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LACMA CHANGES DEVELOPMENT PLANS,  
NEIGHBORHOOD BRACES FOR IMPACT

# SHIFTS AT THE PITS



Zumthor's latest plan for LACMA would bridge Wilshire Boulevard.

ATELIER PETER ZUMTHOR & PARTNER

LACMA director Michael Govan has taught us to never get comfortable with his plans. For a moment it looked like the museum had settled on a design by Peter Zumthor that suspended a new complex over the La Brea Tar Pits. But now that proposal—and the museum's development plans in general—are a lot different. **continued on page 8**

Inside the Downtown Project's Container Village.



EMILY WILSON/DTP

TONY HSIEH'S DOWNTOWN PROJECT TRANSFORMING LAS VEGAS

# DOUBLING DOWN

Big things are happening in Sin City courtesy of Zappos founder Tony Hsieh, who, with other investors, is backing the \$350 million Downtown Project. Announced in late 2011, the venture aims to transform downtown Las Vegas—and in particular the mile-long stretch of Fremont Street east of the Fremont Street Experience—through investments in real estate (\$200 million), small businesses (\$50 million), education (\$50 million), and tech startups (\$50 million). Though the built environment is only part of the larger Downtown Project picture, it is crucial to its success. "Tony's vision is to **continued on page 9**

The tower's bay windows shift slightly as they progress skyward.



STUDIO GANG/TISHMAN SPEYER

STUDIO GANG TOWER IN SF BOLSTERS DOWNTOWN BOOM

# DO THE TWIST

It has been known for some time that the firm of Chicago architect and MacArthur Genius Grant recipient Jeanne Gang has been planning a residential tower for San Francisco's Transbay District, south of Market Street. Now Gang and developer Tishman Speyer have revealed renderings of a 400-foot-tall, 40-story building clad in masonry tiles at 160 Folsom Street. The design shows units with large bay windows, a staple in the Bay Area, but the bays jut out **continued on page 6**

SPECIAL ISSUE: DEVELOPERS  
AN SURVEYS THE NEW OFFICE PARKS OF SILICON VALLEY: SEE PAGE 21  
AND HOW TRANSIT HUBS ARE DRIVING DEVELOPMENT NATIONWIDE SEE PAGE 26

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METRO APPROVES FIRST STAGE OF RAIL LINK TO LAX

# Overdue Connection

At long last, it appears Los Angeles is getting a train to the airport. In late June the board of LA County's transit agency, METRO, agreed to proceed with a \$200 million light rail station, part of the new Crenshaw Line, connecting to a proposed people mover that will usher passengers to their terminals. The new station would be located about a mile and a half east of LAX's central terminal area, and about a half mile north of the Crenshaw Line's Aviation/Century Stop, at 96<sup>th</sup> Street and Aviation Boulevard. As *AN* previously **continued on page 11**



THE NEW TECH CAMPUS. SEE PAGE 21

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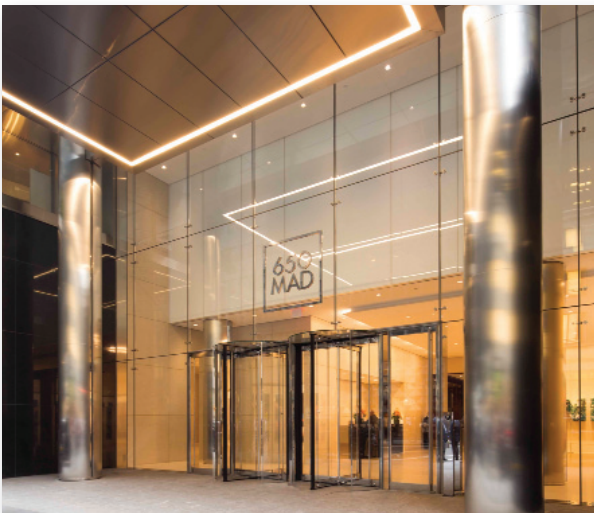
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## ON ACCOUNTABILITY AND THE PUBLIC REALM

Architecture, unlike art, is an endeavor that impacts entire communities and requires the approval and consent of the many. But from looking at LACMA's anointing of Peter Zumthor and Frank Gehry to design its museum replacement and (potentially) an adjacent tower, it would appear that this reality is still being ignored.

First let me be clear that I respect these decisions. Zumthor and Gehry don't need to prove their credentials to anyone, and the likelihood of two Pritzker Prize winners designing on the same block is an exciting one.

But...

LACMA director Michael Govan is in charge of an institution that receives about forty percent of its funding from the County of Los Angeles, and thus needs to answer to those funders. Yet he chose Zumthor and floated Gehry without even a semblance of public input or awareness. No competition. No public discussion or review. Yes he made the public aware of the Zumthor scheme with an exhibition, a public session with the architect, and in articles in the press, but only after the architect was chosen and the plans were well along. He also announced Gehry's potential selection without a hint that others could be up for the job or that there might be another public process if that plan—which the museum would undertake with LA's transit agency, Metro—goes forward.

Outside of the issue of its public funding, a work of such tremendous impact on the community should be both more transparent and inviting with regard to its selection process. In his most recent iteration Zumthor wants his oozing design to curve its way over Wilshire Boulevard, blocking views down this fabled corridor and questionably removing the building from the pedestrian flow around it. Like it or not it's a bold move. But it needs to be vetted with the public that will be impacted at the stage when the initial design is still in formation. At the point of unveiling it's too late.

I'm not arguing that the public needs to make the decision over the architect or the design. In my opinion those decisions should be made by experts in the field and by the museum administrators who will use it. (When the public starts to get too involved in the minutia of a project they can stifle creative plans—see the Whitney's original expansion proposal or the many scuttled plans in the heart of San Francisco.) But they need to share that responsibility with the public, who should oversee what's happening. To ignore this is not just irresponsible but arrogant.

Richard Koshalek, who led the competition for Disney Hall, the Tate Modern, and for other major buildings around the world, speaks highly of the lessons learned from including public input in various selection processes.

"We learned a hell of a lot from the public about what they wanted," said Koshalek, of one of these many undertakings. He added: "When it's a public funded institution the public should have the right to be aware of the process and aware of what you're trying to accomplish."

No other recent building of this cultural import in Los Angeles was developed without public input or at the very least a competition. In addition to Disney's very public competition, Caltrans hosted a public competition for its downtown building by Morphosis as did MOCA for its structure by Arata Isozaki. Even Eli Broad held a competition for his new museum in Downtown LA, although he never shared the schemes from the runners up, which was way off the mark.

Beyond being the right thing to do, an inclusive strategy can also be the smartest path to getting a project approved. Without it a museum risks alienating the public before it gets a chance to make proper adjustments. This is a strategy that has backfired in other areas. While President Obama's health care initiative has provided millions with very necessary care, just think how much easier it would have been to pass if he had made his case more clearly to the public early on? Closer to home, SCI-Arc is still facing some bluster for naming Hernan Diaz Alonso as its new director without involving the student body in a more direct way before the decision was made by the school's selection committee. While I do support Diaz Alonso as a gifted teacher, and acknowledge that most schools don't follow these rules, I think for a school like SCI-Arc, founded as an "institution without walls," the selection process should have been more open from the beginning. Finally, LA's planning department should make its web site much more robust, allowing the public to access in a much more detailed way all the projects and plans that are being put forward.

In a day and age when the public can be included so easily via technology, and when people express their likes and dislikes on social media every second, it is important to incorporate this kind of openness in the built world; particularly in the public realm. We need to embrace that reality.

**SAM LUBELL**



STUDIO GANG/TISHMAN SPEYER

Looking up at the tower (top); glassy entry at street level (bottom).

**DO THE TWIST** continued from front page at sharp angles and change configuration up the elevation, lending a twisting profile to the tower. The design is inspired in part by the bay windows of Timothy Pflueger's 450 Sutter Street building. "What I like about tall buildings is what you do with the height, the incremental moves along the way," Gang told *San Francisco Chronicle* critic John King. Studio Gang and Tishman Speyer both told *AN* that Gang could not comment at this point in the process.

Thanks to a deal with local officials in which the building was granted another hundred feet of height, the development, located about a block from the Embarcadero, will, if approved, contain about 35 percent affordable housing. That is the same figure the overpriced city is hoping to achieve for future developments. Currently all projects in San Francisco are required to set aside about about 12 percent of their units as affordable, or pay a fee. Gang's building will house 390 condominiums, split between the tower and an eight-story shorter building of 139 units, 75 of which will be designated low-income.

The haggling over height is part of a larger debate over Transbay's character, as the once sleepy area stands at a crossroads. OMA has proposed a 550-foot tower nearby, and SOM's transbay tower is also 400 feet tall.

The Transbay District, anchored by Pelli Clarke Pelli's 1,070-foot Transbay Center, is now set to contain new buildings by Studio Gang, Pelli Clarke Pelli, Renzo Piano—a remarkable conglomeration in an area that just a decade ago was a relative afterthought. Overall the district is set to contain more than six million square feet of new office space, nearly 4,400 new housing units, and about 100,000 square feet of new retail space, according to the Transbay Joint Powers Authority. **SL**



## PARKLET DOWN!

It seems like just yesterday that LA opened its first downtown Parklet, a sparkling new design on Spring Street by architects utopiad.org, designers **Berry and Linné**, and builders **Hensel Phelps**. But a few weeks ago that design was rammed and badly compromised by an errant driver, leaving it closed, and leaving downtown without a parklet to speak of more than a year after the city's parklet program began. LADOT spokesperson **Lisa Martellaro-Palmer** tells us that the city is in the process of rebuilding the parklet, and that the fix will happen "in the near future," although the timeline has not been determined. There are seven more parklets and plazas moving ahead in the city, one of them downtown, on Hope Street.

## MANTILINI MESS

One of Morphosis' earliest projects, the Beverly Hills restaurant Kate Mantilini (1986), is now up for landmarking by the city of Beverly Hills. We hear that Beverly Hills Mayor **Lili Bosse** is obsessed with getting this done, but ironically the restaurant's owners are not so happy about it. The rumor mill says they're afraid of being locked into a design forever. Especially one from the 80s. Imagine if someone told you that you had to keep your 80s hair for the rest of your life?

## GRAB BAG

Word has it that Art Center, which seems to already own all of Downtown Pasadena, has just bought the area's massive Jacobs Engineering Building. Also on the move, USC Dean **Qingyun Ma** has relocated his firm's offices to none other than Downtown LA's Bradbury Building. How's that for pressure? And we've learned of the initiation beverage of our favorite architecture-related women's drinking and discussion group: Denise Scotch Brown. What group would Venturi inspire? We shudder to think... Something about Vermouth?

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The Tar Pits' original structure has been brought back to life.



JOSHUA WHITE

## FIRST OBSERVATION PIT AT HANCOCK PARK GETS NEW LIFE

### Bone Pit Recovery

Peter Zumthor's ambitious project for LACMA has focused renewed attention on the La Brea Tar Pits. Now the Observation Pit that was built in 1952 as the first permanent structure in the park has been restored and reopened for public tours. It is a modest brick rotunda, designed by Harry Sims Bent (1897–1956), an architect who worked with Bertram Goodhue on the Los Angeles Central Library and Beaux Arts buildings in Hawaii. This seems to have been one of the few buildings he designed by himself and it is a mid-century modern jewel, which may have been inspired by the spiral ramp of Frank Lloyd Wright's Morris gift shop in San Francisco, completed in 1948.

The Observation Pit was shuttered in the 1990s and largely obscured by new plantings. Painted dull beige on the outside and garish orange within, it was hidden in plain view. Kim Baer, the principal of KBDA Design, has been creating graphics for the Natural History Museum in Exposition Park, and she brought in Doug Suisman of

Suisman Urban Design to collaborate on the restoration. Together they chose a new palette that dramatizes the structure: dark gray for the entry and stepped ramp, and a puttee tone for the walls and skylit roof of the rotunda. The ribbed polycarbonate clerestory and handsome grillwork were cleaned, and new lettering was added on the west side, making this pavilion a symbolic portal to the tar pits and the Page Museum. A neighboring pit is in active use; Bent's serves as a showcase for the bones of mastodons, dire wolves, and saber-toothed tigers, which were preserved as the black ooze hardened. Building and bones achieve an effective fusion of the recent and distant past. **MICHAEL WEBB**



LILY KING PHOTOGRAPHY

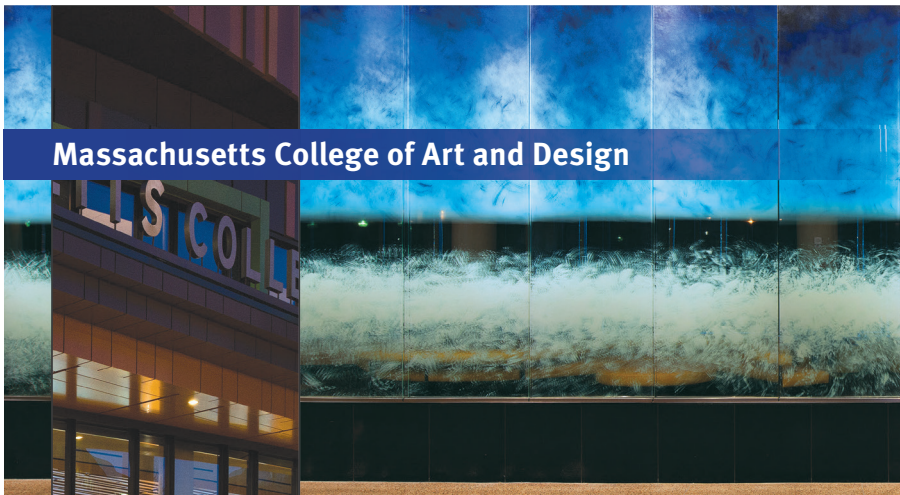
## > HERMES PETIT H

South Coast Plaza  
3333 Bristol Street, Costa Mesa  
Tel: 714-437-1725  
Designer: Escher Gune Wardena

For a fleeting time, Hermes' pop-up store in Costa Mesa's South Coast Plaza paired the brand's new line, Petit h, with the architecture of Silver Lake firm Escher GuneWardena. Petit h uses repurposed materials—broken tiles, pieces of scarves, rejected bits of leather—and other elements from Hermes manufacturing processes to create new kinds of objects. It is a concept they call "up-cycling." Earlier pop ups have appeared in Berlin, Brussels, London, Paris, Shanghai, and New York, with more to come.

The display, developed by Escher GuneWardena with Hermes' creative team, was a hybrid of a cabinet of curiosities and a fun house. The challenge was to maintain a consistent formal language (and the brand's identity) while celebrating the impressive diversity of the collection's over 3,700 items. Presented in mirrored glass boxes, objects were stacked irregularly, "almost like fractal projections," as Ravi GuneWardena put it, covering about a third of the store. All modules had a similar square profile, but each had a different size and depth, and materials included high gloss silver paint, form finished laminate, brushed metal laminate, and clear acrylic. The walls and floors were kept straightforward so as not to compete with the objects. As you passed through the space you saw yourself and the designs reflected through several perspectives, and you felt like you were in a strange, but wonderful workshop. **LILIAN PFAFF KAISER**

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ATELIER PETER ZUMTHOR & PARTNER

**SHIFTS AT THE PITS** continued from front page

In June, responding to fears that Zumthor's curving, tar pit-like design would disturb the adjacent La Brea Tar Pits, the museum revealed that the new building would instead bridge over Wilshire Boulevard. The glass-clad structure would touch down on the site of a current parking lot across the street.

In July, LACMA leaked news that it was talking with LA's Transit Agency, METRO, about developing a Frank Gehry-designed tower across the street, closer to Fairfax Avenue. The design and height of the tower, containing an "architecture and design wing," are still undetermined, but there is no question

the building would be a vertical counterpoint to the very horizontal plans rolled out so far. Ironically, it would be located near the site of the current A+D Museum, which is being torn down to make way for Metro's Purple Line expansion.

"There's good reason to build a major development there. You've got subway access and density on Wilshire. My dream is some beautiful piece of architecture with an architecture and design museum at the base, which would add to Museum Row," Govan told the *LA Times*. Govan did not respond to *AN's* request for comment as of press time.

Gehry has acknowledged talking with Govan about the tower, but

the discussions are very preliminary. If it moves ahead, the block would contain new architecture by three Pritzker Prize winners: Zumthor, Gehry, and Renzo Piano, who is designing the Academy of Motion Picture Arts and Sciences' new museum.

Govan's plans for the Zumthor building have so far received the endorsement of LA Mayor Eric Garcetti and several other key political players. But this extreme influx of development has residents in the area on edge. For now, said Ken Hixon, vice president of the Miracle Mile Residential Association, which represents about 7,000 people who live near the site, the jury is still out. "As we've painfully

learned, the devil is in the details," said Hixon, "We're not the design police. We want good design. We want good architecture. But it's all about the connective tissue."

Hixon pointed out that issues such as the museum's relationship to local housing, available parking, preservation, street life, and construction have yet to be specified. An Environmental Impact Report (EIR) for the project is still far off.

The situation is more pressing considering the coming addition of the Academy Museum (another Govan about face: the space was originally supposed to contain pieces from LACMA's collection before the museum worked out a deal with AMPAS), the renovation

**Left: View of Zumthor plan looking west, with massing model of potential Gehry tower behind it. Right: Looking at the proposed Zumthor building from Wilshire Boulevard.**

of the Petersen Museum, new subway stations on La Brea and Fairfax, and several new mixed-use developments, which will all put significant pressure on the neighborhood. "The challenge here is to have a major cultural center in such a densely populated urban corridor," said Hixon. "Everything leans on everything else. This is a big rock in the pond. It's a lot to take in. The next ten years are going to be crazy." **SL**

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**DOUBLING DOWN** continued from front page create a more vibrant city," said Downtown Project architect Paul Cline. "We're trying to benefit from these macro-level social returns that seem to be a part of what it means to be in a city. Las Vegas didn't have that before."

The guiding principle behind the redevelopment company's approach to urban design is that there is not one. "Even the words 'master plan' are sort of a faux pas around here," said Cline. Instead, flexibility is key. "We have a compass that tells us which direction to head. We don't have a map that tells us what's going to be there when we arrive." And while he acknowledges that a lack of a plan can be tricky when it comes to development, it also yields benefits. These include an ability to adapt to feedback, and a focus on building flexible spaces that can be reprogrammed as needs change.

The project's signature development is the 56,000-square-foot Downtown Container Park, an outdoor mall at Fremont and Seventh streets that opened in December 2013. Downtown Project leadership originally hoped to build the complex entirely out of recycled shipping containers. (The project's website lists "create the shipping container capital of the world" as among the program's goals). But "we learned that didn't work for us," said Cline. "It's unrealistic to bring a new construction method to a jurisdiction and expect them to adopt it." Plus, building with shipping containers would have been more expensive and time-consuming than building from scratch on the blank-slate site. The designers turned instead to the Xtreme Cube, a modular system primarily used by the mineral extraction industry. "We took this kit of parts and twisted it, reimagined it as a shopping mall," said Cline. The 39 shipping containers on the site are repurposed as (among other things) stand-alone restaurants, an elevator shaft, a play space, and an AV tower.

Cline acknowledges that, "from a design perspective, it's easy to criticize [the Downtown Container Park], as some elements are anti-urban." For security, and to allow the space to serve as a ticketed performance venue after dark, the mall is surrounded by a fence. "In the future, if some of the realities on the ground change, what I'd really love is to take one of the containers and rotate it 180 degrees, so you could enter from the sidewalk," said Cline.

The bulk of the Downtown Project's architectural work involves renovating existing buildings, with an emphasis on mixed use—a rarity for Vegas. Two recent projects are the John E. Carson and Ferguson's Motel. The John E. Carson, which opened earlier this year, is a former short-stay men's hotel converted into office, retail, and restaurant space. Ferguson's Motel, which is still under construction, will also accommodate a variety of uses, its courtyard parking lot replaced with landscaping. Ferguson's, on 11<sup>th</sup> Street, "speaks to how we're pushing our footprint further down Fremont Street," said Cline. "Tony often talks about giving people a reason to walk one more block."

The Downtown Project, whose construction projects are ongoing, has already achieved measurable results, increasing foot traffic, construction activity, and local investment. But it is also vulnerable to critique. The program is an exercise in gentrification, its office spaces, retail, and restaurants designed to attract young, well-educated, and highly paid singles and families. Rather than public parks or plazas, it is anchored by the container park, a gated, privately patrolled shopping mall. And there is something troubling—some would say menacing—about Tony Hsieh's grip on downtown Las Vegas. His followers have, for instance, been accused of boycotting small business owners who fail to toe the party line. "It can feel cultish," wrote Gizmodo's Alissa Walker. Hsieh's coziness with city government, in addition, seems to allow little room for dissent. A recent *Las Vegas Sun* article quoted Las Vegas mayor Carolyn Goodman saying, "Whenever he needs anything, I'm here."

The Downtown Project—like revitalization efforts in downtown Los Angeles and elsewhere—operates on the premise that savvy investment in real estate can generate both profits and social benefits. "We're definitely trying to earn a return on the projects we're building, but to a large degree Tony's vision is to create a space where there's enough activity in a variety of areas that you start to create a kind of pile-on value that you aren't even paying for," said Cline. "There's this notion that if you can change the context people are in, you can start to accelerate those social processes that make our investments more valuable, and also make the city a more valuable place to live."

ANNA BERGREN MILLER



Nighttime activity at the Container Park.

EMILY WILSON/DTP

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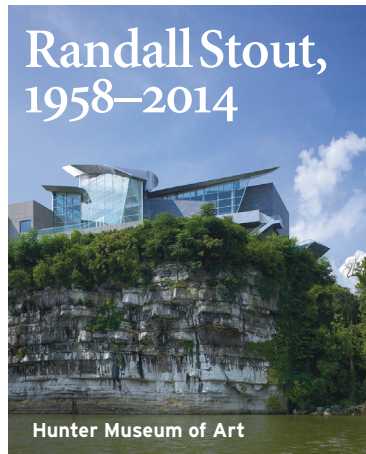
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Noted Los Angeles architect Randall Stout has died of cancer. He was 56. Stout served long tenures at SOM in Houston and at Gehry Partners in Los Angeles, then went on to found Randall Stout Architects (RSA) in 1997. The office, which gained large commissions in the United States and Europe, became known for contortions of polished steel and raw stone, and for large, luminous interior spaces intimately connected to their surroundings. Despite these unusual forms, Stout's buildings were regarded as people friendly and practical.

"Randall was a true architect," said Richard Keating, who worked with Stout at SOM. "He understood materials and budgets and made excellent buildings." Keating attributed this to his time with SOM and Gehry. "His approach to buildings was to be

artful as well as responsible."

Stout's firm set out by putting together striking industrial-scale public buildings in Germany, such as the Bunde Fire Station and the Rehme Water Station, which he soon parlayed into high profile museum commissions in the U.S. and Canada. Perhaps Stout's most famous project, the Hunter Museum of Art, is located atop a limestone bluff in Chattanooga, Tennessee. The structure, showing off stainless steel curves and weathered zinc masses, takes its cues from the jagged landforms beneath it. It contrasts powerfully with the institution's adjacent Southern Colonial mansion. His Art Gallery of Alberta takes its inspiration from a cosmic storm, energetically threading large spans of reflective metal through an angular gridded glass facade.

Stout, an associate professor at UNLV School of Architecture, became a nationally known advocate and practitioner of sustainable architecture. He continued to land prestigious-cultural work, like the Taubman Art Museum in Roanoke, Virginia, and the Abroms-Engel Institute for Visual Arts in Birmingham, Alabama. His later designs, while still adventurous, were heading in a more subtle, orthogonal direction.

Ashi Martin, an associate at RSA, remembered Stout's obsession with crafting buildings for their users, an art he perfected through physical models. "He would bend down and look at the model and look at the correct perspective to see how it would look in human scale," she noted. "It was most about the experience."

While Stout spent much of his

life in California, his southern charm moved clients and friends alike. "He was a lovely human being," said Cliff Pearson, an editor at *Architectural Record*. Pearson pointed to Stout's variety of professional experiences, from his native Knoxville, Tennessee, to Texas, to California. "These were incredible influences mixing together," said Pearson. Still, following in Gehry's footsteps, and maintaining some of his formal language, often invited comparisons to his old boss' work. "Getting out from under that shadow was a big challenge, and I'm not certain he ever totally did," said Pearson. It's a trial that many Los Angeles architects of Stout's generation have faced.

"I don't think his work was well enough respected within the Los Angeles architecture community," said John Kaliski, a colleague at SOM. "Obviously he worked for Frank, learned much from the master, and in many ways his work grew from the master. In the future, when people look at this era, I think his work will grow in stature and always be observed and respected in the same way that Walter Burley Griffin's and Marion Mahoney's is in relationship to Frank Lloyd Wright's. That is an amazing achievement."

Gensler managing principal Rob Jernigan has known Stout since their days together at the University of Tennessee in the 1970s. Jernigan called his friend's work "world class architecture," and lamented that his

still-developing career was halted so soon. "He was at the height of his potential and it was taken away," he said. Jernigan acknowledged that Stout's work took on some of Gehry's "freedom of expression," but noted that it was very much his own. "He really understood the nature of the site and that the architecture derived from the site. His work was organic but free. The buildings come up out of the site but then they take flight. They sort of liberate themselves from the site."

Stout's office, located on Washington Boulevard in Culver City, has only four employees. The firm will finish work on active projects, but it is unclear if it will remain open after that, said Sabina Lira, a senior associate at RSA, and its longest tenured employee. RSA did not have a strict hierarchy—there were no principals outside of Stout—which could prove challenging moving ahead.

Stout, who had been sick for almost three years prior to his passing, did not inform his employees of the severity of his condition until about a month ago. "He kept going with every aspect of the office until the last day," said Lira. Even then Stout was still asking questions about assignments, designs, and models, she added. "It shows how much he loved his work. It was his life." She added: "He asked that we not be sad about his death. That we celebrate our accomplishments. That we celebrate our designs as a reflection of his life." **SL**



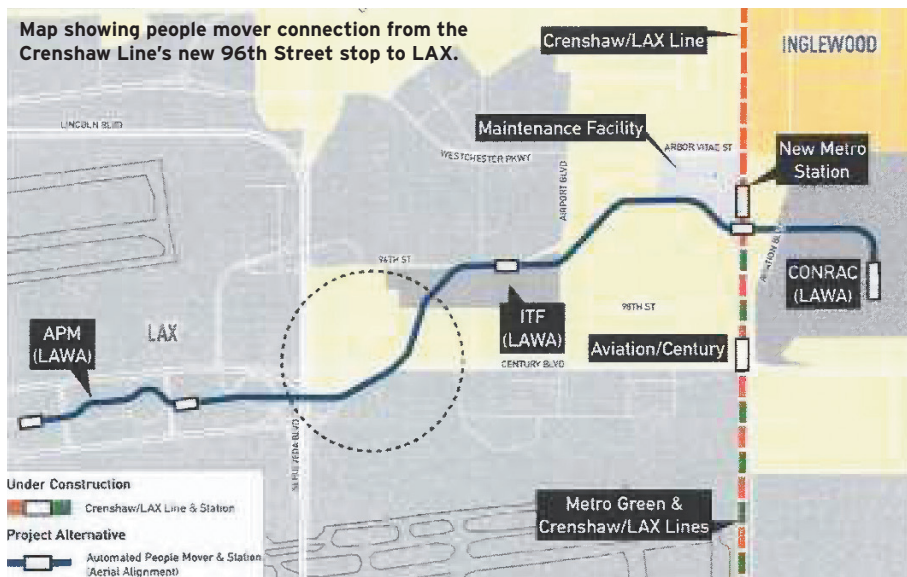
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**OVERDUE CONNECTION** continued from front page reported, plans for a rail connection to the airport have been on the boards for some time, but the move is one of the final pieces in the LAX transit puzzle. Metro had also been investigating, among other options, a light rail line direct to LAX and people mover locations at other sites. The station—which at this point is only considered Metro’s “Locally Preferred Alternative,” or simply “Alternative A2”—will need to go through environmental review and other analysis before construction can begin. Furthermore, METRO is waiting for Los Angeles World Airports (LAWA) to finalize its people mover plans before finalizing the 96th street location. That decision should come by December, said METRO spokesperson Rick Jager. LAWA is considering an intermodal transit center and a centralized car rental facility as hubs on the people mover route.

No designer or architect has been chosen

yet for the new station, added Jager. A preliminary sketch given to the METRO board depicts a multi-level, glass enclosed space with a direct connection to buses. But that image, said Jager, was “a penciled quick draw that was done the night before. It was to give the board a quick glimpse of what type of a station it could possibly be, but it was in no way shape or form the final draw.”

The current contractor for the Crenshaw Line is Walsh-Shea Corridor Constructors, which consists of Walsh, Shea, HNTB, Comstock, and ARUP. There is a chance that team could wind up designing the station. If work proceeds as planned the new station could be completed by 2022.

Meanwhile LAX, long derided as outdated, is about to undergo renovations to terminals 2, 3, 4, 5, 7, and 8, accompanying new roadside improvements and a major addition to Tom Bradley International Terminal by Fentress Architects. **SL**

## AFTER 11 YEARS NORTH BEACH OPENS NEW FACILITY LIBRARY AT LAST



The North Beach Library has finally opened its doors to a community eager to experience the outcome of one of the most contentious recent architectural disputes in San Francisco. The lead designer of the project, Marsha Maytum of Leddy Maytum Stacy, endured 11 years of community meetings, public hearings, and fierce neighborhood opposition to build a vision as highly contextual as it is efficient.

The project occupies a residual triangular site, formerly a parking lot, whose hypotenuse is Columbus

Avenue, the major North Beach artery. This shape, inherently challenging for functionality, is also ripe with design opportunities. It is in this respect that the new library reestablishes the street edges to open its corners to city vistas. Its envelope houses state of the art amenities and luminous interiors with a very thoughtful skylight directly across the architectural stair located at the center of the plan. In contrast, the exterior is a gentle backdrop to a much-anticipated open plaza facing the Joe DiMaggio Playground, a singular

landscape idea unifying what are currently piecemeal facilities. Equally compelling is the library at night, when the discreet glass slits offer glimpses of indoor activities.

The project increases functional space by 60 percent and replaces a rather bland 1959 library designed by Appleton & Wolfard, deemed unsuitable for retrofit or for landmarking. Opposing groups had presented the original library as a major example of mid-century design, part of an effort to landmark all the other branches in the city from the same firm. The case would have misrepresented the true contributions that San Francisco has provided in its own glorious mid-century legacy. The happy ending of the North Beach Library, the last of the 24 to be either built or renovated under a 2000 city bond, is a reminder to us all that there is plenty of work to be done to make San Francisco a living city, and not a museum frozen in time.

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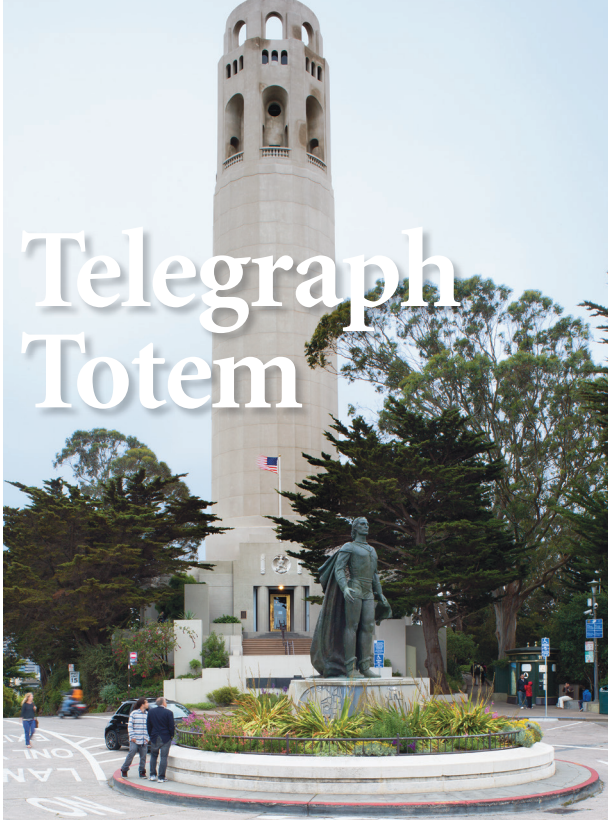
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## COIT TOWER RENOVATION, FOCUSING ON PWA MURALS, COMPLETED



After being closed for six months of repair, Coit Tower recently reopened its doors in San Francisco. The 13-story, 210-foot-tall tower underwent a \$1.7 million restoration—its most comprehensive ever. The chief work involved repair of its water-damaged fresco murals, of which there are 25 in total. Located in Pioneer Park on Telegraph Hill, the tower has served as a prominent

Rehabbed Coit tower rises above Telegraph Hill (left); the tower's murals line stairways and hallways, among other locations (right).



city landmark since the early 1930s. Although today it serves as a museum, it was originally used as an observation tower.

Designed by architects Arthur Brown Jr. and Henry Howard, the structure was named after Lillie Hitchcock Coit, a San Francisco socialite who left a third of her estate to beautify the city. Coit also wanted the tower to serve as a memorial to the city's firefighters, with whom she frequently volunteered. Although debunked, some still believe the tower was designed to resemble a fire hose nozzle.

There are 3,681 square feet of murals inside the Art Deco tower, painted by 25 artists and their assistants under FDR's Public Works of Art Project. Many were faculty and students from the California School of Fine Art, and four were women, including Maxine Albro, a prominent San Francisco-based artist, whose 42-foot-long mural features an agricultural scene. At one point, Albro, whose artwork is also featured at San Francisco State University, worked as an assistant to Diego Rivera. All of the murals except two were painted on site.

The frescos, featured on walls, hallways, and even winding up a lower portion of a spiral staircase, portray life, current events, industry, and San Francisco during the Great Depression. They depict a variety of political views and include figures as diverse as Eleanor Roosevelt and the founding president of Bank of America.

Over the years harsh weather damaged the murals. The San Francisco Recreation and Parks Department hired Architectural



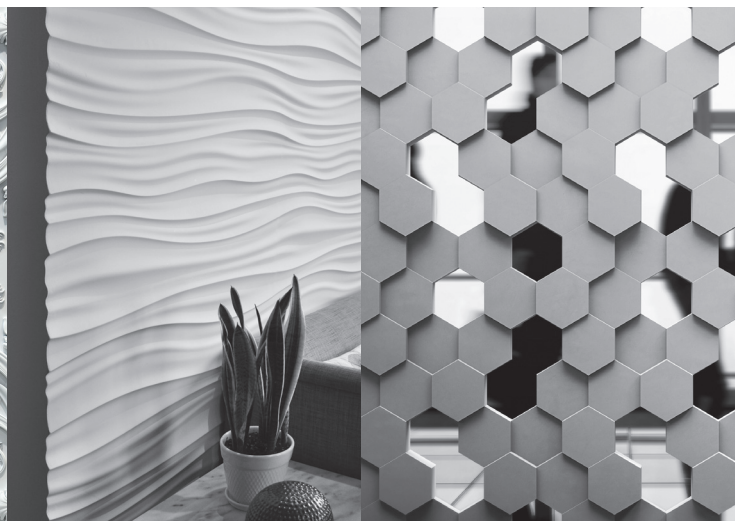
DAVID WAKELY

Resources Group (ARG) to lead the building restoration and Anne Rosenthal Fine Arts Conservation to conserve the murals—which took two-years to complete. Conservators first cleaned the mural surfaces with dry sponges to remove any dirt. Then they restored the murals with a technique called inpainting, which repaired deteriorating paint while allowing future conservators to reverse restorations if needed.

Looking toward the future, ARG focused on waterproofing the flat roof and exterior, as well as creating a climate-controlled environment for the murals. The firm repaired the exterior reinforced concrete and brought historic windows and bathrooms up to code. Accommodations were also made for accessibility and improvements to the gift shop.

"How do you preserve artwork in an area that was not intended to contain artwork?" said David Wessel, principal at Architectural Resources Group. "The biggest challenge was determining where water was getting into the building." The firm used infrared technology and water testing to trace the leak.

ARG thought a source of the leaks was the 100-year-old water tanks—originally installed to service plumbing—sitting in the middle of the tower. They hired a diver to explore them, learning that they were in fact safe and still functioning. It was only the roof that was leaking, with water moving from the top of the building downward through concrete rock pockets. **ARIEL ROSENSTOCK**



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## Eric A. Kahn, 1956–2014

At 5:32 a.m. on the morning of June 2, I received a text from my friend Eric Kahn containing a photograph of a diptych accompanied by this message: “new ‘Catastrophe Cycle’.” I assumed this to be the title of a new series of paintings he was working on. His text was not unusual, as we often communicated by texting each other images at various hours of the day or night. A few hours later, I received this text message from his partner Russell Thomsen: “Call me asap. Urgent.”

My close friend and colleague had just passed away.

The night before Eric and I had talked about driving down to Mexico on a “paint run.” He was excited to start a new series of large oil paintings, having just returned from New York City where he saw friends and visited museums and galleries. He sent me several photos of Ross Bleckner’s studio—a painting leaning up against a wall, a photo of the artist with his arms folded, a close-up of his palette. Before that, snapshots from MoMA—Jasper Johns’ painting *Target with Four Faces*, one of Barnett Newman’s white



ERIC KAHN

paintings, and a poster-sized photograph hung in the stairwell of the building Eric was staying in of Le Corbusier walking up a staircase. We conjectured that it was likely taken at the Unité in Marseilles. The irony did not escape him.

Eric was a gifted architect, a talented artist, and a charismatic teacher who touched the lives of many people around him—colleagues, students, friends, and family. He possessed a brilliant mind and poetic spirit that perceived and imagined the world as a series of metaphors. He had a profound sense of integrity. His commitment to architecture and teaching was as deep and passionate as were his beliefs about art and humanity. To me, he was an artist-poet who happened to practice architecture, and I learned a great deal from him. Lorcan O’Herlihy, another close friend, said it succinctly: “Eric saw art in everything.”

I first met Eric at SCI-Arc when he and Russell joined the faculty and began teaching a thought-provoking undergraduate design studio. Simultaneously, I came to know and admire the work they were engaged in as partners (with Ron Golan) of Central Office of Architecture (COA). COA uniquely balanced

speculative research on the city and modernity with a steadfast commitment to building ideas. Their *Recombinant Images in Los Angeles* (1989) still remains a hauntingly beautiful and enigmatic work of photography, produced at approximately the same time they were designing Brix Restaurant, a sublime work of architecture. Both their built and speculative projects were featured prominently in Aaron Betsky’s *Experimental Architecture in Los Angeles*, with their project on Downtown Los Angeles gracing the book’s cover. Later works included private residences in Los Angeles, upstate New York, and Tokyo, as well as a SCI-Arc Gallery installation titled *Stentorian*. Most recently, Russell and Eric—in their recent incarnation as IDEA Office—received a Graham Foundation grant to develop their ongoing project *Thinking the Future of Auschwitz*, a profound meditation on memory and the unspeakable.

I’m pretty certain that Eric and I became friends while sitting on design studio reviews together. Our conversations in that context often extended to discussions about our shared interests. He loved to speak about the “soul of an architect,” and what that meant to him. His brilliant intellect encompassed far-reaching passions, from visual arts to philosophy, poetry and music to architecture. He had an uncanny ability to move between disciplines with agility and finesse; this led to late-night discussions about Calder, Coltrane, Vaughan Williams, the Lakers, Le Corbusier’s sketches, a photograph of the Farnsworth House blanketed in snow, Tarantino films, the colors of Barragan’s house in Miguel Hidalgo, and Brian Eno’s diary *A Year with Swollen Appendices*, which he referred to often and

enjoyed immensely. Nothing was out of bounds.

I never missed an opportunity to invite Eric to sit on my reviews. He was a unique critic and one of the very best out there. His approach was less analytical and less overtly critical than that of others. His observations were insightful and his remarks generous, imbued with a poetic sensibility that frequently involved new ways of looking at something. I, and all others present at any of these discussions, deeply appreciated that.

Anyone who knew Eric knows that he was always drawing—on a napkin, a coaster, an envelope, or in a sketchbook. However, it wasn’t until we finally taught a studio together (along with Wes Jones) that our conversations about art, architecture, and urbanism reached a new plateau. It was then that I truly awakened to Eric’s deep and abiding passion for art, not just as an appreciation but also as a daily practice. At Eric’s urging, the three of us would meet to look at and discuss our “other” work, which consisted of drawings and paintings and that ran parallel to our architectural practices. Eric loved for us to share our artworks and referred to them as “gifts.”

The introduction that I wrote for Eric’s unpublished book *Proof of Architecture* begins with a quotation from Kafka’s *Blue Octavo Notebooks*: “Everyone carries a room about inside, him.” Such was the case with Eric: His life and work were inseparable and exemplary. As I write this in a hotel room an ocean apart from where he has been laid to rest, I take solace in the knowledge that Eric’s achievements and poetic spirit are very much alive and will continue to resonate.

GARY PAIGE

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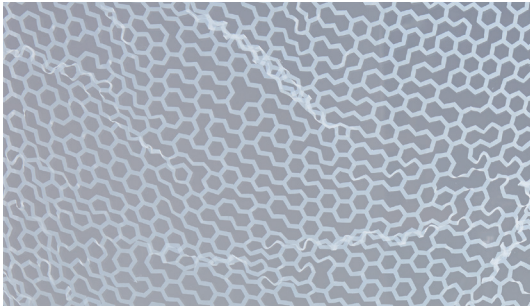


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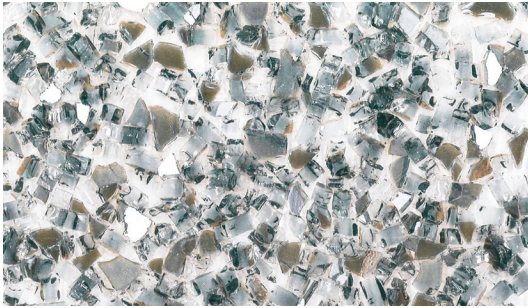




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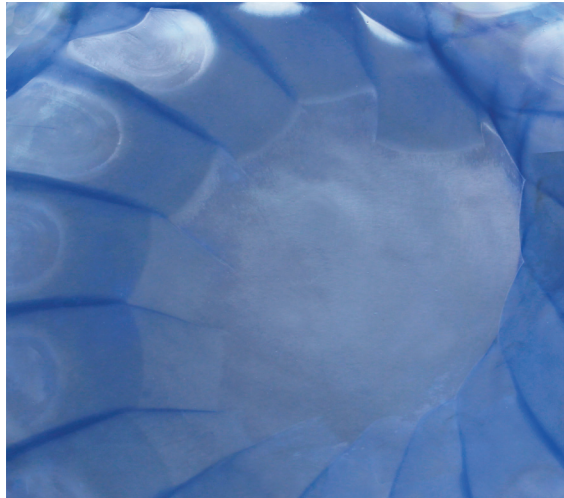
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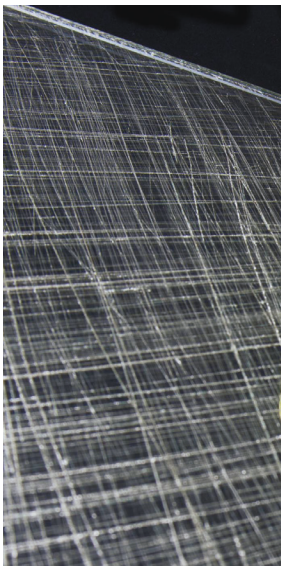
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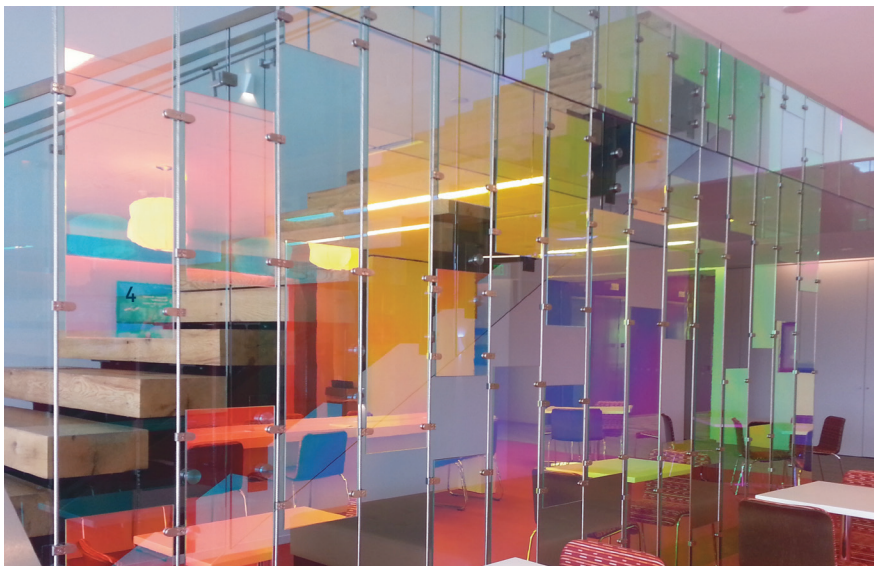
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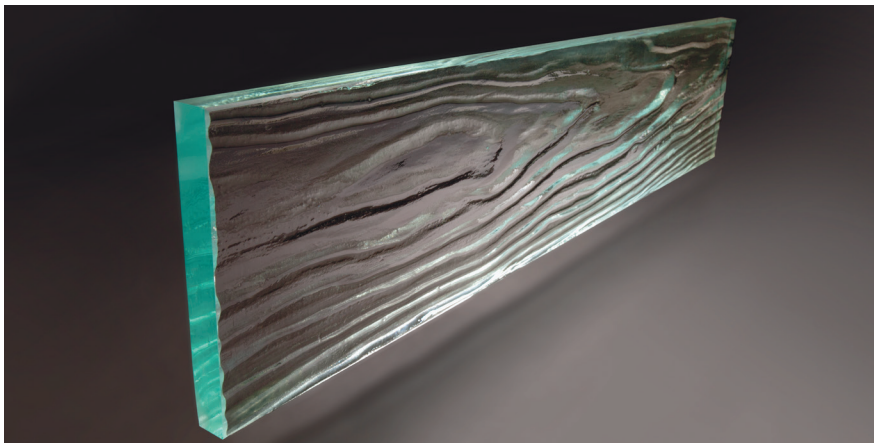
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## TRANSBAY CENTER'S ROOF PARK FACES TEST

### Green for a Green Roof

San Francisco's answer to Grand Central Station in New York—Pelli Clarke Pelli's under-construction Transbay Transit Center—is experiencing \$300 million in cost overruns, which will require alternative funding to complete its signature feature, a rooftop park over its five-story terminal. The \$1.9 billion project is expected to carry 100,000 riders daily.

Currently funded by a mix of local, regional, state, and federal monies, the project is set to connect San Francisco's fragmented public transportation. This will include the transit center, the 61-story Salesforce Tower, a bus terminal, and light rail extensions from Mission and First streets. A local district plan will bring affordable and market-rate housing, over 11 acres of new parks, restaurants, shops, and

other amenities to the area. The transit center will also support California High Speed Rail.

Local San Francisco firm Peter Walker and Partners has designed the 5.4 acre rooftop park, which features an amphitheater, gardens, and a children's playground, and sustainable elements like stormwater management. A funicular will bring visitors up from the street and bridges will connect the park to neighboring buildings.

Despite reports that the park will be cut—the *San Francisco Chronicle* recently stated the city would need to raise \$24 million from private donors and nonprofits to add the plants, trees, and other design elements beyond the walls and drainage—developer Transbay Joint Powers Authority (TJPA) recently issued a statement that says otherwise.

Adam Alberti, spokesman for the TJPA maintains that the park will open as part of phase one in late 2017, concurrently with the new transit center: "The TJPA and the Mayor's office agreed to work together to ensure that the roof top park opens concurrently with the opening of the Transit Center."

Funding could come from a special tax area around the Transbay Transit Center, called the Mello Roos Community Facilities District. Neighboring property owners would build taller buildings in exchange for paying higher taxes. While this model was originally created to help fund the light rail extension in phase two, it could help support the rooftop park and transit center construction in phase one. Another option is corporate sponsorship.

Several design elements have already been altered, most notably the transit center skin, which will be constructed from perforated aluminum instead of glass. **AR**



AIDLIN DARLING DESIGN

## UNVEILED

### 21<sup>ST</sup> AMENDMENT BREWERY

After relocating production to Cold Spring, Minnesota, from San Francisco eight years ago, the rapidly growing craft brewers, 21<sup>st</sup> Amendment Brewery, is moving production back to the Bay Area. This time they're heading to San Leandro, a suburb that's also home to headquarters for the North Face and Ghirardelli Chocolates.

Aidlin Darling Design is directing the scheme for the new 95,000-square-foot brewery, which will repurpose a former Kellogg's Cereal factory. A major goal is to bring green space into the building and bring the industrial character out into the landscape, to "create a seamless outdoor-indoor relationship," said founding partner David Darling. In the firm's proposal, an allée of trees makes its way into the cellar to help break down the scale of the building, and the facility includes a beer garden with hangar doors. Inside the two-story brew

house is an interactive space for tours via a path that floats above the production area. Viewing platforms, tasting areas, and places for refuge are also included.

"We want to instill a sense of adventure, discovery, and also education," explained Darling. Found objects help tell the story of the brewing process, such as a hot kiln. The facility will support brewing, grain handling, milling, a canning line, a restaurant, a packaging hall, event spaces, and meeting rooms. "It's like master-planning a city, with macro and micro relationships," said Darling.

The firm is re-skinning the building with metal scrim paneling, which is lifted off the ground. Operable windows and skylights bring in natural light and provide ventilation for the brewing machinery. The LEED Gold project will be built in three phases. The first is scheduled to open this fall, with completion expected in 2015. **AR**

**Architect:** Aidlin Darling Design  
**Location:** San Leandro, CA  
**Client:** 21st Amendment Brewery  
**Completion:** 2015

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Sokol Blosser, a family-owned firm that helped launch Oregon's Willamette Valley as a major wine-growing region 40 years ago, commissioned Allied Works to develop a master plan and design a new building for tastings and events. It was an inspired choice, since firm principal Brad Cloepfil, who has won acclaim for his art museums and opened a second office in New York, grew up in the area, and worked on his parents' farm, before starting his practice in Portland.

All over the world, architects are being challenged to rethink the winery as a contemporary expression of tradition and innovation, agriculture and technology, production and hospitality. In Spain, before the recession hit, wineries were competing for attention, commissioning eye-grabbing buildings from Pritzker Prize winners. By contrast, Oregon retains its quiet, provincial character; client and architect had no desire to show off on this project. Cloepfil took his inspiration from the hop barns he remembered from his youth. "Built of hemlock, fir, and cedar, they had a close connection to the land and were constructed with economy and a sense of grace," he recalled. "Sadly, they are fast disappearing."

Cloepfil describes his design as a "transparent solid," a block of cedar that has been carved and hollowed out to become permeable and embrace sweeping views of vineyards and wooded hills. Allied Works cut five terraces into the hillside between the winery and the vines to create a site for the 6,600-square-foot building, gardens, and parking areas,

linked by landscaped paths. Visitors ascend to an open porch and a foyer that gives access to public and private tasting rooms, an events space, a kitchen for cooking lessons, a casual restaurant that extends out to a covered porch, and downstairs to a club room and walled garden. Expansive windows and a linear skylight provide abundant natural light, even in winter. From afar, this could be a vintage gray barn with a sod roof; within, there's a dynamic play of angles and the warmth of natural wood.

This is the first contemporary building of merit in the region and it creates a model for future developments. "It was a low budget project, and we wanted the simple form to have depth and character, with a play of light and shadow," explained Cloepfil. "It's cold here for six months in the year, so it had to offer protection from the weather and achieve a sense of intimacy. We wanted people to feel as though they were within a tactile, polished cabinet, as well as being a part of the landscape."

The exterior is composed of rough-edged, stained cedar boards in nine different widths, laid horizontally. That animates the facades, and provides maximum contrast with the smooth, finely crafted diagonals of the interior. At the point of entry and on the terrace, the two treatments are juxtaposed. The architects modeled the building digitally and the design went through several iterations until Cloepfil felt he had found the right scale. As a light-frame building, rather than post and beam, it could be

freely molded. The carpenters were then challenged to achieve the precise tolerances this angular geometry required and they rose to the challenge. The building feels bigger than it is because of the diversity of spaces and vistas, and—appropriately for a place that celebrates outstanding wines—it gratifies all the senses. It also achieves a high level of sustainability, thanks to the earth-sheltered structure, green roof, deep-set skylight, and cantilevered overhang on the south face. An on-site solar array provides all the power the building requires.

The tasting room has already fulfilled its principal goal, doubling the number

**Clockwise from top left: The building's cedar facade and open porch; carved out entryway and outdoor tables; kitchen for cooking lessons; tasting room.**

of visitors in the first few months of operation. Said the winery's marketing director Michael Brown: "It's an elegant and sophisticated facility that allows us to provide better service to a wider range of people than the old tasting room, but it has kept the comfortable, Oregonian feeling." **MICHAEL WEBB**





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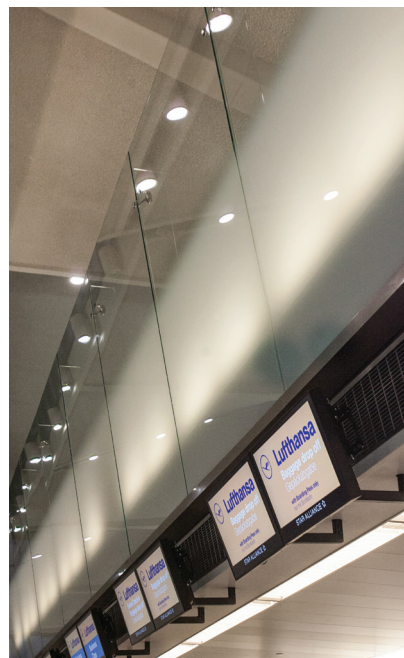


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# RETHINKING SILICON VALLEY

## TECH CAMPUSES ADAPT TO NEW DEMANDS

Times change, and so do tech campuses.

Only a few years ago these once-infamous, and isolated, corporate conglomerations consisted of banal tilt up buildings full of cubicles, lodged in a sea of parking on the edge of freeways. Back then Silicon Valley, and the tech world in general, represented the very worst of planning and architecture.

But while retaining its suburban roots—a counterpoint to tech's well-documented adaptive reuse projects in urban cores—the campus is progressing into an oasis of urbanity. Competing for talent with these new urban headquarters, campuses are becoming mini-cities showcasing density, transit, sustainability, and a humane combination of buildings and landscape. They're supplying urban perks while still embracing their pastoral possibilities,

connecting employees with each other in common spaces inside and out to make them happier and promote interaction.

"To be disconnected at a tech company is a bad idea," noted Jonathan Ward, a design partner at NBBJ, which is working on campuses for Samsung, Google, Amazon, and other companies worldwide. The firm recently convinced Samsung to convert its original plan for two faceless, and disconnected, glass boxes on the north end of San Jose into an integrated facility with open offices, easy access to natural light, outdoor courtyards, and spacious cantilevered terraces.

At Amazon, NBBJ is not only working to connect the campus' three tall buildings with walkways and courtyards, but it has created three, five-story-tall "biodomes," glass

bubbles providing flex and brainstorming space for employees, and a home for trees and plantings. In China, the firm has connected a large new headquarters for search engine giant Alibaba with its rural surroundings, lifting and bending the building at strategic places to invite employees into a giant courtyard.

All this common space, both inside and out, encourages employees to make what office experts call "casual collisions"—informal meetings and exchanges that were lost in the cloistered cubicle culture. In addition to promoting interaction and socializing, common space can soften hard edges, unite scattered buildings, promote healthy workers, and simply make places more enjoyable. DLR Group's Steven McKay, working on a campus addition for Google in Kirkland, Washington, said an emphasis

**Above:** HOK's Central and Wolfe campus will include acres of walking paths and open space, rethinking the built out Silicon Valley model. **Below left:** WRNS and RAPT Studio's new campus for Adobe features indoor and outdoor meeting spaces. **Below right:** Apple's circular campus will contain open space inside and outside of the building's perimeter.

on open space fits into Google's healthy living initiatives, which include the best food program he has ever seen. "They seem to be getting more and more sophisticated and more advanced in the essence of space," said McKay, who describes earlier Google campus design as gimmicky, not holistic. "It's more connected to their overall mission," he said.

The Kirkland campus—which includes the renovation of two existing buildings and one



ABOVE: HOK; FAR LEFT: WRNS/RAPT STUDIO; LEFT: FOSTER AND PARTNERS





DLR GROUP, GENSLER

new one—is a redevelopment of a five-acre former brownfield site into a park that includes bike paths, bike lockers, dog walk areas, plazas, an amphitheater, and a pedestrian bridge connecting old and new structures. The new building will contain a large green roof, outdoor decks, and a ground level plaza.

Back in Silicon Valley, HOK's new Central + Wolfe campus, a plan courting several big tech firms (part of a flexible phenomenon called "Spec for Tech"), will contain about

nine acres of ground-level open space, two miles of outdoor trails, a 90,000-square-foot rooftop garden, and possible plans for another 208,000 square feet of rooftop green space. The design is challenging what developers see as leasable space, HOK's Paul Wolford told *AN* last spring, with open and common spaces increasingly viewed as more desirable than projects built out to maximum capacity.

In Lehi City, Utah, WRNS and RAPT

**Above:** Google's campus in Kirkland, Washington will feature green roofs, ample public open space, and a pedestrian bridge linking buildings. **Below:** The NBBJ-designed Samsung headquarters in San Jose, California, features spacious terraces and courtyards.

studio have created a new three-building, 680,000-square-foot campus for Adobe that connects indoors and outdoors. The campus's heart is its "grand atrium," a cavernous open area with an equally large glass facade that

**Opposite page, above:** Gensler's triangular offices for Nvidia; **Opposite page, middle:** Amazon's bubble-shaped spheres; **Opposite page, below:** Alibaba's building will lift up to provide access to a central plaza.

links every workplace while also connecting to the surreal landscape (highlighted by views of the Wasatch and Oquirrh mountain ranges). The atrium contains facilities for meetings, and contemplation, and is



COURTESY NBBJ





GENSLER



NBBJ

surrounded by zones for working, eating, and exercising. Outside is a campus green, equally suitable for all types of activities, from meetings to Hacky Sack.

More examples abound. Gensler's upcoming buildings for Nvidia will be triangular, to minimize travel distances and unlock open space. Inside, holes are cut between floors while platform-like stairs encourage impromptu meetings. "We've learned not to be curatorial and allow things to evolve," said Peter Weingarten, Gensler's director of architecture for the northwest region. "We're just setting the groundwork." The firm also designed a campus for Facebook at the old Sun Microsystems in Menlo Park, which includes urban rooms and a central outdoor spine.

While Apple's new plan by Foster + Partners has been chided by some for turning its back on its context, the design still nurtures open space and sustainability. The ring-shaped building, naturally lit via glass walls and skylights, will contain expansive green spaces throughout—especially inside its central ring. Last year Apple announced that it was adding more bike paths and walkways to its campus and installing a transit center for buses and shuttles, a trend that's changing the car-oriented culture at tech companies throughout Silicon Valley.

Still, with space at a premium, the greenest method of campus development is adaptive reuse. In Playa Vista, on LA's West Side, a team led by Brenda Levin and EPT Design has renovated the badly deteriorated Hercules Campus, where Howard Hughes' company, Hughes Aircraft, developed, among other things, the famous Spruce Goose. The campus is now a tech playground for the likes of YouTube, Konami, and advertising agency

72 and Sunny.

The architects and landscape architects not only painstakingly restored the steel and wood buildings into light-filled, open-planned environments, they stitched it together and enlivened it with courtyards, walkways, bioswales, mounds, fountains, and boardwalks. Employees regularly work and hold meetings outside and YouTube especially holds large events outdoors, where their front yard incorporates a natural amphitheater and exercise areas. "It really is a campus," said Nord Eriksson, a principal at EPT. "These types of places were once about isolating people from the street and ushering them into contained space. Now everyone is ok walking through gardens to get to the front door."

But if they want to build campuses in big cities tech companies will need to consider going up, not out. A few new buildings here are adopting the vertical model, with rooftop spaces, interconnected floors, and large balconies. But the most ambitious models are taking shape in Asia.

In Shenzhen, China, NBBJ convinced emerging tech company Ten Cent to scrap plans for a Silicon Valley-style complex in favor of three new highrise buildings connected with massive bridges, forming a sort of city in the sky. And LA firm Jerde has worked on developments for several Asian tech companies combining office space with hotels, retail, and more. "I think this is the direction that a lot of these companies are headed, said Matt Heller, a spokesman for Jerde. "They understand the desire of their employees to be in these integrated environments within an urban setting."

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



NBBJ



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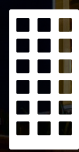
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# THE GOLDEN TICKET

**IN CITIES AROUND THE U.S., TRAIN STATIONS ARE BEING CONVERTED TO MULTI-MODAL TRANSIT HUBS ANCHORING IMPRESSIVE NEW NEIGHBORHOODS, AND PRIVATE DEVELOPERS ARE CASHING IN. JOHN GENDALL RIDES THE RAILS TO SKYROCKETING REAL ESTATE PRICES.**

One of great rites of passage for most Americans, from baby boomers to Generation Y, was the trip, often on a sixteenth birthday, to the Department of Motor Vehicles to get the first driver's license. But research from automotive data company Polk shows the share of car purchases made by young adults (ages 18–34) plummeted by 30 percent between 2007 and 2011, while the share for adults aged 35–44 fell by 25 percent. Younger Americans, it would seem, are not as eager to get licensed up at the soonest opportunity. Not only has this sent carmakers scrambling to render the driver's seat with all the trappings of a smartphone—the commodity that young adults actually do covet—but it has also instigated a series of land use trends that are reshaping American cities, and train stations are taking center stage.

“Teenagers and young adults aren’t even getting driver’s licenses,” said Amtrak chief of corridor development Bob LaCroix, “These trends are making





ROBERT POLIDORI

our stations very interesting to the real estate community.” ‘Interesting’ would be one way to put it. ‘Potentially very lucrative’ would be another.

New Yorkers will be familiar with this effect from Hudson Yards and Atlantic Yards, where the Related Companies and Forest City Ratner are, respectively, developing on the formerly uncovered rail yards of Penn Station, in Midtown, and Atlantic Terminal, in Brooklyn. But in cities across the country—Denver, Salt Lake City, Minneapolis, Miami, Philadelphia, San Francisco, Seattle, and Los Angeles—developers and municipalities are making serious investment in transit and transit-oriented developments. “Every major metro area in the country, really, is doing a pretty substantial build out of its transit systems,” said Rachel MacCleery, Senior Vice President at the Urban Land Institute (ULI).

Since developing suburbs by the swath is becoming less tenable for economic and environmental reasons, municipalities and developers are more tactically considering

land use within city centers. In Philadelphia, for example, the main train station, 30<sup>th</sup> Street Station (which happens to be the third busiest station in Amtrak’s system) is ringed with significant real estate anchors: the University of Pennsylvania, Drexel University, and, just across the Schuylkill River, City Hall, the Philadelphia Museum of Art, and the Center City district. Though the station itself is an impressive historic structure and though it has this orbit of vibrant neighborhoods, its immediate context leaves something to be desired. One local architect, who wished to remain unnamed, called it “the hole in the middle of the donut.” Amtrak, which owns the station and over 80 acres of rail yards, including—and this is important—the air rights over them, is teaming up with neighbors Drexel University and Brandywine Realty Trust to develop a comprehensive master plan for the station and its context. To do this, Amtrak tapped SOM, Parsons Brinckerhoff, OLIN, and HR&A Advisors in May 2014 to undertake the two-year planning process.

Real estate professionals and transportation advocates point to Washington DC’s NoMa district as a particularly compelling precedent. Close to Union Station, the area, once dominated by parking lots and warehouses, had long suffered from high vacancy rates. In 2004, though, an infill transit stop was added to the Washington Metro commuter rail line, instigating a surge of real estate activity. Now, Washington is looking to build on that success with a redevelopment of its Union Station. Working with the Union Station Redevelopment Corporation, the U.S. Department of Transportation, Maryland Transit Administration, Virginia Department of Rail and Public Transportation, and the Washington Metropolitan Area Transit Authority, Amtrak engaged Parsons Brinckerhoff and HOK to author a 15-to-20-year master plan that will triple the passenger capacity in the station, double the train service, and plan for real estate development on and around the station.

The Washington project highlights one of the challenges of working with historic train

Opened this summer, Denver’s revitalized Union Station has stimulated urban development in its surrounding areas as well as along the transit lines that feed into it. Real estate prices near the station have jumped from around \$435 per square foot to \$600 per square foot.

stations in urban contexts: they come with what LaCroix called “serious constraints.” Unlike the suburbs, which, for the most part, can be transformed into buildable lots with the sweep of an earthmover, train stations typically demand greater finesse. “There tends to be more complexity to transit-related developments,” said Eric Rothman, president and transportation expert at HR&A Advisors. “There are always very important operational concerns.” As a simple case-in-point, LaCroix





COURTESY HOK

explained, “we can’t expand south because there is a little something called the U.S. Capitol.” Each of the other cardinal directions come with their own inviolable obstacles, so the Parsons Brinckerhoff/HOK plan goes below grade, but, LaCroix is quick to point out, “in an elegant way—not a Penn Station way.”

In Seattle, where ZGF Architects completed a restoration of King Street Station in 2013, Daniels Real Estate is undertaking the so-

called North Lot Development, a four-acre, 1.5 million-square-foot mixed-use project directly adjacent to the station. Though he identified the transit hub as the catalyst for the project, Daniels president Kevin Daniels conceded, “working with transit is a challenge,” citing the intricacies of moving people through infrastructure, between heavy rail and light rail, rail and bus, regional busses and local busses. “Developers can tend to get very myopic from our side, and

transit folks can get very myopic from their side,” he said. “While it might be easiest to line up busses in front of restaurants, that doesn’t work from the development side. The design has to find common ground with what works for them and what works for us.”

Cases abound of historically preserved train stations that contribute little to community and economic development. What these cases demonstrate is that architectural attention on the station

itself needs to be coupled with a serious commitment to the underlying transportation infrastructure. While the historic restoration of Seattle King Street Station was a critical element for the success of the project, that alone was not sufficient to anchor the neighborhood. The city and its transit agencies have committed to investing in transit and undertaking the gritty, long-term work of transforming the historic building into a multi-modal hub, orchestrating heavy





**Facing page:** For Washington D.C.'s Union Station, Amtrak hired Parsons Brinckerhoff and HOK to author a master plan that will tripple passenger capacity, double train service, and plan for real estate development around the station. **Right and below:** Amtrak has partnered with Drexel University and Brandywine Realty Trust to develop a master plan for the area immediately surrounding Philadelphia's 30th Street Station.

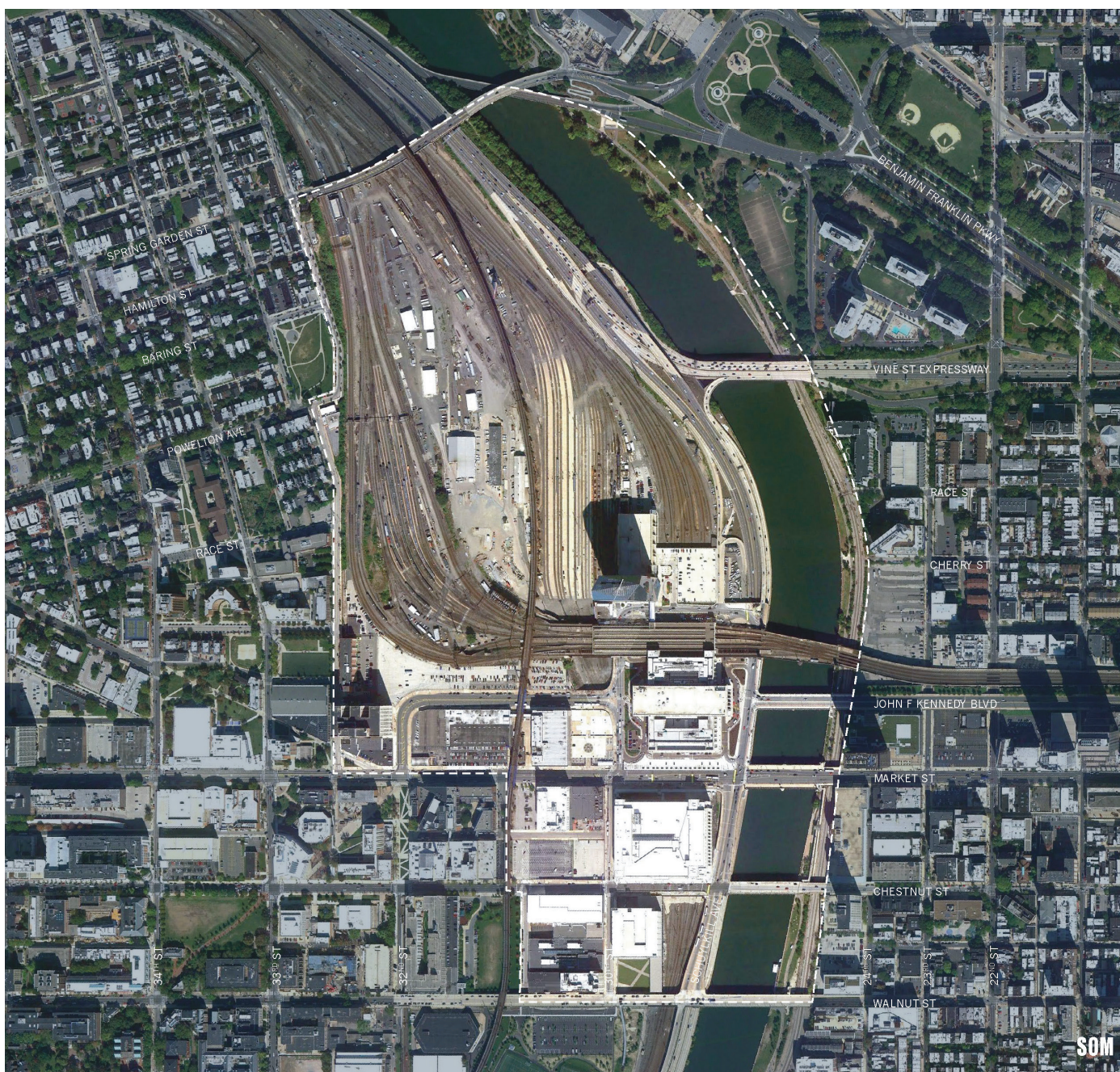
rail, light rail, and local and regional busses. Cutting the ribbon on its transit hub this summer, Denver Union Station has become an important model for other transit-related developments. Having effectively reshaped the metropolitan experience in Denver, the project has stimulated urban development both at and around the station itself, but also along the network of transit routes that the station catalyzes. The Denver Union Station Neighborhood Development Company, a joint entity between developers East West Partners and Continuum Partners, has essentially shifted the city's center of gravity toward the train station, which, for decades, had been dangling on the margins of Denver's downtown area. The project included the historic preservation of the station itself, a robust public investment in transit, but also a real commitment to neighborhood building. Where Amtrak passengers once looked out onto acres of dusty landscape is now in the midst of becoming over five million square feet of commercial, residential, and civic space spread over nearly 20 acres. Several restaurants and a new hotel opened this summer. A Whole Foods is on the way. "It's an incredibly complex station, but we've created a neighborhood, not just a transit station," said Chris Frampton, a managing partner at East West Partners. Private developers play a fundamental role in realizing these transformations. "We typically seek developers through competitive processes," said LaCroix, acknowledging that Amtrak is not in the best position to build neighborhoods. "When transportation agencies do the developing, they do it wonderfully, but they do it for trains," said Frampton, making the case for private development to help in making neighborhoods.

"Transit investments are important, but they are only one part of making a neighborhood," said Rothman. "The stations should be as inviting a place as possible to non-transit riders and transit riders alike. It needs to be a civic asset, not just a transit asset," said Rothman. "Transit itself is not going to make a neighborhood."

This is not just an act of civic altruism. "The marketplace is paying," said MacCleery. In Denver, where the property leases had peaked at \$435 per square foot, East West and Continuum recently leased One Union Station at \$600 per square foot.

With this arrangement between transit agencies, private developers, and architects, everyone stands to profit. "We don't have to own the real estate to get value out of it," said LaCroix. "Smart, good development works for us. We can develop a very symbiotic relationship with private developers."

**JOHN GENDALL IS A FREQUENT CONTRIBUTOR TO AN.**

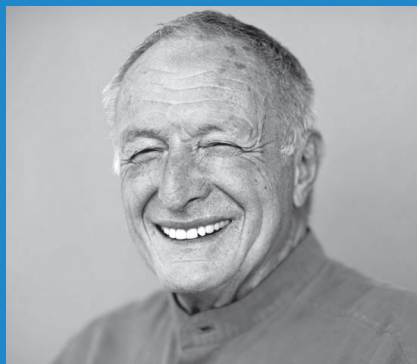


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WEDNESDAY 13  
EVENT

**Integrated Design Build Delivery on the St. Jude's Medical Center Project**  
6:00 p.m.  
The Clubhouse at Rancho Solano  
3250 Rancho Solano Pkwy.  
Fairfield, CA  
aiaeb.org

FRIDAY 15  
EVENT

**The 2014 AIA|LA City Leaders Breakfast Series::Mary D. Nicholas**  
8:00 a.m.  
CO Architects  
5055 Wilshire Blvd.  
Los Angeles  
aialosangeles.org

TOUR

**Design Tour: Zero Net Energy Center**  
5:00 p.m.  
Zero Net Energy Center  
14600 Catalina St.  
San Leandro, CA  
aiaeb.org

SATURDAY 16  
EVENT

**AAH Hosts: OshPod PIN 57 Functional Program**  
5:30 p.m.  
AIA Gallery  
1400 S St., Suite 100  
Sacramento, CA  
aiacv.org

TUESDAY 19  
LECTURE

**The M + W Group Presents: A Pattern Language Enters the Cleanroom**  
5:30 p.m.  
AIA San Francisco  
130 Sutter St., San Francisco  
aiaf.org

THURSDAY 21  
EVENT

**2014 Farwest Trade Show**  
8:00 a.m.  
Oregon Convention Center  
777 Northeast Martin Luther King Junior Blvd., Portland, OR  
wasla.org

TOUR

**AIA|LA Tour: Emerson College Los Angeles**  
5:00 p.m.  
5960 West Sunset Blvd.  
Los Angeles  
aialosangeles.org

FRIDAY 22  
TOUR

**Nucor Steel Tour with Young Architects Forum**  
3:30 p.m.  
Nucor Steel  
2424 SW Andover St., Seattle  
aiaseattle.org

SUNDAY 24  
TOUR

**Portland Architecture Walking Tour**  
11:00 a.m.  
AIA – Center for Architecture  
403 NW 11th Ave., Portland, OR  
aiaportland.org

SEPTEMBER

WEDNESDAY 3  
LECTURE

**Sukkah City**  
6:30 p.m.  
College of Environmental Design – UC Berkeley  
112 Wurster Hall, Berkeley, CA  
ced.berkeley.edu

THURSDAY 4  
EVENT

**Building the Resilient City**  
Hyatt Regency San Francisco  
5 Embarcadero Center  
San Francisco  
uli.org

TUESDAY 9  
EVENT

**Forward: Networking Breakfast – OFFSITE**  
7:30 a.m.  
Cheryl's on 12th  
1135 Southwest Washington St.  
Portland, OR  
aiaportland.org

LECTURE

**Lecture Series: Mario Schjetnan from Mexico City**  
6:00 p.m.  
Balboa Park – Casa del Prado  
1800 El Prado, San Diego, CA  
asla-sandiego.org

WEDNESDAY 10  
EVENT

**9th Annual North American Passive House Conference**  
Marriott Waterfront  
1800 Old Bayshore Hwy.  
Burlingame, CA  
aiaeg.org

THURSDAY 11  
FILM

**Film Series: Frank Lloyd Wright's Guggenheim Museum, a Documentary by Neil Levine**  
7:00 p.m.  
Whatcom Museum Old City Hall  
121 Prospect St.  
Bellingham, WA  
nwaia.org

TUESDAY 16  
EVENT

**Design Build Trifecta**  
7:30 a.m.  
Millennium Biltmore Hotel  
506 South Grand Av.  
Los Angeles  
aialosangeles.org

WEDNESDAY 17  
EVENT

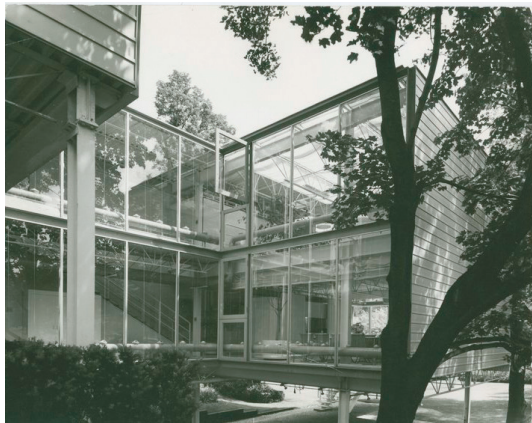
**Urban Agriculture Exploration & Implementation**  
12:00 p.m.  
AIA Seattle  
1911 First Ave., Seattle  
aiaseattle.org

THURSDAY 18  
EVENT

**The Architect's Forum**  
6:00 p.m.  
AIA San Francisco  
130 Sutter St., San Francisco  
aiaf.org

TUESDAY 23  
EVENT

**International Practice Workshop**  
9:00 a.m.  
AIA – Center for Architecture  
403 NW 11th Ave., Portland, OR  
aiaportland.org



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Santa Barbara, CA  
September 12 to December 12

*Barton Myers: Works of Architecture and Urbanism* is coming to the Art, Design & Architecture Museum at UC Santa Barbara this September. The exhibition will display several of Myers' projects from 1968 to 2002: a span of nearly 35 years. A variety of artifacts will be on display, ranging from sketches and scale models to the architect's lectures and writings. Myers donated the materials on display to the Art, Design & Architecture museum in 2000. Among them is information and renderings of his most renowned built work, such as the Vidal Sassoon Salon (1968), as well as his more obscure work. The exhibition will display Myers' work in the 1992 U.S. Expo Pavilion in Spain as well as his famous steel houses.

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Eastern bloc design and the origin and ownership of modernism.

Upon entering the home, one encounters a DMV-like waiting room replete with an askew portrait of a bureaucratic boss flanked by chairs. First impressions indicate communist red tape, inefficiency, and a nod to the grey, concrete characteristics of Soviet-era architecture. But a closer look at the chairs reveals an elegant cantilevered design of tubular metal that illustrates that East German industrial design was not just about function. In fact, these chairs were originally from the Palast Der Republik, an icon of German Democratic Republic (GDR) architecture that housed Parliament and was also used for cultural events.

Steps away a phone nook showcases a 1968 Garden Egg Chair rendered in plastic. The bright color and comforting scale is an invitation to settle in, chat on an orange plastic phone and smoke a cigarette from a pack that's sitting atop a slightly psychedelic graphic black and white Formica side table.

Heading upstairs to the living quarters, visitors encounter rooms filled with more plastics in more bold colors—toys, record players, books, magazines, kitchen appliances, typewriters, molded chairs—as well as closets full of clothing and bedrooms with personal affects that reveal clues. Does the father, a pilot for the East German airline Interflug, know about the Stasi style surveillance system present on the floor above? Could his wife be a spy? And does the child—a member of the Young Pioneers, an East German **continued on page 34**

LAURE JOLIET, DAVID HARTWELL

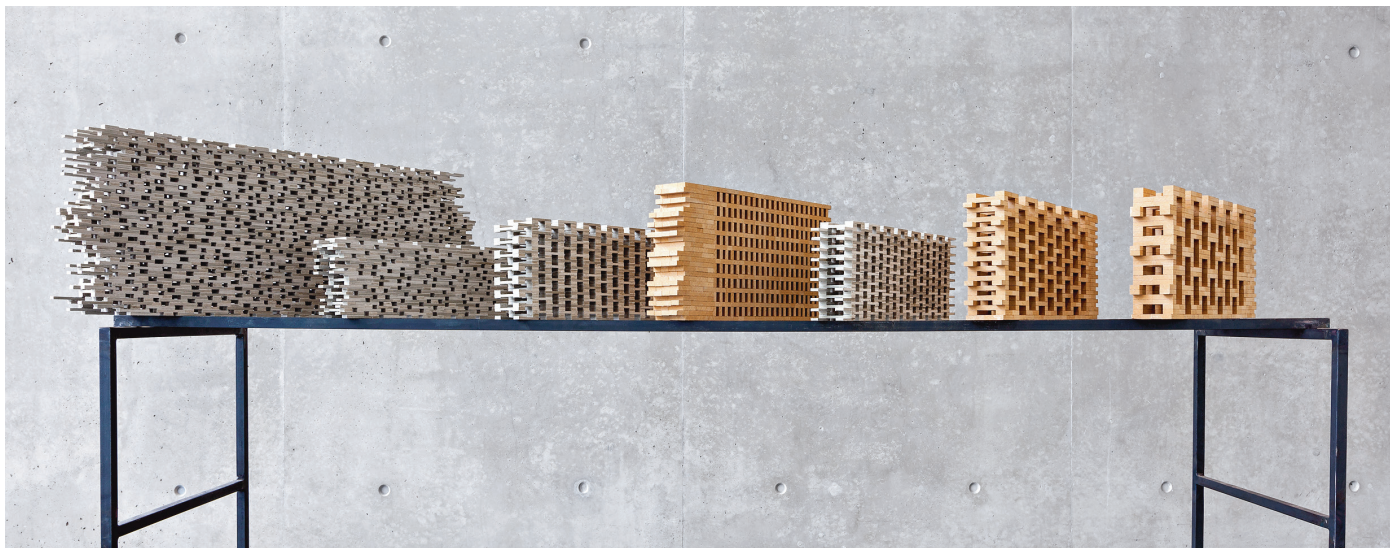
## HOUSE OF INTRIGUE

**Competing Utopias: An Experimental Installation of Cold War Modern Design from East and West in One Context**  
Neutra VDL Research House, Los Angeles  
Through September 13

*Competing Utopias* at the Neutra VDL Research House enlivens the often-static house museum by filling the home office with 350 artifacts and household items culled from the archives of Culver City's Wende Museum and Archive of the Cold War. The result is an entertaining mash-up of East meets West that's

reminiscent of a movie set. (After all, this is Los Angeles.)

The exhibition sparks the imagination by allowing viewers to create stories about the fictitious East German family who has "moved" into Neutra's house. Simultaneously, it forces questions about the West's perception of



**Study models for Zumthor's Kolumba Museum in Cologne, Germany.**

are a perfect expression of the site and the program. "Ideally, the building will match its use, just as a glove fits the hand," he writes. "Its beauty will be a pleasure for the people who use it, and will have a presence that enriches its surroundings." If more architects could express themselves as directly and create work that consistently achieves those goals, the profession would enjoy a higher public esteem. Therme Vals, the Sogn Benedetg chapel, Kolumba Diocesan Museum, Bruder Klaus Field Chapel, and the Bregenz Kunsthau are fixtures on the contemporary Grand Tour. Others, such as the witch memorial in the Norwegian Arctic, are so remote that they've acquired legendary status.

SCHIEDERGER & SPIESS

And yet, as these volumes reveal, Zumthor has completed fewer than 20 buildings over the past 30 years, and far too many projects have been derailed by chance or concerted opposition. The Topography of Terror in Berlin was fiercely contested and canceled in mid-stream; a delicate summer restaurant on a protected island in Lake Zurich won wide support and was then blocked by the Federal Court. A model for the Herz Jesu church in Munich was smashed on its way to the jury. A new glass tower for a walled German town was voted down in a local referendum. But Zumthor has overcome his **continued on page 34**

## PATIENCE MAKES BEAUTY

*Peter Zumthor, Buildings and Projects, 1985-2013.*  
Edited by Thomas Durisch.  
Scheidegger & Spiess; distributed by University of Chicago Press. Five volumes, \$250

Few architects are as patient and exacting as Peter Zumthor, and this monograph captures the materiality and intangible spirit of his work in drawings, photographs, and his brief texts. He came to architecture from

an apprenticeship as a cabinetmaker, and the originality of his designs is matched by the tactility and precision of wood, concrete, and stone surfaces. Though his practice has grown in scale and global reach, he

still works, hands-on, with a small team in a remote Swiss village. As Zumthor explains in his brief introduction, "What I Do," he began by renovating and restoring old buildings, absorbing and discarding ideological baggage and outside influences until, in the mid-80s, "I started to trust in my own ideas again. I remember the wonderful sense of freedom and certainty, a kind of blissful tension. It was a time of awakening... My personal search had begun."

It might be an artist or a poet discovering his true path, and Zumthor is both, but he is equally concerned to create structures that



THE ARCHITECT'S NEWSPAPER AUGUST 13, 2014



**HOUSE OF INTRIGUE** continued from page 33  
scout organization—embrace the Socialist doctrine she's being taught?

In a time when cultural institutions place a premium on interactivity, this exhibit excels. But it's also striking how seamlessly these objects fit into Neutra's world, and into the American modern movement in general. It becomes clear that both East and West carried on the Bauhaus tradition of form and function while embracing futurism, accessibility, and the technology of new materials.

In Neutra's case, for example, his preference for inexpensive materials like Formica and laminate and his high tech automated louver window and intercom

systems fall in line with the East German notion that another new material—plastic—could be used to produce affordable consumer products that were well designed, aesthetically pleasing, and functional. Such examples show us that the Cold War was fought on the design front too.

Yet in the West we can be paternalistic, placing a premium on legendary modern masters like Neutra, Schindler, and the like as the geniuses who reshaped the world of design and architecture. *Competing Utopias* looks at modernism with a fresh eye and reveals that the competition may have been stiffer than we thought. And in the end, we may not be as different as we think.

**STACIE STUKIN IS A WRITER BASED IN LA.**

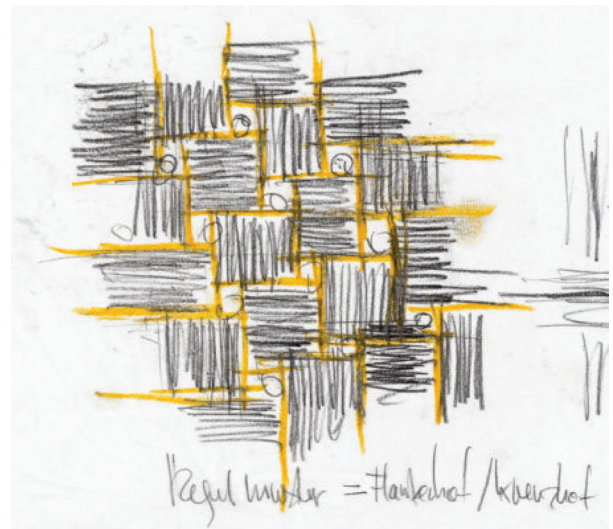
**PATIENCE MAKES BEAUTY**

continued from page 33

frustrations, and now takes the long view. "A design... that puts forward forms and structures not seen before arouses mistrust and fear," he reflects. "But I have come to realize over the years that the architectural ideas that occur to me in the course of working on a design are never really lost. They stay in the world and pollinate new work."

It's tempting to speculate that the unrealized hotel he designed for the Atacama desert—a free-form loop of guest rooms enclosing an oasis—may have been in his mind as he developed his ideas for the Los Angeles County Museum of Art, his most ambitious project to date. The sites and scale could not be more different, but in both there's a fresh sense of growth and reaching out to the surroundings.

It was an inspired idea to divide this rich concentration of work into five slim volumes, rather than cram it into one of the megapublications that entomb other celebrated architects. Each is a delight to hold and page through, and a model



SCHIEDERGER & SPIESS

of Swiss design from the gray silk covers to the crisp typography and spacious layouts. And it's far easier to concentrate on details, eight projects at a time, rather than confronting the entire output. As in the Lars Müller monograph of 1999 (now a costly collector's item) Zumthor has selected the photographs of Hélène Binet to overcome his aversion to the reproduction of his buildings. In her black and white images, which often verge on the abstract, one can recall the visceral experience of swimming

**Sketch of Zumthor's Swiss Pavilion for Expo 2000.**

through the polished chambers of Vals, or savoring the luminous stillness of Bregenz. In these pages, you can almost smell the freshly cut larch planks of the Swiss Pavilion in Expo 2000, and touch the jagged casts of scorched logs in the chapel that villagers constructed in a German field. Rarely has haptic architecture been better expressed in print.

**MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO AN.**

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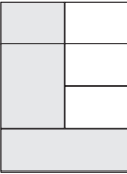
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In 2012, Zoltan Pali teamed with Renzo Piano to design the Academy of Motion Picture Arts and Sciences Museum in Los Angeles. The project, built inside and behind the Streamline Moderne May Company building, is located on the corner of Wilshire and Fairfax Avenues. This spring, the Academy dropped Pali from the project. *AN* West editor Sam Lubell sat down with the architect to discuss what happened, and to see what's next for him and his firm, Culver City-based SPF:architects.

**Sam Lubell: Originally three teams were shortlisted to design the Academy Museum: Morphosis, wHY, and you.**

**Zoltan Pali:** I understood why I was on the list. We had worked with LACMA's then-president Melody Kanschat in 2007–2008. We had done a design for the interior of the May Company building, turning it into gallery spaces and offices. We had permits, and we were going to go to construction. But the financial debacle pulled the rug out from under that. And in between all that, every now and then Melody would call me to look at something, and ultimately we did the below the canopy restoration at the May Company.

We had gotten to have a good working relationship together. So we submitted the proposal and then we did an interview. And we did well. I got a phone call saying that I did well, but at the same time, would I be willing to team up with Renzo Piano.

**That scenario wasn't in the Academy's original plan.**

Correct. And so, you know, having named my son after him, what was I going to do? Of course I said yes.

The thought at the time was a collaboration where Renzo would complete the master plan that he had started for LACMA, and then we would do what we were originally going to do inside the building. Ultimately we decided to sign a memorandum of understanding that basically said that we were co-architects, 50/50. It seemed like a perfect arrangement, actually. We started work, and it was balanced.

But we recently came to the conclusion, after this much time and after where things were, that, you know, we needed

to step back, step aside, and focus on other things. I can't say it wasn't disappointing, because obviously it was.

**So obviously there's a reason why, and it sounds like there were differences. Artistic differences? Or was it a clashing of cultures? Or was it a little bit of all of the above?**

I wouldn't say a clashing of cultures. I mean, maybe it would be a clashing of architectural cultures. Renzo was flying all over the world. He doesn't have a whole lot of time, so he relies on his people. And it seemed like we were getting along fairly famously with them. But I think that, you know, if I was to suggest something, it was not always met with... I think what I expected out of the process was some sort of interesting discourse about what this place is about, and what film is about. How we express that. And that is not where it went. I think you've seen the images. And you've seen where it went. I don't think it went to that sort of level of thinking. I think it went to more of an emotive expression.

But, having said that, we were still going to be a good partner, and stay on board. But it just seemed like, from their side, that the tension got to be too much. Grumbling started, and it became uncomfortable. It was a very difficult place, because we had a memorandum of understanding that made us like one office, conceptually. And so they couldn't really just go, hey, terminate one guy. So we had to "come to an arrangement." We stepped back, and it was resolved in a businesslike fashion. And I think in the end it's probably better for the project.

**I'm used to looking at things that were never built, and it's always disappointing. It's a big part of the profession.**

It's a big part of the profession. You don't spend two and a half years doing something and expect to just simply walk away no matter what it is. I can tell you, though, that I wasn't pleased with the design. I wasn't happy with it. I'm known to wear my emotions on my sleeve, everybody knows that about me. That's not something I can hide.

**Can you go into specifics?**



I found it unusual given that I really appreciate Renzo's work. It's completely—it's very tectonic, usually, right? Maybe it will change now. He's gotten enough criticism about it. Maybe he'll rethink it.

**So the sensibility didn't match the program?**

Right. In my opinion. I could be completely misguided in that, but I was working on the ground enough with the folks in the Academy where people were saying, "What's up? Can we fix this? Can we fix that?" We tried, but it met with resistance. And so you got the sense that it was becoming a difficult situation.

**Were there specific elements you differed on? Was it the sphere?**

I'm not a fan of it. I'm not a fan of the sphere. I think that there was a moment when it made sense, but then after more and more time it made less sense. It's an odd shape for a theater. Difficult at best. You have a programmatic requirement and an element that was not asked for. If I could put it in the best way, I think that that element was making the rest of the project suffer. I think this still wants to be a museum of film, with a theater. As opposed to now, I think, it's a theater with a museum attached to it.

**You mentioned that you wear your heart on your sleeve. It sounds like that's a good and a bad. Is that something that you think can get you in trouble?**

It's interesting. I have analyzed that, and even made others analyze it for me, but I am who I am and I'm not going to change, certainly at this juncture. Will I be more strategic about it? Possibly. Will I be a little bit more, try to be, you know, less reactive? Possibly. That's an evolutionary thing.

Obviously when I was younger I was even more reactive than I am now. You mellow with age. And you get a little bit smarter, but on the other hand you become a little more confident. And if you have a little bit of success, sometimes you have to draw the line, whereas maybe when you were younger you'd be more malleable.

So I don't think I'm going to change. It's part of why people like me. I think those

who do like me, it's because they know that they get, the real me.

**The thing that's frustrating from an outsider's perspective is that I like to see firms that I think are emerging, that are on the cusp of becoming superstars, for lack of a better word, succeed. And it seems like this was a good opportunity.**

Yeah, and you know, I can tell you that from our perspective we saw it the same way. I learned a lot. I got the chance to see how that firm operates, and it has changed how I see things and how we deliver things and how we think about things.

It was interesting that my clients didn't actually tell me this, but they were all probably thinking, in the end, "Why are you doing this? Why are you worried? You'll get that project down the line." What would have happened if I said no when they asked me to partner up? I don't know what would have happened, that's a good question. And why was I asked? I can't tell you what went on in their discussions or why the Academy decided to do it this way. It was in a frenzy, things were happening pretty quickly. I almost didn't even question it, in a way. There must have been a reason, right? Because clearly they could've chosen Thom Mayne. I don't know what that reason was.

**Are you still interested in really getting to the next realm, the next scale of architecture?**

Next realm, next scale. Definitely. We've been sort of, for lack of a better word, stuck in this. Stuck isn't the right word, because it's beautiful stuff we're doing. I'm happy with the things we're doing. But we're trying to go up to the next scale of project and in the end this project and the new Annenberg Center in Beverly Hills are hopefully going to help us go to that next scale.

**What is the takeaway from all this?**

We may end up teaming up with others, but I'll be more careful about it. Because inevitably you will have to team up. Some projects are so large that you're going to have to. Maybe it's a matter of how you set it up in the beginning, making sure that those things are clear, the roles are even clearer, and so on and so forth. And try to abide by those things.



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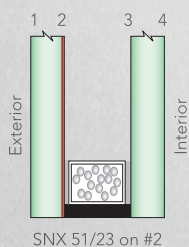
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