGOs have high five- and low six-figure salaries. Why is it that people who are developing, leading, and implementing projects are expected to work for nothing?

How would you describe a small work?

Everyone is looking for that one silver bullet that will help everyone. We need millions of silver bullets. Our methodology is to develop highly adaptable, scalable projects that are much more likely to be adopted for communities. The idea of "small works" is figuring out the mechanism of ownership so that community becomes the owners of the solution rather than the purchasers.

Who funds these projects?

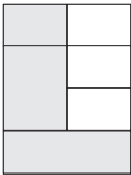
It's a consortium of large NGOs and private donors who are looking for projects that can start a business. Every project that we are working on is geared toward job creation, equity, and ownership so that after the pilot it can be spun out into a business for the community. So rather than making a donation, people are making an investment.

Activism is listed among the Department of Small Works' interests. Given some high profile architects' dismissals of architecture as a political act, why is it important for them to take an activist stance?

I believe there's a difference between architecture as a political act and political architecture. It comes down to ethics. I believe that people working on job sites shouldn't have their passports taken away or reside in inhumane living conditions.

I'm not at war with the idea of big architecture. We will always have it. Our clientele is different. When we design safe spaces for women who are victims of sexual assault, for instance, we are looking for design solutions that are far removed from the global aesthetics of architecture.

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THE ARCHITECT'S NEWSPAPER JUNE 24, 2015

A decade into San Francisco's Market-Octavia Plan, housing is beginning to take shape.



AFTER THE FREEWAY

San Francisco is known for removing urban freeways. Most famous is the waterfront Embarcadero Freeway, damaged in the 1989 Loma Prieta earthquake. A few miles up Market Street, however, the 1992 removal of a portion of the earthquake damaged, elevated Central Freeway spurred an even more remarkable transformation.

The Central Freeway was a stub that connected several arterial streets and San Francisco's Civic Center neighborhood to Interstate 80 and Highway 101. An unsightly overhead structure, it cut through the middle of Hayes Valley, shadowing a dense urban neighborhood not far from San Francisco City Hall.

In 2005, the portion of the Central Freeway north of Market Street was replaced with Octavia Boulevard—four lanes of through traffic with planted medians and slower lanes for local traffic and bicycles. In 2007 the San Francisco Planning Department's Market-Octavia Plan was enacted to preserve existing neighborhood character, ensure increased density in a mixture of housing types, set standards for ground floor uses, and plan for amenities like street improvements and recreational facilities.

Patricia's Green, a small park located where Octavia Boulevard meets the neighborhood's main commercial strip, Hayes Street, is the center of the neighborhood. Children fill the playground and the green space hosts events such as craft fairs and evening film festivals that would have

been unthinkable when a freeway ran overhead.

Adjacent to the Green is Proxy, a gathering of temporary modular buildings that house a host of food vendors. It is an interim project developed, designed, and financed by local architecture firm Envelope A+D. Proxy originally held a three-year lease with the City of San Francisco, but the Board of Supervisors gave it an eight-year extension until the site is developed as affordable housing. The project includes rotating public programming and temporary facilities that range from a mini golf course to a movie screen, currently under construction.

Many other parts of San Francisco have seen contentious battles waged over nearly every new proposed construction project, including a recent fight to enact a housing moratorium in the Mission District. However, the Hayes Valley Neighborhood Association has been supportive of housing development and eager to see good design from some of the Bay Area's best architects. The neighborhood has been well served by this collaborative attitude from a design perspective. The guidelines set in the neighborhood plan resulted in active ground floors and a lively streetscape.

The most recent addition to the neighborhood is Stanley Saitowitz's concrete and glass 8 Octavia at the intersection of Octavia Boulevard and Market Street. Saitowitz describes the form as responsive to the context

by mirroring the cornice line of the Free Baptist Church across the street. The 47-unit, mixed-use building developed by DDG and DM Development opened in 2014 and promptly sold out.

Located on Oak Street between Octavia Boulevard and Laguna Street, a site that was once a freeway ramp is the nearly complete Avalon Hayes Valley. Developed by Avalon Communities and designed by Pyatok Architects with associate architects Owen Kennerly and Jon Worden, the 182-unit, block-long building abuts a new alley on the north. The design picks up on the rhythm of the surrounding neighborhood. Units are advertised starting at \$2,910 per month for a 445-square-foot studio (yearly, about half of the median San Franciscan's annual income). Now, what was once one of San Francisco's more affordable neighborhoods is one of its priciest.

San Francisco has many regulations that attempt to shape the city into what the populace thinks it should be. This includes design guidelines, one- and two-family residential zoning, tough historic preservation rules, and neighborhood notification requirements for planning approvals. Today, Hayes Valley is a very attractive place to live, partly due to this regulatory environment.

The flip side of regulations, however, is that San Francisco as a whole has failed to deal with a chronic housing shortage. The issue dates back the 1980s and the beginning of a population rebound in the Bay Area. Some 10,000 people per year—

combined with a lag in housing construction—exacerbated demand with this latest boom, leading to skyrocketing rents and sale prices. The working and middle class people who have remained in Hayes Valley and other San Francisco neighborhoods usually owe their presence to strong tenant protections and rent control.

In an attempt to address a rapidly increasing cost of living, the Market-Octavia Plan set aside parcels for the development of

100 percent permanently affordable housing. A 16-unit project on Octavia Boulevard developed by West Bay Housing and designed by Ellipsis A+D and Ignition Architecture, Octavia Court was the first to open in 2011. Richardson Apartments, 120 studios for formerly homeless adults developed by Community Housing Partnership and Mercy Housing, followed in 2012. David Baker Architects won an AIA National Housing Award for their design of the project.

Yet with the demand for new housing fueled by both a tech boom and a revitalized neighborhood, it is hard for affordable housing to keep up. The city desperately needs a housing strategy that allows more units to be built in larger areas of the city at a lower cost. If the city continues down the path it is on today, San Francisco will be a luxury enclave with little of the diversity that makes it so attractive in the first place.

Across the street from Richardson Apartments, condo units at 300 Ivy (developed by Pocket Development and also designed by David Baker) sold for over \$1,000-per-square-foot in late 2013, a city record at the time for non high-rise new construction. The ground floor features a high-end restaurant. Sitting over a plate prepared by the James Beard award-winning chef, the San Francisco of elevated freeways already seems a vision of the past.

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Linden Alley near Octavia Boulevard during a recent street fair.



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