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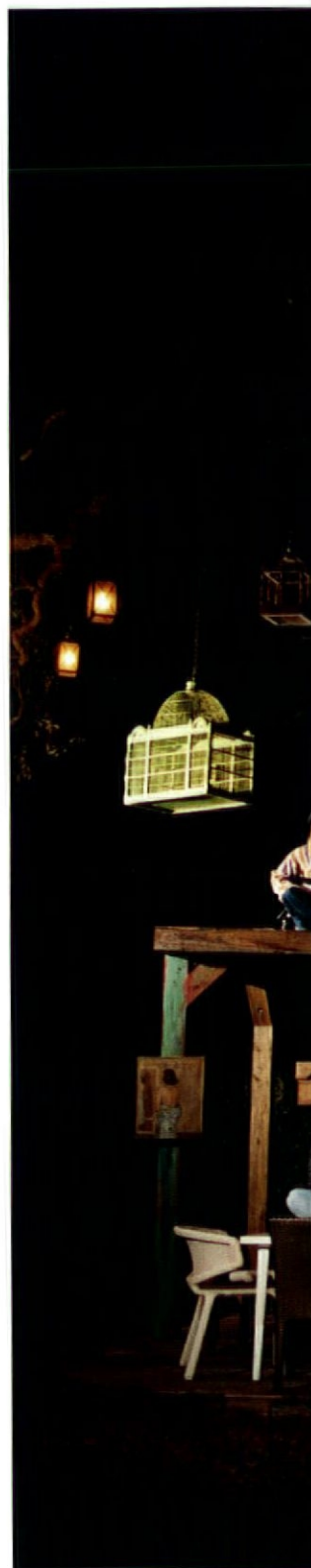
PIONEERING DESIGN

INTERNATIONAL ISSUE

CALATRAVA ON STAGE

Sketch
19.12. 2008

"COMING HOME"

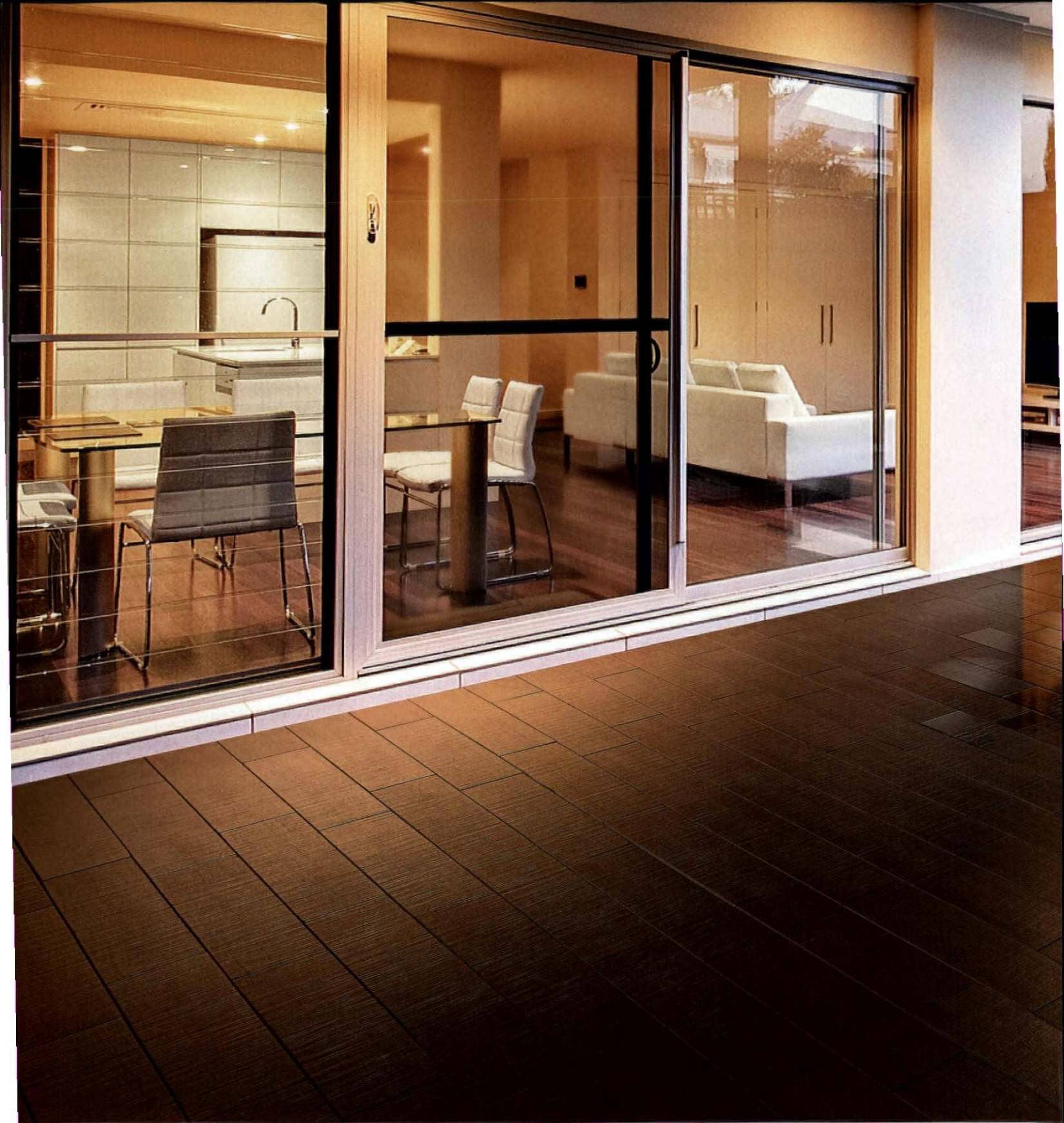




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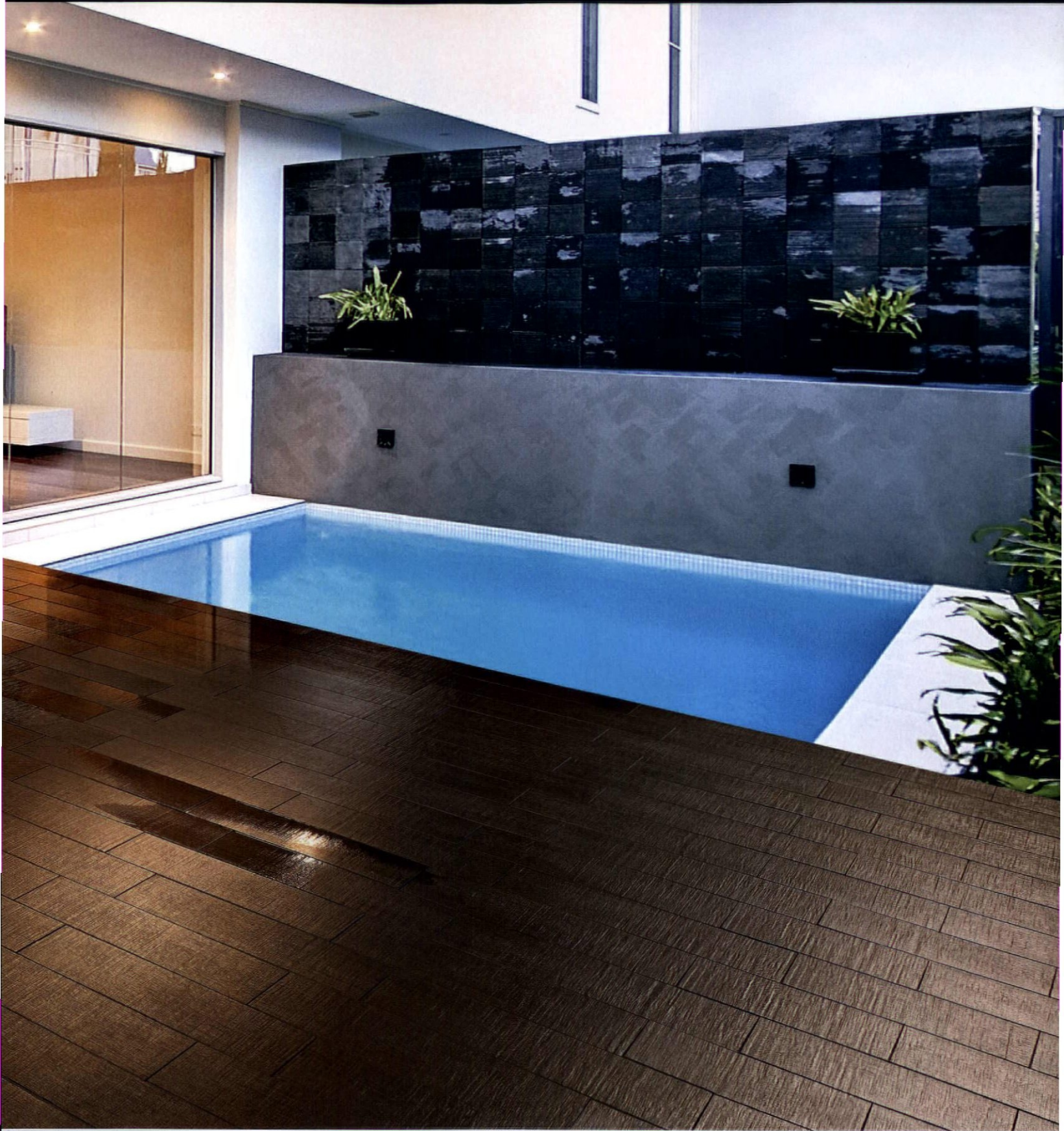
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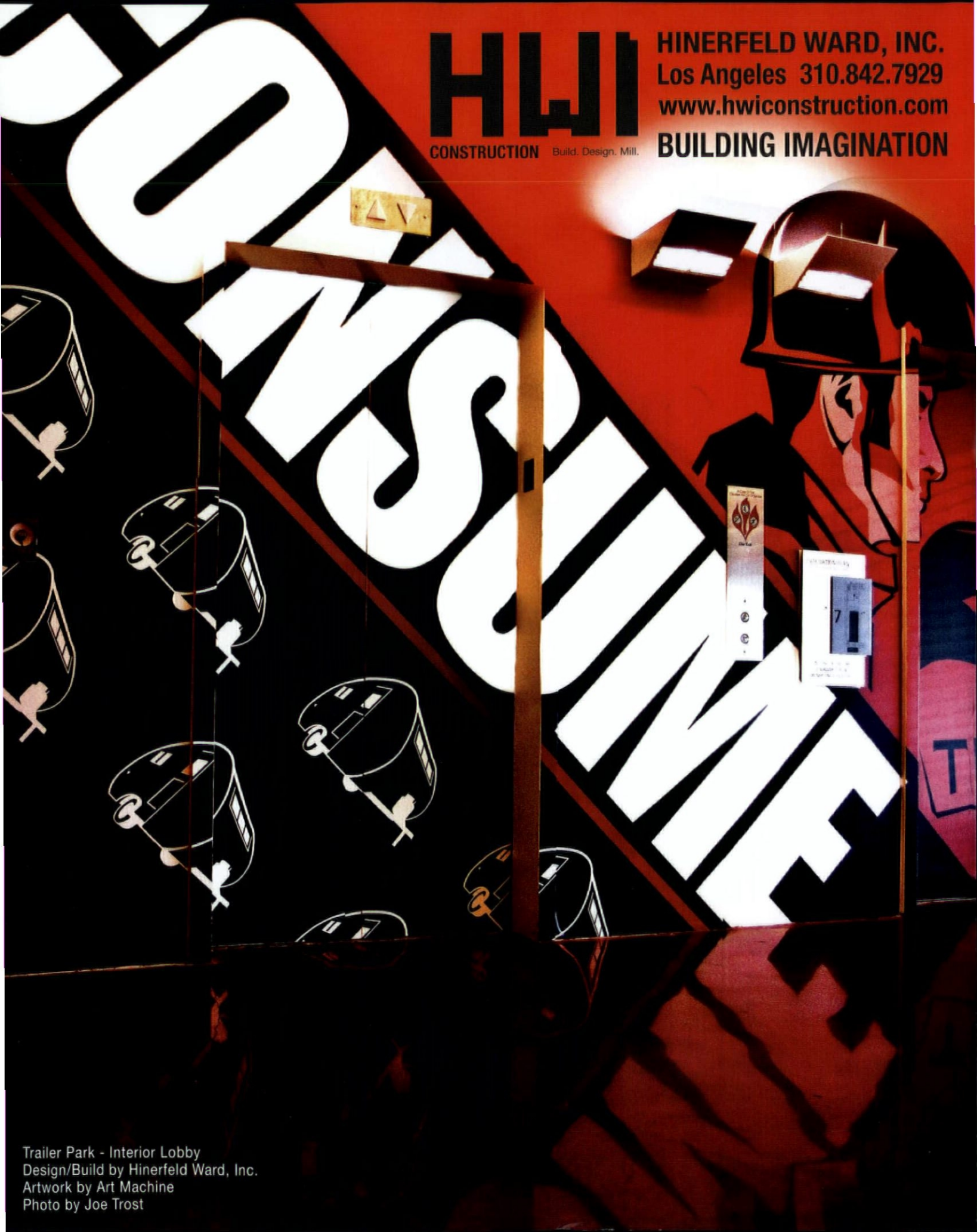
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FORM

PIONEERING DESIGN

JULY/AUGUST 2010

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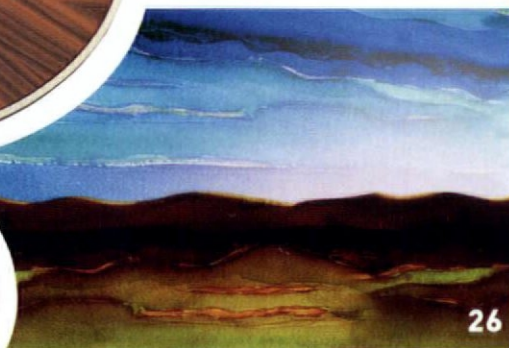
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Cover: Working sketch for New York City Ballet's The Architecture of Dance – New Choreography and Music Festival by Santiago Calatrava.

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FORM EVENTS

FORM celebrates new partnerships with ASID and IIDA at the InterfaceFLOR Showroom

FORM MAGAZINE TOASTED ITS MARCH/APRIL Interiors issue with an event at the *InterfaceFLOR* two-story showroom in downtown Los Angeles that extended into The Sliding Door Company next door. Several of the city's top interior designers were in attendance to celebrate the magazine's new partnerships with ASID Los Angeles and IIDA Southern California. A representative from AQUAOVO was on hand to present Ovopur, their new eco-friendly water filter; other sponsors included repurpose compostables and Honest Tea.



Photos by Carolina Farias



form PIONEERING DESIGN ISSUE EVENT

INTERNATIONAL ISSUE

Thursday, August 5, 6:30–9 PM

at the Palecek showroom—L.A. Mart Design Center

FORM celebrates the July/August International issue featuring innovative design around the world and our exclusive interview with Santiago Calatrava on his work with the New York City Ballet.

ABOUT PALECEK

Allan H. Palecek, was born and raised in Kansas. His distinctly American upbringing was the springboard for an expanding world view. In his travels across the globe, regardless of the culture or country, there was a global connection that emerged for Palecek designs: exquisite, organic, local, sustainable.

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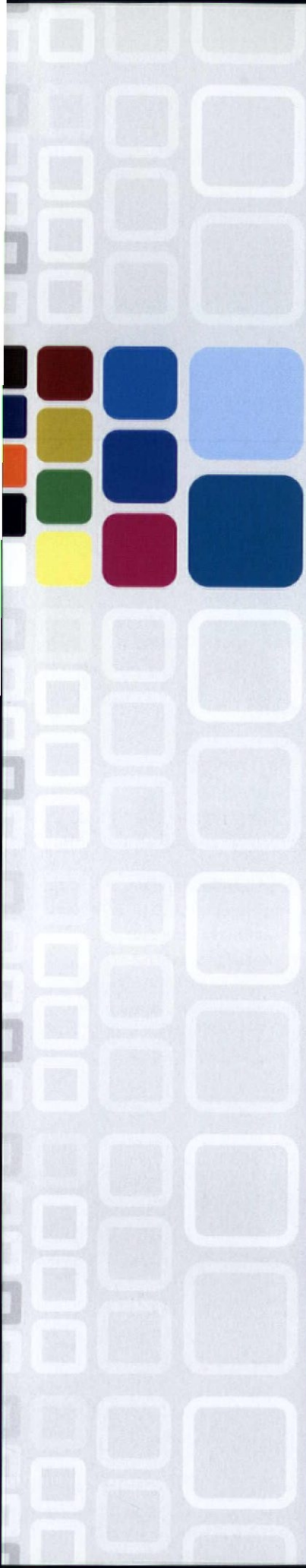
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EDITOR'S NOTE

In today's global economy, professional borders hardly exist, whether it be a Spaniard working in New York or an American in Bangalore. The nature of cultural cross-collaboration allows for architects and designers to be inspired by the visual history of countries foreign to them; and in articulating a fresh perspective to their local counterparts, they can change the language of design.

America may be the "Land of the Free" but many architects, such as Dan Winey (p. 14), express a professional liberty when working abroad, where there is a willingness to experiment. Experimentation, however, can take place on U.S. soil too, as we see in Calatrava on Stage (p. 26), where the well-known architect collaborated with the New York City Ballet to create the set designs. A foreign perspective can lead to inspired projects; however, truly changing the local culture of design requires an intuitive knowledge of the people and the place. An example is the Tribe Hotel, featured in our Workbook portfolio (p. 18), where Kenyan architect Mehraz Ehsani captured the contemporary style and energy of Nairobi, eclipsing the colonial past evident in much of the city's architecture. In the United Kingdom, several British architects (p. 30) are embracing the public's interest to reinvigorate the landscape of London. And, in Australia, a historical drought has led local architects to focus on sustainable design and innovation, exploring ways to salvage 95 percent of onsite materials (p. 40).



Eric Roth

Alex Pross

WHAT'S NEW AT THE CALIFORNIA SCIENCE CENTER? MORE SCIENCE CENTER.

If your next project requires solid experience and resources, look to the one company who has the muscle to keep things moving, on-time and on-budget. Constructed utilizing a BIM model created by Morley, the 170,000 sf Phase II expansion of the California Science Center features science museum exhibits, administrative office space and back-of-house support spaces. The exhibits include living habitats, interactive museum elements and Ecosystems, featuring a 188,000-gallon kelp forest tank.

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Designing with the Grain

Trove, Wood Veneer Wallcoverings

Accomplished artists and designers Jee Levin and Randall Buck draw from nature to create their distinctive line of wallpaper, lighting and window film. The New York-based company reveals its latest creation, printed wood veneer wallcoverings graced with organic patterns (\$13/sqft). The natural grain is preserved and augmented by Trove's 20 standard designs, applied as a transparent layer of color. Eligible for LEED points, the product is manufactured using regional and rapidly-renewable FSC-Certified wood from managed forests, including maple, oak, cherry, walnut, birch, and bamboo. A clay-impregnated, cotton-based fabric constitutes the veneer's backing, making it suitable for commercial use. The wallcoverings measure between 35.5"–42" wide and up to 10' high.

more information: 212-268-2046 or www.troveline.com



Phillips Collection, Zebrano Collection by Jason Phillips

Influenced by the universal properties of deconstruction and evolution, designer Jason Phillips infuses the exotic stripes of Zebrano veneer into his high-concept collection. The Zebrano No. 2 table is a block form covered in alluring lines of rich veneer, with strips of glass wrapped around the surface adding an unexpected twist. The tables are offered in square (40"wx40"lx15"h) and rectangular (48"wx32"lx15"h) shapes. Prices range between \$1250 to \$9650.

more information: 336-882-7400 or www.phillipscollection.com

Sutherland, Washington Park Chauffeuse by Terry Hunziker

Inspired by Japanese architectural elements and organic textures found in nature, Terry Hunziker designs Washington Park, a sophisticated collection that melds east and west sensibilities. The balanced form of the chauffeuse is constructed to complement both contemporary and traditional settings, has a burlled mahogany back and solid mahogany seat in an umber finish. The Washington Park Chauffeuse is available to interior designers and architects through David Sutherland Showrooms. Prices available upon request.

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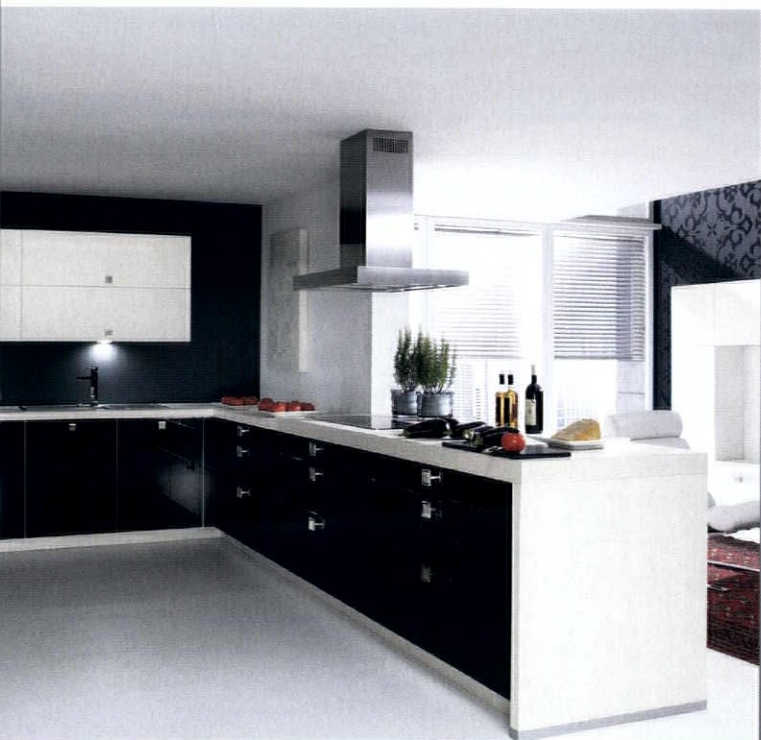
Giorgetti, Oti by Chi Wing Lo

Architect and designer Chi Wing Lo seamlessly integrates industrial material with natural elements to create a series of round and square occasional tables. A frame of subdued painted metal or white crystal glass complements the stunning patterns of Pau Ferro veneer. The supporting column is cast of satin bronze or nickel and set into a polished solid maple base. The table is available in round (19 3/4" and 25 5/8" diameters) and square (17 3/4" and 23 5/8") shapes, each 24 3/4" high. The price range is \$2200 to \$3206.

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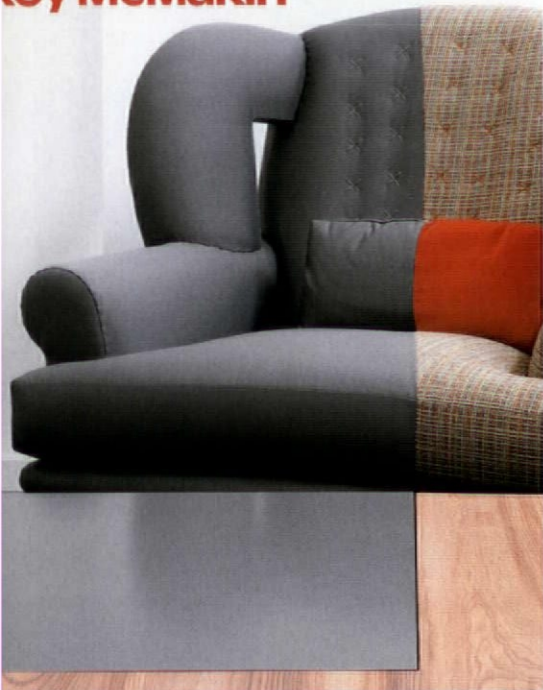
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NEWS AND REVIEWS

Roy McMakin



Roy McMakin: When is a Chair not a Chair?

By Roy McMakin, Skira/Rizzoli, \$65;
www.rizzoliusa.com

Arts and Crafts meets surrealism in the witty, impeccably crafted furniture of Roy McMakin. His first, startlingly simple pieces were sold at Domestic Furniture on Beverly Boulevard, not far from the 1917 Irving Gill house he restored as a sonata of white tones. Since moving to Seattle his work has grown bolder, receiving attention from major museums, plus commissions from collectors and the Getty Museum. And yet, as this delectably illustrated 30-year survey clearly shows, his work has retained its quiet inventiveness, tweaking familiar forms and subverting expectations. McMakin is an artist who creates useful objects without compromising his vision, and essays by critic Michael Ned Holte and Seattle Art Museum curator Michael Darling illuminate the complexities of his work

Live + Work, Modern Homes and Offices: The Southern California Architecture of Shubin + Donaldson

Foreword by Thom Mayne, Oro, \$60;
www.oroeditions.com

This monograph progresses from a pictorial survey of highlights from a 20-year practice to perceptive essays by Thom Mayne and Joseph Giovannini, including conversations between the architects and their clients. Russell Shubin heads the Culver City office and Robin Donaldson is based in Santa Barbara, giving the partnership a dual perspective that enriches their feeling for place and for natural materials, layered to create haptic interiors. As the interviews illustrate, the two are good listeners, and each of the houses, studios and creative offices featured embodies the spirit and dreams of their clients.

Great Public Squares: An Architect's Selection

By Robert F. Gatje, W.W. Norton & Company, \$65;
www.wwnorton.com

As author of *The City Square* (Thames & Hudson, 1990) I should probably recuse myself from reviewing this glossy survey by a former partner of architects Marcel Breuer and Richard Meier. It's worth acquiring, primarily for Gatje's handsome scaled plans, which should provide a valuable resource for students of urban planning, and the plenitude of atmospheric photographs. However, the text is pedestrian, the captions cramped, and the selection of squares is unbalanced: almost half are Italian examples, with only two from Germany, one from Spain, and none from Latin America.

SPOTLIGHT

Formosa Green

A public-private park provides a refreshing retreat in the midst of Hollywood

A 4600-square-foot pocket park complements Lorcan O'Herlihy's condo block at 1140 N. Formosa Ave in West Hollywood: a green enclave with sinuous pathways playing off the orthogonal geometry of the building with its outer layer of red steel panels. Landscape architect Katherine Spitz designed the space and an earlier park at 1351 Havenhurst Dr; both enrich the streetscape and the livability of the condos while blurring the boundary between the public and private realm. A steel pergola with leaf cutouts shades a picnic table; benches and a linear pool punctuate the plantings and pavement, and a translucent arch serves as the entry. Los Angeles is shockingly deficient in green open space (as distinct from surface parking lots), having only a quarter as much as New York. West Hollywood and developer Richard Loring are addressing this issue in small but precious increments.

—Michael Webb

BOOK REVIEWS

Elizabethan Architecture

By Mark Girouard, Yale University Press, \$65;
www.yalepress.yale.edu

This glorious celebration of a flamboyant style may be the culminating achievement of a great architectural historian. Long ago, I shared an office with Mark at *Country Life* magazine in London—though he was usually away, researching the history of a great house. He seemed then a remote, scholarly figure—even a bit musty—but his passions flowered in his books on towns and cities, and the social life of the Victorian era. Here he returns to a first love: Robert Smythson and his contemporaries in the England of Elizabeth, and the broader context of Tudor and Jacobean architecture. In the age of Shakespeare and William Byrd, a king who challenged the pope, and a queen who defied the Spanish Armada, Girouard focuses on the audacity of the architecture, boldly modeled and richly ornamented, and the complex symbolism it embodied. His erudition is matched by the superb imagery: this book is a treasure that every architect will covet.

FORMOSA GREEN

Courtesy of Lorcan O'Herlihy



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Dan W. Winey

MANAGING PRINCIPAL,
PACIFIC NORTHWEST AND ASIA, AT GENSLER

Discusses the culture and creative pursuit of building an international practice

In what countries do you primarily work?

We work across the globe, and outside of the United States. Gensler currently has offices in London, Tokyo, China, Singapore, Dubai, Abu Dhabi, India and Costa Rica. At this point in time, we have projects throughout Europe, Eastern Europe, Asia, North and South America and the Middle East. Personally, I have been involved primarily in the Asian and Indian markets over the last 18 years.

Does one develop a specific expertise in working with a selected country?

As part of our firm's strategic plan, we are committed to building local design practices that serve our clients around the world. By developing local design talent, along with Gensler expat talent, we believe that we have a clear advantage over our competitors. Our philosophy is to be uniquely Gensler and uniquely local, and this perspective helps make our work more relevant and responsive to the local culture.

So it's important to actually open architectural practices around the world?

I think that the work is more relevant from a design perspective when you are both international and local. I also believe strongly in the sharing of technology and intellectual capital for the betterment of human life. The more we work side by side with local architects, the more we learn from them and the more they learn from us. This understanding leads to a higher level of design excellence, higher performing buildings, and higher quality construction.

How has as a country's culture affected your architectural design?

Of course the culture is always a major consideration, but because of the scale and complexity of our work, I am not sure that I view our design philosophy in that way. My belief is that our work is grounded in the very culture where the project is located. There are three distinct influences on our work—the practical, the cultural and the symbolic. The practical consists of site constraints, zoning regulations and other technical aspects. The cultural includes the history of the site, surrounding architecture and other broader influences. And the symbolic involves what the building represents to the citizens, the city, or the country. In combination with one another, these influences provide a very strong underlying foundation for the design of the building. This is very different than designing a building that is "contextual," which I tend to believe is another word for contrived.

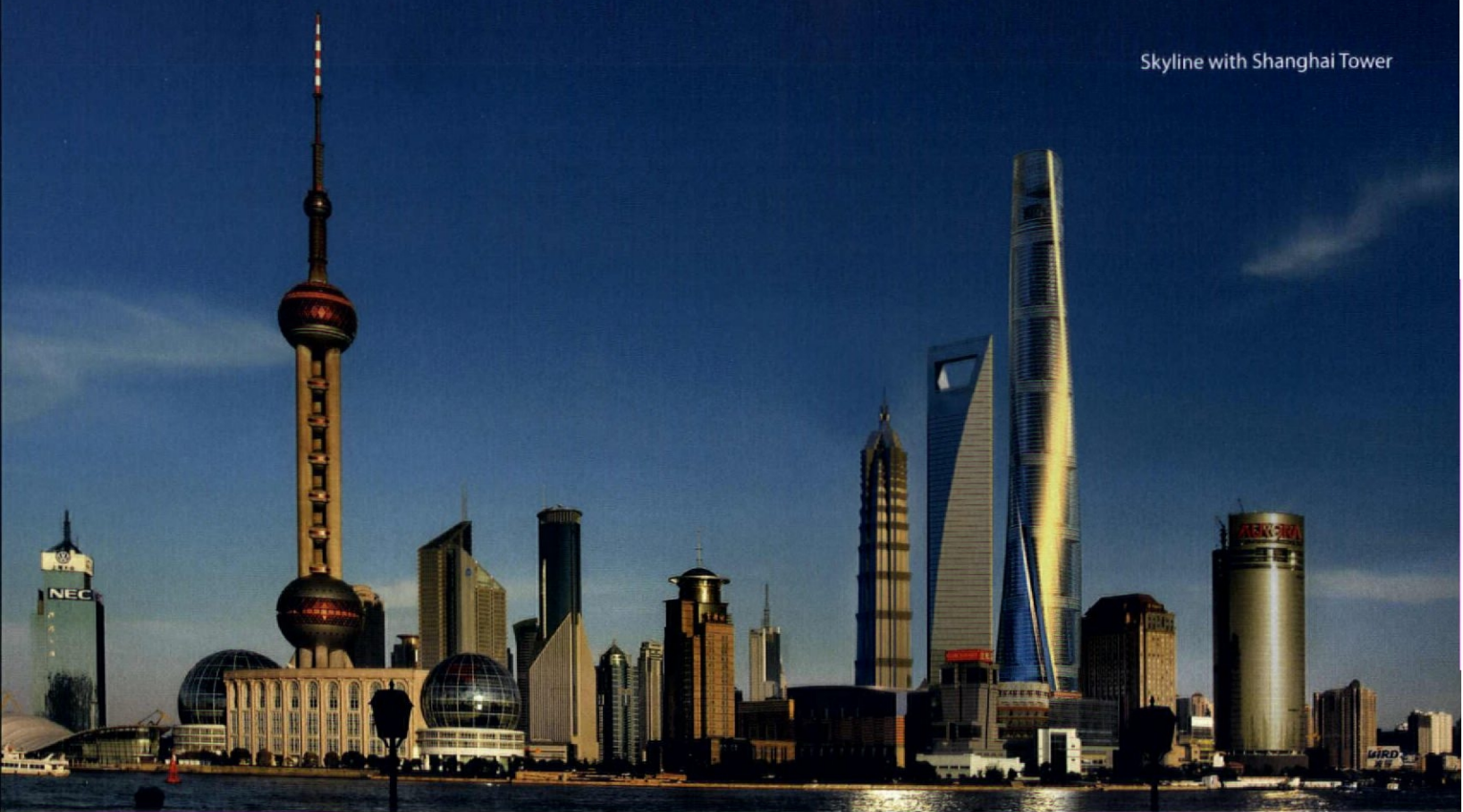
How has culture affected the way you work with the clients?

The culture affects everything that we do—pursuing the work, negotiating the contract and executing the design. For example, most



The Shanghai Tower will be the second tallest skyscraper in the world.

Renderings courtesy of Gensler.



of our Asia contracts are all-inclusive and lump sum, with very little room for negotiation of additional services.

In China, the work is done two to three times faster than in the United States. We work with a Local Design Institute as the local architect, and the competency level varies greatly from firm to firm. Your clients expect you to meet at a moment's notice, any time, any day of the week. It is not unusual for me to have two dinners in the same evening while I am traveling in China to accommodate client needs.

Why is it important to you to focus on sustainable design in Asia?

I believe that we have a moral obligation to do so on all of our projects, but it is even more of an imperative in Asia. I am very concerned with the way work is being done there. I can't tell you how many times I have viewed a site that was clearly contaminated and no remediation work was being completed. Too much emphasis and too many architects focus only on a sustainable building and LEED certification. So much more can be done in terms of sustainable urban planning, site planning and the protection of natural resources. We have to continue to push

this agenda, otherwise the people of China and other Asian countries will suffer the consequences for many generations to come.

Do you find more freedom designing abroad?

Of course! Architects abroad are highly respected, and in many ways much more so than in the United States. I have found that clients abroad believe what we do is very important, and they express a great appreciation and respect for creativity and technical expertise. They want to make money

way of thinking about client relationships, client expectations, time frames, design and delivery, construction techniques, codes and regulations. They are all different. It is personally and intellectually challenging, but it is also the most interesting work that I have ever done.

What important lessons have you learned from working abroad?

Never, ever think that it can't be done. If you do, someone will prove you wrong.

"There are three distinct influences on our work—the practical, the cultural and the symbolic."

on their projects, but they also believe that the work reflects their own contribution to the community and society as a whole. In essence, the projects that our clients build are a reflection of their own legacy. This viewpoint leads to more substantive, higher quality solutions. It also leads to a higher level of creativity and a willingness to experiment.

How is designing abroad different from designing in the United States?

Everything is different. If you decide to work in Asia then you need to change your entire

Can you tell me a little bit about the international projects you are working on?

Most of my efforts over the last 10 years have been focused on building an organization rather than building projects. However, I have been very involved in the design of the Shanghai Tower project, which will be the second tallest building in the world. It has been extremely challenging from all perspectives, but it has helped me better understand what it really means to practice internationally and the rewards of being part of a global community.

WORKBOOK

Hotel du Monde

Design Around the World





The Oterra Hotel

Location: Bangalore, India

Designer: DiLeonardo Hospitality Design

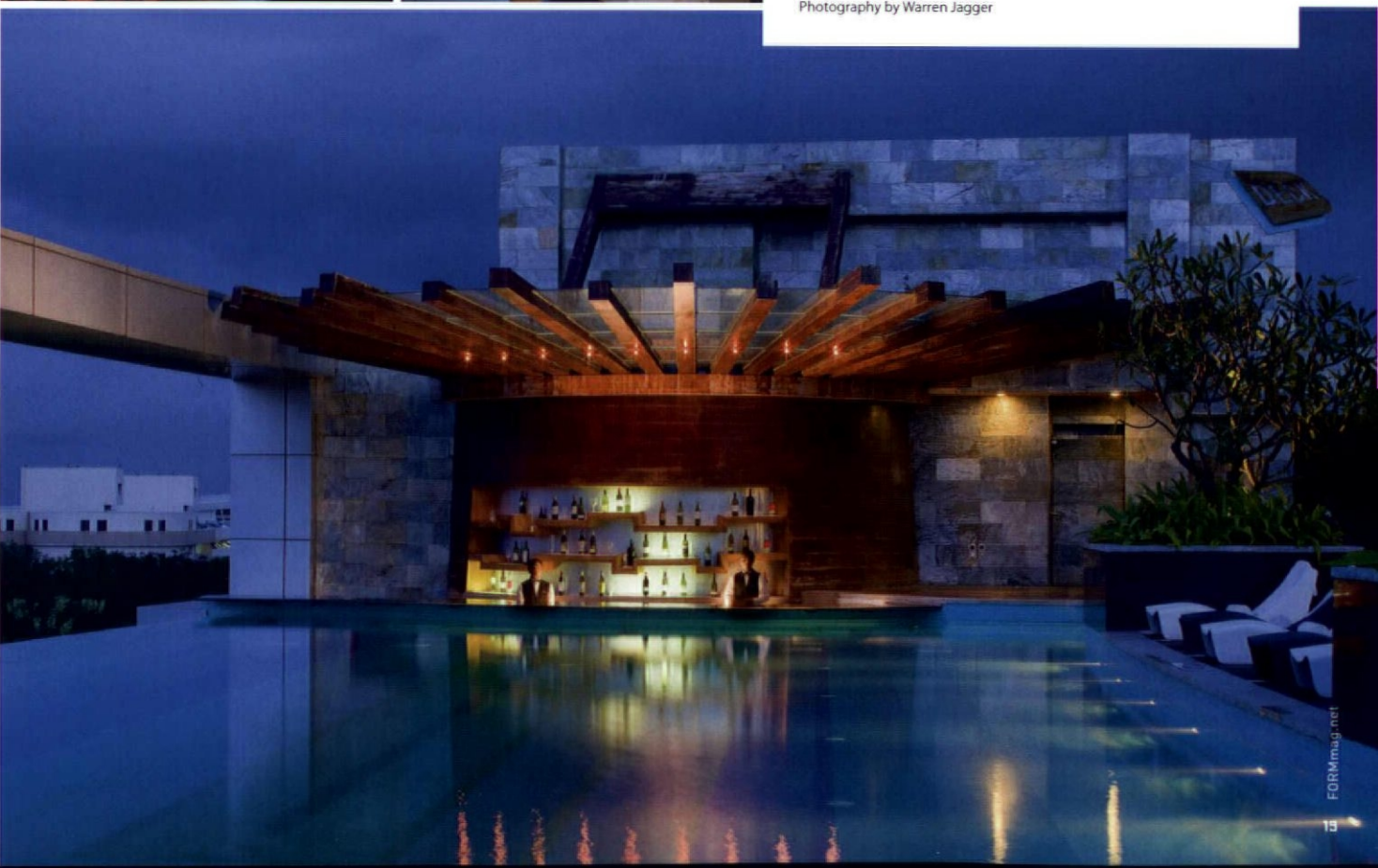
Website: www.dileonardo.com

As one of the fastest growing cities in Asia, Bangalore provides a rich backdrop of flourishing technological development. The designer was commissioned to create a contemporary hotel environment catering to business travelers and patrons of the IT industry while also setting a 5-star standard for the region.

Guests are greeted in a grand atrium with floor-to-ceiling glass draped in sheers, while sculptural seating defines the circulation paths. Layers of detail, such as etched onyx reflecting local patterns and flooring reminiscent of circuitry boards, combine to integrate technology into the language of the design. "Lighting fixtures, floor patterns and key design features were all designed through the inspiration of this 'circuit of technology,'" says designer Bethanne Krynicki.

The guest room design also reflects the melding of ancient culture with present-day India; carved window screens and deep red accents juxtapose with contemporary furnishings and refined color palettes. The luxurious rooftop lounge is outfitted in carved high-gloss panels, stacked wood forms and mirrored glass floors, while glass canopies and dramatic lighting make it a focal point from below.

Photography by Warren Jagger



City Road Hotel

Location: London, United Kingdom

Designer: Squire and Partners

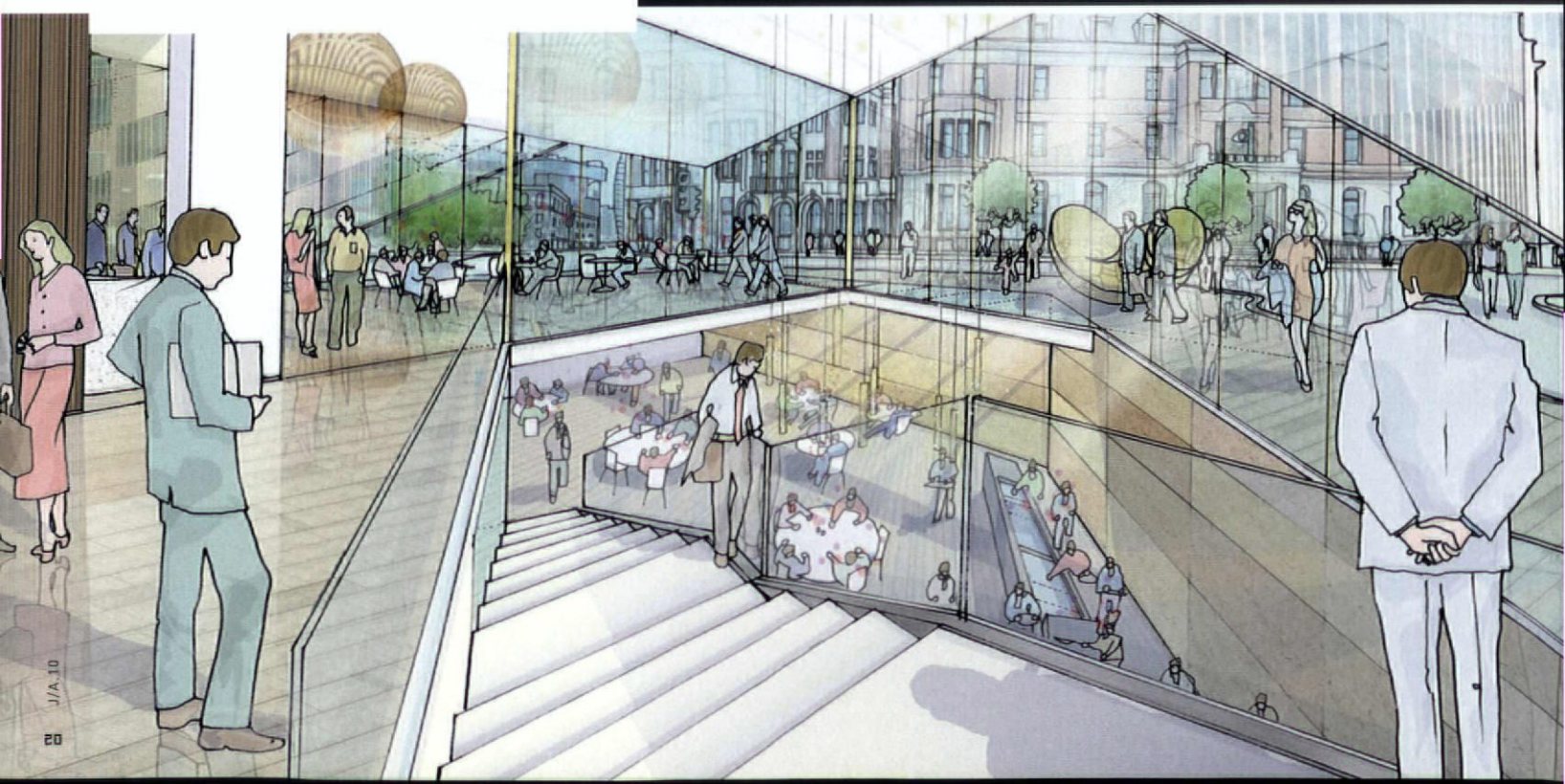
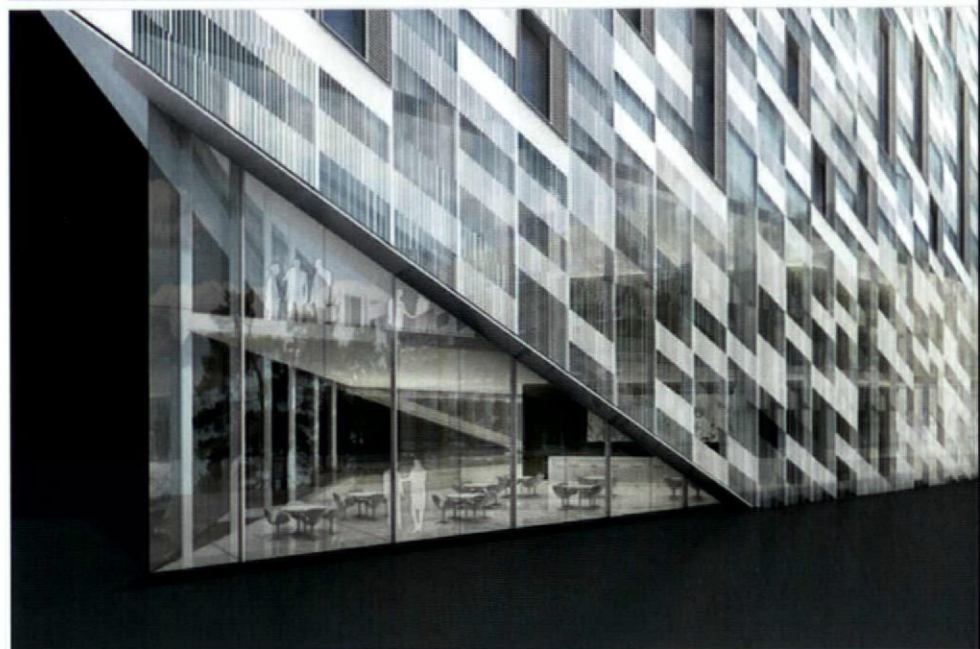
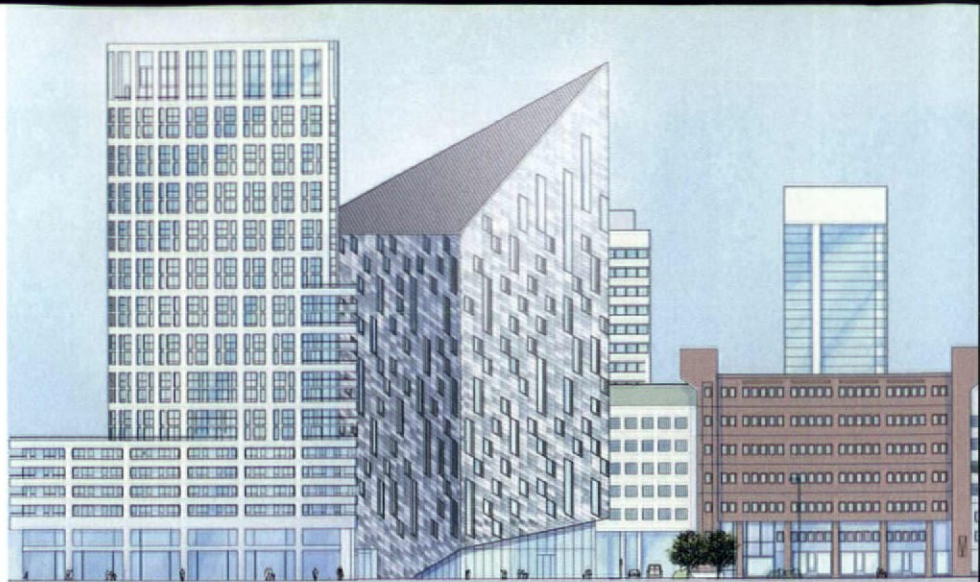
Website: www.squireandpartners.com

The architect was commissioned by Soneva properties to design a 247-room luxury boutique hotel on an island site opposite the Moorfields Eye Hospital. The location itself, across from the hospital, served as an optical point of inspiration for the design. "We became interested in how light is perceived through the construction of a building and how the façade might use ideas of both transparency and translucency to modulate a buildings skin with connections between outside and interior spaces," says director William Jefferies.

The resulting plan calls for a façade expressed in a unitized glazing system enlivened with different patterns of transparency and opacity to convey diagonal slopes across the underlying vertical structure. The varied frit patterns modulate the appearance and depth of the skin to the building. The façade also will assist with solar performance, changing the level of transparency from top to bottom. At ground level, the skin will "lift" to reveal the entrance to the hotel lobby, and public access to the bar and restaurant. A 17th-floor skybar and restaurant will feature sweeping views across London.

In order to overcome challenges from the restricted site, the design team is exploring building methods, such as using pre-cast permanent framework, prefabricated bathroom pods and phasing work to minimize disruption.

Renderings courtesy of Squire and Partners





Tribe Hotel

Location: Nairobi, Kenya

Designer: Mehrzad Ehsani

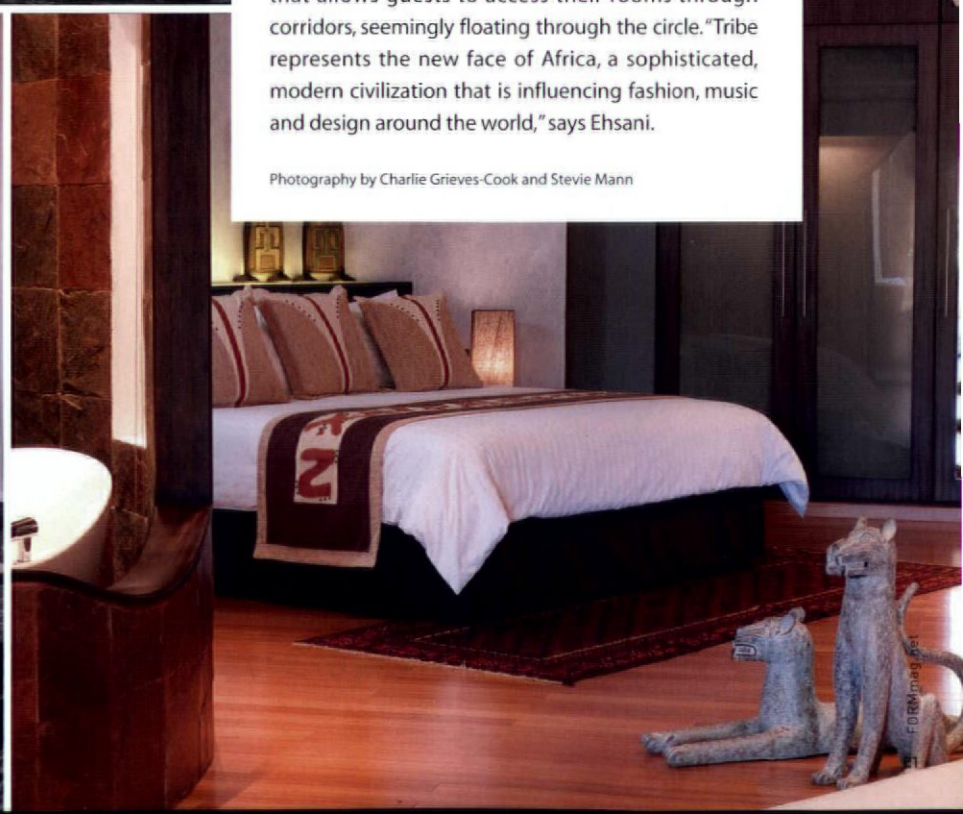
Website: www.tribe-hotel.com

"Interestingly, the inspiration for the project was derived from a number of challenges," says architect Mehrzad Ehsani. When embarking on the project, Ehsani and his team, focused on five key goals: to create an exceptional presence without overwhelming the surrounding suburban setting; to preserve the humility of Africa yet stand as one of the best hotels in the world; to bring in the light and beauty of the region into the design; to stay within a reasonable budget; and to create a product of excellence.

The majority of hotels in Nairobi feature a colonial-era design—a dark time in Kenyan history—however, Tribe's design is changing the landscape for the hospitality industry. "Many modern hotels approach design exclusively from an interiors perspective—often working with a rather bland shell as a blank canvas," says Ehsani. Instead, the architect broke away from imposed restrictions to design generous and unrestrained spaces, create a contemporary setting to display more than 800 African art objects, and incorporated materials from around the world, including copper, slate and sandstone from Rajasthan, and stainless steel and tiles from Italy and Spain.

Inspired by Persian influences, Ehsani also focused attention on "the relationship and interplay of the public spaces as both within and outside of the hotel," he says. An imposing copper slate wall, that guides guests from the atrium entrance through the gardens, and is penetrated by a three-story circular opening that allows guests to access their rooms through corridors, seemingly floating through the circle. "Tribe represents the new face of Africa, a sophisticated, modern civilization that is influencing fashion, music and design around the world," says Ehsani.

Photography by Charlie Grieves-Cook and Stevie Mann



Andaz Hotel

Location: West Hollywood, CA

Designer: Janson Goldstein

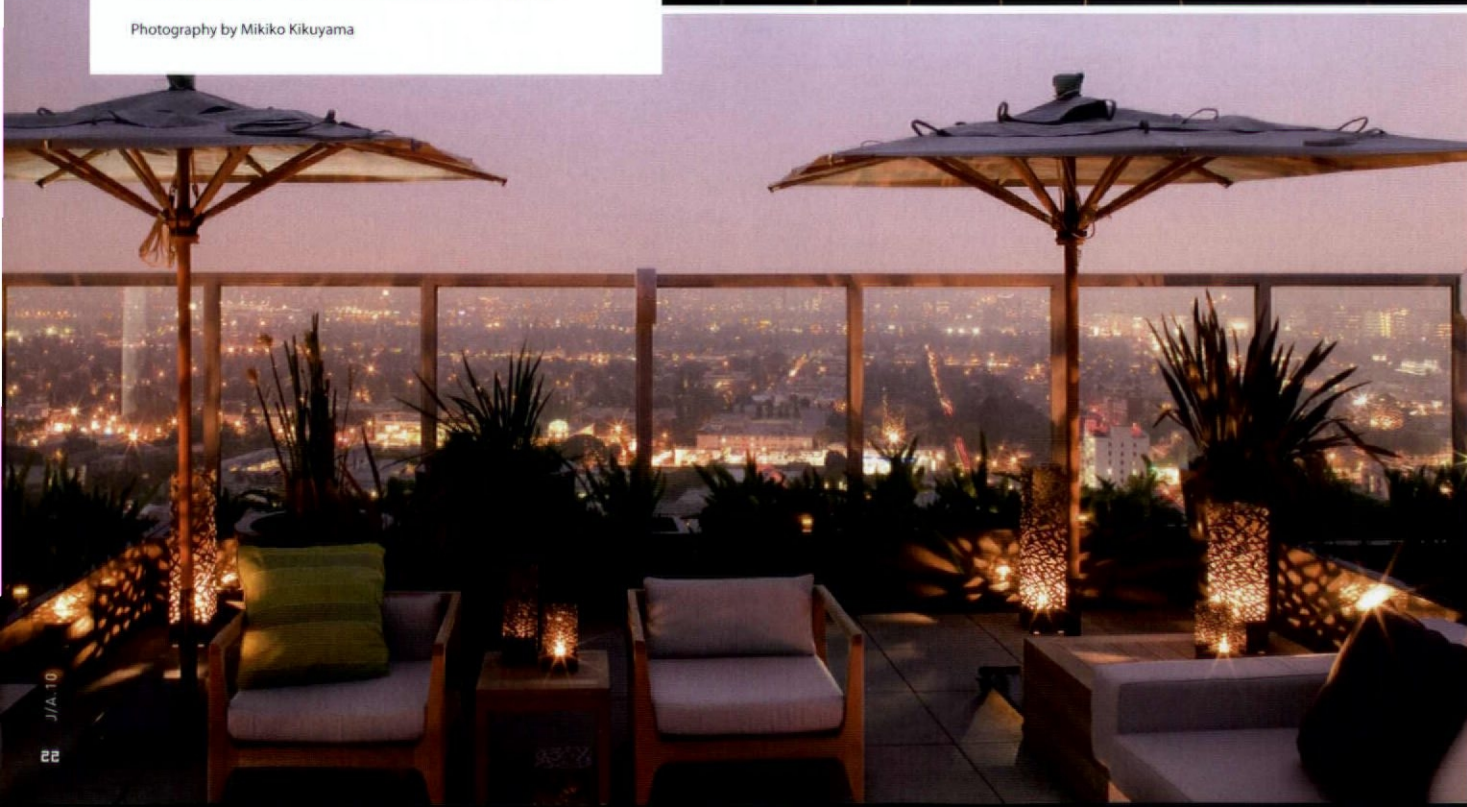
Website: www.jansongoldstein.com

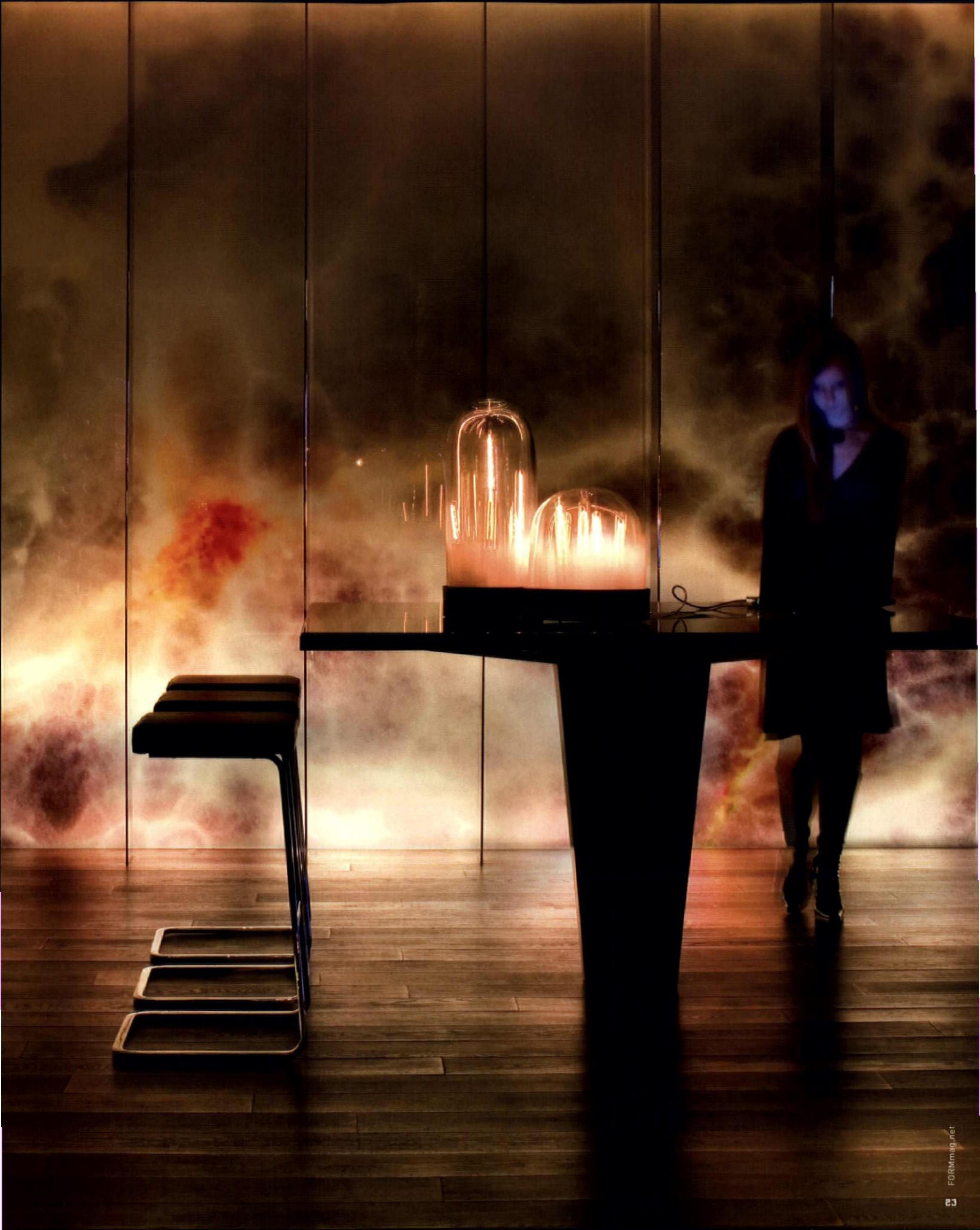
Janson Goldstein was commissioned to transform the former Continental Hyatt House on the Sunset Strip into Hyatt's new upscale boutique Andaz brand. Once called "The Riot House" because of its high-octane rock and roll past—Jim Morrison lived here and Robert Plant tossed a TV out the window—the architects embraced the rich history expressing it in more sophisticated ways such as spanning the lobby with a back-lit psychedelic image.

The hotel restoration centered on designing a new pavilion, façade, restaurant and bar, rooftop terrace and pool and updating the 260-room guest tower to reflect a quintessential Los Angeles experience. Inspired by the Case Study houses in the Hollywood Hills, the architects enclosed all the balconies on the hotel's Southern exposure with floor-to-ceiling glass establishing sweeping views of the city. Inside, the project incorporates L.A. modernism with a more contemporary style, and furnishings express designs from the 50s to present day.

The exterior features a glass pavilion, housing the hotel's bar and restaurant and creating a shared experience between the public and private realm. Sculptor Erwin Hauer's modular constructivism inspired the tumbled mosaic flooring of the pavilion. Above the main entry, the architects designed a panel of custom-stamped, black stainless steel tiles that capture reflections from Sunset. The effect is a kinetic feature that echoes the changing streetscape and transforms the exterior from day to night.

Photography by Mikiko Kikuyama







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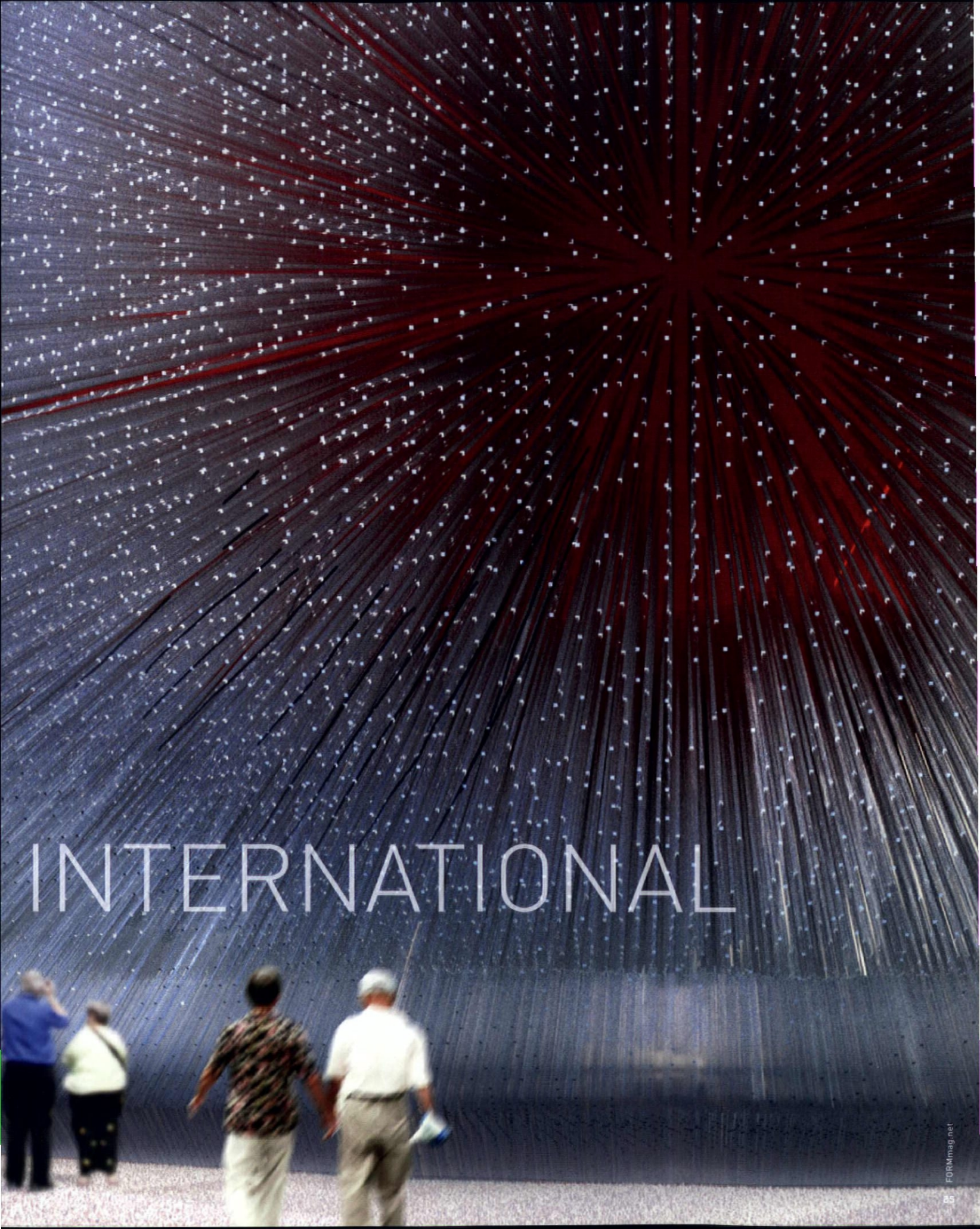
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INTERNATIONAL



CALATRAVA
ON STAGE



When Santiago Calatrava was invited to collaborate with the New York City Ballet, he was honored and inspired to further explore his study of movement and the human body. The resulting stage designs debuted during this summer's ballet season, aptly titled: The Architecture of Dance – New Choreography and Music Festival. Publisher Ann Gray spoke with Mr. Calatrava on collaborating with artists, the expression of movement, and the ephemeral nature of set design.

"It delivers the opportunity to do something experimental—to try things you would like to see in reality."

Dancers define space with their bodies. There is an imprint on the brain of where they have been. Is there a spatial aspect to dance that complemented the sets?

Dance is body expression in harmony with sound. The scenography is just put there to deliver a certain vibration, a background, an ambiance. The beauty of the bodies is the element that plays the most important role. The bodies in motion are almost a formal expression—the key is the dancers. What the object does is just accompany them and hopefully inspire them, put them in a certain mood to perform around the objects, but the focus is the dance around the sound and around the music.

How do you design for an audience who will experience your work by looking at it as opposed to experiencing your work first hand?

That is an important point. I showed [Ballet Master in Chief of the New York City Ballet] Peter Martins some of the sculptures I have done and he looked at them as somebody who is accustomed to performing, before being the artistic director he was also a dancer. His approach to those forms opened to me one of the possible keys to attacking the problem. I had the idea of doing very plastic elements, very simple, but which have an expression by themselves and maybe some of them could move. I started working in very rough models and he and his colleagues were interested. After that, I produced a series of sketches and studied 12 possible cases of scenography, exploring the idea of creating objects that were suspended in the middle of this room and the dancers bring them life with their movement.

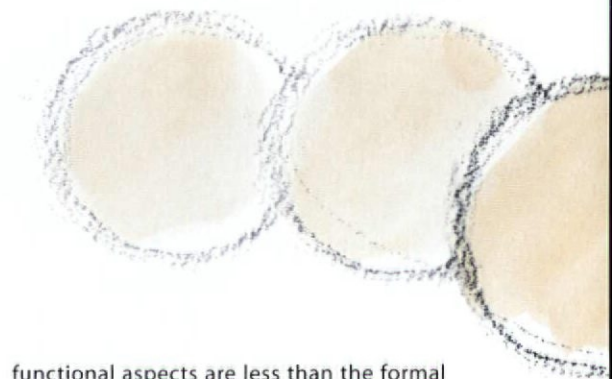
Your buildings are analogous to movement. There is psychological motion in the forms and they often physically move, and you have sketched buildings as bodies. Was there a fear that you would be too literal about the dance motif?

Dance as an art and an expression of the human body fascinates me. The wonderful drawings of dancers by Degas are drawings but the dancers themselves are something different. It also happens when you go into the plastic world. Although you can look at the natural, what you produce is not natural. I wanted to put objects that maybe suggest the sun or maybe suggest the night, or maybe a flower that opens, but I wanted them to develop during the performance at a completely different speed than the dance, in time much longer. The dancers are dancing around and maybe the thing is slowly, slowly, very slowly changing shape. This difference of speeds makes two very different qualities of movement; however it emphasizes also the idea of movement. I also wanted to do very pure things, crystalline things—curves, lines, circles—and work with the light and the shadows. The natural part of the subject is very abstract.

Sometimes theatrical sets are very simple and the lighting design is what animates them. Did you find the collaboration with the lighting designer meaningful?

I am overwhelmed to see the high quality of the people working around these performances. They are all extremely professional people and they are artists. When I saw a test of the lighting I was completely overwhelmed, to see the objects lighted from the background and when the shadows appeared. It is very like architecture, when you put an object under the sun suddenly it lives in relation to the area around it, in correlation with the shadows and the hours of the day. It happens also with all these lighting effects, they bring the objects very much to life.

The other side, the theatrical part, you see, is also very nice. If you think of architectural objects put not in a scene, but put in the middle of nature, say in front of a mountain, the problem is not very different. But in this case, you have more freedom because the



functional aspects are less than the formal aspects and the effects you can create around the object.

Your buildings are feats of engineering. In this case engineering is a factor but sets are by nature temporary. Did you find freedom in being able to use materials and technologies that did not have to stand the test of time?

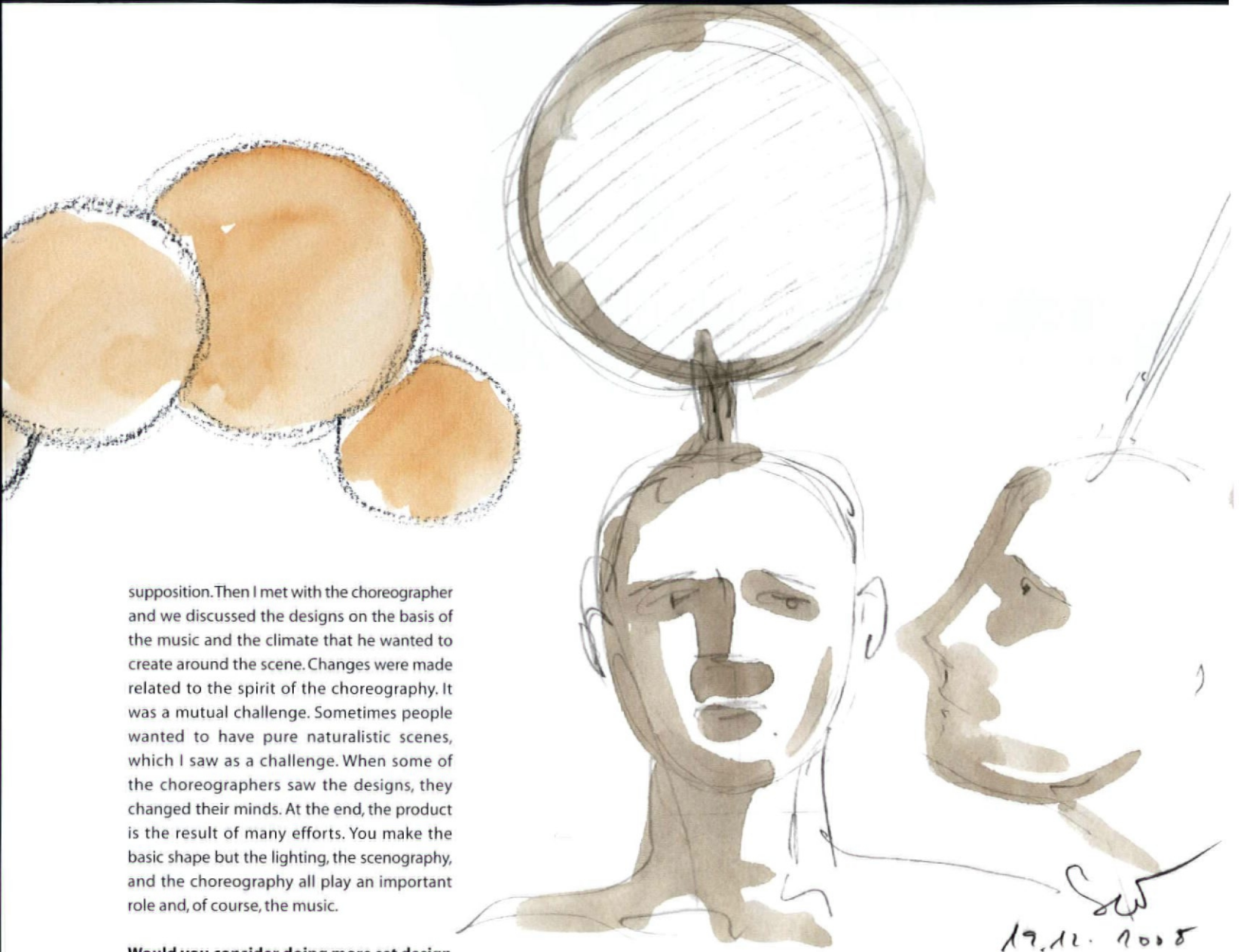
There is great liberation. No wind, no snow. Also you have enormous technical resources available. It is very difficult to do that in the reality of a building outdoors simply because you cannot pull cables up and down. But also, it delivers you the opportunity to do something experimental—to try something for the first time, to try things you would like to see in reality but you cannot do because of limits of the code, the functional needs, and the technical needs. You can do them in an experimental box, which is the scene.

So they are like giant, useful prototypes for new structures.

They are objects by themselves. You can't enlarge them and make a building, but it is beautiful to have the opportunity to work with all the machines and let those things move and develop in the room. We also used very unconventional materials—rubber, wires, textiles, a large palette of materials.

Did you listen to the musical score much in advance of developing your design?

I worked a little bit in abstract when the objects were first defined but still just a



supposition. Then I met with the choreographer and we discussed the designs on the basis of the music and the climate that he wanted to create around the scene. Changes were made related to the spirit of the choreography. It was a mutual challenge. Sometimes people wanted to have pure naturalistic scenes, which I saw as a challenge. When some of the choreographers saw the designs, they changed their minds. At the end, the product is the result of many efforts. You make the basic shape but the lighting, the scenography, and the choreography all play an important role and, of course, the music.

Would you consider doing more set design in the future?

I will be ready to go down this path again and I tell you why—because of the experimental part. Also, personally, I considered this opportunity a once-in-a-life experience and I have done it with all my heart. I discovered I was working with other artists so there was enormous communication, conversation, discussions. All the people around the performance had the minds of artists and this is a great thing to work with and to enjoy the resonance of the souls of these people. From Peter Martins, to the lighting people, the people building the scenography, and, of course, the choreographers and the dancers—these people are sensitive and also embody enormous discipline. It was a new world and I am very, very satisfied having had this experience. ■



FROM TOP LEFT: Sketch for choreographer Mauro Bigonzetti's production at the New York City Ballet; a working sketch featured in the New York City Ballet brochure; and two backdrop sketches completed for Christopher Wheeldon.



THIS PAGE: The Wansey Street House, a demonstration project based on dRMM's competition-winning design, will serve as a pilot project for the Elephant and Castle Regeneration masterplan. OPPOSITE: The Sliding House by dRMM transforms the separated spaces via a 20-ton mobile roof that traverses the site.

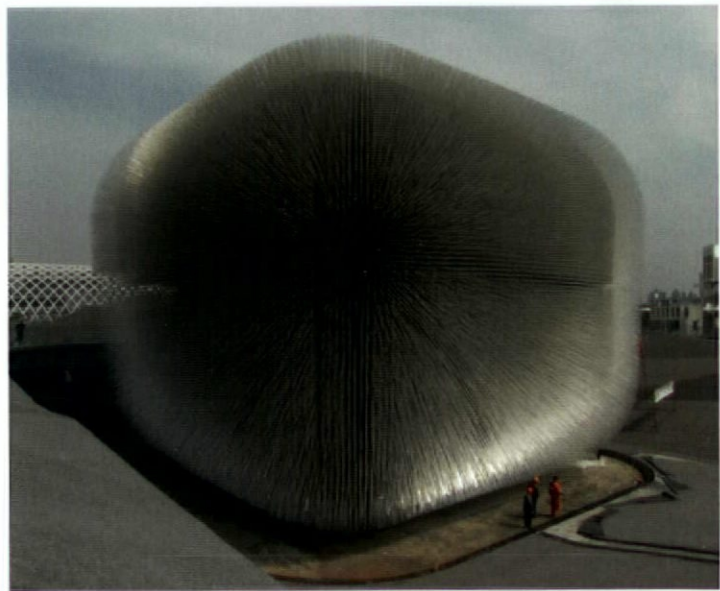
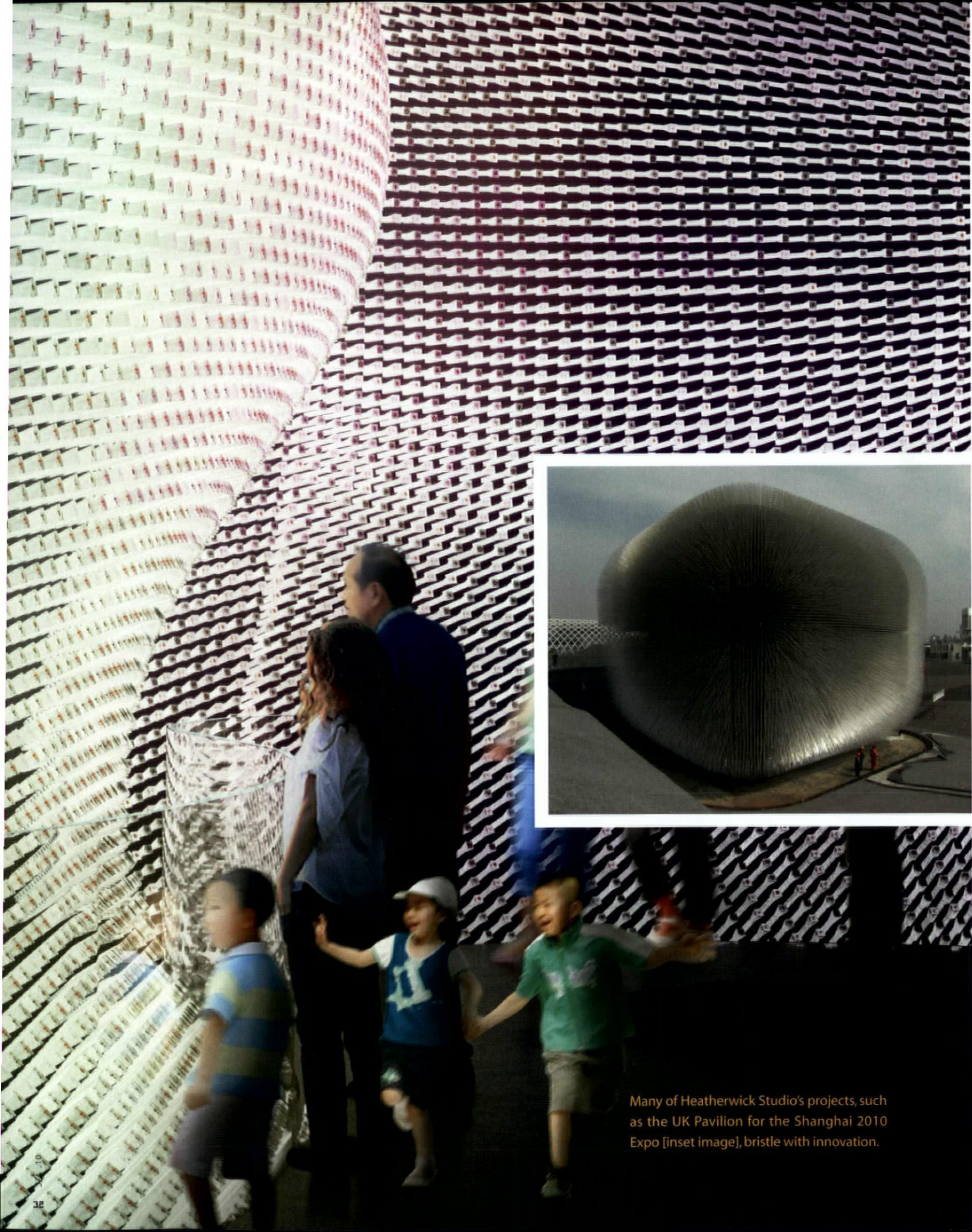


FROM LONDON WITH LOVE

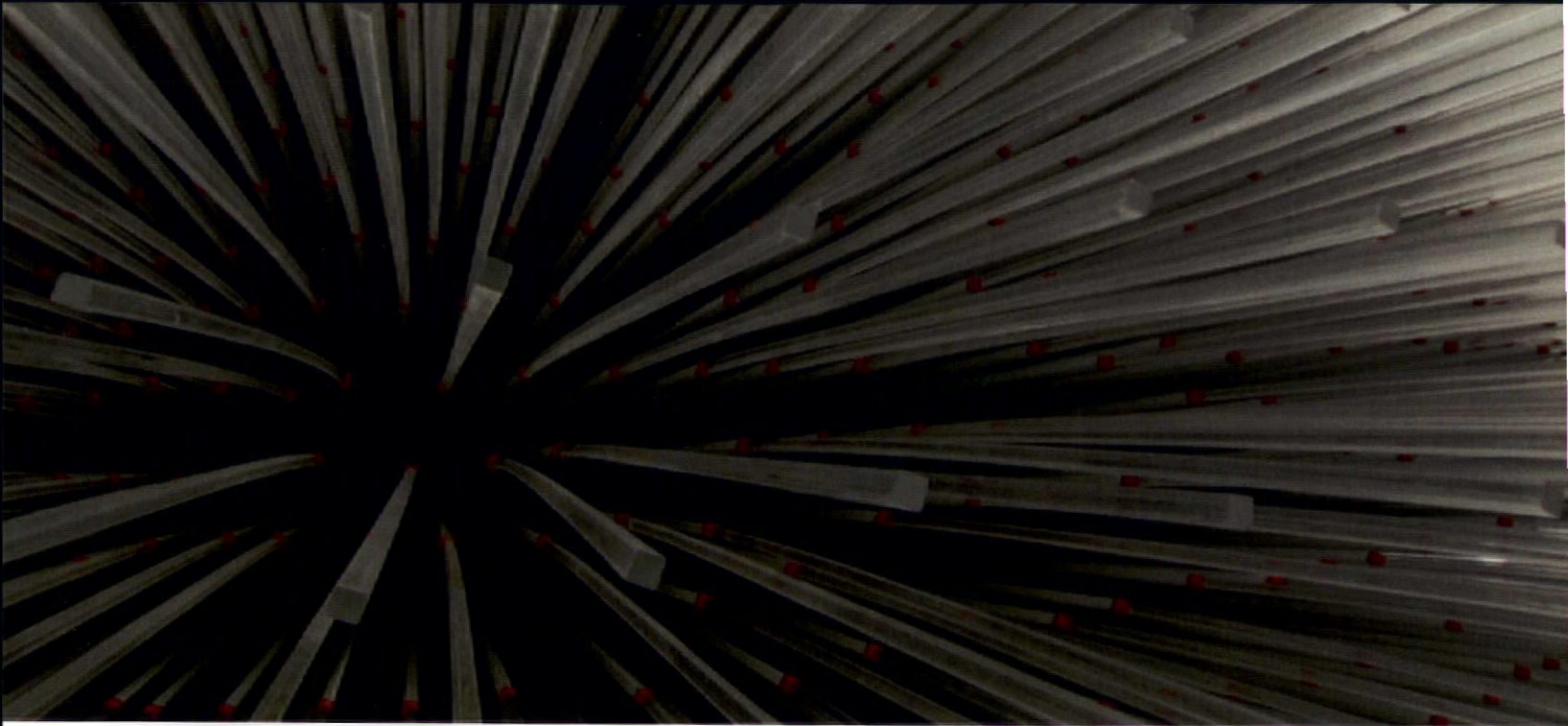
A new appreciation of
architecture reinvigorates
Modernism in Britain

BY MICHAEL WEBB

I GREW UP IN LONDON AND FIRST WROTE ABOUT NEW BRITISH ARCHITECTURE in the 1960s when Brutalism reigned—a style inspired by Le Corbusier's vision of tower blocks in parkland, and the raw concrete of the Maisons Jaoul in Paris. It was a deeply unpopular movement and several emblematic buildings of that era—including social housing blocks that quickly became vertical slums—will soon be demolished. Their replacements tend to be more thoughtful and humane, responsive to context and patterns of use, rather than ideological dogma. Innovative monuments—from the Constructivist towers of Lloyd's to the sleek and sustainable Gherkin and the London Eye—have enlivened the capital's skyline, but much of the best new work is tucked away in the East End and south of the Thames, in long-neglected boroughs. Respect for heritage has taken root, and every proposal in historic areas is rigorously scrutinized. For a growing public, architecture matters boosting the confidence of the profession, leading to more diversity of the current scene.



Many of Heatherwick Studio's projects, such as the UK Pavilion for the Shanghai 2010 Expo [inset image], bristle with innovation.



Architectural studio dRMM (founded by Alex de Rijke, Philip Marsh and Sadie Morgan) is winning acclaim for its inventive schools and social housing. A 1999 report from the Architects Foundation argued that good school design would improve student performance, and dRMM's transformation of Kingsdale high school in the London suburb

"Invention and eccentricity were once defining characteristics of the Brits, and Heatherwick is putting his own distinctive spin on that tradition."

of Dulwich has done just that according to the teaching staff. The studio roofed a courtyard with a translucent canopy of ETFE, creating a light-filled atrium, and added a sports hall that a critic described as a "chunky 3D jigsaw puzzle" of factory-cut timbers, assembled on site.

In the neighboring borough of Clapham, a primary school located in a monolithic Victorian block was opened up and animated with a four-story, steel-framed glass box, in which a rainbow of back-painted panels alternate with clear openings.

Close to home, in the gritty neighborhood near Waterloo Station, dRMM has created a mix of social and market housing in four vibrantly colored blocks that offer a dramatic contrast to the looming 1960s apartment towers that will soon be torn down. Here, on a tight budget and a confined site, the architects employed some of the same inventiveness

they displayed in the Sliding House. Situated on a bucolic site in Suffolk, the Sliding House features a barn-like carapace of wood that slides forward on tracks to envelop an all-glass living room and opens up a courtyard to the rear. The partnership's versatility has brought them







THIS PAGE: As part of the renewal for St. Martins-in-the-Fields, Eric Parry Architects helped return the interior of the church to its 18th-century glory. OPPOSITE: The interior of the 10-story office building designed by Eric Parry to redevelop the site of the former London Stock Exchange.

the commission to design housing for the Olympic Village in London's East End.

Ingenuity should be the middle name of Thomas Heatherwick, a designer who has burst onto the world scene with his British Pavilion for the Shanghai Expo. Seeds are embedded in the tips of 60,000 slender acrylic rods that radiate out from the pavilion, dancing in the wind and glowing at night. It's a greatly enlarged version of the Sitooterie, a bristling summer house that a collector commissioned for his farm in Essex, seven years ago. (It takes its name from the Scots for "sit out.") More recently, the Heatherwick Studio delighted the public with its Rolling Bridge, which carries pedestrians over a canal in Paddington and curls up into a perfect octagon when not in use. At the south-coast resort of Littlehampton, they designed a beach café from scale-like sections of mild steel that suggest an armadillo or an eroded rock formation. Invention and eccentricity were once defining characteristics of the Brits, and Heatherwick is putting his own distinctive spin on that tradition.

Architect Eric Parry has done his best work in Westminster and the City, the posher parts of London, where every stone is precious. At St. Martin-in-the-Fields, a baroque masterpiece that was widely copied in Colonial America, he was challenged to restore the interior of the church, open up the crypt, and reorganize the charitable wing that feeds and counsels homeless people. A rehearsal hall for the church's classical music ensemble was added and an open space was transformed into a linear piazza, with a stair rotunda and a circular light well that frames the spire of the church from below. Parry drew on his love of urbanism and place-making to weave the elements together and enrich the church with a new east window of clear glass and strikingly asymmetrical leads.

The same skill, in respecting context without mimicry, informs Parry's commercial blocks and the interiors he has remodeled as art galleries. Enlightened clients gave him the freedom and budget to break out of the straitjacket of repetitive floors and banal facades in the offices he designed in the City and at 50 New Bond Street and—as with dRMM's schools—good design paid off; they've remained fully leased through the past two years. You can join Parry on a walk-through of his Westminster projects in a series of short on-line films (epawestminster.co.uk).

Most British architects are as hard-hit by the recession as their American peers, but the vitality and resilience that carried them through earlier crises should produce an exciting crop of buildings once the economy picks up. ■



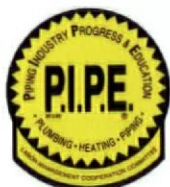
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INTERIORS: DiLeonardo International, Inc.
ARCHITECT: Tilak Thomas/Thomas Associates
CLIENT: Velankani Group
PHOTOGRAPHER: Warren Jagger

City Road Hotel LONDON, UNITED KINGDOM

ARCHITECT: Squire and Partners
CONSULTANTS: Hoare Lea/M+E Services; Motion/Highways; WT Partnership/QS
ENGINEERS: AKT/Structural
CLIENTS: Soneva Properties, LTD

Tribe Hotel NAIROBI, KENYA

ARCHITECT: Mehrnaz Ehsani
CLIENT: Greenhills Investments Ltd. - The Village Market
INTERIORS: Les Harbottle and Mehrnaz Ehsani
ART: Faranak, Hamed, Hooman, Shamim Ehsani
LIGHTING: Les Harbottle, Mehrnaz Ehsani
ELECTRICAL: Harjinder Roopra
STRUCTURAL: ASAP
MECHANICAL: BSC
LANDSCAPING: Mehrnaz Ehsani
SOURCING: Hooman Ehsani
CONTRACTOR: Laxmanbhai Construction Ltd.
PHOTOGRAPHER: Charlie Grieves-Cook & Stevie Mann

Andaz Hotel WEST HOLLYWOOD, CA

DESIGN ARCHITECT: Hal Goldstein, Janson Goldstein
ARCHITECT OF RECORD: Raymond Irmer, Shlemmer+Algaze+Associates
PROJECT MANAGER: Judy Caruthers, Jones Lang Lasalle
GENERAL CONTRACTOR: Lombardi Contracting Corporation
Tod Fontana, Director of Project Development; Brian Aldous, Project Manager
LIGHTING CONSULTANT: Clark Johnson, Johnson Light Studio, LLC
KITCHEN CONSULTANT: Lee Simon, The General Group
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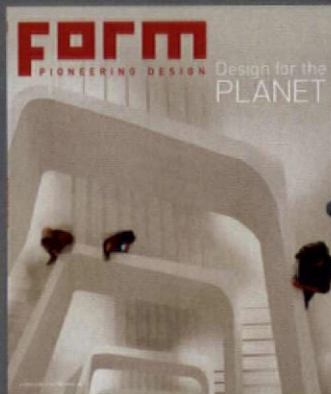
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BEYOND THE GRID



ABOVE: "We wanted to express the use of recycled materials in the interior finishes in an open and honest way," says project director, David Gole. The Riddel team used recycled timber for crafted interior features, such as for the stair joinery walls, and carefully procured interior finish palettes from sustainable sources.

SOMETHING OLD, SOMETHING NEW

With the Hill End Ecohouse, Riddel Architects melds salvaged materials with cutting-edge technology
BY JAMES BRASUELL

FROM 2006 THROUGH THE FIRST FEW MONTHS OF 2010, the Australian state of Queensland and its largest city, Brisbane, faced the worst drought in over a century, with reservoirs dropping below 25 percent capacity. Queensland's struggles with drought and water rationing are considered to be a preview of coming events for the American Southwest, a region with a similar climate, struggling to manage increasing pressures from chronic drought and explosive population growth.

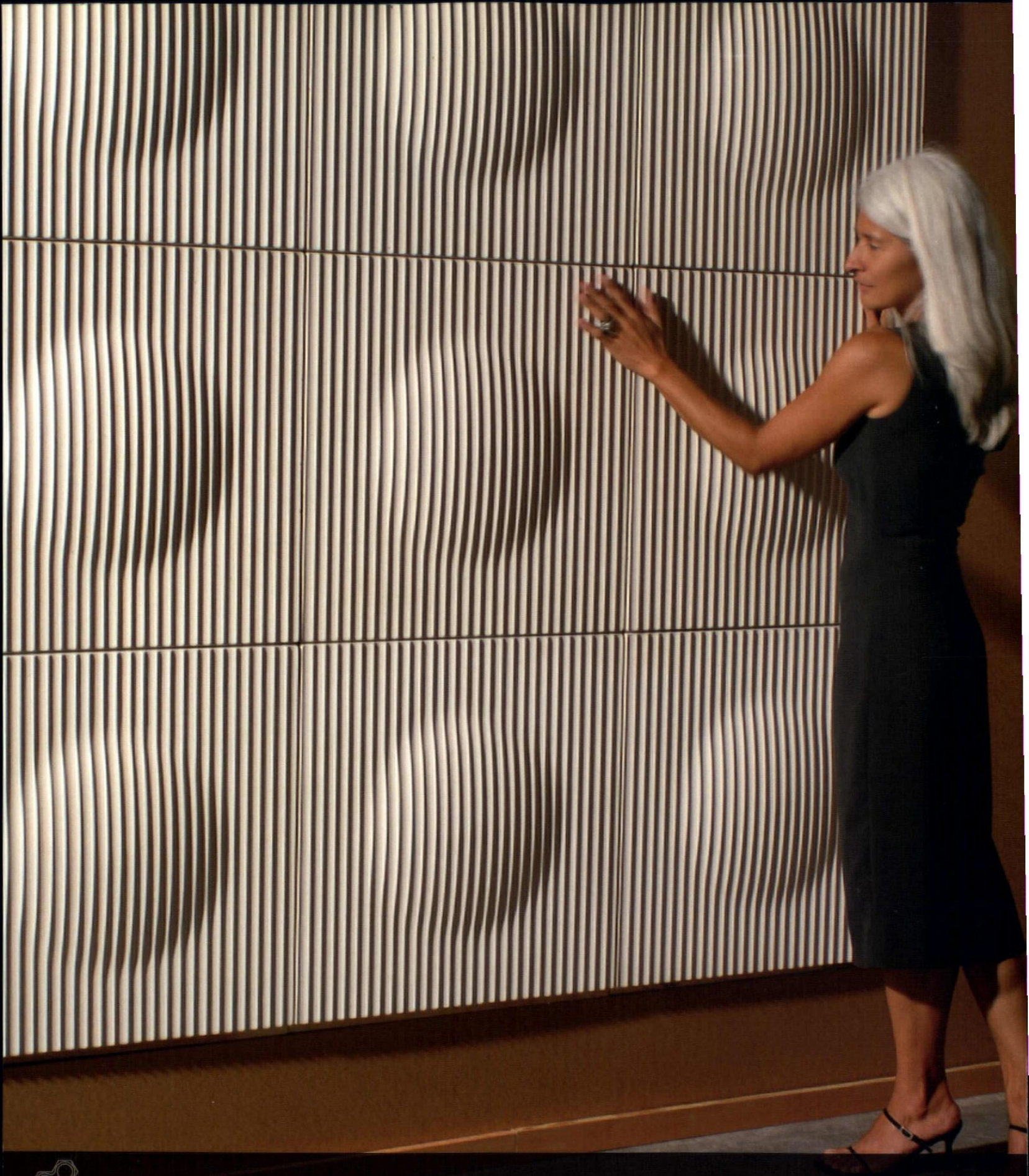
Although the drought provided an impetus for the 660 architecture firms that call Queensland home to focus on sustainable design, building practices extend beyond water conservation to improved energy efficiency and re-appropriating materials. Riddel Architecture recently completed Hill End Ecohouse in Brisbane, salvaging 95 percent of the material from the 19th century house that originally occupied the site without sacrificing aesthetics.

Riddel coupled that remarkable achievement with self-sufficient energy and water systems for the house, both of which are monitored by an innovative technological component, an ecovision monitoring system that provides real time screening of energy production and use, water collection, water storage, water treatment, gas use, temperatures in different areas of the house and carbon footprint. The resulting house features a six-star energy efficiency rating, located in a famously inhospitable environment.

Riddel Architecture achieved 80 percent total recycled content in constructing the Hill End Ecohouse, exceeding the original goal of 70 percent. According to David Gole, project director and architect, the reuse of the framing timbers from the original house was largely responsible for that success. "Part of the success is owed to long lead-time," he says. "This gave the builder the

opportunity to source and stockpile the recycled framing and steel that comprised a big part of the recycled content. This approach requires a building program to accommodate this additional stage."

The final cost of the house totaled approximately \$295 per square foot, plus \$127 per square foot for the technology and systems, which is comparable to the cost of a new build, high end residential property along the Brisbane River. The higher overall cost is mostly due to the technology and systems, which will pay for themselves over time. The question remains, however, whether or not the model of sustainable practice provided by the Hill End Ecohouse can be built to a larger scale, such as commercial or multi-family housing projects. Gole believes that scaling the project up is possible, "but it will require a commitment and leap of faith on the part of an inspired client." ■



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