

light as a common thread

like all of my work, it's about paring things down and trying

light as a common thread

an exhibition on first light
james km cheng, architect
john hogan, artist

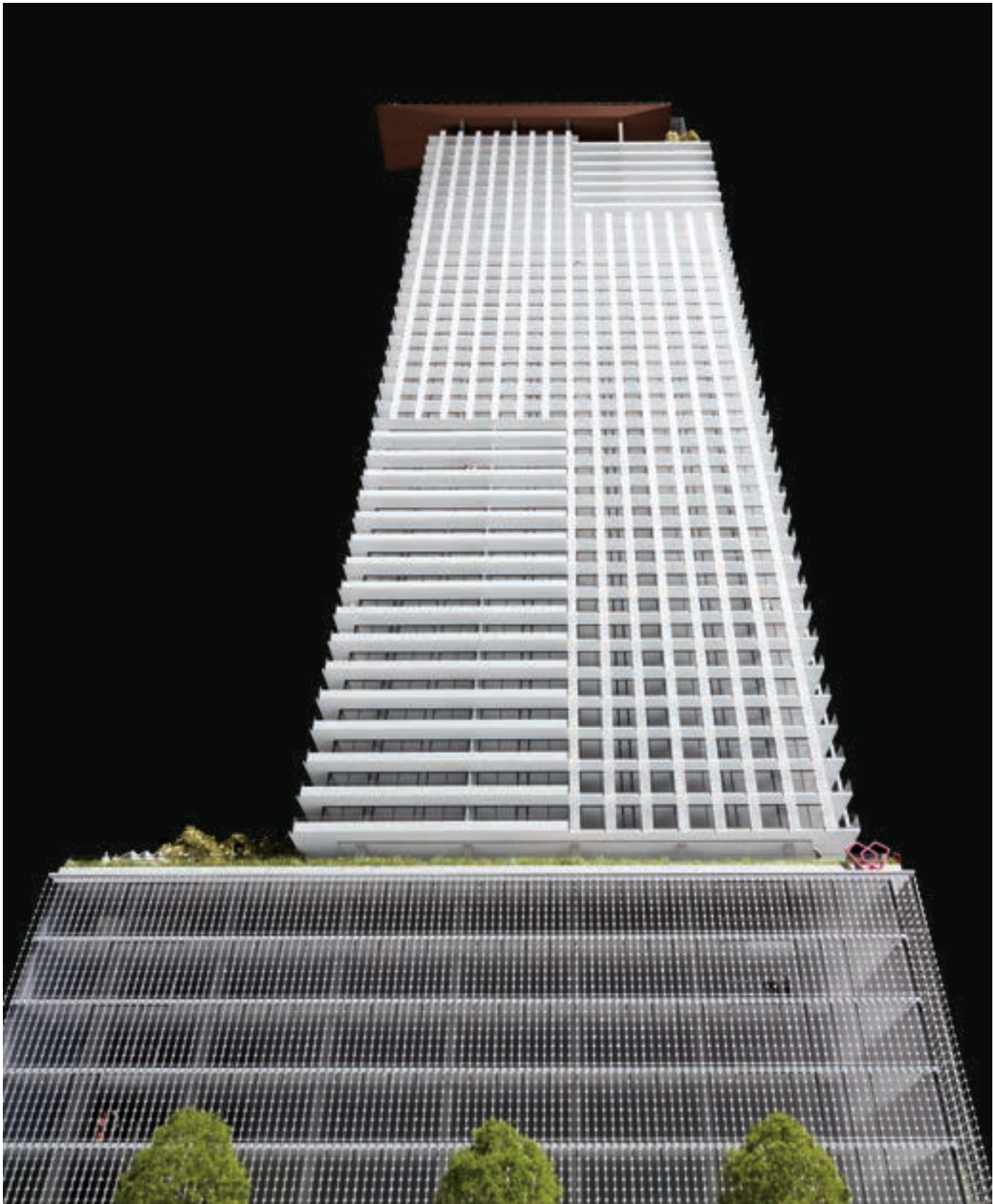
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At times, light itself can bring pure joy. The pre-dawn on a lake east of the Cascades, new sunlight revealing the perfect stillness. The radiant splendor of a sunset over the Olympics, all of Puget Sound filled with golden radiance. Across history, light resides at the core of architecture both as lifeblood and an idea.

A dedication to light was the abiding principle for Westbank and James KM Cheng Architects as they conceptualized their hopes for their first Seattle project together at Third and Virginia. It was a fascination with light that led the team to seek an artist with similar sensibilities in Seattle's John Hogan, then to apply his glass artistry to the building, using the architecture as a canvas. The tower's podium will be ringed by a permanent installation of Hogan's art; a veil of glass disks strung along steel cables, one of the most impressive permanent installations of a single artwork in downtown Seattle. Both here and in the residential lobby, as well as the building's two amenity areas, there will be additional artworks by Hogan that you can reach out and almost touch, the entire building serving as a gallery – not just for art, but as a frame for daily life. Every facet of the project's design ensures the diffusion of light deep within the building and its expression throughout. Palettes of materials will be chosen for their simplicity and directness, and as canvases for the play of illumination.

"Light as a Common Thread" was chosen as the title for this catalogue, both as a way of describing the creations of Cheng and Hogan, and documenting their efforts to create a complex and deeply layered tower, integrating art and architecture; a total work of art at the corner of Third and Virginia, where downtown meets Belltown. As our introduction to Seattle, we wanted first to illuminate the principles behind our work, and those of our chosen collaborators. This catalogue accompanies an exhibition on site; a way of sharing this journey with the world. The beauty of light in all its forms – this is First Light.

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manifesto

light as a common thread

Ian Gillespie

The book takes its name from an essay by artist John Hogan, describing the artwork he has created for our project, First Light in Seattle. That essay, and Hogan's collected pieces together, are called 'Light as a Common Thread.' His essay centers around this theme, these works, his practice and the chance to collaborate with us, to do something we had never done before.

In the context of our decision to make Seattle one of the four core cities of focus for our practice, First Light is part of a troika of projects leading our efforts in this city. While each is unique, each shares a clear commonality of language and each exhibits a high degree of artistry.

With First Light, we have the opportunity once more to work with our first artistic mentor, architect James Cheng. Our collaboration in Vancouver marked the beginning of Westbank's journey over 20 years ago and since then we have worked together on projects that have changed the trajectory of the built environment in Vancouver and Toronto. Given our history, it seems only fitting that a new initiative with James KM Cheng Architects forms part of our dive into Seattle. In each of Westbank's partnerships with JKMC Architects, it has been integral to our design process to bring in other creative thinkers. With First Light, we've teamed up with John Hogan, a Seattle-based artist who works predominantly in glass, whose oeuvre spans both functional objects and sculpture, focusing on changing radiant energy through the refraction of light.

Our collaboration with John Hogan continues our practice of offering our projects as a canvas for some of the most respected artists in the world. With First Light, John Hogan has been invited to use the building as a medium to explore how light and glass can combine to create thousands of luminous sculptural moments throughout the project. At the core of First Light's design, the veil he envisions for the podium is one of the ways we are attempting to integrate art into

architecture and to continue exploring the design philosophy of layering that began in our work with Kengo Kuma. In recognition of the condition of lightness, softness and of layering that the artist is creating, the building itself is kept simple and quiet. Much like what one would expect from an art museum; the architecture creates the conditions to showcase and elevate the art.

John's work will be incorporated throughout the project, in the veil, in a multisensory space in the residential lobby, a secret garden on the roof, and in a second veil around the amenity space. The project also represents a natural progression of the Total Work of Art, which we began at Vancouver House. Another core theme we are weaving in is the idea of bringing nature back into cities, where this project will be infused throughout with natural elements and layered with gardens and apple orchards.

First Light is a story of collaboration. This quality of work only happens by bringing together like-minded people with the common goal of producing something extraordinarily good. This is a much more difficult process requiring much more effort than is typical, but in the end, we have found that there is no substitute for this level of effort and that the outcomes are more than worth it.

This exhibition and this catalogue are our attempts to capture the thinking behind our first project for Seattle, one that combines all of the core themes we have been exploring in recent years. The thinking around these themes will continue to evolve, as the project evolves. We invite city-builders in Seattle to follow the journey along with us.



cascadia is the new constantinople

For millennia, great cities have emerged at crossroads, where traffic and trade, people and ideas, mixed to achieve a creative critical mass. A marked example is Constantinople, for almost a thousand years the capital of the Byzantine and Ottoman empires. Sitting at the site of modern-day Istanbul, Constantinople was the gateway between Asia and Europe and the link between the Mediterranean and Black Seas.

It is no accident that the words “metropolitan” and “cosmopolitan” came to the English language from their invention in the Byzantine capital. After Istanbul, one could name a string of other metropolises: Paris, London, New York, Chicago and Shanghai which have all come to resemble modern metropolises, gateways for culture and global business alike.

The 21st century inheritor of the mantle metropolis could easily be Cascadia, the Pacific Northwest social, cultural, technological and economic region stretching from Portland, Oregon to Vancouver, B.C. At the center of Cascadia stands Seattle, at a crucial nexus, east-west between Asia and America and north-south on the innovation corridor stretching from Vancouver to Silicon Valley, and beyond to LA.

Seattle is bursting with possibility. Its population is increasing faster than any other large U.S. city. These new residents are young, educated and diverse.

Seattle’s high-tech economy is one of the strongest in the world. There are now 250,000 people working in technology-related jobs in Washington state, a number growing by 10 per cent a year. Amazon and Microsoft are both tech giants born and based in Seattle. While they employ nearly 77,000 Seattleites between them, that’s still fewer than Cascadia’s first tech pioneer, the aerospace company Boeing. Critical mass.

Seattle’s tech future is bolstered by one of the best education systems in the world (the University of Washington places in the top 10 global research universities), some of the best research facilities alongside them (the Fred Hutchinson Cancer Research Center has been at the forefront of disease research since being founded in 1975) and the most literate population in America (Seattle has more bookstores and libraries than any other U.S. city). The city is also known as a center of culture and entertainment. Seattle hosts the second-highest number of restaurants and live-music performance per capita, behind only New York City. It is home to some of the continent’s great sports franchises: in football, the Seahawks and the University of Washington Huskies, in baseball, the Mariners, in soccer the Sounders, and soon an NHL hockey team.

History shows that a city’s own residents are often the last to know when their city begins transforming into a metropolis. Those who best know Seattle as the 21st century’s first new global metropolis are the four thousand new residents who arrive here each month. These are not random moves, but considered relocations made by some of the best educated, experienced, and creative people in the world. They are electing to come for the opportunities and quality of life, voting with their feet to share in Seattle’s bright future.

Seattle’s new status is built on a historic foundation of hard work; in forests, fields, and seas, and a tradition of care and civility fostered by its many Scandinavian early settlers. It has a pattern of resource extraction, mechanical invention, then software development, following a clear line from the ship-makers along the Ship Canal to the visionary aircraft designers of Boeing, and the global triumph of such information age pioneers as Microsoft and Amazon, stemming even to

the mercantile geniuses who started in Puget Sound and have given birth to global giants – first Nordstrom, then Starbucks and later Costco. However, organizations like these depend upon quality people and on their cities to function as places for them to live and work together, and as places to be inspired.

This is where we see Westbank's greatest contribution. Our sense is that there is a need for new more inspiring housing that matches the city's transformation, that offers total design and that responds to society's changing needs.

Our architect, James Cheng, and our artistic collaborator, John Hogan, have converged on a single theme – light as a symbol of Seattle's future. They have found a way of integrating tempered natural light and expansive views deep into every part of their design. While previous metropolises have embraced a mission that is continental or global, we feel Seattle, as a city of invention and innovation, could go further. We all share a single planet orbiting a life-giving star; light is the common thread of our existence. That is why we have taken it up as both theme and practical reality. Metropolis with light becomes Cosmopolis. First Light is the building that will embody the new Seattle.

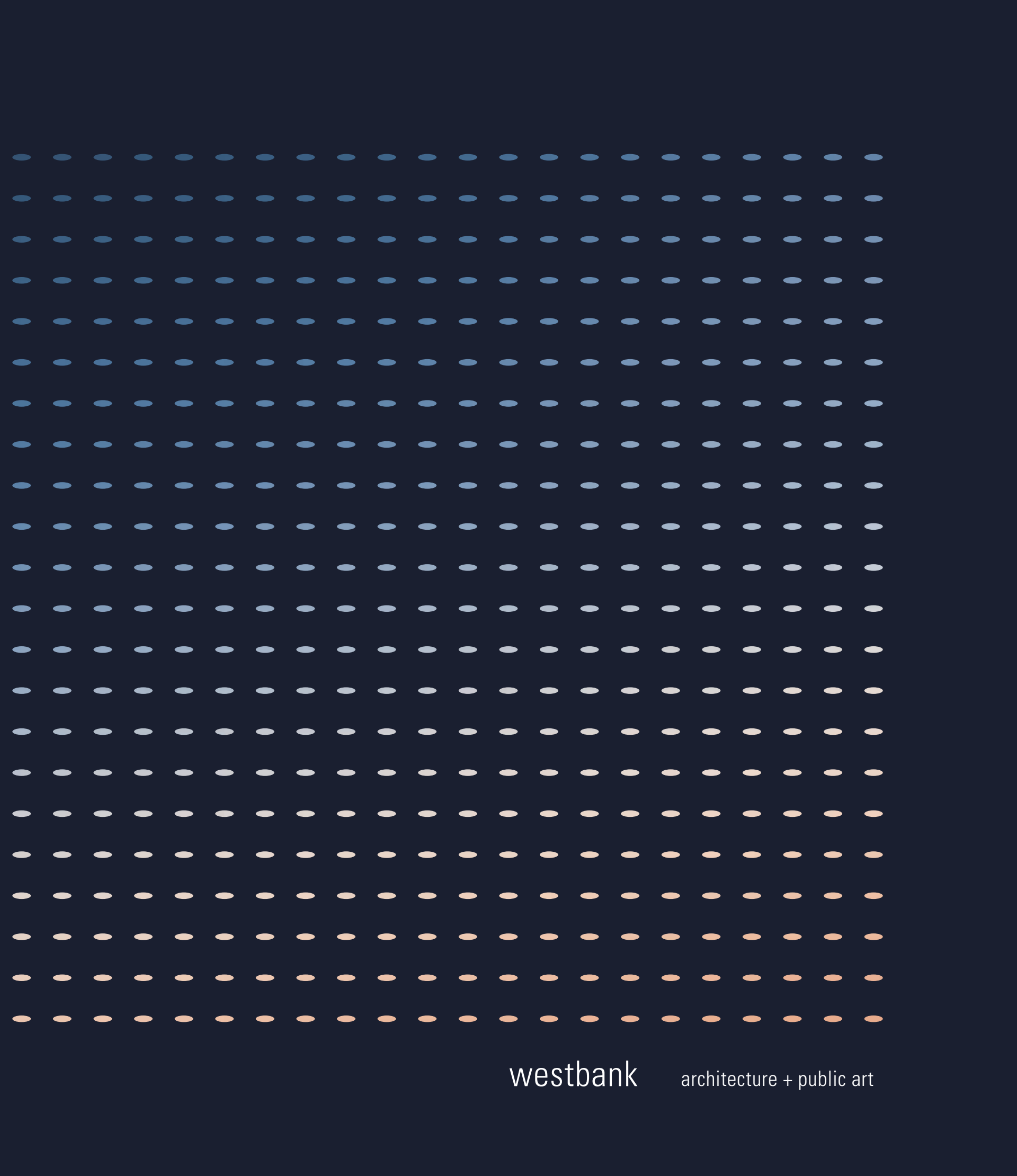
First Light is at a pivotal site in the heart of downtown Seattle, a city nested in one of the mildest climates and most beautiful settings on earth. Amid clean, fresh air blowing in off the Pacific Ocean, Seattle is set between the forests and mountains of the Olympic and Coastal ranges – a vibrant, exciting, livable and very modern city, in the embrace of a pristine natural beauty. The people of Constantinople never had it so good.





First Light – James KM Cheng, Architect; John Hogan, Artist





westbank

architecture + public art



westbank

architecture + public art

Westbank is dedicated to the creation of beauty, in all forms and in the broadest definition. As we have grown, the category of a developer has become too narrow to contain the essence of our practice. We are not motivated by the same things as a developer, our values are different: we invite collaborations with cultural pioneers, showcasing their work and allowing it to inform and influence our projects. We strive to develop relationships with creatives so that we function as patrons of their art, rather than as consumers of artistic services. We embrace our eclectic nature, broadening our interests and seeking out willing collaborators in art, culture, music, fashion, technology, sustainability, and architecture, while taking on projects at every scale, from the micro to the macro level. We are and have always been a practice seeking to make meaningful contributions to the cities in which we work and we see the creation of beauty as the means to this end. Through these and other endeavors, we have come to realize that, too often, beauty is mistaken as a luxury, an option or an accessory, when we have never seen it as anything less than essential. Recognizing this, we have taken it upon ourselves to fight for it: to create it, to foster it and to celebrate it. In committing our efforts fully to this end, we have evolved beyond the definition of a real estate development firm, to become a culture company.

Architectural Collaborations

One of the great pleasures of working at this level at the global scale, comes from the privilege of collaborating with some of the world's most accomplished artists. Many of the architects with whom we work demonstrate a combination of ingenuity, originality and inspiration that would distinguish their artistry as among the best work being done in the world today. Add in the amazing artists with whom we've been fortunate to work with on our public art and, suffice to say, we are exceedingly grateful for these opportunities.

We have been privileged to work with architects like James Cheng, Gregory Henriquez, Bjarke Ingels, Kengo Kuma, the late Bing Thom, Venelin Kokalov, Michael Sypkens, Esteban Ochogavia, David Pontarini, Paul Merrick and Peter Busby on projects around the world. These are architects with both a breadth of vision and a talent for introspection, masters who look deeply into what they do, so they can better understand, refine and illuminate the essence of their art. With James Cheng, we have worked on numerous projects in Vancouver and Toronto that have changed the trajectory of the built environments in these cities. Today we are turning to Seattle to create First Light, a project that represents the core themes we have been exploring in our work since the beginning. With Gregory Henriquez, we began with Woodward's to contribute to our vision for more equitable and beautiful cities and, to date, we have created over a dozen projects together, including one of our troika of initial projects at 1200 Stewart in Seattle. With Bjarke Ingels, we have created one of the most celebrated pieces of architecture in the world with Vancouver House, revolutionized Calgary's skyline with TELUS Sky and, in Toronto, invented an evolution of Moshe Safdie's Habitat 67 with King Street.

With Kengo Kuma, we now have five projects underway in Vancouver and Tokyo, which represent among the most refined designs we have yet achieved. We were fortunate to work with the late Bing Thom and now Revery Architects principal Venelin Kokalov on two projects in Vancouver, The Butterfly and 1684 Alberni. We have begun working with two young, talented Tokyo-based architects, Michael Sypkens and Esteban Ochogavia, whose firm, OSO, emerged out of Kengo Kuma's office, on 400 West Georgia in Vancouver, and on The Avior, in Tokyo. With David Pontarini, we are working on 19 Duncan, in Toronto, the future home of Thomson Reuters' Global Innovation Hub. With Paul Merrick, we are working to

create a seaside community at Horseshoe Bay that embodies the West Coast Modern architectural style for which he is renowned. With Peter Busby, we are collaborating to create 707 Terry, adjacent to Seattle's Frye Museum, and two Vancouver projects at Broadway and Commercial and Joyce Streets.

As our practice continues to grow, we continue to build relationships with architects who inspire us and push our team to grow. We hope that all our future projects are challenging enough to inspire the creativity of master architects from around the world. Just as important, we hope that our projects will give us the opportunity to recognize and facilitate the emergence of new talent, as the next generation of architects come into their own. We are excited to be working with talented designers like these now and look forward to future collaborations with more of the world's great architects, designers and artists.

Artistic Collaborations

Public Art for Westbank, like so much of the work that we do, is at once a project in itself and a part of a larger idea that has woven its way through our practice over time. That idea is that our projects are not buildings, but rather they are the physical embodiment of culture. Combined, our public art commissions form a body of work that is quickly becoming one of the broadest and most important collections created by any developer in the world. To date, we have 30 installations, either completed or underway, by some of the world's most accomplished artists. The opportunity to work with these artists to create something that serves as both an additional layer for our buildings as well as an important cultural contribution to the city, is a gift we find deeply rewarding.

Our public art initiatives come from a desire to exemplify the successful integration of art into architecture and to use our projects as a platform for creative expression. When you think of architecture practised well, it is an art form. The public art we include is intended to complement the artistry of our buildings. They are designed to challenge, to add meaning and provoke thought in a manner that cannot be achieved solely through architecture. The end result is a project that melds creative expression with form, creating a moment of beauty, of provocation and of inspiration for the city and its inhabitants.

Since we began incorporating Public Art into our projects, we have worked with internationally renowned artists on projects whose scope, size and ambition have redefined conceptions of art in the public realm. Diana Thater's Light Art used neon lights to mirror the colors of the surrounding natural environment in a stunning display that spans the height of Shaw Tower. Liam Gillick's installation, lying on top of a building the clouds looked no nearer than when I was lying on the street made a provocative statement across the Fairmont Pacific Rim. Zhang Huan's Rising created an unforgettable sculptural moment outside the Shangri-La Hotel Toronto.

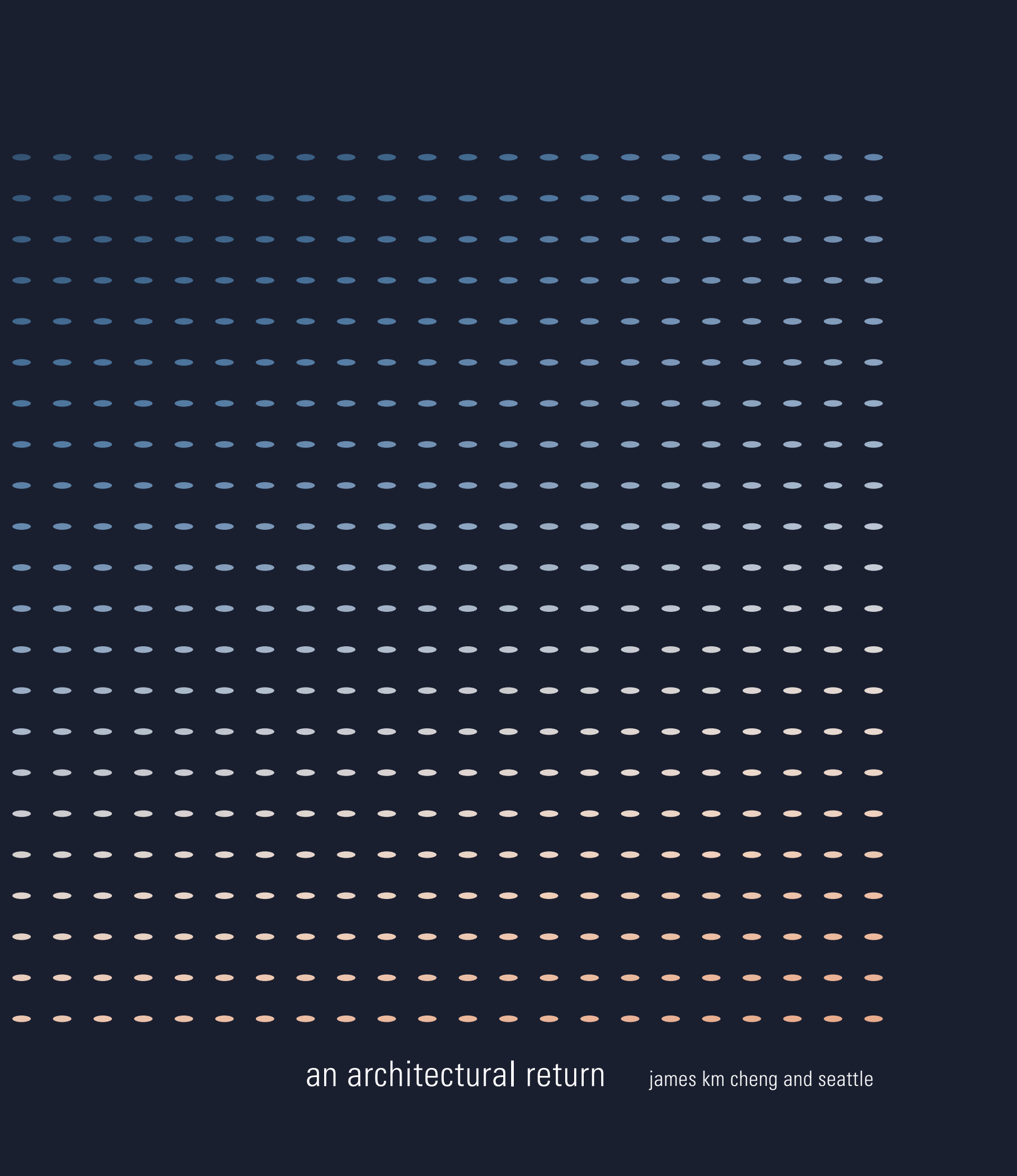
As our practice has matured we have begun to commission more complex and ambitious public art work. We see public art as an opportunity not just to enhance our projects but to contribute to the culture and vibrancy of the built environment. One of our most important upcoming Public Art projects will be Rodney Graham's Spinning Chandelier at Vancouver House. Our most recently completed piece, Martin Boyce's lantern installation, Beyond the Sea Against the Sun illuminates the laneway at TELUS Garden, providing an entirely new public space and reimagining the typical laneway for the City of Vancouver.

Westbank's commitment to public art is consistent with the many other cultural initiatives that make up our practice. Initiatives such as the Westbank Piano Program with Fazioli, ongoing exhibitions in BIG's Serpentine Pavilion, our vintage couture collection, our partnership with Goh Ballet, our music business, the cultural hub we're developing in Blood Alley, our support of Keys to the Street and many other programs together and alongside the effort we put into the architecture of our projects, are what sets Westbank apart.

At First Light, artist John Hogan is working alongside architect James Cheng in the production of a total work of art in Seattle, adding a further layer to what is already one of the most multi-layered projects we have yet built.

At the end of the day, we hope that each individual layer or detail of our work will stand alone as something inherently beautiful, while forming part of a larger, more complex outcome.





an architectural return

james km cheng and seattle



an architectural return

james km cheng and seattle

James Cheng's designs have catalyzed the growth of Vancouver's built environment for decades, and now with First Light for Westbank, he is set to do the same for Seattle. The signature architecture of downtown Vancouver – thin high-rise residential towers atop a podium of townhouses at street level – was invented with his entire block redevelopment at 888 Beach. Westbank's Residences on Georgia extended and improved the tower-podium concept in projects by his firm and many others. Today, downtown Vancouver has been shaped by James Cheng more than any other architect, hosting a dozen of his residential and mixed-use tower designs, many in collaboration with Westbank, and dozens more works by other architects who have followed in his footsteps.

The First Light tower will bridge Belltown with Seattle's downtown, offering a fresh take on urban living. On a personal level, this project marks an important return for James Cheng to the city where he was educated and created his first award-winning designs. James Cheng was born to a middle-class family in Hong Kong. He has fond memories of flying kites from the roof of his apartment building, and the lessons of high density living he learned there inform all of his current residential designs.

James Cheng's talents in photography, drawing and academic studies were recognized early, but at the time, the former-British Crown Colony of Hong Kong had limited opportunities for post-secondary education. The Cheng family accepted the invitation of a friend for James to finish his high school in Everett, Washington. He went on to a year at Evergreen Community College to take fine arts courses and prepare his portfolio for entrance into architecture school. While there, he was inspired by a professor with a background in the field. "In that year at Evergreen College, I went from having a simple interest to a real passion for architecture," says Cheng.

James Cheng entered the architecture program at the University of Washington in 1966, with classmates who included now-prominent New York architect Steven Holl. Led by senior architects Steinbrueck and Bassetti, the school was caught up in a

campaign to save the Pike Place Market, then threatened with demolition. The success of that campaign, and the realization that cities and citizens must strive to nurture their most important public spaces if they are to succeed, has informed his values and his career ever since.

Cheng worked briefly in Seattle restaurants to fund his studies, but his graphic and photographic talents soon led to employment in Bassetti's architectural firm, and the production of urban architectural ink drawings for a book on Berlin architect Karl Friedrich Schinkel by U.W. professor Hermann Pundt. By his third year as an undergraduate, Cheng was working regularly for the prominent firm led by another U.W. professor, Omer Mithun. At Mithun Architects, Cheng was entrusted with the design of a high-profile project, a demonstration house in Bellevue for Seattle television station KING. The resulting house – unusual for its arrangement around a courtyard dominated by a large tree – was widely published, in part thanks to the artistry of Cheng's own photography of his work.

Cheng is as renowned as an architectural photographer as he is as a building designer, evident in the recent book on his complete works, CITY-BUILDER: The Architecture of James KM Cheng.

This was followed by a multi-family housing project named Sahalee, also in Bellevue, which went on to win an American Institute of Architects design prize, and to be published in the leading New York design magazine Architectural Record.

With his high school diploma, early architecture studies and career beginning solely in the city, Seattle has fundamentally shaped James Cheng's outlook and architectural values. Of the formative period he spent living in the Puget Sound, Cheng says: "America gave me a first chance as a modest guest from Hong Kong, then provided all of my advanced education, right through to my Master's from Harvard. I am eternally grateful for this opportunity." First Light will be James Cheng's first completed building in Seattle. In many ways, James Cheng as an architect, is returning to the city that shaped him.

Design Ideas at First Light:
Extending Out From James Cheng and Westbank's Previous Work

In 2014, James Cheng was awarded the Order of Canada – his country's highest civilian honor – for his portfolio of civic-minded buildings, and his crafting of generous public spaces. One of the best ways to understand what James Cheng and his team have planned for First Light is to explain some of its features from their previous projects. The pairing below of images of our First Light Seattle tower elements with similar components of JKMCA's previous work in Vancouver, with descriptive captions helps explain the design ideas latent within the architecture.



First Light, Seattle, USA



Shaw Tower, Vancouver, Canada

Hybrid Towers Combining Offices with Residences

The lower story at First Light consists of continuous retail spaces at ground level, topped by six floors of highly desirable large floorplate offices. This provides significant workspaces ideally perched between South Lake Union and downtown, providing a platform for the view-oriented residential homes above. Cheng pioneered this combination at the waterfront Shaw Tower in Vancouver, which has 11 floors of offices (including the headquarters of Westbank and Canada's largest private company, the Pattison Group), above the offices are 26 floors of condos, having a different shape of floorplan to maximize views to the harbor and mountains. Similarly, First Light has a podium of workspace, enveloped by John Hogan's glass veil, below a tower of residential homes.



First Light, Seattle, USA



Fairmont Pacific Rim, Vancouver, Canada

Built Form Integrating Into Downtown

The placement and shape of built form for a large tower can either exhibit good citizenship, or it can block views or distract. JKMCA and Westbank went through multiple versions to arrive at the definitive demonstration of respect to its neighbors and the neighborhood context. The lower floors define the edges of Virginia Street and Third Avenue, but are articulated with retail and elevation detailing to provide interest. The tower above is aligned to minimize shadows where possible while providing a visual transition from Belltown and South Lake Union to downtown.



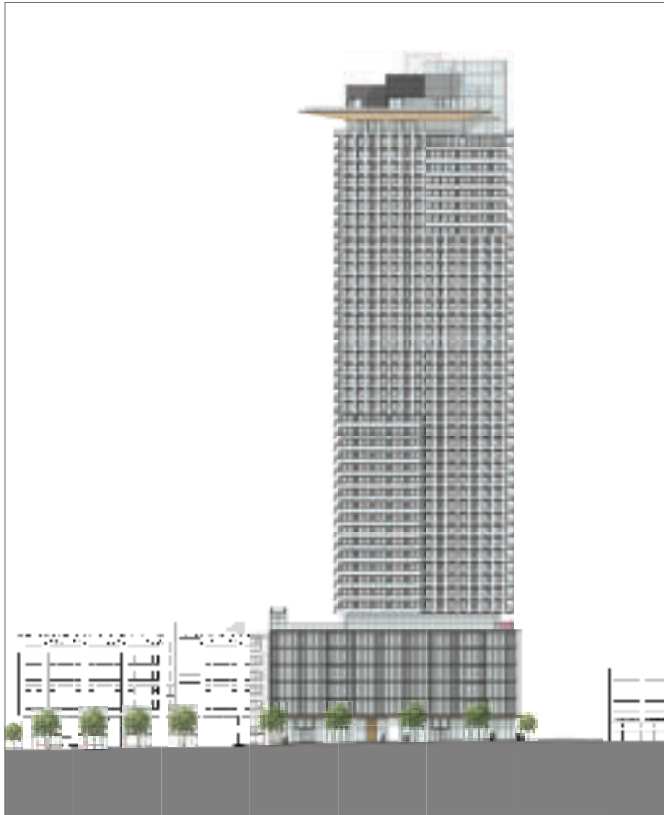
First Light, Seattle, USA



Shangri-La Vancouver, Vancouver, Canada

Orientation Maximizing Light and Views

Much of James Cheng's architectural reputation in Vancouver has been earned through the carefully considered residential plans he devises, with layouts that are not only efficient but always maximize natural light and urban living. Tower balconies are reconsidered here, and a high ratio of apartments will have views of Puget Sound and/or downtown's dynamic landscape of towers.



First Light, Seattle, USA



Fairmont Pacific Rim, Vancouver, Canada

Scale Devices on Elevations Reducing Perceived Mass

First Light is a building of scale. Instead of unifying the entire structure with a single architectural argot, as in the modernist buildings of the 1960s and 70s, JKMCA uses a range of related elevation treatments to give a human scale to the building, and to better reside within the polyglot variety of downtown Seattle architecture. Westbank's Fairmont Pacific Rim is the largest building ever constructed within the city of Vancouver – larger even than the Convention Center West across the street – yet its form is subtle and contextual. With a historic art deco tower on one side, the major boulevard of Burrard Street and the convention center on the others, the elevations must respond to very different architecture on each side. First Light's situation in Seattle is similar, to respect its diverse neighbors, the design is broken into sections with slightly different cladding, tempering its scale and providing visual interest.



First Light, Seattle, USA



Shangri-La Toronto, Toronto, Canada

Artful Proportions in Elevations, Rich Variety in Cladding

When all is said and done, architecture is more of an art than it is a technical discipline or a conventional business. James Cheng is renowned amongst fellow architects for his intuitive sense of proportion and his ability to compose complex building elements into a unified whole, which seems inevitable in retrospect, but is actually the product of repeated and intense design cycles. For First Light, there is a relation of the tiniest details – a window mullion or door handle – to the visual language of the entire building. This visual care and artistry will set First Light apart from its Seattle neighbors.



First Light, Seattle, USA



Residences on Georgia, Vancouver, Canada

Punctuation of the Skyline With Dramatic Tops

In designing the tops of residential towers, JKMCA has long believed that roofscapes need neither to end in a severe flat plane, nor end in the volutes and pediments of antique furniture. JKMCA explored countless variations for the top floors of First Light. The lap pool there is cantilevered, providing a dramatic horizontal cap in contrast to the floors below, emphasizing verticality. This and the other residents' amenities ensure the building's rooftop, will be more like the active, vibrant roofs in Athens and Istanbul than the blank mechanical room houses more typical in North America.

james cheng's collaboration
with westbank



Palisades, 1996
Vancouver, Canada

The Palisades was an important first for Westbank, our first luxury high rise project, our first project on Alberni Street and our first project with architect James Cheng. Comprising two elliptical towers containing 272 units, the Palisades has helped Alberni Street become known as an extremely desirable residential address. In addition to winning the 1998 Lieutenant-Governor Award of Excellence in Architecture, the project looks as good as it did the day it opened and along with our Residences on Georgia across the street, we are proud of our contributions to this neighborhood and the evolution of Alberni Street to what is now an established high end district. The development of this project was undertaken by Westbank with the Kuok Group of Hong Kong led at the time by our friend Hock Meng Heah.



Pacific Centre, 1998, Vancouver, Canada



Residences on Georgia, 1998
Vancouver, Canada

This project consists of two 36-floor towers connected at the street by a series of townhomes. The Residences on Georgia was chosen by the City of Vancouver as “one of the projects completed in the past decade which have made significant contributions to the urban design of their respective precincts or neighborhoods and enhanced the city’s emerging form.” Along with demonstrating lasting design values, Residences on Georgia was also executed particularly well. It was built in just 19 months and on budget by the Leduc Group of Companies working with Bruce Tidball, despite the complexity of constructing around a heritage building on site. This development also featured one of the most successful residential marketing campaigns ever conducted in Vancouver by our frequent collaborator Bob Rennie.





Shaw Tower, 2005
Vancouver, Canada

Now 13 years old, this mixed-use development is still among the tallest buildings in the city at 489 feet, comprising 24 stories of luxury condominiums with a unique live/work zoning designation, on top of a 16-story office building. Situated on Coal Harbour and adjacent to Harbour Green Park, the Vancouver Convention Centre and extension of Vancouver's famous Seawall, it perhaps even more importantly forms one half of our little Thurlow to Burrard campus. We think of this large block as one site and at any given time always have at least one project on going to keep improving upon it. We are fortunate our partners have let us play, and believe that we have created something very special here, including on a square-foot basis arguably the most valuable office building in the country.









Shangri-La Vancouver, 2008
Vancouver, Canada

A number of our buildings have had a significant impact on Vancouver's skyline, none more so than Shangri-La Vancouver. Standing a third taller than the next tallest tower at 646 feet upon completion, the Shangri-La was a huge team effort over seven years from design to completion. There were many doubters along the way, but our dream team of Ben, Avtar, Terry, Jim, Bob and Westbank just put our heads down and built arguably one of our best pieces of work. Having recently completed the renovation of the Shangri-La Toronto Lobby and the Fairmont Pacific Rim Hotel's lobby and Gold Lounge, over the next couple of years we will conduct a significant renovation of the public areas of the Shangri-La Vancouver. Amongst the many strengths of this project carried out with our frequent partner Peterson Group, is our ongoing collaboration with the Vancouver Art Gallery - offsite. Effectively the ground plane of Shangri-La goes through a metamorphosis with new public art every six months, keeping Shangri-La Vancouver relevant and engaging.









Shutters Spa & Residences, 2008
Victoria, Canada

Near the water's edge in Victoria, Shutters Spa & Residences is the most striking project that we have completed in Victoria. Designed by James KM Cheng, this 185-unit residential development introduces resort lifestyle living into a contemporary luxury condominium setting, epitomized by abundant landscaping, lagoons and architectural features, such as a two-story waterfall and porte-cochère, exposed elevators and spa amenities. Comprising two curvilinear buildings of six and nine stories, this is still some nine years on, one of JKMCA and Westbank's best projects.





Fairmont Pacific Rim, 2010
Vancouver, Canada

In the summer of 2006, Westbank and Peterson commenced construction on one of the last remaining development sites in Coal Harbour. The Fairmont Pacific Rim hotel, now considered the finest hotel in Canada, opened in time to host the 2010 Winter Olympics. This project consists of a 377-room hotel which the partnership continues to own, and 175 luxury residential homes, which at the time sold for the highest prices ever achieved in Canada. Amongst many challenges, this is by a wide margin the largest high rise in terms of area, ever constructed in Vancouver and architect James Cheng did a masterful job in breaking down the massing of the building. Together with the integration of Liam Gillick's public art piece, *lying on top of a building the clouds looked no nearer than when I was lying on the street*, into the facade the building is proof that intelligent ideas can solve architectural challenges. Now nearly seven years old, we continually renovate to layer on art and culture. With at least a dozen projects ongoing at any one time, our ultimate goal is that the hotel be regarded as one of the finest urban hotels in the world.





Shangri-La Toronto, 2012
Toronto, Canada

Westbank's first foray into the Toronto market, this 705-foot tower features a 202-room Shangri-La Hotel and 395 luxury residential condominiums, located on University Avenue, Toronto's ceremonial avenue. Constructed in the midst of the 2008/9 Great Recession, with all the usual challenges of a project this large and complex, plus the financial stress of this near meltdown and it was an incredible feat to keep this all together.

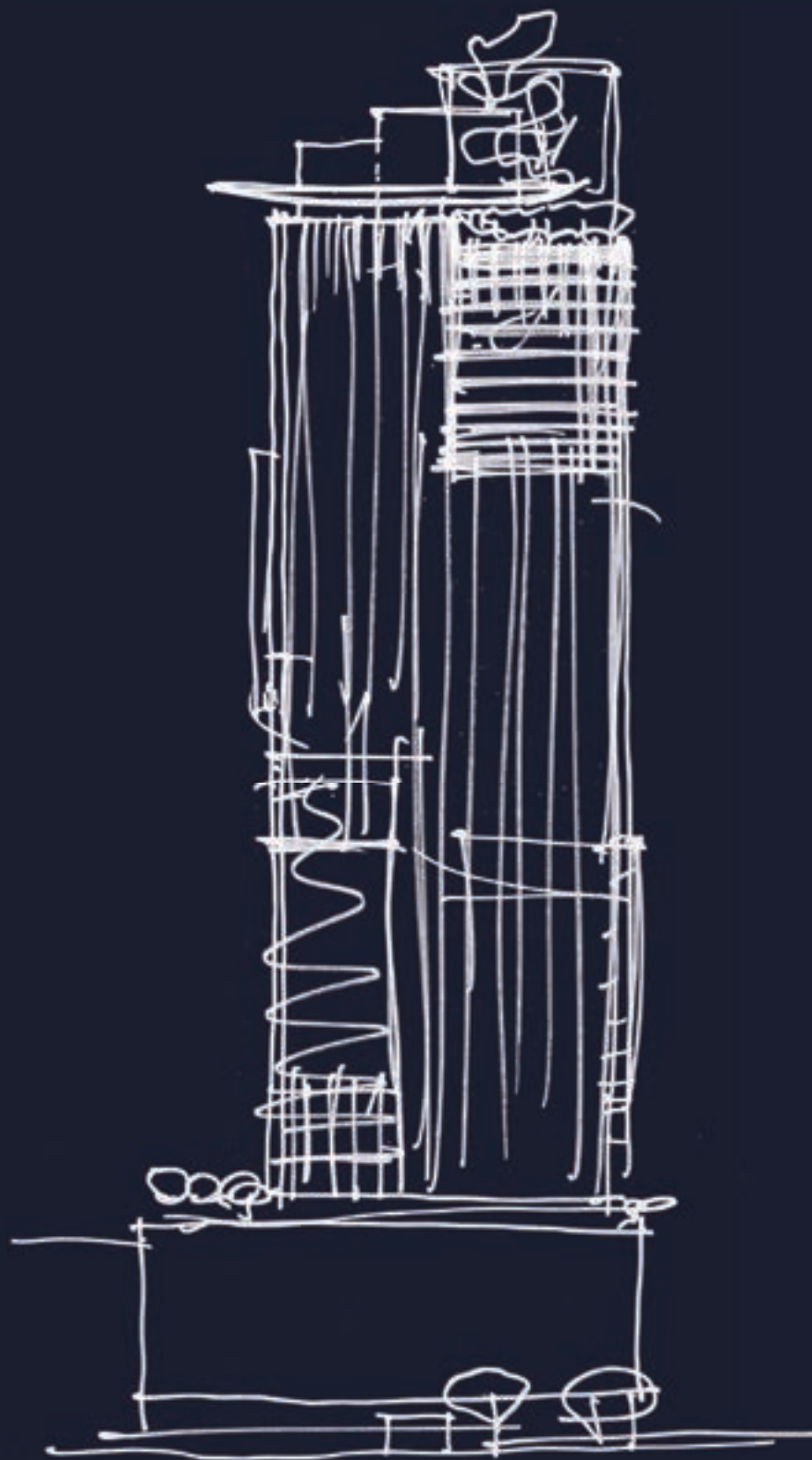
On the border between the entertainment and financial districts, these homes enjoy the convenience and vibrancy of urban living with the services of the 5-star Shangri-La Hotel, which was chosen in 2014 by Wallpaper Magazine as the top Urban Hotel in the world. The project offers owners and hotel guests a host of amenities, including a lap pool with hot tub, sauna and steam room, a spa, fitness centre, function spaces and specialty restaurants, one of which is Momofuku, a three-story and tri-concept restaurant by world renowned chef, David Chang.

The 67-story tower has a folding façade that recognizes the ceremonial nature of University Avenue, while elegantly articulating the various uses within the building. The tower is anchored on both ends by three-story glass cubes to showcase the specialty restaurant and event spaces. In 2012, we entered into a collaboration with the Art Gallery of Ontario to curate the public art at Shangri-La Toronto which led to the commission being awarded to artist Zhang Huan of Shanghai. His piece, titled Rising, is a grand public gesture which extends its presence within the hotel and up the facade. Similar to the Pacific Rim, the original partners Westbank and Peterson again continue to own the hotel, with a long-term goal of continual refinement and layering on of art and culture, in an effort to establish the hotel as amongst the best urban hotels in the world.









First Light, Architect's Conceptual Sketch



Architectural Model, West Elevation



Architectural Model, South Elevation



first light

architecture, interiors, landscape architecture



first light architecture

James KM Cheng

The fundamentals of the design devised by James KM Cheng Architects for First Light began with their careful study of its location within Seattle at Third and Virginia. At the macro level, this corner site can be interpreted variously as being at the eastern edge of Belltown, the northern edge of the downtown core, or at the southern extension of South Lake Union. Without doubt, this crucial corner site is subject to influence from all three of these key zones of Seattle's urban core. From the start, Cheng felt a tower here needed to be restrained in its massing and detailing, not addressing just one of these adjacencies, but all of them. This represents a significantly greater design challenge than shaping a typical building.

At a finer grain of understanding this locale within the city, Third and Virginia is an unusually prominent location, being one of those places where Seattle's urban grid shifts, slightly. By virtue of this block pattern change around it, the site can be seen many blocks away when looking west along Third Avenue, and also from downhill, when looking up Virginia from the Pike Place Market area. The design team began thinking of this as a turning point, as one of those places where the city shifts, meaning that simple design discriminations of what is "front" and "back" or "prominent" and "subordinate" could not be made. This urban situation meant that First Light's corners would have unusually prominent architectural features, requiring a true building in the round.

JKMC Architects has envisioned ingenious design features in response to these considerations. The design team wanted to avoid a monolithic presence; using the same elevation treatment on all four sides would not work within the urban grain of Third Avenue and the Pike Place Market area. It was decided that the elevations would change as they went up, zones with differing details and palette to break the uniformity, creating visual interest and reducing the apparent mass of the tower. Residential suites with larger balconies were grouped together at the corners in blocks of multiple floors on the west and

south elevations, their surface color a more prominent band of white. Moreover, this white banding would wrap around these prominent corners, alternating as they go up. That this detail communicates onto the exterior of the building the differing residential unit types within is a feature typical of the updated Modernism that is the core design philosophy at James KM Cheng Architects.

Many of the decisions regarding the building's composition were driven by its immediate context. Early on it was decided that about one fifth of First Light's floor space would be devoted to office space. The adjacent brick YWCA Building and many other neighbors are five to eight stories high. This became the cue to set the First Light office block's height, a wider building mass, which serves as a podium for the residential floors above. Moreover, this allowed the amenity decks for the office component to look out onto neighboring Belltown's historic roofscapes, with partial views out to the harbor and the Olympics, an apple orchard planted there to bring a natural element into the built environment. John Hogan's "veil" of strung glass disks beaded on cables set outside the windows of the office floors have several functions. As the views from these lower floors are mainly out towards parking garages and brick walls, the glass artwork also serves to both diffuse views and increase privacy within. From the outside, the slight movements of the glass works forms an utterly contemporary elevation and a series of luminous sculptural moments shrouding the podium in soft, multi-faceted displays of light.

James Cheng's design for First Light echoes the Chicago high-rise pioneer Louis Sullivan's promotion of a tri-partite composition rule for tall buildings. Inspired by design of columns from the Greco-Roman tradition, Sullivan proposed that towers should have a base, a pillar, and a cap, or capital. Conforming to this logic for the composition of tall buildings, at First Light, the retail and office podium are the base, the many floors of residential suites form the pillar and the penthouse

and resident's amenity floors that blossom on levels 46 and 47 are the capital. At the top of the tower, Cheng's cantilevered swimming pool with wood-grain printed aluminum panels covering its soffit, supported on huge V-columns provides a distinctive addition to the Seattle skyline. This up-top massing provides a strong horizontal line that masterfully terminates the rise of vertical lines up through 47 stories, whether viewed from the sidewalk below or from across the city. This same concern with proportion and beauty informs all other exterior details, down to the most minute detail.

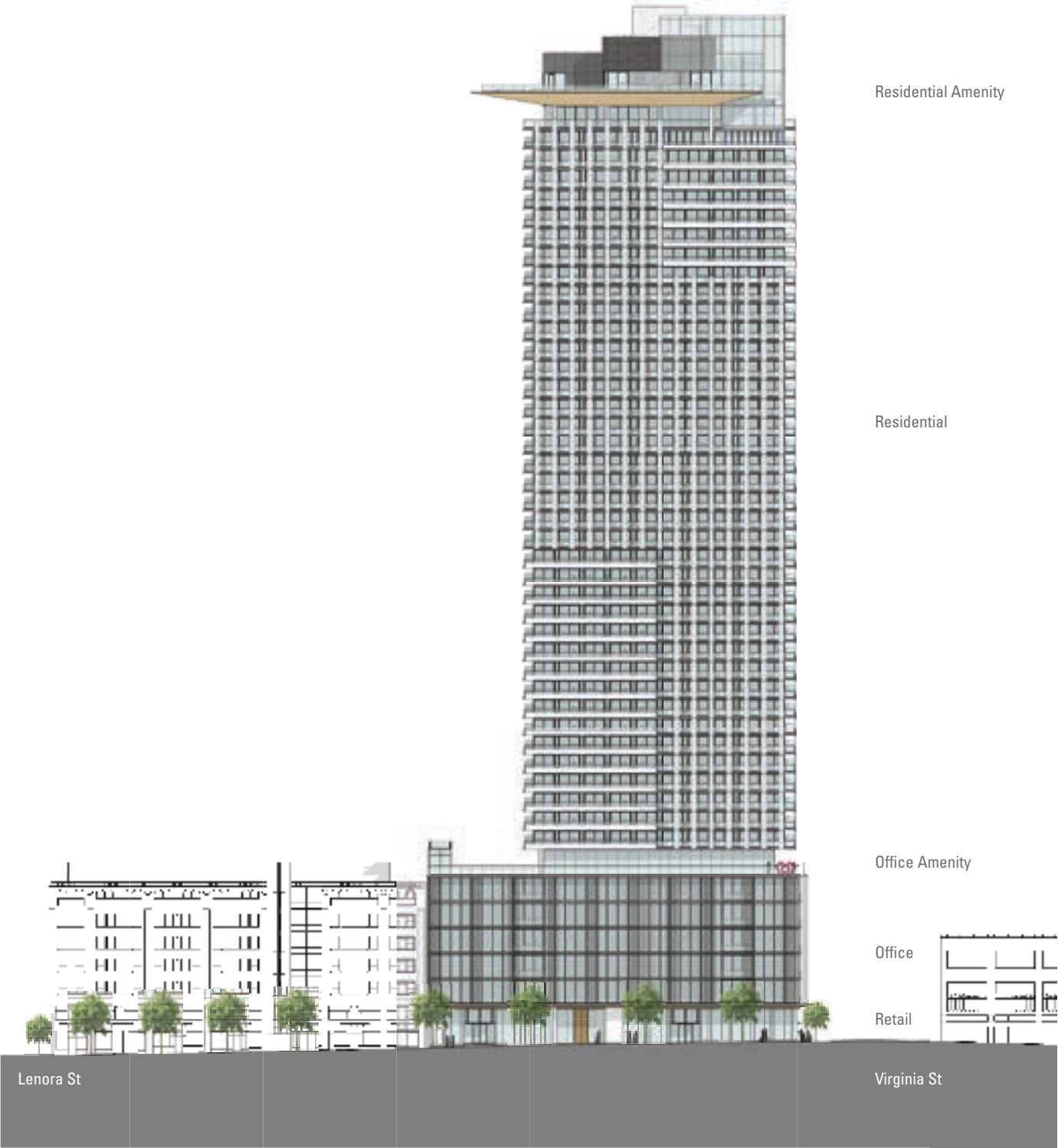
Like the tree-topping large nests that provide homes to eagles, the rooftop at First Light will become a haven for its residents, one which will fast emerge as a symbol for a new way of living downtown. Visible from around the city, the composition of a living green wall, secret rooftop garden, and a fine steel mesh wrapping around is composed and elegant. These, in addition to the amenity rooms shrouded in glass, make for a carefully resolved ensemble as climax to the tower. Throughout his career, James Cheng has elected to design small and medium scale private residences. These skills are evident in the finesse of First Light's spectacular top floors, which will update the notion of a landmark tower in dialogue with the iconic Space Needle, with which it aligns, in many senses of that word.

In devising a palette of materials appropriate for First Light, James Cheng's design team drew inspiration from Seattle's long tradition of craft and invention, from the marine workshops lining the Ship Canal to Boeing's factories, the simple but improvised concrete sheds of the Pike Place market and the futurism of Seattle Center. The JKMCA organizing philosophy was to use building materials and finishes in the most direct form possible, in contrast to the artificiality of overpolished design. Concrete is exposed wherever possible, its formwork markings left in place. This includes inside residential suites, where concrete columns are typically boxed-in with surrounding wallboard, reducing usable space. In the view of the architects, residents appreciate this reminder of the larger building in which they reside, providing a touch of the aesthetic of downtown lofts, rather than hotel rooms. James Cheng's firm has been praised over the years for careful space planning considerations like these, making every corner and square inch usable, evident even when examining the floorplans of the smallest suites.

The lobby will present more like a gallery, with polished concrete walls, a floor and concierge desk of honed basalt, and a ceiling of smoked, polished stainless steel, all bathed in a wash of light that will emphasize the custom Fazioli piano and John Hogan's artwork. To emphasize the openness of space, in-floor windows set within this concrete floor will provide views to the bicycle storage room below. Matte black panels leading residents to the elevators will be finished with jade onyx panels and terrazzo interiors. The cast concrete structure and V-shaped pool supports at the rooftop amenity level are similarly direct and exposed. With this, the composition of the building balances horizontal elements with vertical ones. "Light as a Common Thread" applies to even the simplest of architectural details, like the edges of balconies. The building is clad in pre-manufactured structural glass panels, detailed to visually evoke the aesthetic of a continuous wall. Authenticity and directness in architecture – like minimalism in the visual arts – seems inevitable when experienced, but requires great care in conception and construction. First Light's dedication to an architecture of amenity coupled with a lack of artifice will inaugurate a new class of residential buildings for a changing Seattle.



Tower Elevation



Residential Amenity

Residential

Office Amenity

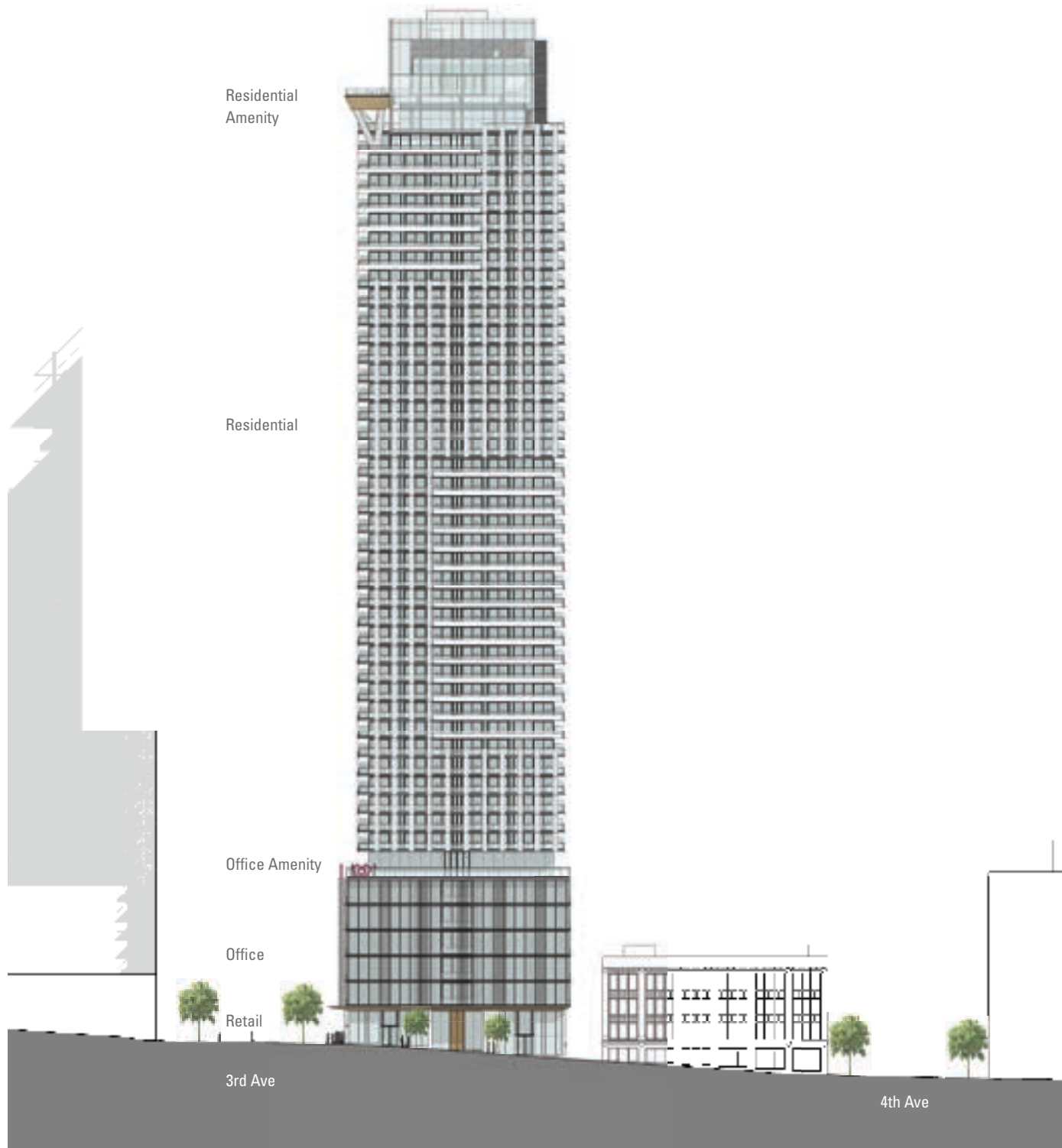
Office

Retail

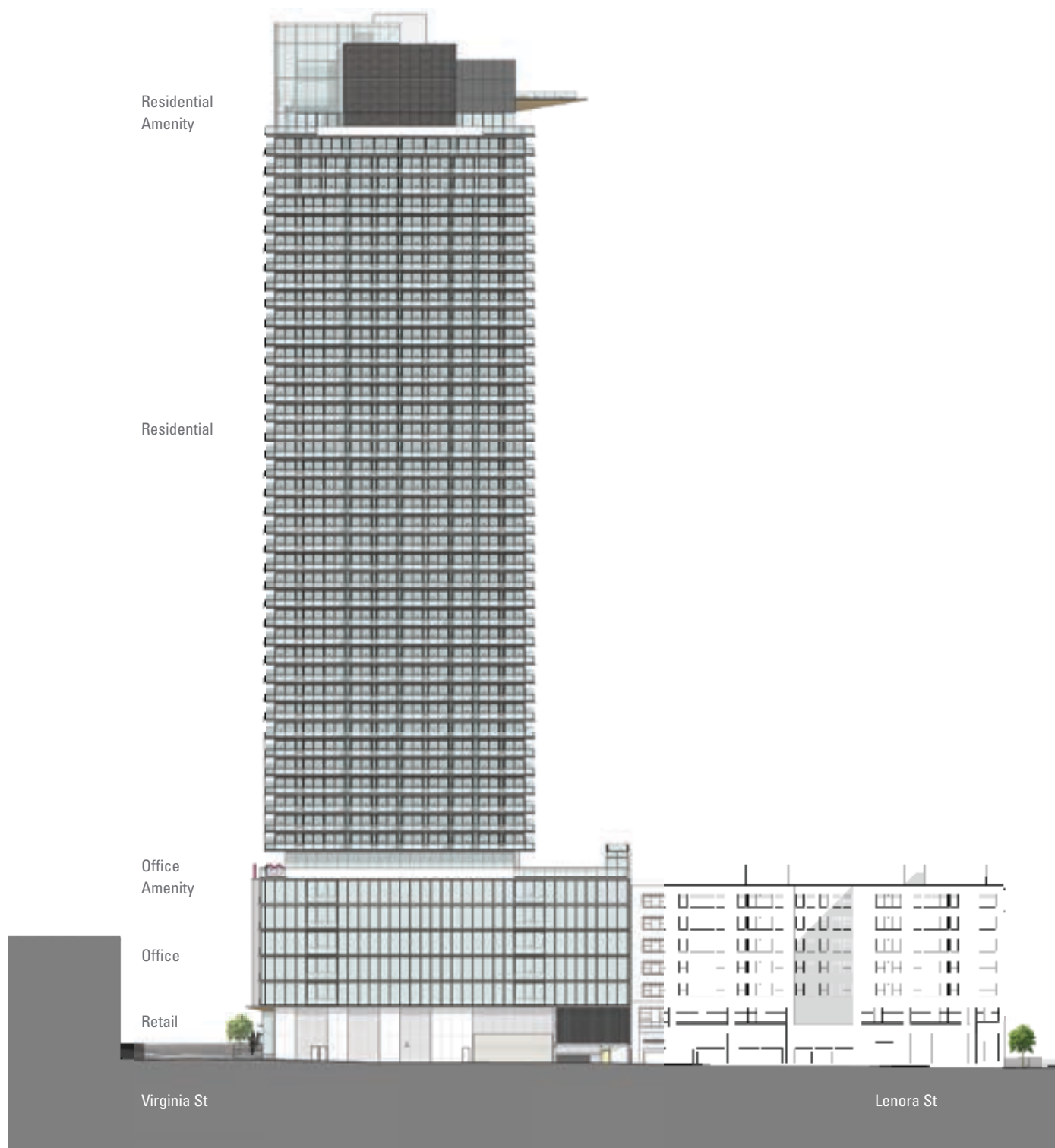
Lenora St

Virginia St

West Elevation



South Elevation



Residential
Amenity

Residential

Office
Amenity

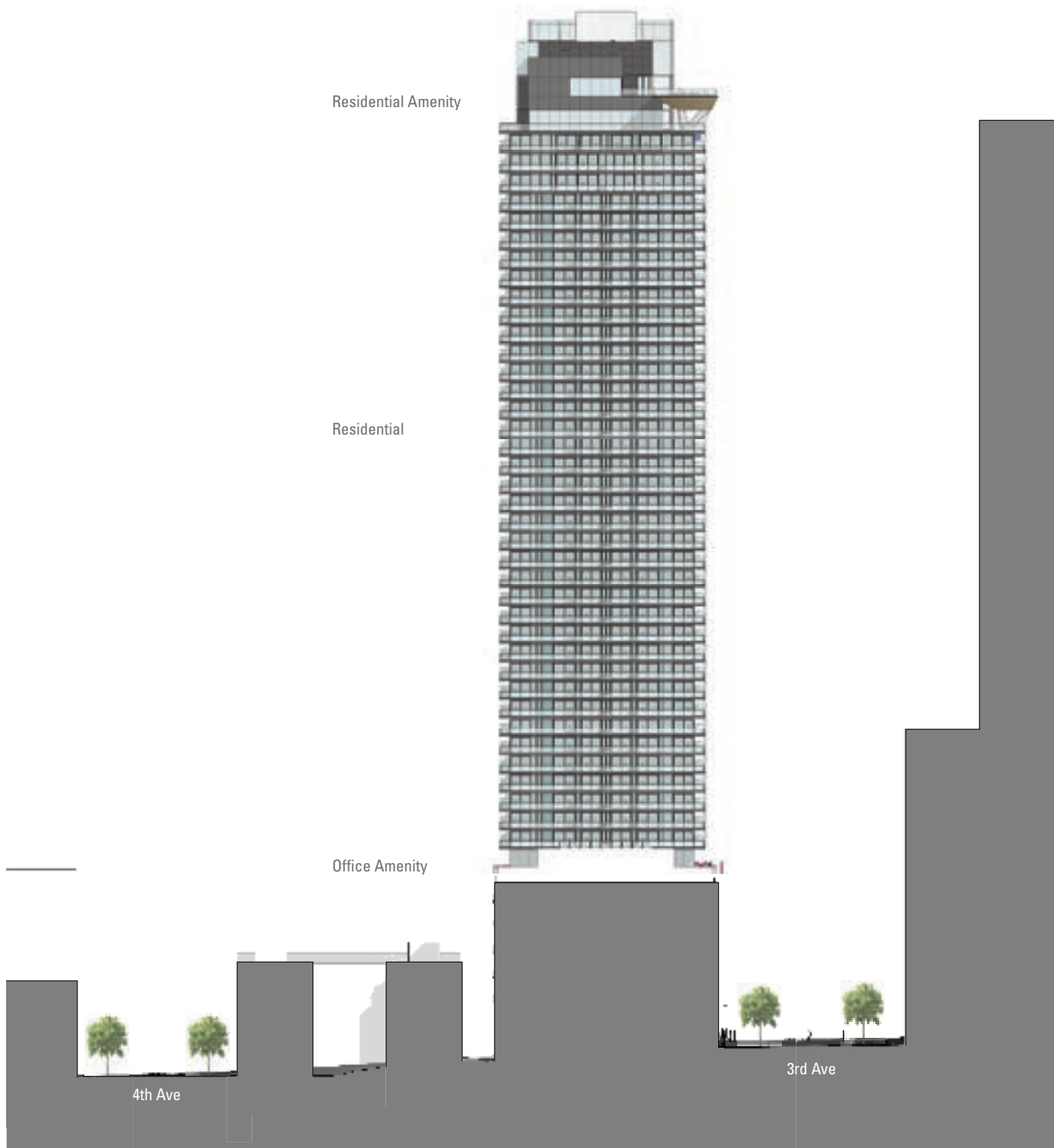
Office

Retail

Virginia St

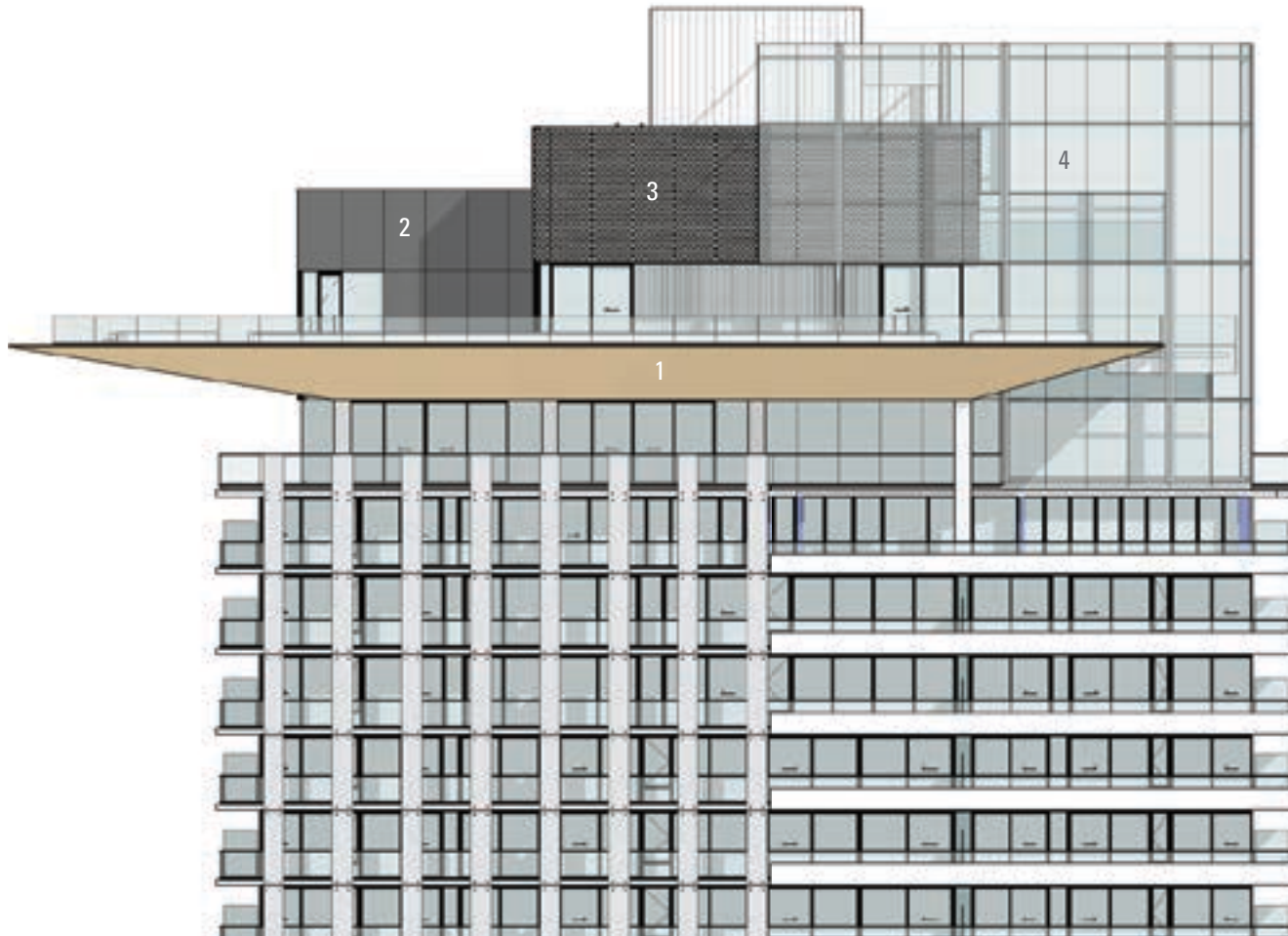
Lenora St

East Elevation



North Elevation

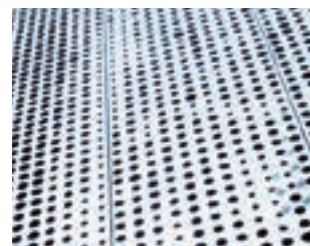
Tower Materials



1
Wood Cladding Effect
White Oak



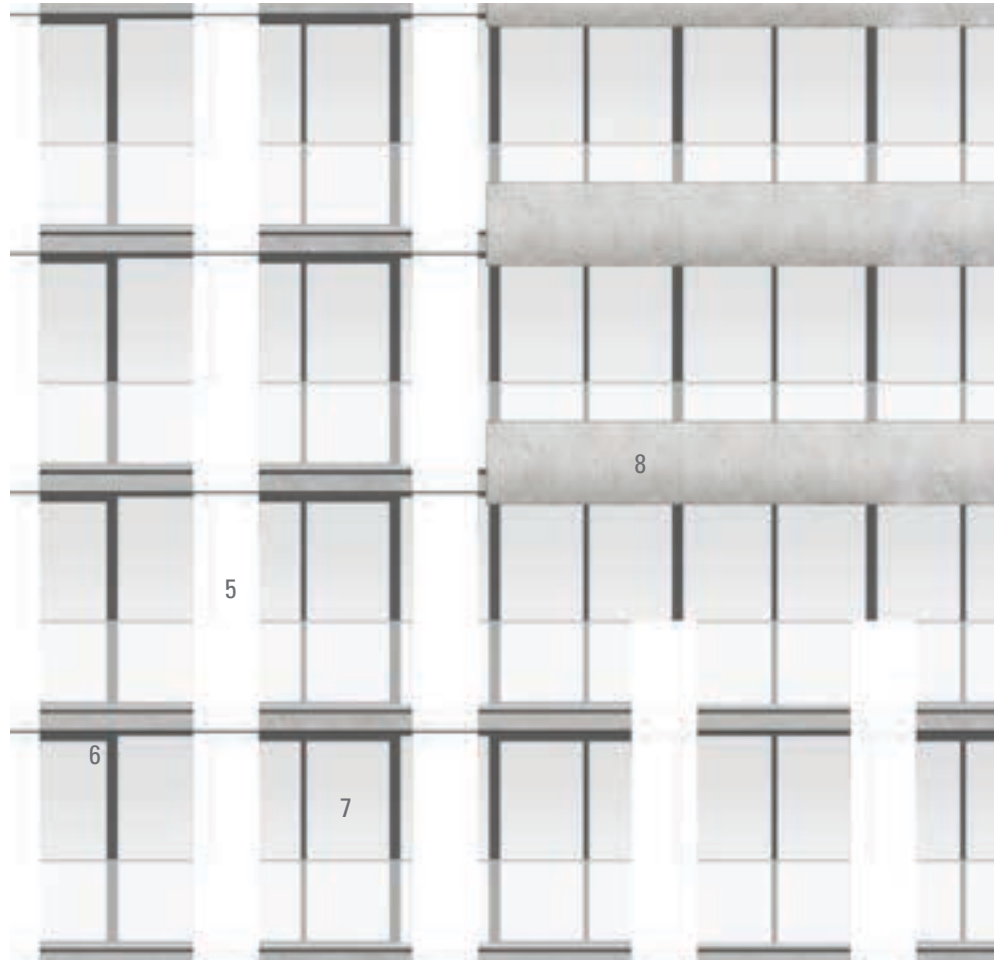
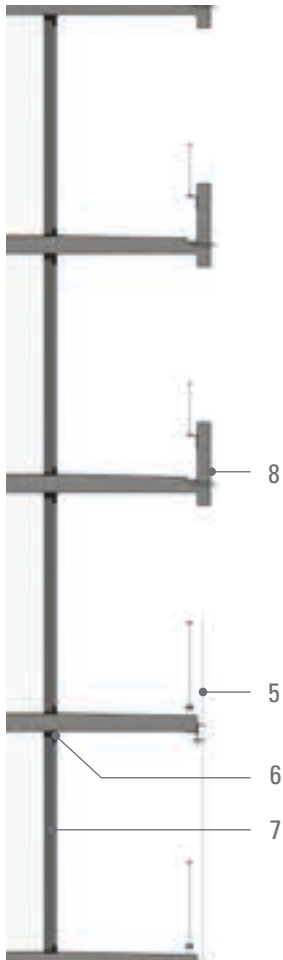
2
Metal Panel
Charcoal Grey



3
Perforated Metal
Stainless Steel



4
Glazed Screen
with Frit Pattern



5
Laminated Glass Panel
Fritted



6
Anodized Aluminum
Satin Black



7
Triple Glazed
Light Grey Tint



8
Concrete

Podium Materials



1
Structural Glass



2
SSG Curtain Wall



3
Glass Fins



4
Stainless Steel &
Glass Art Installation



5
Wood Cladding Effect
White Oak



6
Laminated Glass Panel
Fritted



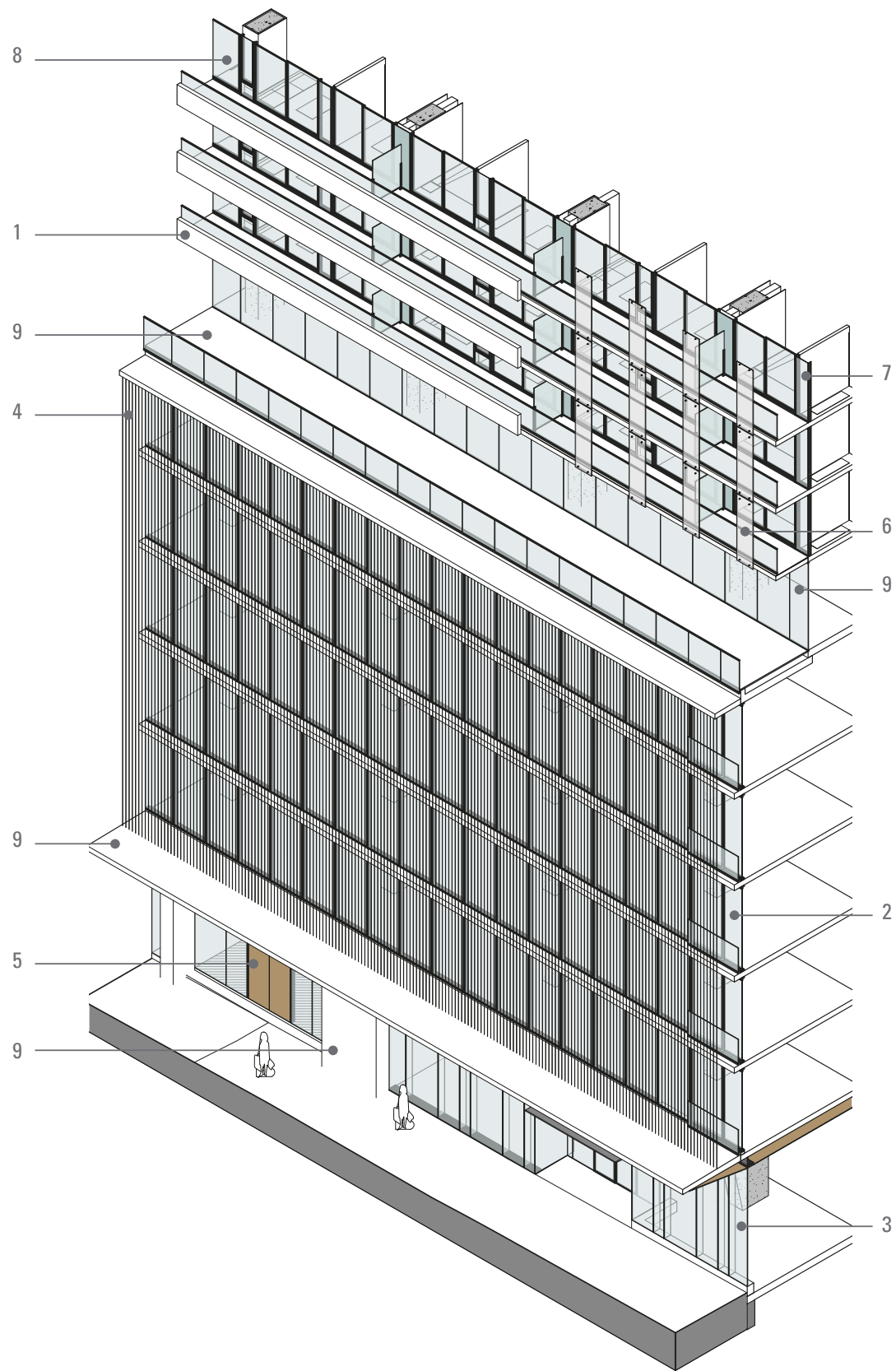
7
Anodized Aluminum
Satin Black

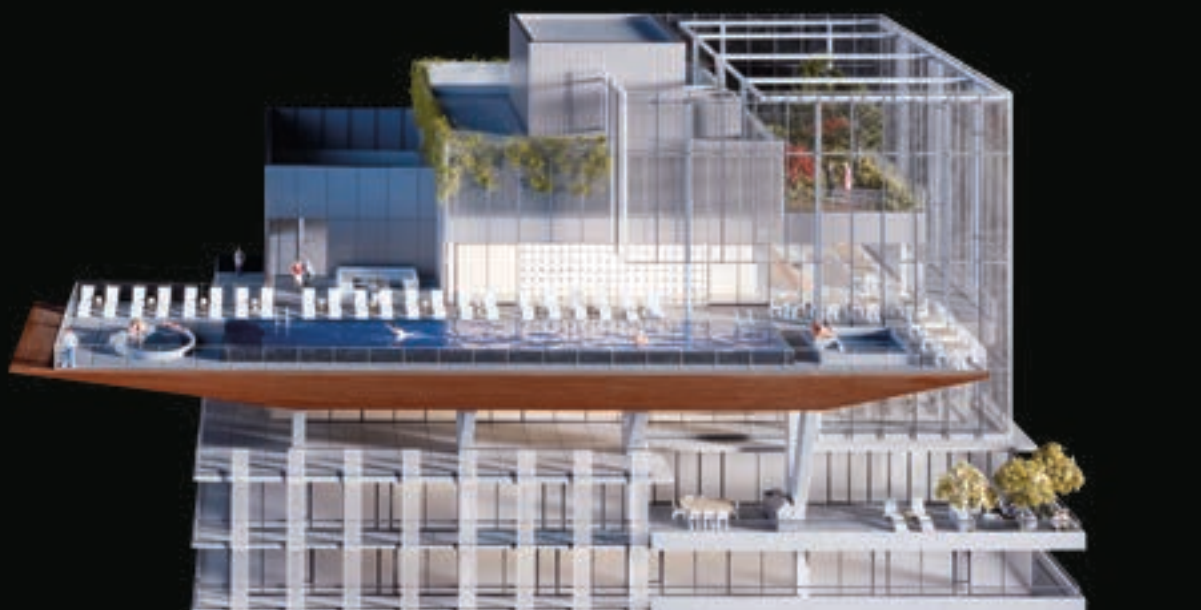


8
Triple Glazed
Light Grey Tint



9
Concrete

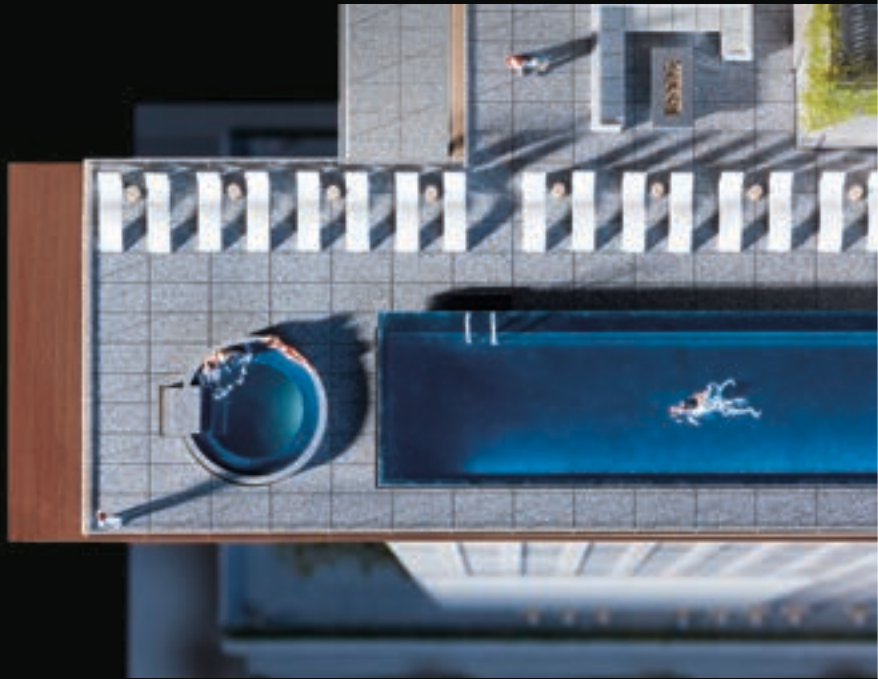




First Light, Sky Pool West View, Amenity Level and Penthouse Level



First Light, Residential Entry, Podium Glass Veil



First Light, Sky Pool Cantilevered Deck



First Light, Sky Pool North View







first light interiors

James KM Cheng

As any painter knows, having the right palette prepared is half the work of art. When Westbank and the interior designers at James KM Cheng architects began the design process for First Light, they started off by asking a series of questions. What is the nature of light here, and which colors are most inspiring under them? How could the textures and details within a new tower build on connections to Seattle's strong maritime and aviation heritage? How could the finishes and furnishings of the building's interiors express the sentiment that this is a design for Seattle, and no-where else?

Some of the answers to these questions came together quickly. As a city mainly built in the twentieth century, concrete has long been the construction material of choice for such beloved institutions as the Pike Place Market, high-rise towers, college and university buildings, and the infrastructure of airports and overpasses. The design team decided that concrete building elements should be celebrated, shown with pride in public lobbies, even within private spaces of suites. Moreover, when concrete appears, it should be uncovered and un-varnished – direct and simple. Coupled with the exposed concrete, a rough aggregate warm-toned terrazzo is used as a highlight on some balconies and garden decks, including the lobbies.

The Ship Canal has always been one of Seattle's most vital spaces, ringed by machine-shops, boat-makers and foundries. The direct and powerful shapes produced by the industrial legacy of areas such as Ballard has inspired the Seattle architecture of Tom Kundig and Steve Badanes, which the design team studied. Seattle's current astonishing success as a place of corporate creation and innovation arises directly out of these heritages of craft in concrete and metal, so a contemporary look was needed, but one just over the horizon of contemporary taste. In setting a range of colors, James Cheng reminded his team of his mentor Arthur Erickson's philosophy for buildings in the northwest – that a range of greys, with

tiny highlights of color and the framing of nature, would evoke every color in the rainbow under the grey vault of rainy days. Hot colors work in the southwest, and quiet pastels are right for the Midwest, primary colors excel on the bare shores of the arctic and Canadian Maritimes, but a range of greys seems inevitable here, west of the Cascades.

Office Lobby and Office Floors

First Light will have separate entrances for its office and residential components. The office lobby is informal yet professional, with terrazzo floors, matte black panels and smoked, polished stainless steel ceilings. Highlights appear in jade-colored surfaces and gold-colored metallic highlights on the elevator cabs. The office floors will have maximum flexibility for future tenants.

The most spectacular feature of the office floors will be around their perimeters, with floor-to-ceiling windows for openness and to admit the maximum amount of natural light. To illuminate the space while adding a sense of privacy, John Hogan's veil of glass disks, set on vertical steel cables will circle the building on the main facades on Third and Virginia. These glass disks will be set at different angles, meaning they will capture rays of sunlight at almost every moment from dawn to dusk. This reflected light will emulate the qualities of morning dew that is characteristic of the Pacific Northwest climate. They also will further diffuse views into the office floors with carefully controlled and diffused natural light.

Residential Lobby

First Light's residential lobby will have a full time concierge, so there will always be someone to welcome you. The centerpiece of the room will be the latest in a series of custom pianos Westbank has created in collaboration with Italian manufacturer Fazioli, the makers of the finest pianos in the world. For a half dozen major buildings, the developer has commissioned their architects to design a piano that responds to the typology

of their architecture, an original design evoking the forms and material palette of the building. These are more than sculptural art works, they are all fully functional musical instruments. Designed by John Hogan, the piano at First Light will be a work of art, but even more, it will build a bridge to a feeling that can only be created by the sound of music. Everyone entering or leaving this lobby will pass by an interior installation of Hogan's glass art strung on vertical cables.

Just in front of the feature wall of Hogan's art-works will be a detail that demonstrates the new sensibility Westbank asserts at First Light. The floor here will be walkable structural glass panels, allowing views down into the resident's bicycle room below. Cycling will be an increasingly important mode of transport in our urban centres, particularly as our roads become more accessible. For the residents who will live here, Westbank has decided to invest in their needs, and to visually celebrate it at the heart of the building. Cyclists will enter the building from a special entrance on the lane, and the bike room will include not only secure storage space, but also fully equipped work benches for repairs, even an informal area to hang out before or after a ride. While the residential lobby will have the calm air of an art gallery, the animation of the activity visible below will only enrich the daily lives of residents, whether cyclists or not. In every way, the design for First Light is conceived to enhance every aspect of contemporary downtown living.

Residence Interiors

The residential interiors at First Light echo the three core themes of industrial materiality, elevation of craft and purity of design that are expressed throughout the project. The corridors and public spaces of the building are kept simple and pure; with recessed cove lighting along the halls, minimally expressed door frames and fine-grain minimal details, even in such touches as the suite numeral fonts and door finishings. Inside each residential home, a cool, natural palette extends throughout with subtle yet starkly contrasting design details. Residents will be able to choose one of two offerings. The first features raw architectural concrete columns, white oak floors, matte white cabinetry and millwork with black inserts. The second features a matte black lacquered kitchen with white inserts. JKMCA collaborated heavily with a custom kitchen manufacturer from Italy, sourced by leading furniture maker B&B Italia, to achieve

a design that reflects the beautiful aesthetic of the homes. The primary washrooms, with integrated Kohler custom plumbing fixtures, will feature terrazzo tile, with the vanity countertop and tub surround in honed Super White quartzite, a frameless glass shower enclosure, luminous-mirror medicine cabinets, matte black hardware and bath accessories (with gold and fluted glass in the penthouse units). Every detail in the residences will express an elevated and sophisticated minimalism; over-height doorframes cradle glass partitions and custom matte black finishes and lighting will define these spaces as not only homes but total works of art.

Residents' Amenity Area, 46th and 47th Floors

The design philosophy here is quite similar to other portions of the building, where the tempering of light, will frame views with natural elements and a rich palette of earth and grey tones. There will be a range of spaces for the use of residents here, from flex and gathering rooms, and fully-furnished lounge areas. Of course, there will be the active recreation of the lap and spa pool areas up top, with the entire floor below devoted to the aerobic and weights room. Terrazzo decks will be visible through the floor to ceiling glass on all sides of amenity rooms. Lounge chairs, sofas and standing lights will draw on the rich tradition of Italian furniture design, including the essence of Milan's classic modernist design era from 1960–1980, but also some contemporary models, curated and manufactured by B&B Italia, the leading Italian company in the international world of designer furniture. Wall surfaces will either be in warm colors suitable to the gatherings they will frame, or else will be simple, textured concrete, a reminder of this tower amidst towers in a fast-growing contemporary city.







First Light, Penthouse Open Concept Dining and Living Room

























First Light, Residents' Salon







first light

landscape architecture

Chris Phillips + Kelty McKinnon

Chris Phillips

Together with fellow landscape architect Greg Smallerberg and city planner Marta Farevaag, Chris Phillips founded PFS Studio thirty years ago as a full-service landscape architecture and urban design firm, conceiving then constructing environments from small gardens to entire sectors of the city. The firm has had a long association with Westbank, beginning with the fountains and urban mini-squares of the adjacent Palisades and Residences on Georgia developments on Vancouver's Bute Street, one of the most successful semi-public spaces in the entire city. PFS Studio has been the recipient of numerous national and international awards, including a major prize from the American Society of Landscape Architects for the WaMu (now Chase Bank) 17th floor roof garden. Phillips considers this project to reference Washington State's varied and unique landscape typologies, from its coastal beaches to its mountain ranges and interior plateau, with nearly two-thirds of the roof planted in drought-resistant plant species.

Kelty McKinnon

Kelty Miyoshi McKinnon is a partner at PFS Studio and Principal in Charge of their current Seattle projects, including 707 Terry, adjacent to the Frye Museum for Westbank and four other residential projects in or near downtown. Growing up in Alberta, she did her environmental studies undergraduate at the University of Manitoba, then obtained a Master's in landscape architecture at the University of Minnesota. Much of her early work experience was in the United States; Minneapolis after graduation then Aspen, Denver and Portland. In Vancouver, she has been an adjunct professor of landscape architecture, and edited the impressive book on her firm's designs, entitled GROUNDED: The Work of Phillips Farevaag Smallerberg. Her accomplishments now include an art exhibition entitled Beta Vulgaris: The Sugar Beet Project; a Zen garden formed from mounds of sugar, inspired by the story of the WWII relocation of her previously BC-based Japanese-Canadian family to the sugar beet fields outside Lethbridge, Alberta.

While those may have been gentler times, Seattle has been known throughout the decades as the "Emerald City" – a green city, its skyline defined by towers, and known for its diverse, cultured residents. Seattle, like its Pacific Northwest neighbor is surrounded by the vast natural beauty of the pacific temperate rainforests. Through this connection, the Seattle's inhabitants share a love for nature that permeates the city's culture. Seattleites love parks and have taken the traditional park further, creating one in the sky, surrounded by views of towers, the Sound, the Olympics.

Sky gardens are one of the specialties of Vancouver landscape architects PFS Studio, previously known as Phillips Farvaag Smallerberg. Chris Phillips's team at PFS Studio designed one of Seattle's most original and successful sky gardens, one adjacent to what was then called the WaMu Tower, now Chase Bank, a garden constructed on the roof of the office built over the Seattle Art Museum. Seventeen floors up, this is one of the most spectacular perches in the city, a realm of imagination and relaxation set high above the streets of downtown. The PFS Studio concept of a sky garden is neither a simple green roof without access, nor a hard-edged roof zones without greenery, but rather a true garden in the sky. PFS Studio founder Chris Phillips believes a great sky garden should have sustainable aspects while still being a social, comfortable, and symbolic space like any fine garden at grade level. PFS Studio has designed previous sky gardens for Westbank, including one at the top of Vancouver's TELUS Garden, but none compare with what has been planned for First Light. Principal landscape designer for First Light, Kelty McKinnon, describes her design as "focusing on nature, in both its wild and cultivated forms." The building is 47 stories, comprising condos on top of a retail and office podium. There is a distinct garden planned for each of these building components which combine to form the tower at the meeting point of the Belltown and Downtown neighborhoods.



PFS

selected works

Chase Bank Roof Garden /
Seattle Art Museum Roof Garden , 2007
Seattle, USA

Located above the Seattle Art Museum expansion, the 17th floor roof garden is a green roof that functions as a vital social space and civic heart of the Chase Bank's downtown headquarters.

As one of the largest green roofs in the city, the garden's usable area surpasses three fold the City of Seattle's minimum open space requirements, and provides decks and pathways that showcase views of the downtown skyline and across Elliott Bay.

The concept integrates elements that relay the story about the centre, its local origins and the community it serves. The project references the varied and unique landscape typologies of Washington State, from its coastal beaches to the Olympic and Cascade ranges and the interior plateau, with nearly two-thirds of the area planted in predominantly drought-tolerant plant species.





5th and Madison, 2017
New York, USA

Centrally located in Seattle's urban core, the California Centre at 909 West Fifth Avenue and Madison Street is adjacent to the Seattle Public Library and a number of other iconic buildings in the city's financial district. As a redevelopment site, the importance of the context could not be overlooked and, in response, the project delivered a handsome renovation of an existing commercial tower, an exciting new residential mixed use high rise, and a dynamic new publicly accessible open space.

The open space, created over an existing parking structure, is a reinvented landscape that provides a distinct series of experiences. Bound by an illuminated cascading water feature on one side and an urban representation of a native deciduous forest on the other, the space draws the public in from Fifth Avenue to enjoy afternoon programming and sweeping views of the city skyline. The development was one of the first in the USA to obtain a Gold Standard LEED Certification for its leadership in environmental design.







apple orchard

7th floor

First Light's landscape treatments begin at ground level, with the broad canopies of accolade elms set astride planters along Third Avenue, and poplar-like European hornbeams defining the Virginia edge. However, the truly spectacular landscape designs are above. An experience of a garden raised high up into the air can be part of the daily lives of all who use First Light – those who work on the office floors, but also available to home owners on higher floors. More than a garden is planned, as these two sky gardens capture the essence of two of Washington State's most sublime landscapes – its apple orchards and its primeval forests. Indeed, a crisp red apple serves as one of the State's official symbols, and in the days before Microsoft and Amazon, a wooden box of apples with their bright labels was how Americans came to appreciate the lush bounty of the northwestern-most states.

The PFS Studio design team saw the potential of an apple orchard as the perfect expression for the air of relaxation and refuge they wished to evoke with their gardens in the sky. In springtime, a dense canopy of subtly fragrant blossoms envelops apple trees, and these will be even more astonishing, blooming many floors above downtown streets. In summer, apple trees provide significant shade, and the visual pattern of their ever-shifting leaves makes a wonderful frame to view both city and harbour. Then their textures and colors change through the fall. The stark silhouette of the gnarled trunk and tangled branches of a mature apple tree in winter is a shape that inspires imagination, and the cycle continues when a faint green blush re-colors their surfaces in early spring.

The apple planters will have built-in seating, and rich ground cover will frame the decks. Sheltered tables will be available for work celebrations or in-house think tanks. The entire floor will be ringed by comfortable chairs, quiet places to think, write, or just brighten an hour outside for lunch or reflection. Terrazzo floors cover portions of the sky-decks, with a large bosque of apple trees set in a raised bed of granular stone. As Seattle regulations require treating stormwater on-site, there is a long planter along the lane side whose biofiltrating species will help cleanse run-off. Those firms who rent office space at First Light will have an employee amenity zone unlike any other around Belltown or South Lake Union.

secret garden

48th floor

The Space Needle has been the architectural symbol of Seattle since 1961. In consequence, the skyline extending east through Belltown and into downtown has long been relegated to the background. Thanks to James Cheng's cantilevered roof-top pool and decks, First Light will be the boldest addition to this skyline in decades. Landscape architects PFS Studio responded to this unusually sculptural form with a powerful palette of textures and plantings. There will be a green wall, with a verdant landscape growing out of vertical steel grating. The lap pool, perched high and flanked by two large spa tubs, will be grounded with the re-assuring textures of wood, terrazzo and bare concrete. John Hogan's cable-strung glass disks will be close enough to touch, capturing and dispersing the late-day light to the decks and lounges around them. PFS' palette of plant material will rise to meet the bare concrete, course-grained, hand-finished terrazzo, and large expanses of glass, a green oasis in the clouds.

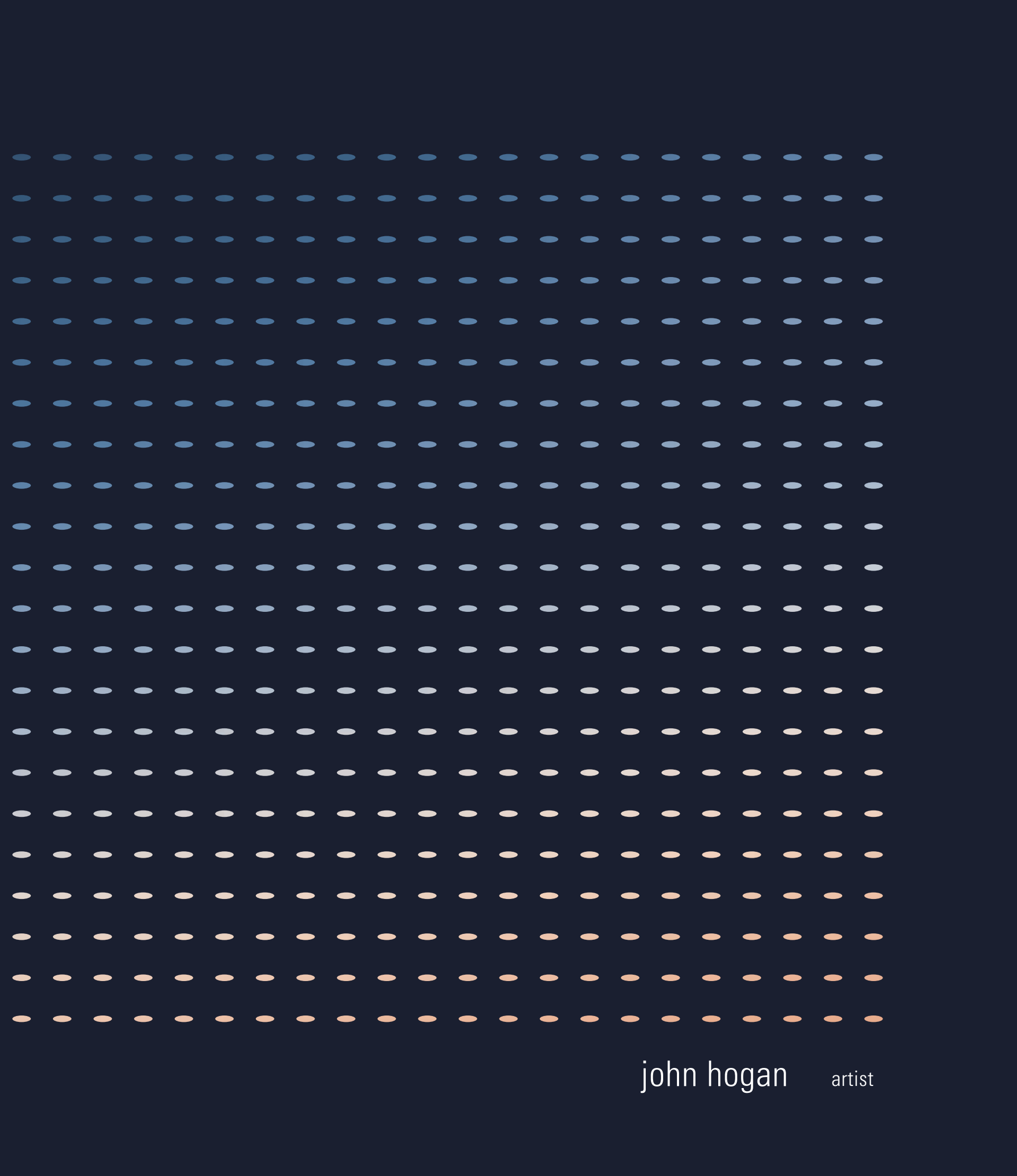
Within the rooftop will be the Secret Garden, a unique place, partially enclosed by walls and densely planted with Pacific Northwest ground covers. Residents will enter into this as into a sacred realm, with concrete paths and circular wooden decks. Less a park than a Zen garden, PFS architects have conceived not a space to walk through but a place to walk within. Amid ferns, ivy and boulders, and flanked by shrubs organized by color and shape of canopy, there will be a number of Hogan's cast-glass sculptures permanently installed. Few sculpture gardens merit the name garden, but this one will frame Hogan's opalescent creations within the foliage, unifying artificial and natural forms. The Secret Garden is perhaps the best possible example of how Westbank is re-thinking residential amenities to provide spaces that were previously un-imagined. When this rooftop refuge is

completed by a team of craftspeople, architects, gardeners and artists, it will set a the standard for elevated parks.

All around the Secret Garden and interior lounges, will be terrazzo-covered deck space for casual gatherings or private events. With multiple levels, and dramatic panoramas of Puget Sound, downtown towers, and the vital restaurant and jazz club row along Second Avenue, this will become the place that all of Seattle aspires to visit.







john hogan

artist



john hogan

artist

In Puget Sound, renowned as one of the world's most creative regions for glass art, artist John Hogan is creating works in cast and blown glass that facilitate and complement the beauty, intensity and radiance of light. Hogan's work and career has followed a steady, consistent progression, guided by his own passion, a strong education and a string of mentors that have helped shape his outlook and craft.

John Hogan hails from a region steeped in this history and tradition, from a place that has long prided itself on its invention and independence. The Studio Glass Movement was born in the mid-west 50 years ago, when artists in Toledo, Ohio first started making art with glass. Hogan grew up next to a glass-blowing studio and, from the age of six, knew he wanted to be a glass artist. At 15, Hogan enrolled in his first glass blowing courses at the Toledo Museum of Art. Later, he attended Bowling Green University just south of Toledo, majoring in Political Science, with a minor in Fine Arts.

After graduating in 2008, Hogan was drawn to Seattle, to a region known for the depth and strength of its glass arts community. In 2010, he co-founded "5416" studio, named after its Ballard Street address, and was soon showing in local galleries as well as in New York, Miami and Europe. His work, characterized by its subtlety and simplicity, began attracting a following of designers from around the country.

The next stage of Hogan's education consisted of a series of mentorships and studio studies under leaders of different glass traditions around the world. He worked with artists Osamu and Yumiko Noda at Pilchuck in 2013 and later at their atelier in Nijima. His first two days with the Nodas consisted solely of traditional Japanese calligraphy, a requirement before apprentices were allowed to enter the studio. The Nodas view brush work as an analogue for the fine eye-hand skills needed to craft the most meticulous glass pieces. The Nodas approach to glass was more experimental and free

than anything Hogan had yet seen, and their playful, sensitive approach left a lasting impression. Hogan next studied at Novy Bor, in the Czech Republic, in the studio of Milan Handl, studying the sophisticated kiln technology Handl used to make large scale cast works. Those techniques would come to both inform and define Hogan's work, allowing him to use cast glass as a medium to control and manipulate light.

Hogan's first opportunity to experiment with architecture came with an invitation to work with MOS Architects on a project for the 2017 Chicago Architecture Biennial. Together, they created a 16-foot tower in load-bearing, stacked, cast-glass blocks, a conceptual design updating the 1922 competition for an office tower for the Chicago Tribune, one of the landmark events of Modern architecture. Hogan and MOS Architects continue to collaborate, working to further develop and refine the systems they began at the Biennial to build structures and interiors with glass.

The story of Hogan's collaboration with Westbank and architect James Cheng begins with an exploration that started at the Shangri-La Vancouver. This was a project where Westbank and JKMC Architects first experimented with the layering of screens, a concept they later continued with Kengo Kuma on Alberni by Kengo Kuma, through the Japanese design philosophy of layering. They had been thinking about a screen layer on the podium of their project at Third and Virginia for some time, when Westbank architect Renata Li first identified Hogan's Chicago Biennial designs. On researching his other work, she suggested Hogan might be the artistic collaborator they'd been looking for to help refine this screen concept. Soon Hogan was in conversation with Westbank founder Ian Gillespie, discussing how a glass installation could modify light coming into the building: "We were talking about a second skin, how a veil of silk could be draped over the building podium." Hogan went back to his studio and produced five concepts, and together, he and Westbank chose the one described on the next pages.

John Hogan CV

Education

2004-2008

Bowling Green State University Political Science Dept.
Bachelors Degree in Political Science with a Minor in Art

2000-2004

Attended Toledo Museum of Art Youth Courses
St. John Jesuit High School (graduated 2003)

Continued Education

2012-Present

Student of Therman Statom, Pilchuck Glass School, WA
Private study with Milan Handl, Novy Bor Czech Republic
Go with the Flow, Bullseye Glass, Portland OR
TA, Nijima Glass Festival, Nijima Japan

Professional

2017

Visiting artist in residence, College for Creative Studies, Detroit, MI

2016

Visiting artist in residence, Alfred University, Alfred NY

2015

Awarded residency Museum of Glass, Tacoma WA

2014

Named to American Design Hot List, Herman Miller
Awarded GAP residency Toledo Museum of Art, Toledo OH
Craftsperson in Residence (Gaffer) Pilchuck Glass School
Collaborations in Design with Ladies and Gentlemen Studio,
Grain, and Erich Ginder
Collaborations in Art with Karen Donnellan and Amy Rueffert

2013

Founded Professional Associates Design Studio with Erich Ginder
Awarded Emerging Artist Residency Pilchuck Glass School

2010-2012

Founding Studio member, Studio 5416, Ballard WA

Showings and Awards

2018

Aries, Bec Brittian x John Hogan, Bec Brittian Studio, New York, NY
Coax, Roll and Hill, New York, NY
Jamie Iacoli x John Hogan, Sight Unseen OFFSITE, New York, NY
Solo Exhibition, Triode, Paris, FR
Art Basel, Design Miami, Basel, SUI

2017

Art Basel, Design Miami, The Future Perfect, Miami, FL
Solo Exhibition, The Future Perfect, New York, NY
Sight Unseen OFFSITE” New York, NY
Euroluce, Roll and Hill at Salone del Mobile, Milan, IT
Architecture Biennial, Collaboration with MOS Architecture, Chicago, IL
US Pavilion Invitational, London Design Fair, London, ENG
Solo Exhibition, Curtis Steiner, Seattle, WA
Chihuly Garden and Glass Award

2016

Art Basel, Design Miami, The Future Perfect, Miami, FL
Solo Exhibition, The Future Perfect, New York, NY
Lit, Fosdick Nelson Gallery, Alfred, NY
“MMOTIF”, Matter, New York, NY
“Join”, Sight Unseen, New York, NY
“Hotel Wallpaper, Salone del Mobile, Milan, IT

2015

Solo Exhibition, Curtis Steiner, Seattle, WA
“Sight Unseen Offsite” New York, NY
“Jonald Dudd” New York, NY

2014

Emerging Artist in Residence, Pilchuck Glass School, Stanwood, WA
“Considering Design” Traver Gallery, Seattle, WA
“Vitrum Balticum” Ciurlionis National Art Museum, Kaunas, Lithuania
“Sight Unseen Offsite” New York, NY
“Future This Now” Love City Love, Seattle, WA

2013

Solo Exhibition, Curtis Steiner Gallery, Seattle, WA
Group Design Exhibition, “NOHO Next” New York, NY

2012

Duo show, Jenny Crischeullo and John Hogan, Fancy, Seattle, WA
Embark, Group show, 419 Gallery, Toledo, OH

2011

Nominated for Emerging Artist award at GAS conference Toledo for 2012
Curated “Next”, Invitational Exhibition. Seattle Glass Gallery
Solo Exhibition, Curtis Steiner Gallery, Seattle, WA
Group Exhibition, Fancy, Seattle, WA



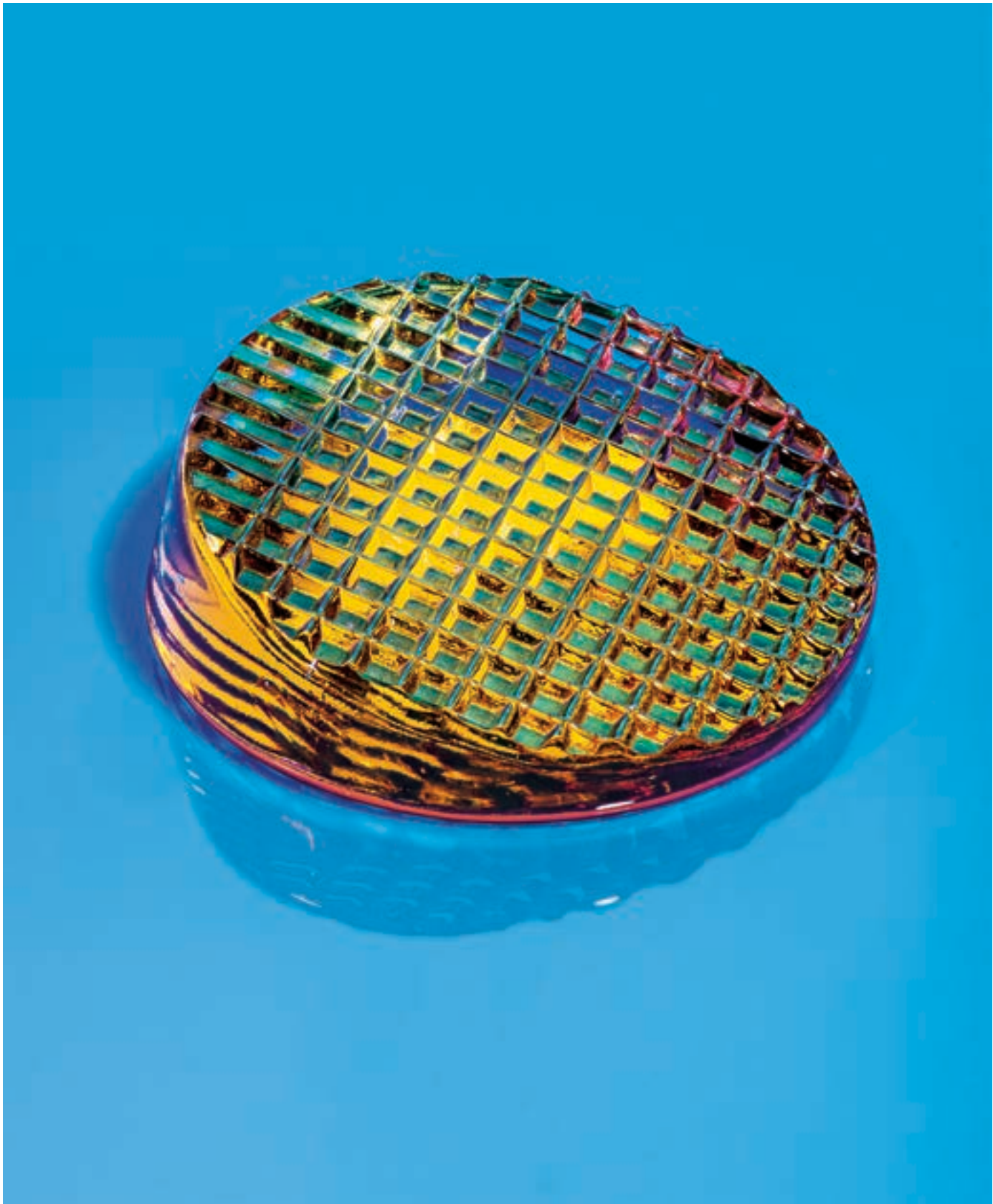
selected works, 2014 – 2018

john hogan



























Interview with John Hogan May 19, 2017, Aaron Peasley

thefutureperfect.com/present_tense/articles/interview-with-john-hogan

Like magnificent treasures from another dimension, John Hogan's breathtaking glass sculptures seem to fall to earth with a combination of technical virtuosity and wild imagination. Unlike many of his contemporaries, the artist works in a variety of processes, constantly pushing the boundaries of form, color and texture.

We sat down with the artist in New York, as he prepared to debut his Ripple and Reflect coffee tables, his first ever furniture pieces.

Talk us through your creative process.

How do you come up with these resplendent forms?

Experimentation is the core of my work. I work with various systems and document my process. This way of working was inspired by a book I read by the Spanish chef Ferran Adrià, who was one of the first to popularize molecular gastronomy. The process is to just try everything and put it on the table. Documentation is really important, because maybe something initially doesn't seem promising, but later you'll realize it's a stepping stone to somewhere else.

Your glass pieces adhere to a certain scale.

Can you explain why you like to work with these proportions?

This is certainly the scale I'm most comfortable working at. I feel it allows people to understand the work and it's not too demanding of their space. I like small things that make you imagine them enlarged to an architectural scale.

Can you tell us about the genesis of the coffee tables, your first furniture pieces?

Up until David (owner of The Future Perfect) challenged me to make furniture, I wasn't really that interested to be honest – it really was a curveball. I originally thought that if I'm going to be designing furniture it needs to be very different from my artwork. It turned out to be a great process.

The pieces almost seem too delicate for function, what were the challenges in creating them?

Just the scale of the blown glass was a huge challenge. Seattle is one of the only places in the world where you can have glass blown to that size. But it's definitely interesting working in different scales; I'm currently working with Moss architecture on a 16-foot tower for the Chicago Architectural Biennial.

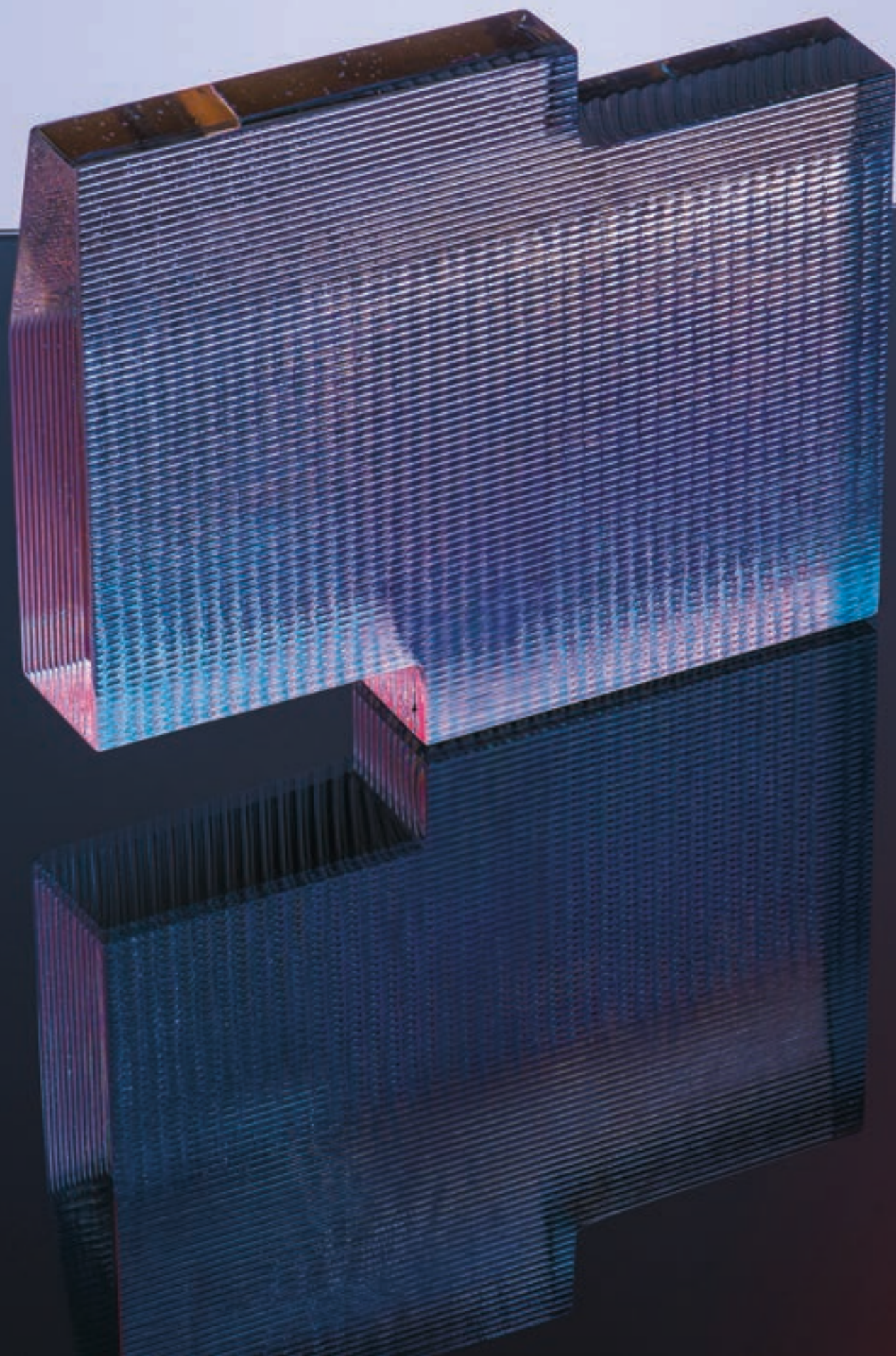
How was your experience growing up in Toledo, a globally known center of glass?

I grew up next to a mom and pop glassblowing studio. And from the age of six I knew I wanted to blow glass with them. Eventually I applied to the Toledo Museum of art – I convinced them to let me in at 15 when I believe you had to be 18. The Studio Glass Movement was born in Toledo 50 years ago (when people started making art with glass). I feel what I am attempting to do is very much an extension of that tradition.

What else can we expect from future work?

I've been looking into the physics of what's happening with the process - you are literally changing energy – it's called radiant energy. Also exploring color and the way that can affect each person differently. I'm trying to make work that will physically impact people. I'm also trying to work with more reclaimed materials.





Innovative Design

Look Inside The Unique Process Of Glassmaking

Glass Artist John Hogan Brings A Contemporary Perspective To An Age-Old Practice

Architectural Digest
Hadley Keller
June 19, 2016, 9:00 AM

In a way, glass artist John Hogan was born into the craft. Raised in Toledo, Ohio, where scientist and inventor Dominick Labino made some of the first decorative glass in the U.S., Hogan grew up captivated by the process. After observing glasswork at a hot shop next to his childhood home, Hogan formally took up the craft at the age of 15, enrolling in the Toledo museum's glass program. Since then, his studies have taken him from Bowling Green University to the Czech Republic and Niiijima, Japan, to observe both countries' specific processes. Hogan currently shows his work at Curtis Steiner gallery in Seattle; the city, he says "has become a mecca for glassmaking, second only to the Czech Republic." Here, Hogan has managed to carve out a unique niche for himself, employing a range of techniques to produce stunning, prismatic objects.

"I draw a lot," explains the artist. "I really don't even think about process until I have a drawing and I think 'I want to make that.'" Currently, he makes about half of his glass in a kiln, a practice learned in the Czech Republic, and half by hot sculpting, which produces a smoother, shinier finish. Inspiration comes from all around – Hogan is constantly snapping photos of captivating forms, textures, and colors in the world around him.

This year Hogan teamed up with lighting company Ladies & Gentlemen Studio on a line of table lights, and in 2016 he'll debut a collaboration with Lukas Peet of Andlight. But beyond these partnerships, Hogan generally eschews issuing pieces in series. "It's important to me that people see each of the pieces as unique," he says. "If I'm creative enough, I should be able to make enough for repetition not to be necessary."

Some works are showing a very thin line between art and design, and where the notion of materiality is ultimately only an excuse to reveal the unseen... This is the case for the prodigious work of John Hogan, American artist and designer, who by dint of studying glass, discovered a real passion for light. Find out his latest collection of sculpture-objects.

The designer John Hogan has recently presented at the Parisian gallery Triode a selection of new pieces, each more dazzling than the last. Indeed, the designer is working on glass the haute-couture way, studying all the properties of the latter in order to allow the material to give the best. Polished, rounded, pointed or even faceted, the glass has the incredible ability to fade behind the king of natural elements, the one without whom the nothingness would be our daily: the light.

Thus, through his collection, John Hogan has succeeded the prowess of being the sculptor of light, one that gives to see how complex and powerful it is. The glass refers to both the latter but also its environment and the colors that are there, giving rise to a panel of colors and luminous subtleties that one could have imagined. Take a look at the heart of one of the designer's sculptures, and depending on whether you look at it from afar, close, or above, the object will not appear to you the same way. You may distinguish all shades of the colorful spectrum, or the only transparency of the glass will seduce you. The effect is astounding.

The delicacy and the ultra-poetic universe of John Hogan allow him to stand out in the world of design, by proposing pieces that interact freely with the surrounding environment. Also, his sculptures, vases and other objects have earned him many collaborations, for which a touch of lyricism was indispensable to their purpose. The artist has allied himself with some of the lighting projects of American designers as Bec Brittain but also Ladies & Gentleman and others, to which the glass the John Hogan's way allows to bring an evanescent style, almost extraterrestrial.

The designer draws his imagination and inspiration from his own vision of things, and from his obsession with light he is sharing. He also quotes Czech artists Stanislav Libensky and Jaroslava Brychtova, pioneers of sculptural glass from an artistic but also technological point of view. A reference with meaning when one knows the proven know-how of the Czech Republic in glass manufacturing.

John Hogan
The Future Perfect in New York
1 May – 1 September 2017

The Future Perfect gallery program has collaborated with Seattle-based artist John Hogan to produce a new series of exclusively commissioned glass furniture and sculptures. Launching in New York on May 1 to coincide with Frieze New York and NYCxDESIGN, the new designs will be presented as an experiential installation that will transport viewers to The Future Perfect's new Los Angeles outpost – Casa Perfect – through virtual reality technology.

Hogan's debut solo exhibition at The Future Perfect will feature one-of-a-kind glass sculptures and his first foray into furniture design, notably a limited edition series of tables that fuse hot glass sculpting and cold-working techniques, allowing Hogan to manipulate the material in both molten and solid states.

The Future Perfect will invite gallery visitors to escape New York and experience the work in the context of their new Los Angeles space, Casa Perfect, through the use of virtual reality technology. While the designs will physically be on view in New York, VR headsets will transport viewers to Casa Perfect, a 3,000 square foot house designed by Korean-American architect David Hyun in 1957. Hogan's work will be virtually exhibited throughout the private residence (open by appointment only) utilizing Casa Perfect's open floor plan, ample outdoor space, swimming pool, and sweeping views of Los Angeles as a backdrop.

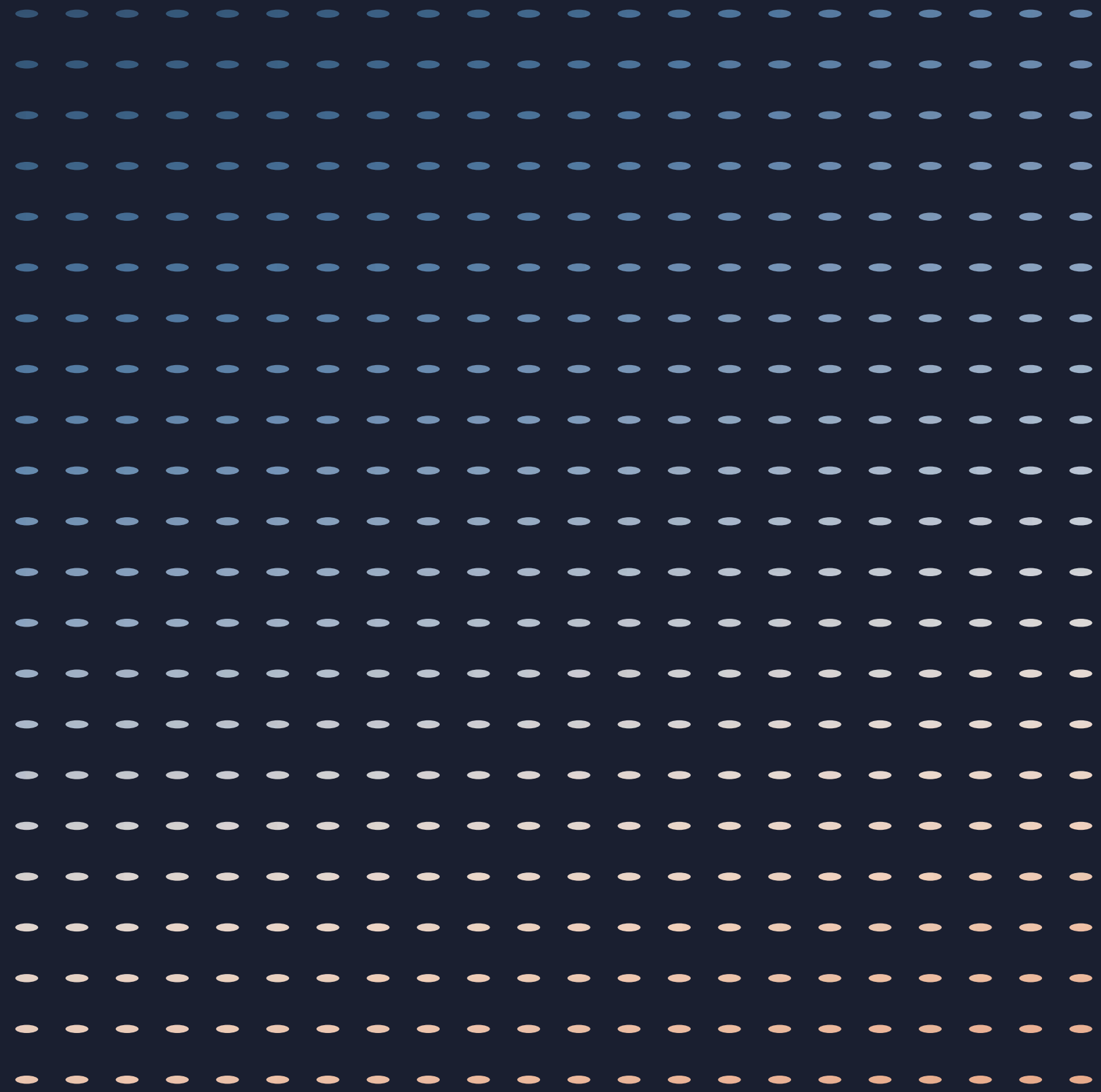
Trained in traditional glassblowing methods at the acclaimed Toledo Art Museum, John Hogan pushes the boundaries of glassmaking techniques through his cutting-edge innovation and experimental use of light and color. Hogan's extensive technical knowledge and rich understanding of the optical qualities of glass allow him to morph simple glass forms into complex transformative objects.

"John Hogan has a technical capability within his craft that few possess. His newest body of work for our gallery program pushes Hogan in terms of technical boundaries and scale, but retains the same contemplative and calming qualities that first attracted me to his smaller sculptures," said David Alhadeff, founder of The Future Perfect. "Following the success of our recent opening in Los Angeles, we wanted to invite our New York clients to experience Casa Perfect, which offers a serene context for Hogan's work. The addition of virtual reality also echoes themes of optical illusion found in Hogan's designs."

Hogan's Ripple tables are designed to emulate light reflecting on the surface of water. Measuring 20" in diameter each, the triptych of tables was created using large-scale blown glass bases, which Hogan then cold worked (cut) to create a stable foundation. An industrial glass product was then fused to the blown-glass bases to create the table top – a technically challenging process that elevates a readymade material into art. The Reflect table, virtually exhibited fireside at Casa Perfect, features an assemblage of hand-blown mirrored glass balls as its base, topped with a circular glass disc. The design captures a multitude of abstract and compounded reflections.

Shown poolside through the VR experience, Hogan has created two large-scale water lenses – one-of-a-kind blown-glass sculptures that are filled with water to simulate the properties of magnification in solid glass. Entitled Ecu and Lull, the water lenses showcase Hogan's technical prowess and ability to transform simple glass objects into dynamic sculptures.





light as a common thread

public art



light as a common thread

john hogan: on craft, design and ideas for first light

All visual art relies on light. Glass art is perhaps unique in its relationship with light, capable of capturing, reflecting, transforming and empowering its expression, altering it within to transfigure both its own surface and the space around it. Artist John Hogan has sought in his practice to discover the softer, gentler side of light, seeking ways for his artwork to “stay out of the way” and let the beauty of light express itself. Finding a language and expression in his work that keeps quiet and allows light to be of focus, is central to his art.

Hogan believes that “in an era of technological belligerence, with our short attention spans, art can form anchors for the mind.” In his view, the best art incites needed moments of stillness. Hogan offers his personal experience of the Rothko Chapel in Houston as an example: “When there, you are not able to connect directly to life’s experiences, so you kind of float in a cosmic gel. The truly new is something without connections, something that is raw, forcing an interaction.” Hogan believes that art can create portals or connection points, places where the material can link with the non-sensory experiences of reality.

The prospect of working with Westbank on First Light, a project spanning a quarter of an entire city block, is an unprecedented chance to test the experience of glass art at the building scale. Hogan’s work for the past 15 years has been extensive but of a finer grain; this new commission raises many new but interesting challenges. More so than earlier experiments in architectural collaboration, the installations on First Light will require innovation, creativity and a far greater scope.

Hogan is interested in the creative challenge of how art work, spread throughout the project and around the entire podium, can open up new possibilities for glass art. “This is definitely a ‘big picture’ approach to art-making – something I’m looking forward to exploring further.”

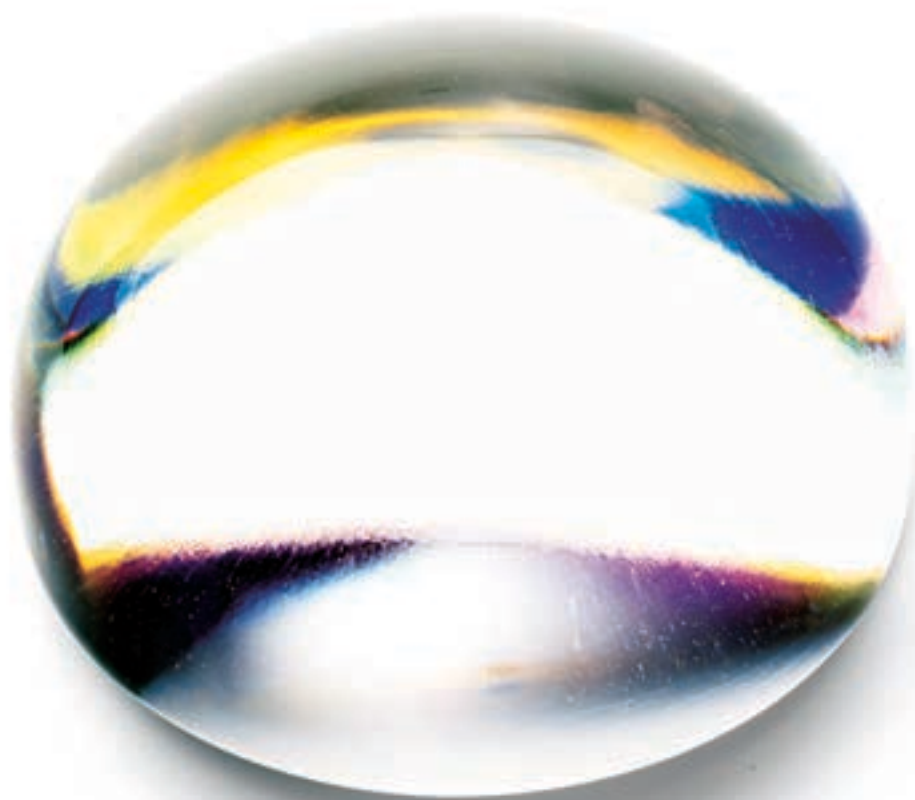
John’s work will be incorporated throughout First Light: in veils around the podium and the amenity space, in the residential lobby, and in a secret garden on the roof.

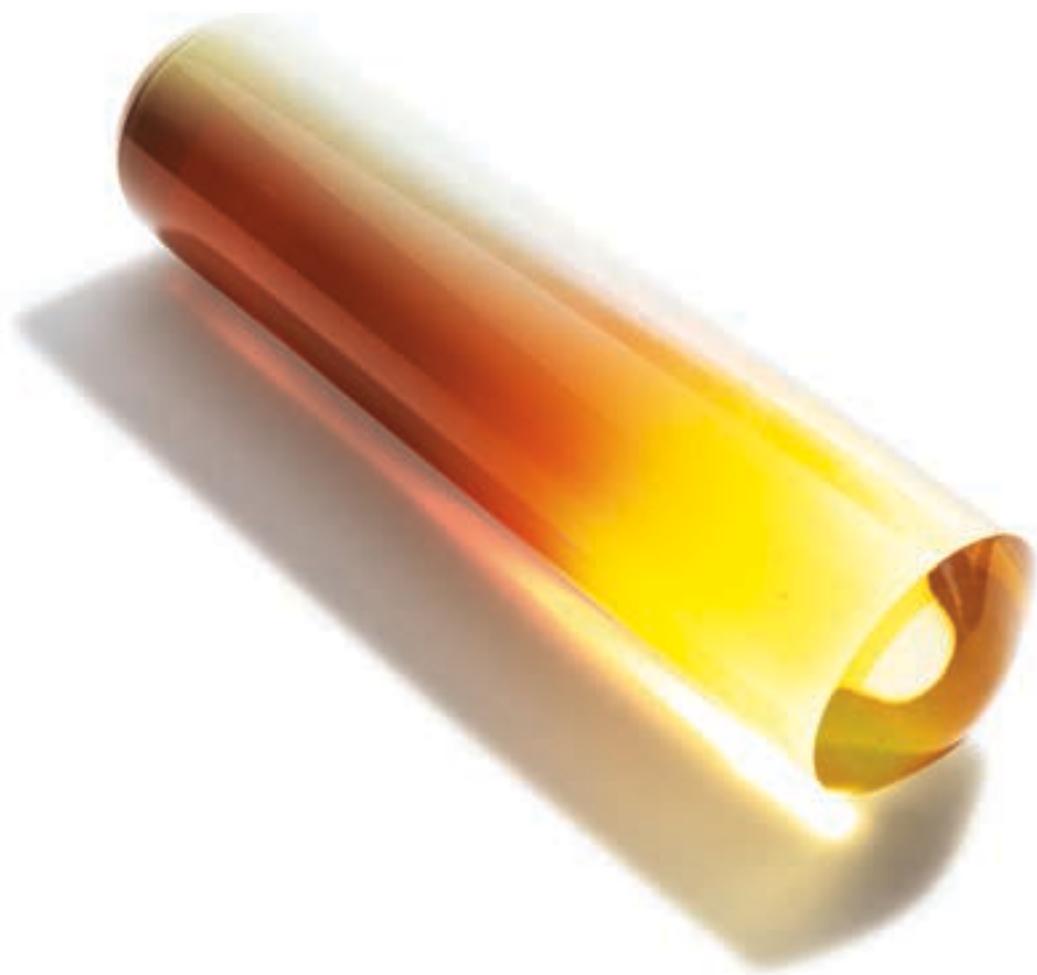
His current designs for the podium veil feature digitally-cut disks of tempered glass strung at intervals along lengths of steel cable, set in tension on all sides of the podium, but having minute vibrational movement in the wind. Each glass disk will act as both prism and reflector – every one of them a unique landing point, interacting with the light that strikes it in different ways at varying times of day and season. The glass will not act as aloof works of art, but as permanent architectural elements that will also form an integral layered detail, part of a larger visual ensemble. They rise to the challenge of evoking the look and feel of a veil, draped and flowing over the architecture.

Echoing the sentiment, Westbank and James Cheng began with their own exploration of layered screens. Much of Hogan’s work reflects the idea that sometimes you want to look through things, not directly at them. He is most interested in how this new work for First Light will be perceived as one walks or moves through the city. “I hope that when it is seen obliquely, it will be as if you’re driving late in the day along the side of a lake – you are moving, the water is moving, perspective and multiple light points are moving.”

light as a common thread
first light selection, 2018
john hogan





















chandeliers

John Hogan + Bec Brittain

Bec Brittain and John Hogan had been wanting to collaborate together for years; Bec's new Aries system provided a perfect armature for John's pieces to interact with. While Bec and John both draw inspiration from celestial references, each has a different approach; Bec engineers systems from machined metal and light, while John crafts pieces out of material that has to be coaxed more than told what to do. The weight of John's glass required Bec to re-address the formal language she had been using with Aries and build more architectural and truss-like forms. In this way it was a true collaboration in that both John and Bec were responding to each other's vision while leaving room for their own.

Each of the three pieces is being produced in a limited edition of 10





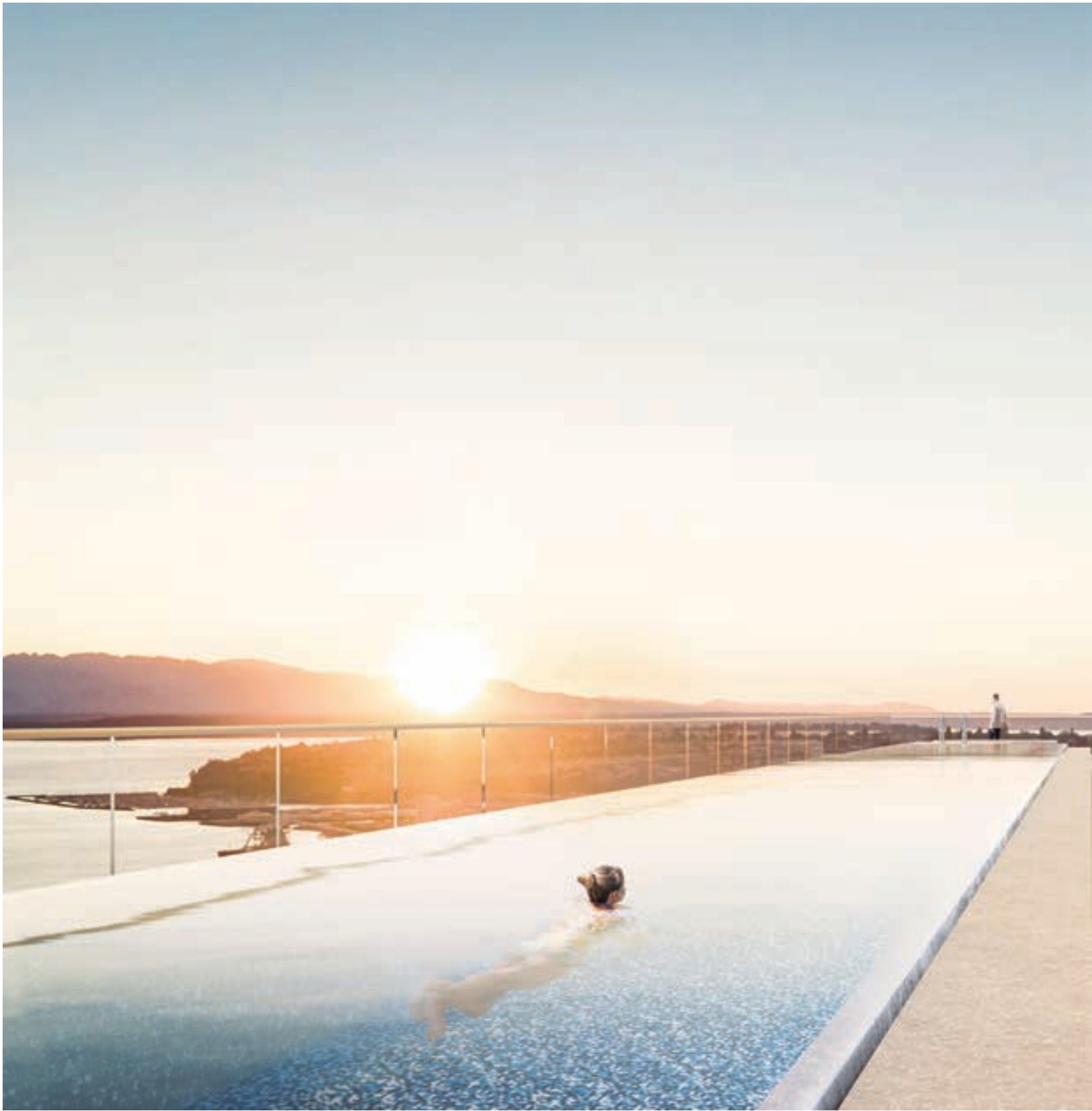
Entangle 58 x 26 x 23" H (Cold Worked Glass)



Oz, 20 x 20 x 42" H, (Iridised, Hot Sculpted Glass)



Gaze, 54 x 28 x 15" H, (Hot Sculpted and Cold Worked Glass)

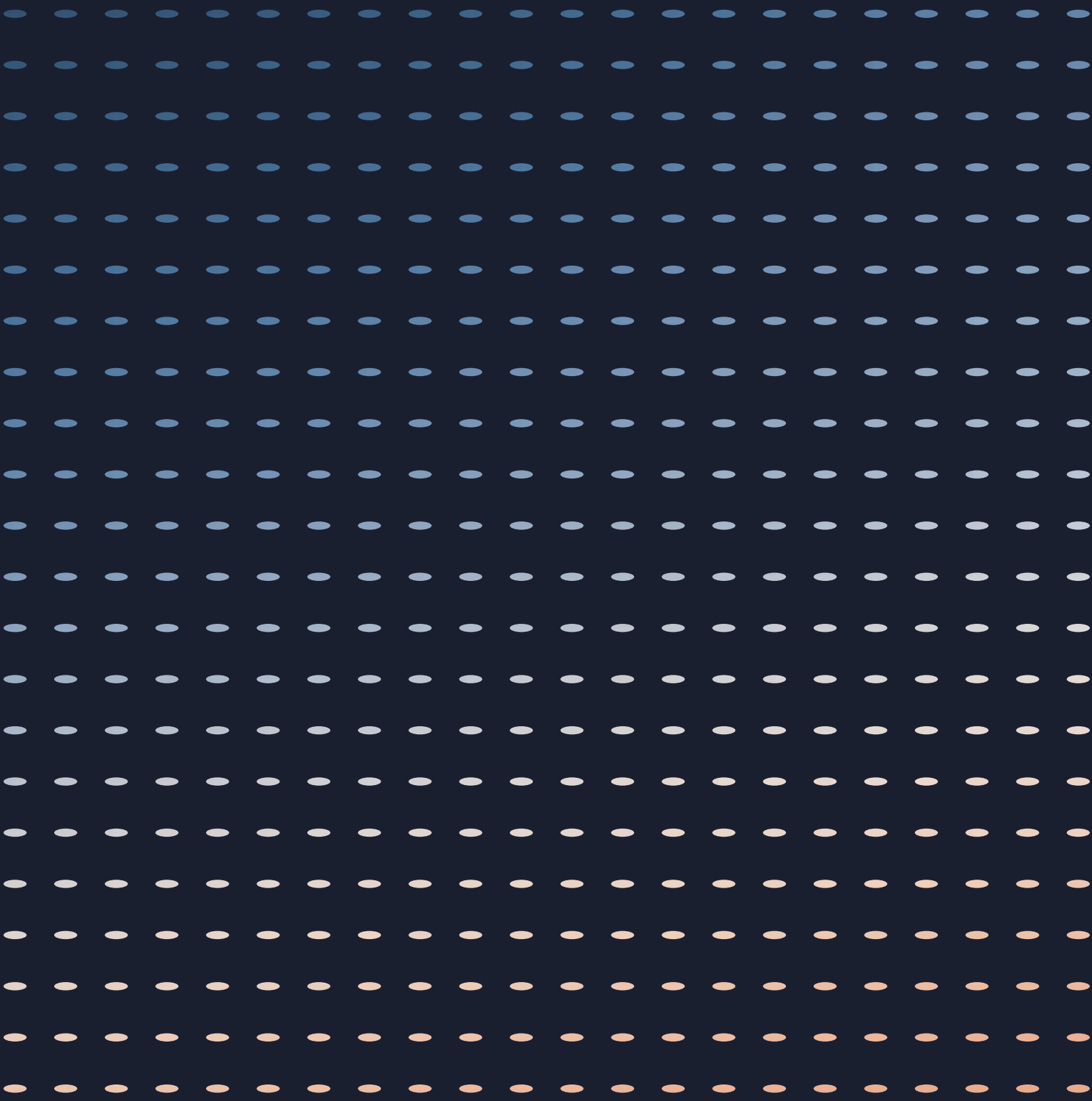






First Light, Sky Pool







westbank

a culture company

The core of Westbank's mission is to create a body of work with a high degree of artistry that helps foster more equitable and beautiful cities. Westbank is active across Canada and in the United States, with projects including residential, hotels, retail, office, rental, district energy, affordable housing and public art.

Established in 1992, Westbank is one of North America's leading developers, with offices in Vancouver, Toronto, Seattle, Tokyo, Shanghai, Beijing, Taiwan, Hong Kong and Shenzhen, and over 25 billion dollars of projects completed or under development. Westbank is driven by the belief that beauty and culture in all forms and in the broadest definitions, are essential to human existence. In committing their efforts fully towards the fight for beauty and the creation of culture, they have evolved beyond the definition of a traditional real estate development firm, to become a culture company.

patrons of culture

Westbank has evolved into a cultural practice and each new project, exhibition and exploration offers a glimpse into the next leg of our journey. We are involved in multiple public art commissions, with nearly 30 installations by some of the world's most accomplished artists either complete or underway. We are conducting our piano program with Fazioli, creating a collection of custom instruments that each respond to the typology of one of our buildings. We are taking on projects like the reinterpretation of a typical Vancouver city laneway, at Telus Garden. At the same time at a larger scale, we have become one of the world's largest LEED platinum developers, as well as the owner and operator of Vancouver's district energy system, Creative Energy. We strive to develop relationships with the world's best architectural talent. This has led us to sponsor the 2016 Serpentine Pavilion, designed by Bjarke Ingels Group and commission the Kengo Kuma designed Blood Alley Music Venue. These projects are explorations, rather than business ventures, that allow us to function as patrons of great architecture. We run our three hotels similarly, constantly and at all times, reinvesting in them because we see them as an expression of our creativity.

At the core of our practice lies an orientation towards projects like Woodward's, Vancouver House, Mirvish Village, TELUS Garden and Oakridge – catalysts for larger change both in their cities and on a global scale. This has informed our evolution and will continue to guide our growth even as we expand our horizons further. We are here to create. To provoke. To ignite. We are the vehicle for a new movement of cultural expression.

We are a culture company

Everything we do serves to propagate culture.

We define our philosophy through collaboration and association.

We invite unique and interesting collaborations between cultural pioneers, showcasing their work, using it to inform and influence our projects.

We take on the role of patron of culture, and distribute it globally.

In doing so, we define ourselves as more than just a real estate company, or a property development company – we deal exclusively in cultural transactions, a global force for the exposition and propagation of cultural movements.







pavilions + exhibitions

Ever evolving, Westbank has built a significant body of work in cultural spaces, events and exhibitions. From our first, catalyzing exhibition, Gesamtkunstwerk, we have found an eager audience and will continue to expand this engagement.

Gesamtkunstwerk

April – June, 2014

Gesamtkunstwerk, German for “a total work of art,” is the name we chose for our first exhibition, based on the Bjarke Ingels-designed Vancouver House. Celebrating the integration of art into architecture, Gesamtkunstwerk drew more than 25,000 visitors into a conversation about art, design and city building.

Japan Unlayered

January – February, 2017

Japan Unlayered explored the architectural manifestation of the uniquely Japanese design philosophy of layering. Concentrating on cultural elements that informed the design for Alberni by Kengo Kuma, we welcomed nearly 40,000 visitors into a discussion about architectural excellence. We hope this cross-pollination between Vancouver and Tokyo will further Westbank’s growth and, perhaps, add to the aesthetic and cultural richness of the younger city, Vancouver.

Fight for Beauty

October, 2017 – February, 2018

In three decades of city-building, creating, collaborating and exploring, Westbank has evolved into a cultural practice. Our Fight for Beauty exhibition was a way of expressing our evolution and sharing our journey – describing the enormous effort that we continue to pour into the fight to nurture, create, protect and celebrate beauty in all forms. Our Fight for Beauty exhibition, in a pavilion at the Vancouver Fairmont Pacific Rim, attracted more than 50,000 visitors, whose insightful responses demonstrated a love for our city and a desire to continue being part of the art, architecture and planning conversation.

Serpentine Pavilion

For 18 years, London’s Serpentine Gallery has commissioned rising international architects to design summer pavilions at Kensington Gardens. In 2016, Bjarke Ingels created “Unzipped Wall,” which transformed from a straight line into a three-dimensional enclosure. Serpentine pavilions are generally one-time use structures. As a patron, we were determined to give Ingels’ brilliant work an afterlife with touring exhibitions.

UnZipped Toronto

September 2018

Ingels’ Serpentine creation next appears in Unzipped Toronto: Exploring the Architect-Patron Relationship, an exhibition focusing on our next collaboration on King Street West.

Light as a Common Thread

Fall 2018

Architect James Cheng, one of our most frequent collaborators, loyal friends and generous mentors, was a perfect partner for a foray into a new city – in this case, Seattle. With Cheng, we have launched First Light, an elegant addition to the Seattle skyline that will also serve as a canvas for John Hogan, a Seattle artist who works primarily in glass. Light as a Common Thread will explore and display the drawings, designs and work of both architect and artist and will introduce Westbank’s unique approach to the people of Seattle.

Unwritten

Fall 2018

Westbank’s largest project to date is also the most ambitious example of city building in Vancouver: Oakridge sits on 28 acres at the geographic center of the city, at the crossroad of two of its most important transportation corridors. Unwritten invites all Vancouverites to learn about the Oakridge evolution, to explore key themes, from sustainability to wellness and mobility to architecture, and to contribute their own thoughts and ideas.















luxury hotels

Over the last few years, Westbank has developed three of Canada's leading hotels. Rather than taking a typical formulaic approach, Westbank has forged a new path in the luxury hotel business, from designing the uniforms, to curating the music, customizing the Fazioli pianos, and integrating commissioned art by some of the world's most accomplished artists. Each hotel has its own identity and embraces change constantly, all with the aim of surprising and delighting each guest. In 2013, Wallpaper Magazine chose Shangri-La Toronto as the Best Urban Hotel in the world, and Travel + Leisure ranked Fairmont Pacific Rim as the Top City Hotel in Canada.





Owner's Suite and Outdoor Swimming Pool, Fairmont Pacific Rim (above)
Lobby Lounge, Fairmont Pacific Rim – James KM Cheng, Architect



Rising, Shangri-La Toronto – Zhang Huan, Artist (above)
Lobby, Shangri-La Vancouver – James KM Cheng , Architect

public art
1998 – 2018



Persian Glass Series
Dale Chihuly
Residences on Georgia, 1998

The Dale Chihuly installation was Westbank's first project with an internationally known artist. Chihuly and his team were very experienced with major installations around the globe, and this delicate, vivid, installation has stood the test of time. While more recent public art installations may express more symbolism, at the time this art made a distinct statement: there is nothing inherently wrong with art being beautiful.







Light Art
Diana Thater
Shaw Tower, 2005

This public art call began with the goal of using the location of the property and the height of the tower to maximum effect. Exploring the use of light to reflect the building's association to Burrard Inlet and the skyline of Vancouver, Diana Thater's piece consists of a straight line of dissolving colored light running from the top of the building to the ground. At grade, the light disperses into a reflective surface while fog generated from the bottom of the building lifts the pool of light up and out, producing a dynamic lightshow. The Shaw sign at the top of the building and the reflective pool at the bottom create a compositional balance.

Abbott & Cordova, 7 August 1971
Stan Douglas
Woodward's, 2009

So many things had to come together to pull off the Woodward's redevelopment and having Stan Douglas produce *Abbott & Cordova, 7 August 1971* tied it all together. This work restages the Gastown riot of 1971 a pivotal moment in determining Gastown's current character.

The piece involved more than 100 actors portraying riot police, hippies and the Royal Canadian Mounted Police. Stan recreated the riot scene by laying down asphalt, reproducing aged building façades and merchandising store windows.







lying on top of a building the clouds looked no
nearer than when I was lying on the street
Liam Gillick
Fairmont Pacific Rim, 2009

This passage, in the artist's signature choice of
Helvetica bold, occupies floors five through 22
of the building, providing a provocative demar-
cation between the hotel and the additional 25
floors of residential suites above. The two-foot
high letters stand proud on the building's exte-
rior along narrow concrete fins that sharply
turn to accentuate the building's most public
corner. When viewed from the street, the
letters reflect the surrounding buildings and
shifting colors of the changing Vancouver sky.



Forest Screen
James KM Cheng & Adeline Lai
Fairmont Pacific Rim, 2010

A photograph of North Vancouver's majestic rainforest informed the perforated steel screen that graces the south western façade of the Pacific Rim Hotel. Designed by James KM Cheng, the building architect, this screen employs patented technology and comprises 9,500 square feet of stainless steel. Through thousands of texturally rich perforations, bumps and dimples, the perforated steel creates an illusion of trees and light. Spectators may marvel at these majestic trees then step outside and experience the artful transformation. Best viewed from the south side of Cordova Street.







16.755 (16.480)
Omer Arbel
Fairmont Pacific Rim, 2015

16.755 is a dramatic installation of glass “leaves” or lights supported by a set of site-specific, tree-like minarets. This abstract forest glows vibrantly at night, producing a breathtaking view for hotel visitors and passerby. The installation’s “trees” rise out of a landscape constructed of burnt wood planks and form an immersive canopy of light that reaches up to six meters in height. Bench platforms and higher mounds in the landscape serve to protect the trees from vehicles, while creating informal meeting places.

Bocci numbers each of its works, and 16 was first envisioned in 2007. However, at the time, the firm lacked the technical expertise and glass knowledge to bring it to fruition.

Westbank is proud to have Bocci’s very first permanent outdoor public artwork installed at the Pacific Rim hotel. In 2017, working with Bocci we added another 355 glass leaves to the forest, to illuminate the Fight for Beauty Exhibition. Thus, 16.480 became 16.755.



Rising
Zhang Huan
Shangri-La Toronto, 2012

After an extensive global search conducted with the Art Gallery of Ontario serving as advisor, we unanimously chose Zhang Huan, one of today's leading contemporary artists to create the public art at the Shangri-La Toronto. Captivated by the artist's unbridled imagination, the committee felt that Huan brought a dynamic and startling creative vision to this project. While his early sculptural proposal depicted a flock of fluttering birds taking flight from a rooted tree trunk, he subsequently developed this motif into a series of winged birds surrounding the Shangri-La tower, appearing to animate and activate the entire façade. Each meticulously fabricated bird becomes an emblem of transcendence, reaching skyward. Following a visit to Toronto in 2009 and numerous discussions held in his Shanghai studio, Huan expanded his concept to include linear motifs within the main entrance spaces of Shangri-La, which further extend his visual and poetic idea. Today, this work of art has become an intrinsic part of the way people experience the architecture.







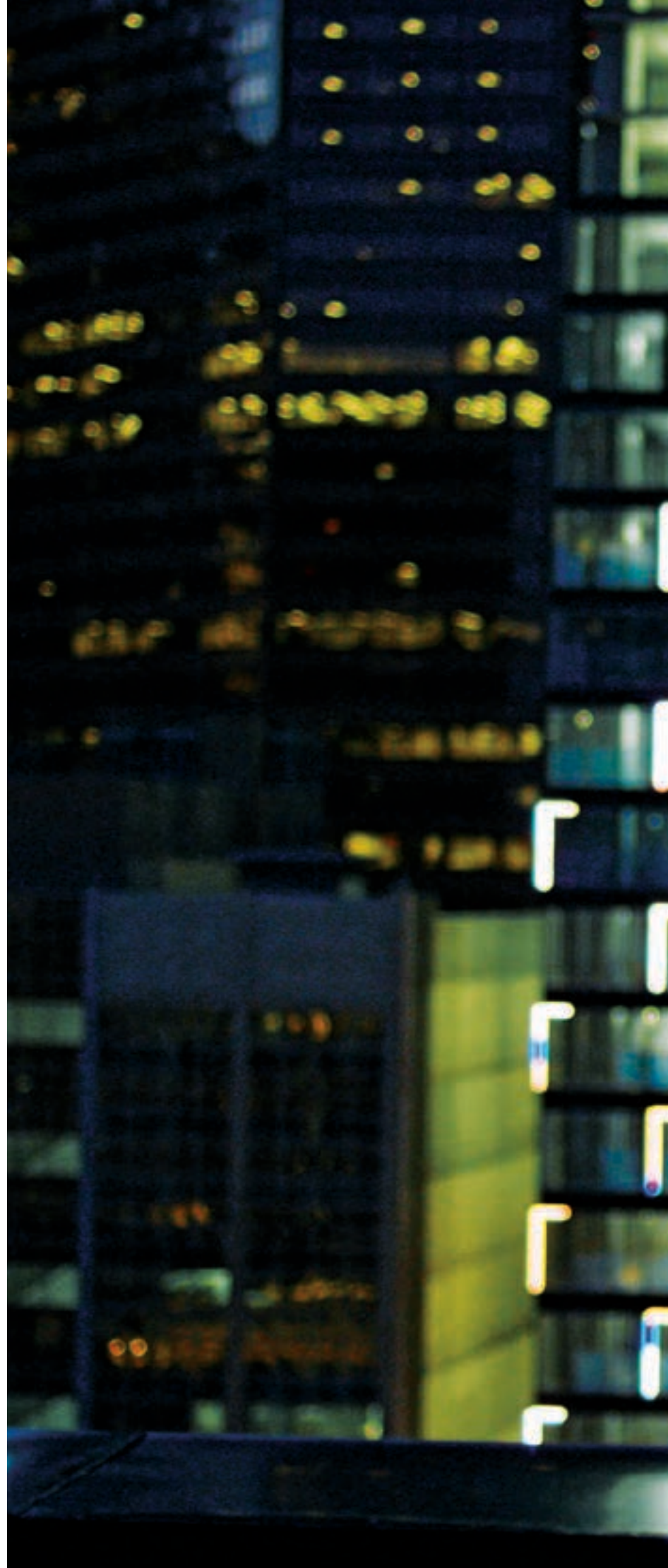
Beyond the Sea Against the Sun
Martin Boyce
TELUS Garden, 2016

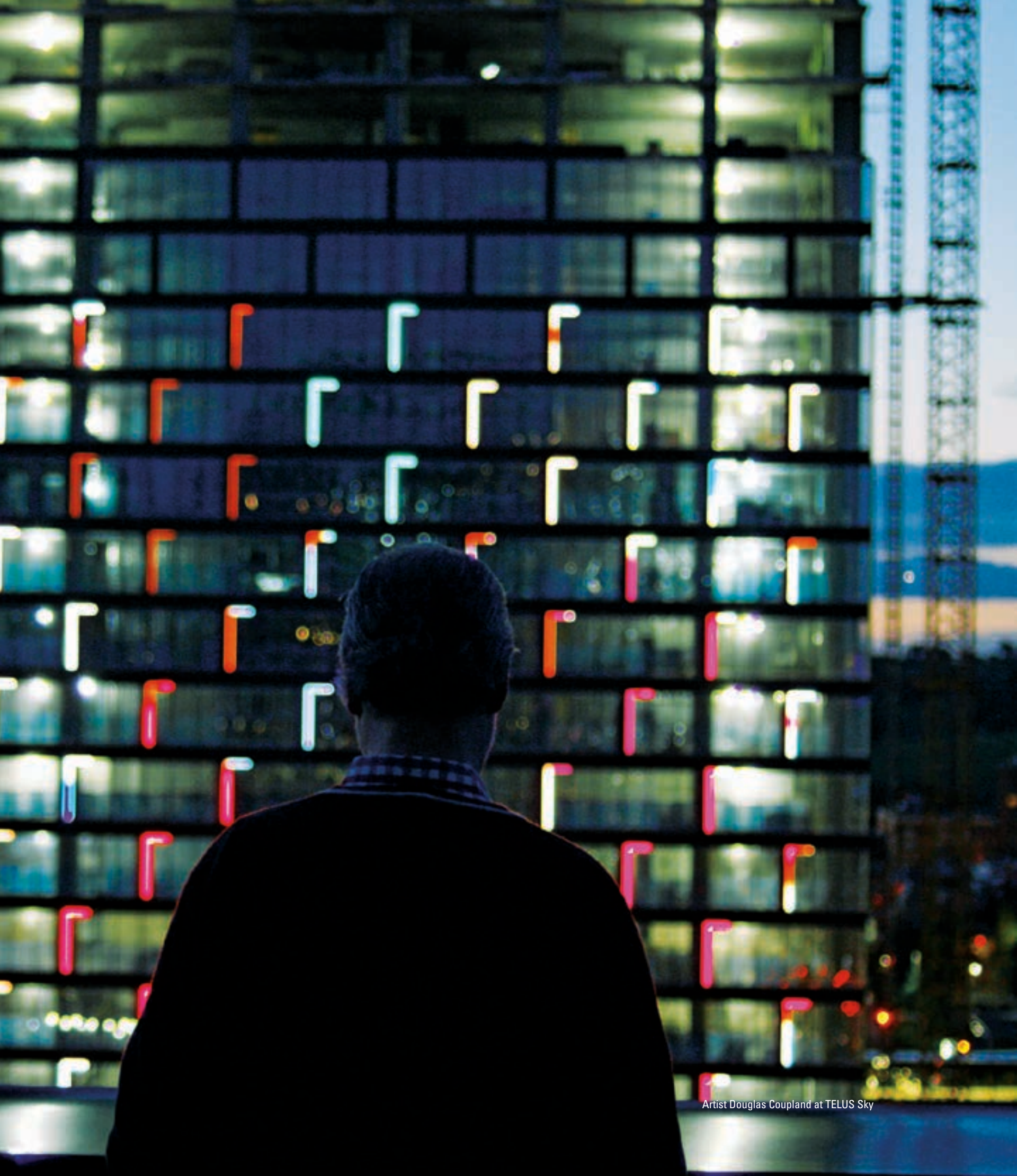
Beyond the Sea, Against the Sun, Martin Boyce's latest installation, illuminates the laneway at TELUS Garden, inviting visitors to explore the vibrant space within. Linking three continuous chains of hanging lanterns, Boyce creates a convergence of lights at the crossroads of the laneway. Scaled up and clustered in colorful constellations, their presence heightens the dramatic possibilities of the site while marking and activating the space below.



Northern Lights
Douglas Coupland
TELUS Sky, 2018

The TELUS Sky façade features integrated LED lighting which wraps around each “pixel,” the window frames of the building, along the south façade. This fully programmable installation serves as the basis of the public art by Doug Coupland. Coupland will be creating a series of façade animation sequences that takes advantage of the building’s curved skin while, at the same time, using what architect Bjarke Ingels sees as a highly mineralogical underlying structure. Coupland will also be creating an app, available free to the public. The app will allow smartphone and tablet users to hold devices up to the TELUS Sky’s façade to see and read color-specific messages otherwise unviewable within an overall full-color motion sequence. These messages could be simple data like date, time and weather, but then could also become larger and quite elaborate sequences such as wind passing over a grass field or a bird in flight, simple but primal images of earth and sky.





Artist Douglas Coupland at TELUS Sky



Spinning Chandelier
Rodney Graham
Vancouver House, 2020

Rodney Graham's sculpture extends from his 2005 35-mm film loop installation *Torqued Chandelier Release* in which a crystal chandelier whirls rapidly as its supporting cable is unwound. Installed under the bridge above the intersection of lower Granville Street and Beach Avenue, a monumental 14 by 21-foot crystal recreation of the film's 18th century French chandelier will slowly rotate and rise over the course of twenty-four hours, then once a day release and dynamically spin back to its starting point. *Spinning Chandelier* will quickly become an urban icon, turning a dark under-bridge into an enjoyable focus of public celebration.



VAG Offsite
Various Artists
Shangri-La Vancouver

Amongst the many strengths of Shangri-La Vancouver, carried out with our frequent partner Peterson Group, is our ongoing collaboration with the Vancouver Art Gallery - Offsite. Effectively the ground plane of Shangri-La goes through a metamorphosis with a new artist creating public art there every six months, keeping Shangri-La Vancouver relevant and engaging.

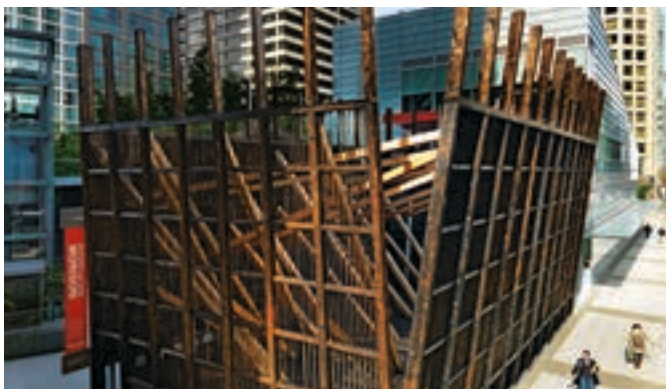
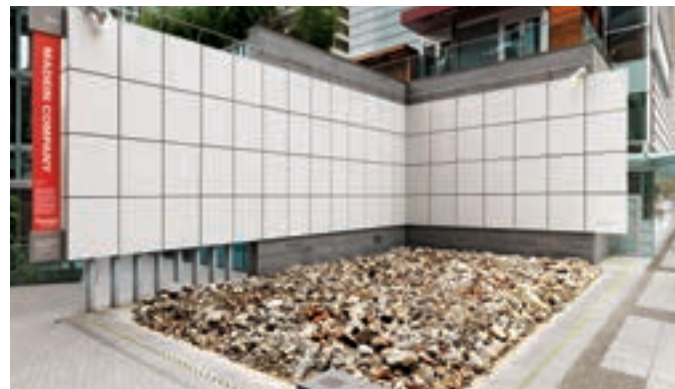
Right
Elspeth Pratt, Second Date, 2011 – 2012

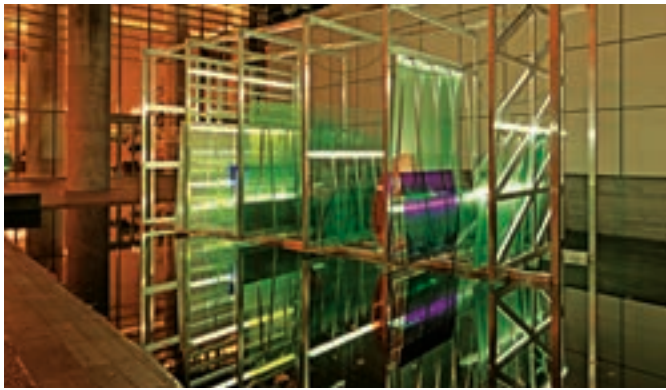
P. 186 (Top to Bottom)
O Zhang, Horizon, 2009 – 2010
Ken Lum, From Shangri-La to Shangri-La, 2010
Heather & Ivan Morison, Plaza, 2010 – 2011
Kota Ezawa, Hand Vote, 2012
Damian Moppett, Large Painting & Caryatid
Maquette in Studio at Night, 2012 – 2013
MadeIn Company, Calm, 2013
Mark Lewis, From Dusk to Dawn, 2013 – 2014
Babak Golkar, Time to Let Go, 2014

P. 187 (Top to Bottom)
Robert Youds, For Everyone a Sunset, 2014 – 2015
Rena Saini Kallat, Woven Chronicle, 2015
Elizabeth Zvonar, The Experience, 2015 – 2016
Marina Roy, Your Kingdom to Command, 2016
Khan Lee, Red, Green and Blue, 2016 – 2017
Tsang Kin Wah, Either / Or, 2017 – 2018
Asim Waqif, Salvage, 2017 – 2018
Shigeru Ban, Paper Log House, 2018











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Peter Aaron
Colin Goldie
John Hogan
PFS Studio
Kengo Kuma Architects & Associates
Iwan Baan Photography
Brandon Barre
Gwenael Lewis
Lukas Dong
Rodney Graham
Vancouver Art Gallery

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Architectural Digest
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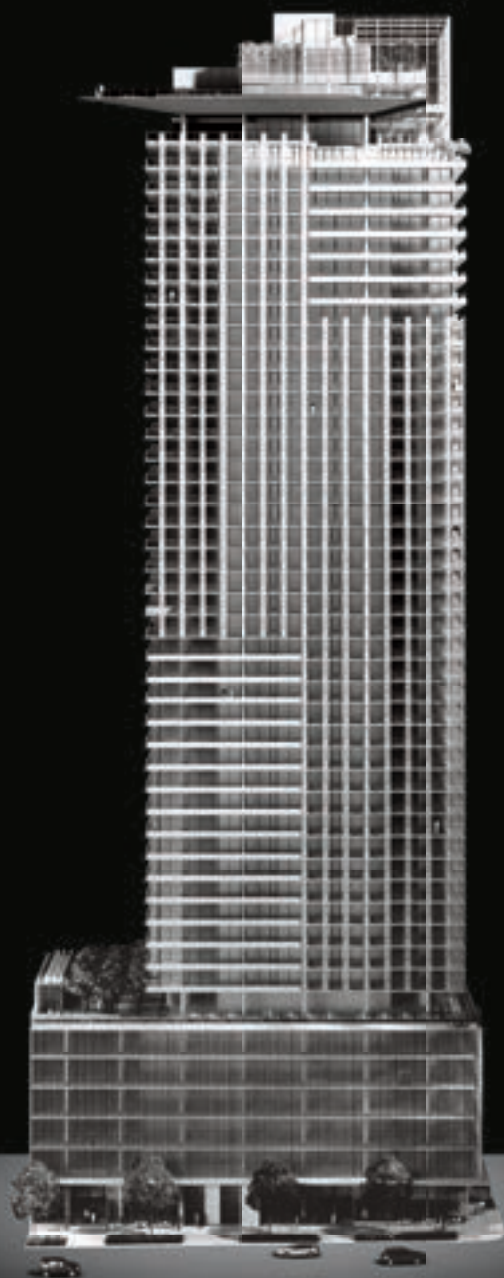
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first light will bridge belltown with seattle's downtown

