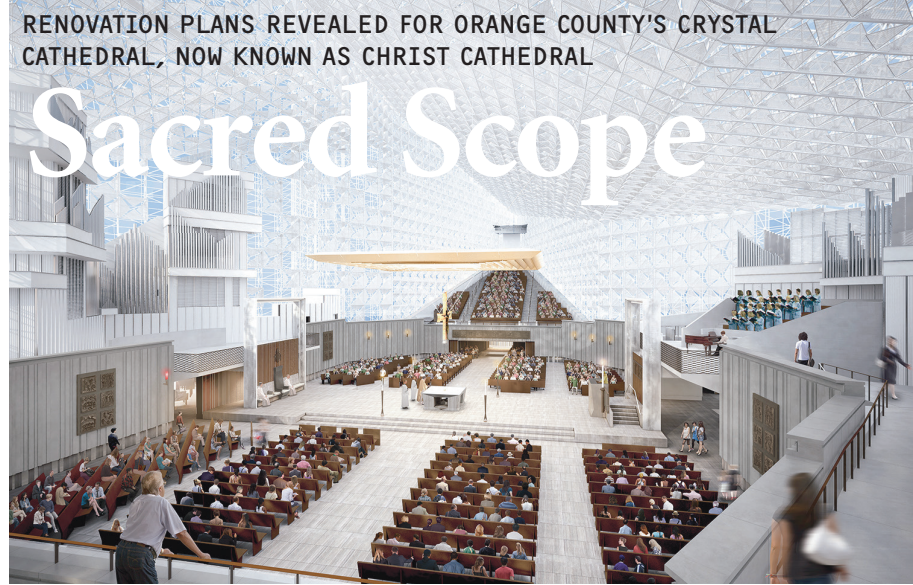


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RENOVATION PLANS REVEALED FOR ORANGE COUNTY'S CRYSTAL CATHEDRAL, NOW KNOWN AS CHRIST CATHEDRAL

# Sacred Scope

After a year-long design process, Johnson Fain and Rios Clementi Hale Studios have unveiled their design for the restoration and reconfiguring of one of California's most famous spaces: Philip Johnson's Christ Cathedral—otherwise known as the Crystal Cathedral—in Garden Grove, California. The church was purchased by the Diocese of Orange in 2011 after its founder, televangelist **continued on page 13**



METRO MOVING AHEAD WITH UNION STATION MASTER PLAN

# PEDAL TO THE METAL


After several months of refining a design, Metro, Grimshaw, and Gruen Associates are ready, in the words of Metro Deputy Executive Officer for Countywide Planning Jenna Hornstock, to "put the pedal to the metal." The team is asking the Metro Planning and Programming Committee to approve several recommendations to begin the implementation of a Los Angeles Union Station Master Plan, Environmental Impact Report. In September, the team presented to the committee, and at press time a vote was expected at the next meeting on October 15. **continued on page 10**



SAN FRANCISCO COMMISSION TO REMOVE DILLER + SCOFIDIO ARTWORK

# RANCOROUS REMOVAL

In a move that has angered critics and scholars, the San Francisco Arts Commission (SFAC) voted at its meeting on September 8 to remove the artwork, *Facsimile*, from the facade of the Moscone Center West. The move ends a project that began in 1996 when architects Elizabeth Diller and Ricardo Scofidio competed in a pool of 62 applicants that included Jenny Holzer, Anish Kapoor, and Nam June Paik and won the public art competition to design a site-specific project for the convention center in downtown San Francisco. Conceived at a moment before the ubiquitous experience of cyberspace, *Facsimile* combined images of the surrounding city, live transmissions from inside the building, and hundreds of hours of footage filmed by the architects. Displayed on a **continued on page 5**



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PAGE 23 LEADING EDGE GREEN  
DESIGN SEE PAGE 26 MERGING  
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SOME WORRY AS DEVELOPMENT EXPLODES ALONG LA RIVER

# Growing Pains

The plans to revamp the Los Angeles River—which include removing concrete channels, restoring lost ecosystems, and adding hundreds of acres of new parks and trails—have many in the city ecstatic about the possibilities. But as the long-delayed dream begins to finally progress, with well more than \$1 billion in public investment planned, developers have begun to move in aggressively, buying large parcels along the river's banks. Some of the proposed development here respects its context, adding energy, not to mention residents, to fast-growing riverfront areas. But locals are worried that even more does not, damaging scale and character in close-knit neighborhoods that were until recently beloved secrets. In one area **continued on page 6**



AI WEI WEI GOES TO JAIL  
SEE PAGE 28

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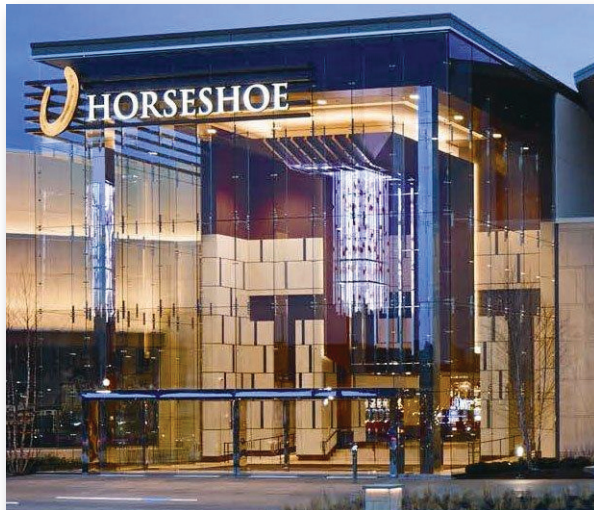
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## SHADY THOUGHTS

On the heels of several stifling Los Angeles heat waves it's a good time to address one of my biggest issues with the city: the profound lack of street trees.

Why, I wonder, would a place known for sunny, cloudless skies and baking heat remain so poor at providing shade? The city is well below the national average in tree canopy cover, and its abundance of existing palm trees, which suck up too much water and provide little-to-no shade, does not do the trick. The tree-related problems are many, and they all need to be fixed.

The first is a similar refrain: the city's bureaucracy, which often stifles coordination, innovation, and action. Right now the planting of trees is overseen by disconnected and hobbled departments. And the act of planting a tree in front of one's property, or on a nearby median, involves enough rules, permits, and time that it dissuades many from attempting. For instance, various friends of mine have been either forced to cut down existing trees (because they exceeded spacing requirements, which still confuse me), have been unable to reach the city's Urban Forestry Division about planting more trees, or have had no follow up on complaints of neighbors cutting down their trees.

The city's aging infrastructure—such as decaying irrigation systems—makes things even more difficult, and there's no fix in sight.

The second is also familiar: a lack of funding. The budget of the Urban Forestry Division under the Bureau of Street Services has been cut back so severely that the majority of their work now involves just emergency tree maintenance and planting oversight.

The third is a little more unusual. Because of the city's car dominance, business owners are afraid of trees blocking their signs. Hence they practice techniques such as “topping,” in which they cut off the top of a tree to keep their sign visible, or just cutting down trees altogether.

There doesn't yet seem to be the legislative will, the money, or the ability to change these situations. If LA Mayor Eric Garcetti is truly committed to making great streets in the city, and to making the city more pedestrian friendly, he needs to further embrace trees, which not only provide shade, but clean and cool the air, stabilize and purify the water supply, and beautify and transform neighborhoods

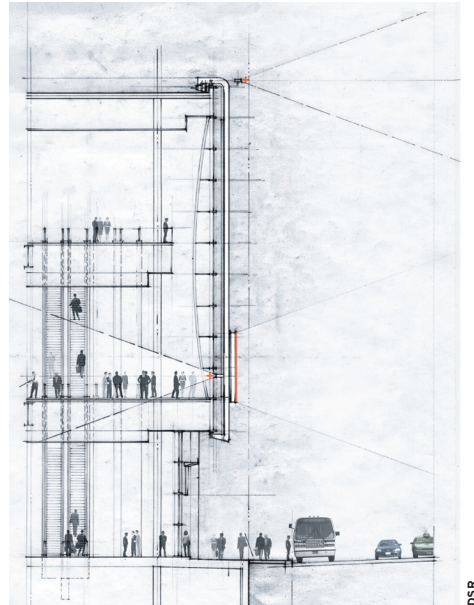
There are some encouraging signs. While the city's Urban Forestry Division is largely down and out, City Plants, the successor to the city's Million Trees LA initiative (a program of former Mayor Antonio Villaraigosa that fell well short of its goal of planting a million trees), is a non profit focused on planting trees in “low canopy” areas, but it also branches into commercial corridors and other important zones. Largely funded by the Department of Water and Power and by private donations, the organization has become the city's de facto tree agency.

It's not ideal to have a non-profit running a city's tree efforts, and City Plants won't release its budget. Nonetheless the agency has done an effective job, partnering with other non-profits and upping the total number of trees planted since Million Trees was founded to about 500,000, mostly drought tolerant trees. (Still the organization insists that its goal is not the number of trees planted, preferring to focus on key need areas). Each tree costs about \$500 to plant, including concrete removal, so this is no small task.

Tree planting is also a major part of Garcetti's “Great Streets” initiative, an effort to make the city's streets more walkable and livable. The goal is admirable, but funding for tree planting as part of the program has not yet been accounted for. As of now tree planting would have to be sponsored by local businesses and community groups like business improvement districts. If the program gets more funding in the city's next budget that could change, say sources in City Hall.

Meanwhile the Department of Public Works and other agencies have proposed updated guidelines for planting trees and landscaping near houses, businesses, and in parkways—streamlining and making sense of a difficult process—but so far the city has yet to pass such measures.

So the city is far from where it should be. It needs to dedicate its own resources to this effort, not depend on non-profits, it needs to widen the scope of tree planting to more neighborhoods, and it needs to simplify and improve its oversight. With global warming the days are only going to get hotter, and there's no excuse for a concrete jungle lacking trees in a place like this. If you've ever walked down an LA street and wondered why you felt so uncomfortable you need to do your part to make sure this happens. **SAM LUBELL**



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

**RANCOROUS REMOVAL** continued from front page screen that would travel from one end of the building to the other, the images fused elements of cinema, television, and video art into a unique architectural installation. Eighteen years after its conception it remains wittier and more ambitious than today's commonplace media facades.

Despite a request by the architects for a one-month delay of any action by the SFAC and an offer to donate \$10,000 to finish the project and raise an endowment to cover the costs of its maintenance, Tom DeCaigny, San Francisco Director of Cultural Affairs, cited concerns about the long-term sustainability of the project, including the cost of daily maintenance. The commissioners voted 9-1 in favor of removing it from Moscone Center West.

Every element of *Facsimile* involved custom fabrication and technical ingenuity. Despite occasional instances of bad luck, most notably an accident in 2003 in which a vendor working on the facade caused the monitor to fall, Diller, Scofidio, and project leader Matthew Johnson donated hundreds of hours of their time to the city and remained optimistic that the project would become fully operational this year after the installation of a new video card. *Facsimile* precipitated a legal ruling that explicitly denied the use of its screen to advertisers.

The decision comes at a moment when Diller Scofidio + Renfro is designing the expansion of the Museum of Modern Art in New York (ironically following the removal of another cultural artifact, the former building of the American Folk Art Museum by Tod Williams Billie Tsien Architects), the Pacific Film/University Art Museum for UC Berkeley, the Broad Museum in Los Angeles, and the Department of Art at Stanford.

**EDWARD DIMENBERG**



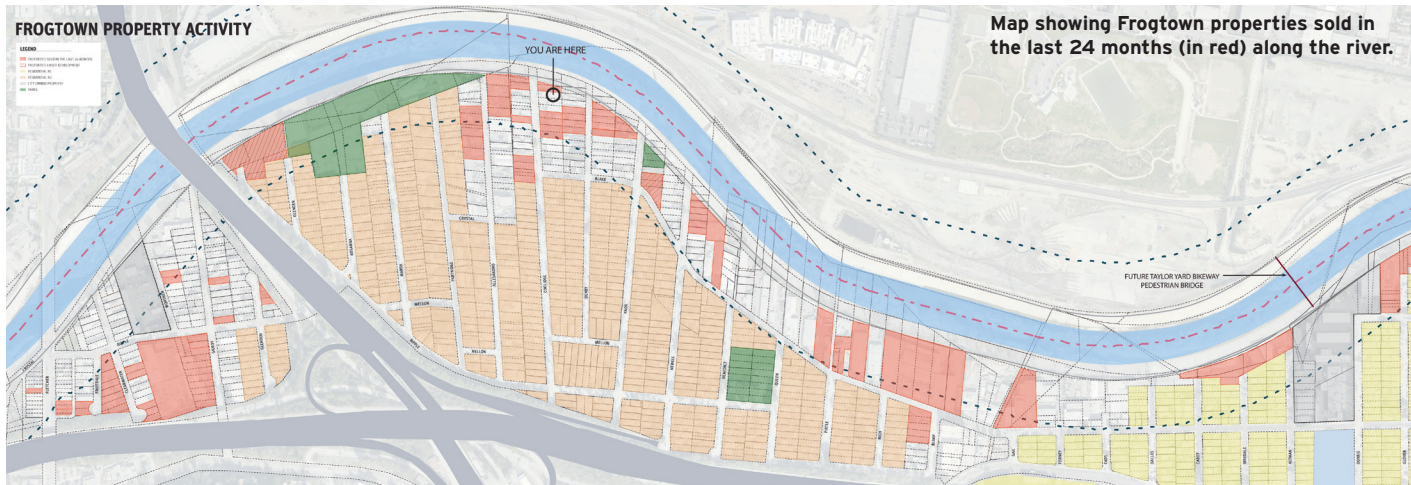
## CORRECTION

In our story about the George Nelson Foundation suing Modernica (“Furnishing Issues” ANW 08\_09.24.2014) we incorrectly

reported that the George Nelson Foundation's legal council is the same firm that represents furniture maker Herman Miller, a company with which it has close ties. In fact, Herman Miller

has different legal representation. We regret the error.





**GROWING PAINS** continued from front page near the city's Elysian Park, Elysian Valley, also known as Frogtown, the soft bottom of the river and the subsequent greenery are particularly attractive to developers. It is also an area where feelings about growth are particularly acute—making it a good case study for what is to come.

So far this year more properties along the river have changed hands than in any since 2001, according to the real estate firm CoStar Group. In Frogtown, 15 out of 30 riverfront properties have been sold in the last two years, according to Rick Cortes, a local resident and an architect at local firm RAC Design Build. The issue is not just the massive sell-off, said Cortes, it's managing the resulting buildings. "I know developers could sully this place and the neighborhood would be the worse for it," he said.

Cortes has followed along as multi-story,

big-block developments begin to dwarf the neighborhood of quirky bungalows and industrial warehouses, often used by creative and working class residents. As of now the FAR for the area is 1.5, but Cortes is pushing to get it downgraded to .75.

Some of the new developments are still in the early stages. One of the lightning rods is the Bimbo Bakery project, featuring 18 three-story units along the river's banks. Cortes' colleague at RAC, Kevin Mulcahey, calls the project "standoffish," "homogenized," and three times larger than what the neighborhood model allows. Other projects that worry him include River House, a development of 56 apartments in a trio of three-story buildings at the end of Ripple Place, and a 57-foot-tall project at the end of Alessandro Street.

"We're not anti-development," said Mulcahey. "But because we do this for a

living we know what opportunities these developers have. If everyone goes hog wild they're going to crush the things that make the neighborhood valuable."

City officials are scrambling to adjust to the development onslaught, but so far their responses have not come soon enough for some residents. "Currently the restrictions are pretty minimal and it's pretty wide open," said Steve Appleton, a local activist and member of the Elysian Valley Riverside Neighborhood Council. "The development is going faster than the planning process."

Appleton notes that several studies on river development, like recommendations by the Northeast Los Angeles Riverfront Collaborative, and suggestions in the Los Angeles River Revitalization Master Plan, have not been implemented.

The most significant measure passed so far, the Los Angeles River Improvement

Overlay District (RIO), which sets guidelines for development close to the river, was approved by City Council this summer. It is an important first step, but it has been criticized as lacking teeth. "We have a vision plan. We're now at the point where tools need to be implemented to fulfill the vision," said Mulcahey.

Local councilman Mitch O'Farrell has introduced a motion to update the Elysian Valley "Q" Qualifying Conditions to implement the goals of the Silver Lake-Echo Park-Elysian Valley Community Plan, including "preserving and enhancing the neighborhood character" and "seeking a higher degree of compatibility of architecture and landscaping for new infill development." O'Farrell said he wants to limit FAR and lot sizes in the area, although to what extent he has not yet determined. The motion, first introduced in February, was approved by the city council's Planning and Land Use Management Committee in early October. O'Farrell predicts it will be seen by city council within the next six months.

"We understand we don't really have those tools. We're rather powerless at the moment," said O'Farrell. He stresses that the projects neighbors are concerned with have not yet been entitled, but are simply proposals. The Bimbo proposal, for example, was sent back to the drawing board for revisions.

It will be up to the city to pass such plans, and to begin taking a more aggressive stand to move beyond vision and into implementation. Meanwhile locals are keeping a close eye on what is popping up.

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## LIFTING THE VEIL

It's such a shame that we live in areas so full of secrecy. Why won't Hollywood stars in Los Angeles or tech moguls in San Francisco let architects spread the word about their million dollar houses? Sure we hear dribs and drabs. For instance that **Sergei Brin** and a major executive at Yahoo! have both commissioned San Francisco architect **Olle Lundberg** to design their new abodes. But these tidbits are far too infrequent. So we at Eavesdrop are making a plea for you to share gossip on who is designing for the most famous people you can think of. We promise, we won't divulge our sources. And we won't partner with *Us Weekly*. Probably.

## MORE SECRETS

And speaking of secrets, we hear that there's a secret service facility a few floors above the new offices of Gensler at City National Plaza. How did we find out? They were protecting Vice President **Joe Biden** when he came to town... And **Renzo Piano** seemed to divulge his own secret feelings about his Academy Museum in Los Angeles to the *LA Times* recently: "I don't think it will be that bad... Actually, I'm struggling to do something good." Faint praise for himself, don't you think?

## RENTAL

Forget about San Francisco being the hardest place to rent in California. According to a story in the *New York Times* (citing zillow.com), Angelenos spend 47 percent of that income on the median rent. That's the highest in the country, and significantly higher than San Francisco, which ranks sixth on the list at 40.7 percent. And the problem appears ready to get worse as new supply struggles to keep up with demand in the overcrowded city. Maybe we'll all have to move to Bakersfield.

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## UNVEILED

### CALGARY LIBRARY

Two years ago, The Calgary Municipal Land Corporation selected Snøhetta and Canadian firm DIALOG to design a New Central Library. Since then, Snøhetta—which will lead the architecture and landscape design—and DIALOG—which is serving as the executive architect and landscape architect—have worked with the community to refine the scheme, receiving feedback from over 16,000 Calgarians. The final plan, unveiled publicly in September, reveals an unusual approach: the library straddles an existing light rail, connecting the East Village to downtown. "We wanted to keep that open so people could move freely from the cultural district and downtown Calgary," said Snøhetta principal Craig Dykers at the September public open house.

The light rail carves space for an entrance inspired by a type of cloud found in Alberta called a Chinook arch. The white curved facade weaves clear and fritted glass to limit daylight in some areas while concentrating it in others. Dykers explained the geometric design is meant to represent interlocked homes, while the curved form of the library is inspired by ancient oil lamps used for reading.

There is a lot of signature Snøhetta curved timber inside and out as well as

many daylight-filled public spaces. The interior will provide over 65 percent more space than the current library. Programs are spread throughout the four stories, with each story accessible via a series of stairs and ramps at the perimeter. The entryway opens to a lobby with a sky-lit atrium and flexible seating, while the fourth floor features a reading room for more intensive work.

**ARIEL ROSENSTOCK**

**Architect:** Snøhetta, DIALOG  
**Client:** The Calgary Municipal Land Corporation  
**Location:** Calgary, Canada  
**Completion:** 2018



### > THE NICE GUY

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BUILT INC.

In Los Angeles it never hurts to have a theme. And if that theme is mafia-based you're usually golden. So goes the thinking with the new Italian restaurant and lounge The Nice Guy in West Hollywood, designed by LA firm Built Inc.

The moody location on La Cienega Boulevard exudes the atmosphere of an old Italian social club. The dimly lit room, with its black walnut floors, is clad in over 12,000 linear feet of cedar, stained extra dark, contrasted with a few white cedar walls. Large booths, lined with vintage floral fabrics, flank the edges of the room, while in the center vintage tables, chairs, and sofas are complemented by a small performance area and a large black and white marble and hammered brass bar. Outside the awning is inspired by the Coconut Grove, a fixture of old Hollywood, and the two patios echo the interior with cedar walls and marble floors.

Make sure to call ahead because The Nice Guy is reservation only. **SL**

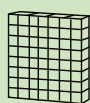
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# CORNERED

Patrick Tighe Architecture teamed with John V. Mutlow Architecture to design La Brea Affordable Housing—a newly completed sequel to the Sierra Bonita Apartments, which Tighe built four years ago for the same client, the West Hollywood Community Housing Corporation (WHCHC). The first was a pilot project for the City of West Hollywood's Green Building Ordinance, and it launched a plan to upgrade and densify the scruffy east end of a city whose west side, bordering on Beverly Hills, is choking on its success.

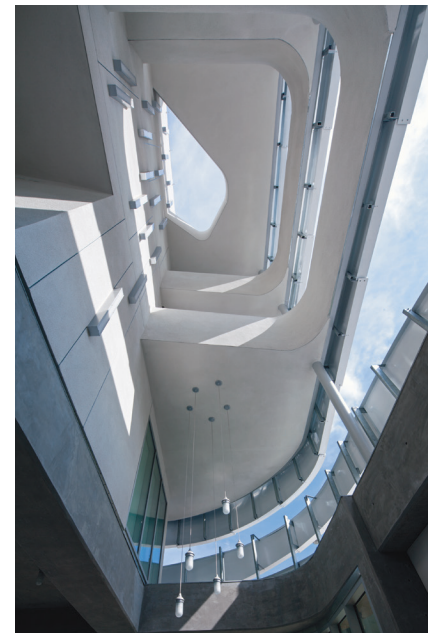
Tighe made his reputation with a succession of dramatically skewed houses and studios that drew on his experience at Morphosis. Sierra Bonita was his first affordable housing project, and he and Mutlow have applied the lessons they've learned on past jobs to this latest effort. It's a five-story block with 32 wood-frame studios and one-bedroom

apartments sitting atop a concrete and glass podium. Located a mile south of Hollywood Boulevard, the new facility provides a humane refuge for homeless LGBT youth and people living with HIV. More than a hundred such blocks are needed to meet the current demand: there were about 3,500 applications for these few accommodations.

At street level, there is parking and a narrow garden for residents to the rear, and a storefront office for the non-profit AIDS Project Los Angeles. The client wanted the building to have a strong street presence, and the architects have achieved that by wrapping the building's exposed corner with looped ribbons of white lacquered steel. Assembled from short sections of flanged plate, they enclose the lobby, give the block a distinctive signature, and mask wire-mesh balustrades. Their sweeping curves mediate between the rectilinear storefront and

the fretted aluminum plates that clad the upper stories along La Brea Boulevard. Comprising ten custom patterns cut with water jets and randomly arranged, they also serve as a decorative sunscreen that frames inset balconies. The balcony reveals are painted aqua, in tones that lighten as they ascend.

The facades demonstrate the architects' skill in exploiting a budget of \$160/square foot, employing durable materials and imaginative design to better effect than most market-rate apartment blocks. The interior is even more imaginative. The corner lobby soars five stories to the roof and the openings between the steel ribbons pull in light, cooling breezes, and glimpses of sky. When it rains, the furnishings can be sheltered and water drains from the concrete floor. At the upper levels, apartments open onto a densely landscaped courtyard, which is oriented north-south and gives every apartment natural light and cross ventilation. It provides a sheltered gathering place in winter, and a cool, shady retreat in summer. Bamboo plants rise to the height of the building from sinuous concrete planters, which incorporate benches. A communal room, warmed



The client wanted the building to have a strong presence. The architects achieved that by wrapping the exposed corner with looped ribbons of white lacquered steel.

by millwork and armchairs of reclaimed wood, opens off the second level, beside a laundry and social services. Solar panels, a gray water system, and a white vinyl roof membrane combine with passive strategies to achieve a high level of sustainability.

To reduce costs, the living units are stacked, but each has a full bathroom and kitchen, plus storage and an 80 square-foot outdoor space. The WHCHC is funded from different sources, and each lender has a different set of requirements for access, materials, and open space, challenging the architects to reconcile conflicting demands. Large cities, from LA and San Francisco to New York, are notoriously over-regulated and that constraint, combined with a shortage of Federal and State funding, slows construction of affordable housing to a trickle. Many architects, from Rob Quigley in San Diego, to David Baker in San Francisco are eager to contribute more. In LA, Tighe and Mutlow join Michael Maltzan, Koning Eizenberg, Kevin Daly, Frederick Fisher, and others in reaching out to the needy only to find themselves frustrated by inflexible rules and a dearth of funding. **MICHAEL WEBB**





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METRO/GRIMSHAW/GRUEN

**Proposed plans for Union Station include new development, better linkages to the surrounding area (left), and a relocated bus plaza (right).**

**PEDAL TO THE METAL** continued from front page

The scheme, which will be carried out in stages, will improve connections to Alameda Street and the Pueblo de Los Angeles to the west and to Vignes Street and the Los Angeles River to the east, vastly expand and upgrade the station's concourses, map out mixed-use development site-wide, and plan for the eventual incorporation of high speed rail. To the west is a large forecourt, or "outdoor room," replacing what is currently a surface parking lot in front of the station. The forecourt is programmed with open space, tables, seats, a cafe, community amenity kiosks, bike facilities, water features, and shade trees. Street improvements will calm traffic on Alameda and rows of trees will connect the

station to the plaza.

The concourse behind Union Station, programmed with more retail and amenities, will be significantly widened and opened to natural light, with openings cut between platforms and elevators and escalators improving access to tracks. Its flaring shape is based on the paths of the trains and subways. Above the tracks the team is investigating a bridge that will provide another level of connectivity across the site.

A new east portal behind the tracks opens to another plaza, creating a new public face east of the station at Patsaouras Transit Plaza. If the plan is approved the transit plaza will be moved to the center of the station, branching

into a north-south open space and a lower west terrace (inspired by Union Station's courtyards) forming where the Mozaic Apartments and a facility for Amtrak currently sit. The team is mapping out about 3.25 million square feet of commercial, retail, residential, and hotel development over the more than 40 acres that Metro owns around the station. With the support of the California High Speed Rail Commission the team will also move to accommodate high speed rail, perhaps on a site east of Vignes Street that encompasses the city's aging Piper Center. That move is still pending issues like funding and track alignments.

"This is a completely new way of engaging the city," commented Grimshaw partner Vincent Chang, who sees the station as a centerpiece and growth catalyst not only for its neighborhood but for all of Downtown Los Angeles. His team hopes to proceed first with the development of the forecourt and other perimeter spaces, which he calls a "quick win," then move on to the more challenging task of rebuilding the concourse, the transit plaza, the east portal, and so on. **SL**

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DESPITE QUESTIONS, LA NARROWS DOWN CONVENTION CENTER SHORTLIST



POPULOUS

# ZEROING IN

The Los Angeles Bureau of Engineering's competition for a \$350 million expansion and renovation of the LA Convention Center has been narrowed to three final teams: AC Martin/LMN, Gensler/Lehrer Architects, and HMC/Populous. According to the project's Task Order Solicitation, the teams will each receive \$200,000 to "develop and present conceptual designs," including models, renderings, plans, cost estimates, phasing plans, etc. Designs are due on December 8.

According to Bud Ovrom, the convention center's executive director, the proposals will focus on rehabbing the facility's oldest building, West Hall, which has become particularly out of date. They will also present solutions for "filling the void" between the west and south halls, adding plans for at least one 1,000-room hotel, and increasing the facility's amount of usable space to over one million square feet. Ovrom said his team recently looked at 11 competitive convention centers, and LA's ranked 9<sup>th</sup> in square footage. "We're significantly smaller to start and the competition is upping its game," he said.

The city is still under contract with

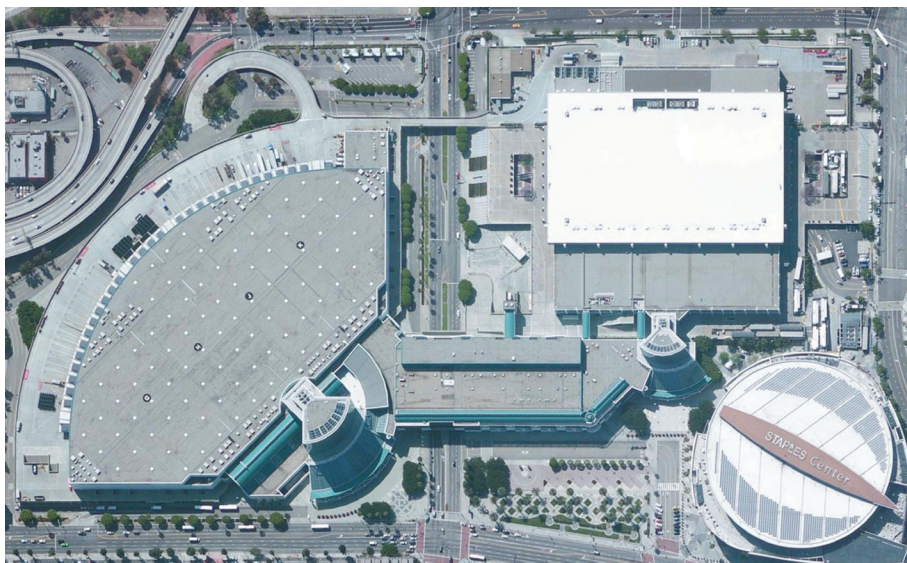
If the NFL comes to town Populous's plan could return (above); Aerial view of the present convention center site (below).

AEG to build a football stadium on part of the site—a move that would negate the convention center competition—but that contract expires on October 18, and at press time it didn't look like the city would get an NFL team before then. Nonetheless, a report by NBC Sports suggested that the NFL might move the St. Louis Rams or Oakland Raiders, both of which used to play in Los Angeles, back to the City of Angels, so the situation could change quickly.

Ovrom said the stadium is still the city's first choice, but argues that a renovation and expansion "makes more economic sense" for the convention center.

One of the competing design team members, Populous, proposed a plan for the convention center with developer AEG back in 2012 linked with the football stadium. Gensler designed that stadium, Farmers Field, with a dramatic winged structure.

SL



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THE ARCHITECT'S NEWSPAPER OCTOBER 22, 2014

Clockwise from top left: The building is part of a growing arts campus; irregular panels clad much of the structure; natural light enters through clerestories; the collection floats above a glass-clad entry; voluminous spaces create a variety of viewing experiences.



It looks nothing like a ranch house, but the newly opened Anderson Collection at Stanford University was inspired by the casual open plan and natural views of that classic California architecture. The museum's collection of post-1945 American art originally hung in the California ranch home of Harry and Mary Margaret Anderson, who donated the art to Stanford. Diebenkorns and Pollocks hung over the breakfast room table, on living room walls, and in the bedrooms. The house's open spaces allowed the Andersons to see surprising juxtapositions of paintings as they went about their day. Northern California oaks were always visible through windows nearby, establishing a strong California atmosphere.

Ennead Architects recreated something of that openness and fresh discovery in the new museum nestled in the Stanford arboretum along Palm Drive, the long formal approach to the main campus. The galleries are on the second floor, whose plan is that of an irregular bow tie. Gently splayed walls allow asymmetrical arrangements of galleries and corridors, with a variety of ceiling heights and lighting conditions. Partition walls do not rise to the ceiling, and their corners are cut open to allow views of other galleries and their paintings across the building, which is relatively small at 30,000 square feet. As the visitor strolls the oak floors, they can glimpse other paintings across the way, or the handsome oak groves seen through the few vision windows, just

as at the Anderson's home. The ground floor is devoted to the entry lobby, administrative offices, services, a library, and a small rotating gallery, as well as the broad flight of wide stairs leading up to the second floor galleries.

Uniting the space is the natural light from a translucent clerestory ringing the open galleries. A computer-controlled system measures changing daylight and adjusts louvers built into the clerestory to maintain a predetermined range of foot-candles. The soft, rolling curve of the suspended ceiling drapes like the canvas of a circus tent. The curve diffuses the natural light from the clerestory windows. This system creates an even, atmospheric illumination similar to Renzo Piano's 1995 Cy Twombly Gallery at the Menil in Houston.

Echoing the classic Modernist prototype of Le Corbusier's Villa Savoye, the two-story Anderson Collection presents a cleanly defined box floating above a shadowed, inset base. The few gallery windows are gathered into a single rectangular frame on each side. The rest of the exterior walls are covered in various-sized GFRC panels placed akimbo to create their own random pattern changing in the sunlight. The design's butterfly roof, bow tie plan, and abstract surface patterns borrow from midcentury design motifs. There is some justification for this, as those forms took root historically in this region, from Palo Alto to San Jose.

The Anderson Collection adds to Stanford's growing

arts district around the 1891 Stanford University Museum of Art (an early and daring use of structural concrete) and the Cantor Center (designed by Ennead's predecessor firm, Polshek Partnership.) Completing the courtyard formed by the Cantor and the Anderson will be the McMurtry Building by Diller Scofidio + Renfro, now under construction. Across Palm Drive is the Bing Concert Hall, also by Ennead. In this complex, the Anderson is a background building, largely screened by the oak grove and deferring to the classically columned Stanford Museum.

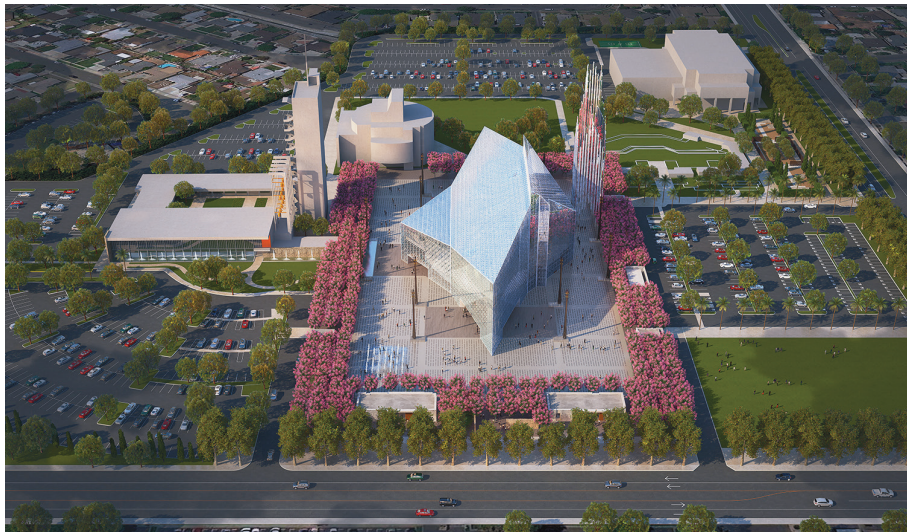
Yet this new arts compound does not have the unified urban flow of landscape and structure first established by the colonnades and landscaped courtyards of the original 1887 Stanford Quad by Shepley, Rutan, and Coolidge, or even the 1959 arcades and walkways of the student store by John Carl Warnecke. The Anderson's cantilevered second story creates a covered walkway along its sides, but lacks the strongly integrated linkages that Stanford's older buildings boast.

Without a doubt the Anderson Collection will offer Stanford students—and the community—an extraordinary opportunity to study some of the great works of twentieth century American art. While it lacks the casual domesticity of the Anderson's home, where a visitor relaxing on the couch could enjoy the Rothkos, Motherwells, and Thiebauds, Ennead has created a spacious and informal setting for art. **ALAN HESS**



TIM GRIFFITH





JOHNSON FAIR/RIOS CLEMENTI HALE

A new plaza ringed with flowering trees will give the Cathedral a place of prominence.

**SACRED SCOPE** continued from front page  
Robert H. Schuller, filed for bankruptcy.

The plan converts the former Evangelical cathedral into a Catholic one, addresses several pressing technology and site issues, and makes the church the clear centerpiece of its 34-acre, seven building campus, which also includes structures by Richard Neutra and Richard Meier.

Inside, in order to make the altar the focus of the space (a necessity of Catholic mass) the team will convert the cathedral to an antiphonal layout, with the altar at the center and the congregants on either side. The move, said Johnson Fain principal Scott Johnson, not only makes sense from a religious standpoint but also spatially: "With the trapezoidal shape it's the most intuitive thing to do," he said.

Above the altar the designers are planning a dramatic baldacchino, a suspended canopy made up of glistening metallic fins with a large crucifix hanging from its open center. Around that composition, along the interior skin of the building, the architects have proposed a treatment of rigid "petals" that cover each of the cathedral's more than 10,000 panes of glass, opening between 15 and 45 degrees. The petals will control light and heat (both are problems in the space), and will also improve the acoustics. On the exterior the team will clean the church's windows and restore the existing shell.

Outside the cathedral, the team is surrounding the building with a new plaza intended to give it a position of centrality in its crowded campus. The space will be lined



with dark and light concrete and travertine pavers, dotted with water elements, landscaping, "light pillars," shrines, and chapels, and ringed with flowering trees. The new landscape "creates a boundary between it and the mundane," said Rios Clementi Hale partner Frank Clementi. The transition toward the cathedral will be marked by "layers of sacredness," he added.

The campus, with the remaining buildings now more clearly defined as support structures, will be master planned to better manage a wide array of events. "It's a huge undertaking," said Clementi. "One treads with caution," added Johnson of working on such an important landmark.

Johnson's team is focusing on the cathedral itself while Clementi's is focusing on the surrounding area, but both are engaging in a healthy back and forth, said Clementi. That conversation also includes the cathedral's ministry, which both architects have praised for their openness and generosity. "They're people of faith, and they actually have faith in the designers," joked Johnson.

The building is expected to reopen in 2017.

SL



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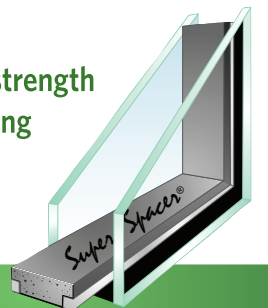
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THE ARCHITECT'S NEWSPAPER OCTOBER 22, 2014



# HOT IN MESA

If all goes according to plan, Mesa, Arizona, is going to have one heck of a public plaza in the center of its downtown. Last month the city unveiled schemes from three teams, selected from a recent RFQ, to design the space, located on an area currently occupied mostly by local government buildings and surface parking lots. According to the city, the site, meant to accommodate up to 25,000 people, will host annual events like the Mesa Arts Festival, Arizona Celebration of Freedom, and the Great Arizona Bicycle Festival.

The three finalists are Colwell Shelor/West 8/Weddle Gilmore; Otak+Mayer/Reed; and Woods Bagot/Surface Design.

The Coldwell Shelor/West 8/Weddle Gilmore team presented a "Town Square With a Twist," keeping the area cool through, among other things, trees, water features, and a giant copper shade structure. Varied upper and lower terraces are connected by a "leisure promenade," designed for walking and running.

Otak+Mayer/Reed proposed a "Living

Room Plaza," an open space lined with hardscape and punctuated by shade structures, lawns, trees, and a reflecting pool. Other elements of the plan—meant to connect seamlessly with surrounding streets—include more intimate courtyards and a grand arrival portal, sculpture park, pond, and pedestrian breezeways.

The Woods Bagot/Surface Design team turned in "Mesa Central," an undulating landscape, inspired by the area's natural topography, featuring a diverse mix of gardens, performance spaces, plazas, play areas, and places for escape. Major components of the scheme, which are similar in form and function to natural elements, include a wash, bluffs, foothills,

mesa, canal, and orchards, all connected by a central indoor space containing community activities known as the Hangar.

Preliminary designs were funded by a \$70 million park bond measure. According to the city, the winning team will be chosen by November 18. **SL**



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THE ARCHITECT'S NEWSPAPER OCTOBER 22, 2014

DESIGNER: ZAGO ARCHITECTURE



**A conference room connects with the open-planned space (left). Traditional workspaces have been replaced by folded, “non-territorial environments” (below).**

that finds traditional display of such expertise untenable.” Technical mastery, he opines, can take an architect only so far. Beyond a certain point it can even become a hindrance. (For the sake of professional decorum, think of Liberace, then imagine architectural equivalents for yourself.) For Zago, calculated awkwardness sidesteps both easy expertise and clichéd expectations as it reinvigorates the potency of masterful execution.

Look again at those unsettling forms. They collide with a precision that borders on fetishism, as if Busby Berkeley had choreographed a train wreck. This marriage of deliberate dissonance with fastidious calibration produces an unlikely grace that works not to reinforce traditional hierarchies but rather to consecrate the viability of both unexpected configurations and the novel social arrangements they might engender.

Such an attitude explains the lack of structural exhibitionism one might expect to find in an engineer's office. There are no exposed fasteners, no articulated details, no mappings of structural forces or confident displays of their resolution. For many among us, such kneejerk obviation of how something stands up, like Liberace's boring virtuosity, just is not very interesting anymore. But Zago's elegant awkwardness at Arup suggests one way that commercial offices might just become interesting again. **TODD GANNON**

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ZAGO ARCHITECTURE DESIGNS A DYNAMIC OFFICE WITH NUMEROUS TOUCHDOWN SPACES

# AN ENGINEERED INTERIOR

Judging by most commercial office space, it would seem that designers have just two options for accommodating clients—hard-wall offices and systems furniture. Upper-level personnel get windows, walls, and doors at the perimeter, lower-level staff go to the cubicle farm at the center, and architects get their kicks, if any, tinkering with requisite visual punctuations out near reception. The dot-com boom and the recent economic bust did little to alter this state of affairs and as a result commercial office spaces tend to garner little in the way of disciplinary interest.

For Arup's new 2,500-square-foot

outpost in downtown Los Angeles, Zago Architecture conjured a potent variation on this sadly only slightly exaggerated caricature. A supplement to the engineering firm's main Playa Vista offices, the space provides a home away from home for itinerant Arup employees and gives the firm a presence among the growing number of clients now based in downtown LA.

With just one Arup employee permanently stationed in the space, the clients requested an activity-based working (ABW) model, in which dedicated workspaces are traded for an array of non-territorial environments, including individual

quiet areas, informal collaboration spaces, discreet meeting rooms, and casual lounge spaces. Dispensing with the traditional mix of hard-wall offices and cubicles allowed the architects to explore formal and spatial possibilities unavailable with more conventional approaches.

Upon entry, one finds a collection of skewed planes clad in lacquered plywood, Richlite (a paper-based solid-surface product), and upholstery. Glass-fronted meeting rooms form the boundary beyond, erasable wall surfaces accommodate sketches and the occasional scribbled calculation, and ample teleconferencing equipment links the space with

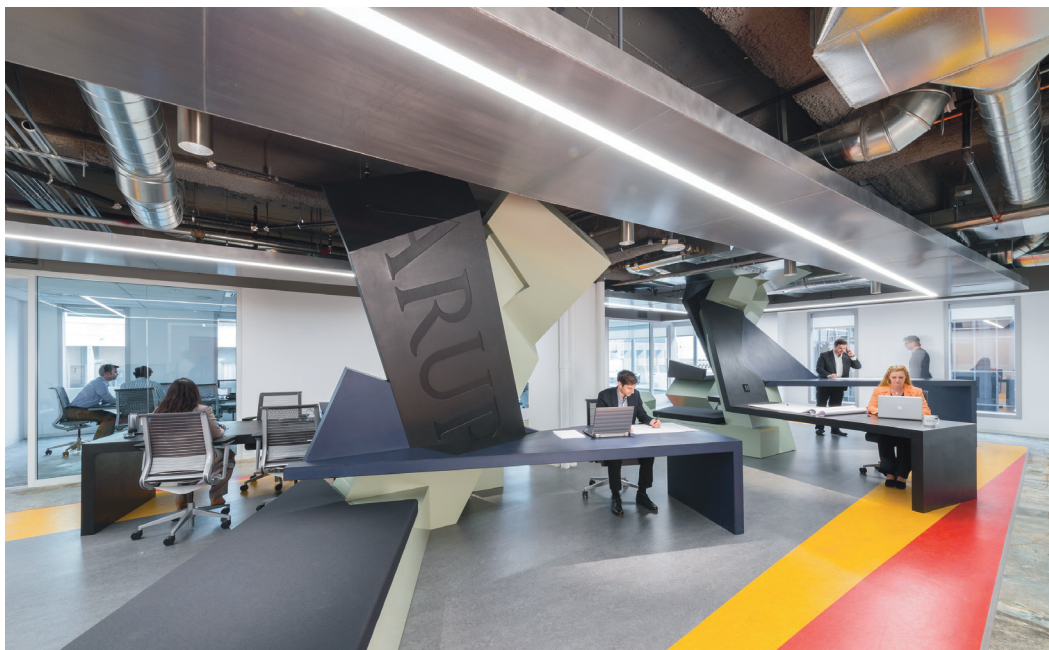
collaborators worldwide.

Colors range from near black and dark blue to sea foam green, with “ARUPdt” incised into an upright surface near the entry. A halo of perforated metal orbits overhead, while bright red and yellow bands mark the edges of otherwise grey vinyl flooring.

The planes' contortions make an array of surfaces available for office activities. Large horizontals stretch out to provide worktops at heights appropriate for sitting and standing. Other strands merge to create quasi-conference tables. Some planes twist vertically to define semi-discrete spaces on either side and to allow power and data to discretely feed embedded ports. Cubbies provide homes to briefcases and mobile gear, while integrated drawers and cabinets hold office supplies and tackle for evening social events.

The overall effect is curious. The central elements appear at once too big to be taken for furniture, too small to constitute a building, and too overtly functional to pass for sculpture. Vertically, they seem not quite to fit the space, the crinkled forms suggesting too much content for not enough container. By contrast, the ensemble seems a little too small in plan. The vinyl flooring stops several feet shy of the adjacent walls, making the ensemble appear to drift uneasily on the bare concrete slab left exposed at the perimeter.

Such studied ambiguity and intentional awkwardness has been a hallmark of Zago's architectural ambitions for some time. As he puts it, the awkward “goes to the core of a persistent dilemma: how to employ mastery in a profession







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MATHIAS BOTANICAL GARDEN



In a city with a reputation for exporting its design talent to distant cities, Los Angeles native Michael Lehrer, with his firm Lehrer Architects, is one of a handful of homegrown architects whose distinct style is visible all over Southern California. Asked to explain how his firm has produced so many highly visible public projects in the region, Lehrer credits “working hard like a dog for several decades.”

A key question of his firm’s work, according to Lehrer: “How do you leverage every project into a larger cultural idea?” The firm’s recent string of public projects have answered that question by expanding the impact of small but deeply valued corners of the city beyond traditional or jurisdictional boundaries, no matter how modest the budget.

Also visible in all of Lehrer Architect’s public projects is a Southern

Californian ethos of light, color, and opening buildings to the outdoors. “Making things that bring joy is serious and profound,” said Lehrer of his connection to the Southern California design tradition. “That’s the gift of Los Angeles.”

When *AN* visited the Lehrer Architects studio in Silver Lake, the building’s large sliding doors were wide open, allowing cool breezes and the sounds of playing children to drift inside. The studio’s walls displayed the work of an artist in residence and the collected sketches of a monthly figure drawing class. “The ability to offer a place of one’s making is a delicious thing,” said Lehrer of the studio’s role in the community as a cultural and artistic center.

**JAMES BRASUELL**

**POTRERO HEIGHTS PARK COMMUNITY AND SENIOR SERVICES CENTER  
MONTEBELLO, CALIFORNIA**

To add a building to a park without subsequently destroying the park, Lehrer Architects located this new community center on the street, doubling the building’s role as a gateway and a flexible pavilion space. Blending indoor and outdoor spaces, the building opens on all sides and uses curtains to allow flexible interior reprogramming. Vibrant colors and seating built into the building are popular in the community. “80 percent of urban design is the narrative you give to a place,” said Lehrer. “I’m interested in making that story palpable.”

**RESEDA POOL  
LOS ANGELES, CALIFORNIA**

The trick of the Reseda Pool project is to transform fencing into iconic community architecture. Built for the Bureau of Engineering in the city of Los Angeles, requirements for parking and fencing further constrained a modest \$3 million budget. To achieve visual impact, the firm designed 30-foot-tall towers and hung art by Jane Tsong on their dense chain link and vinyl surfaces. Lighting the towers at night creates a beacon in the community. “The challenge for the designer is to make something memorable, special, iconic, and celebratory,” said Lehrer. Since the pool’s completion, the city of Los Angeles’ Bureau of Engineering has hired Lehrer to restore and renovate Central Pool in South Los Angeles.

**SPRING STREET PARK  
LOS ANGELES, CALIFORNIA**

Since Spring Street Park opened in the summer of 2013 it has been a welcome gift to the exploding Downtown Los Angeles residential scene. Designed in a collaboration between Lehrer Architects and the city of Los Angeles’ Bureau of Engineering, the park contains a lot in its .7 acres. Its nooks and open spaces are designed to accommodate groups ranging in size from one to more than a hundred, while walking paths, children’s play equipment, and custom-designed seating provide many ways to enjoy the space.

**MILDRED E. MATHIAS BOTANICAL GARDEN  
UCLA CAMPUS  
LOS ANGELES, CALIFORNIA**

With this multi-phased project, which includes a new visitor’s center, a re-orientation of the site, and new landscaping, the firm worked to integrate the garden into the campus and to invite the public into the garden. In so doing, the project extends the west edge of the garden beyond Tiverton Drive, making the street a promenade to bring visitors in and out. “Our gift is finding beauty where others don’t,” said Lehrer.



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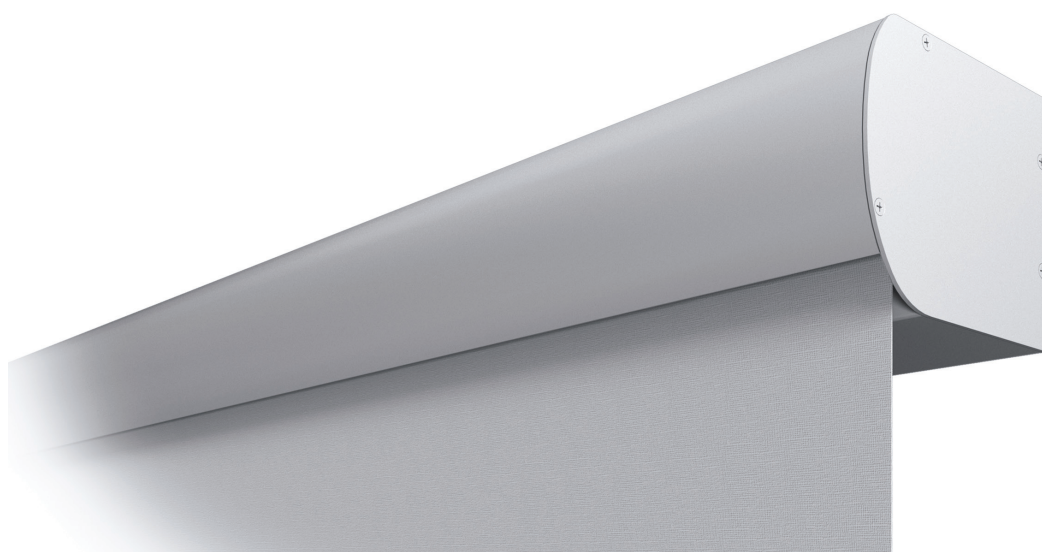




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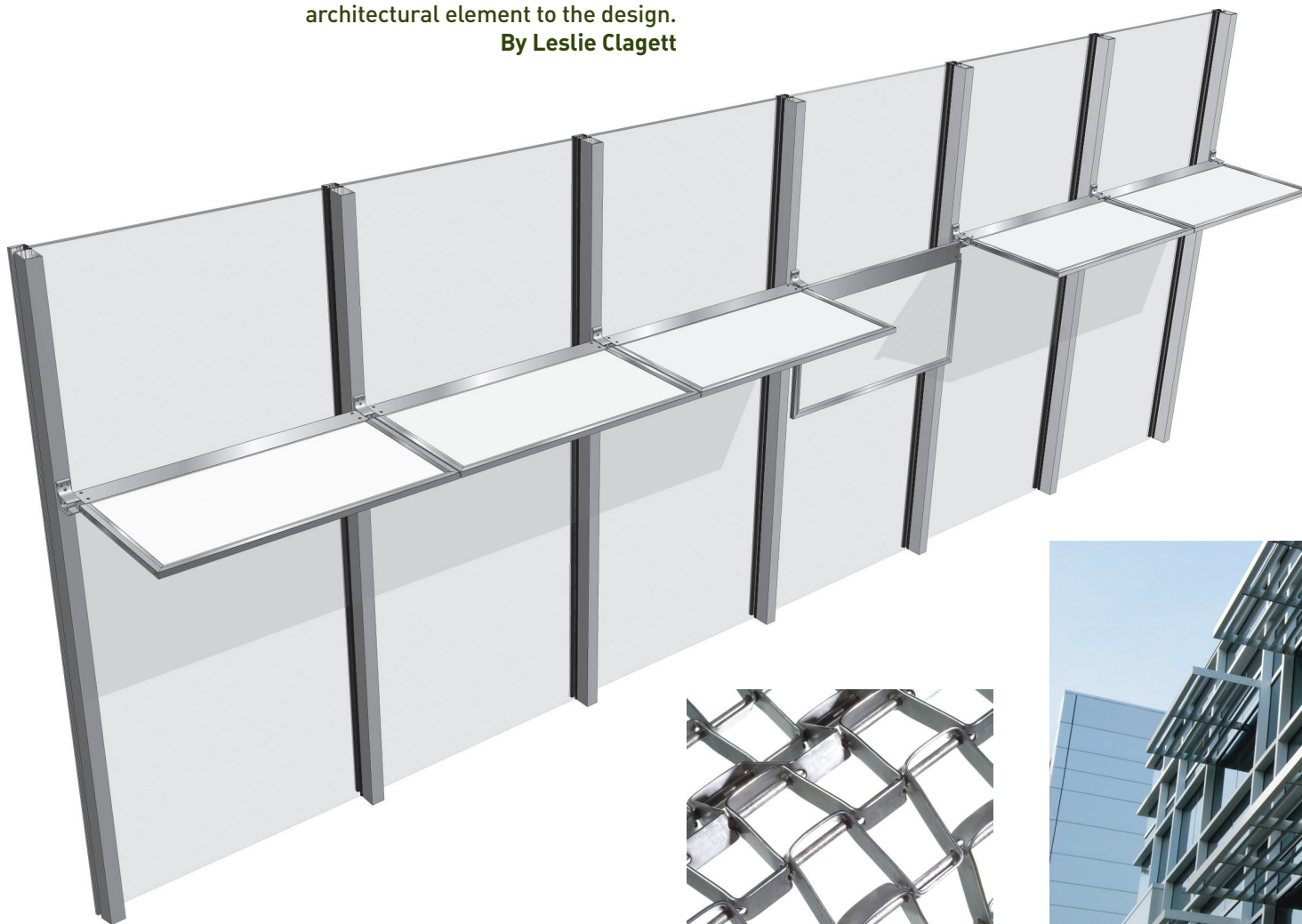
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Essentially low-tech solutions with high-tech refinements, shades, shelves, and canopies control the sun while adding an architectural element to the design.

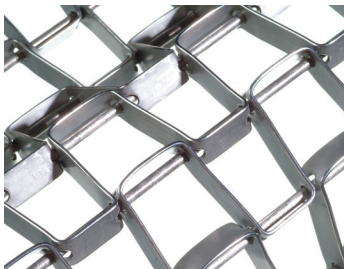
By Leslie Clagett



**INLIGHTEN LIGHT SHELF**  
**KAWNEER**

Featuring an extruded aluminum chassis and a choice of polycarbonate or aluminum-composite panels, this tilting shelf bounces daylight deep into interior spaces.

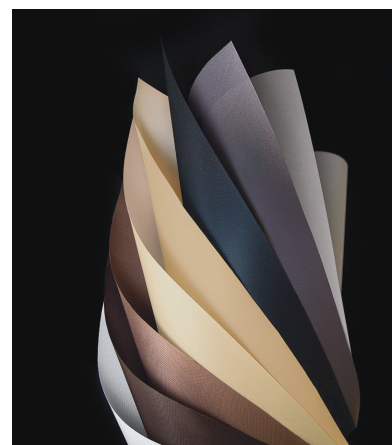
[kawneer.com](http://kawneer.com)



**CUBIST**  
**CAMBRIDGE ARCHITECTURAL**

This flexible stainless steel mesh has an open area of 80 percent. Available in a maximum width of 144 inches, it weighs 1.85 pounds-per-square foot.

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



**GREENSCREEN REVIVE**  
**MERMET USA**

Available in nine colors, these PVC-free polyester solar-control fabrics reduce glare and reflect light. C2C and GreenGuard Gold certified, the collection is available in 1 percent and 5 percent openness.

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



COURTESY RESPECTIVE MANUFACTURERS

**CRL-U.S. ALUMINUM SERIES 3600 SUNSHADE SYSTEM**  
**C.R. LAURENCE**

The screw spline assembly design features a choice of outrigger profiles with a variety of louver and fascia profiles available.

[crl-arch.com](http://crl-arch.com)

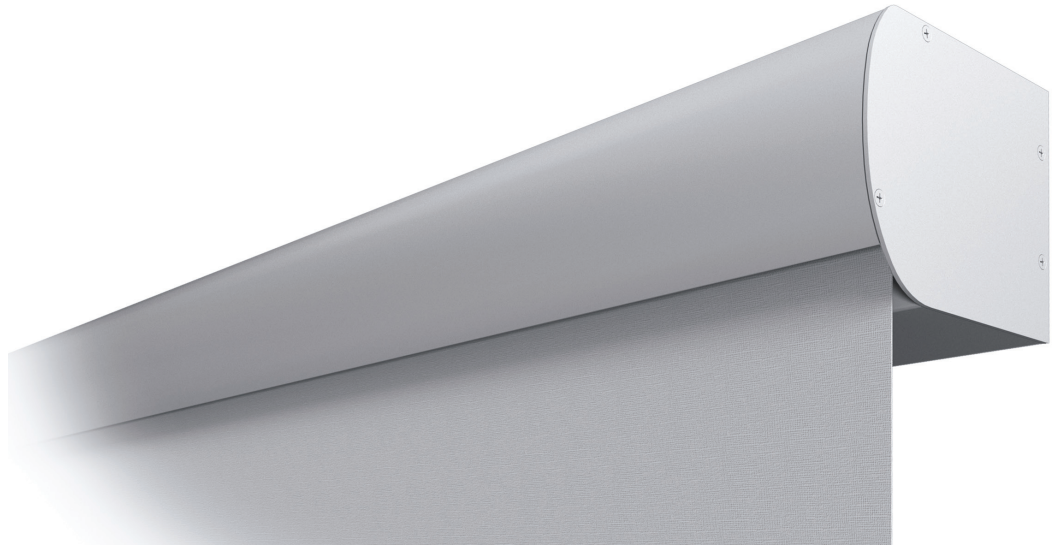




**FM 41**  
**INSYNC SOLAR**

This automated exterior-mounted roller shading system blocks the sun before it enters a structure, reducing heat and glare more effectively than interior shading technologies.

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



**MAGNASHADE**  
**MECHOSYSTEMS**

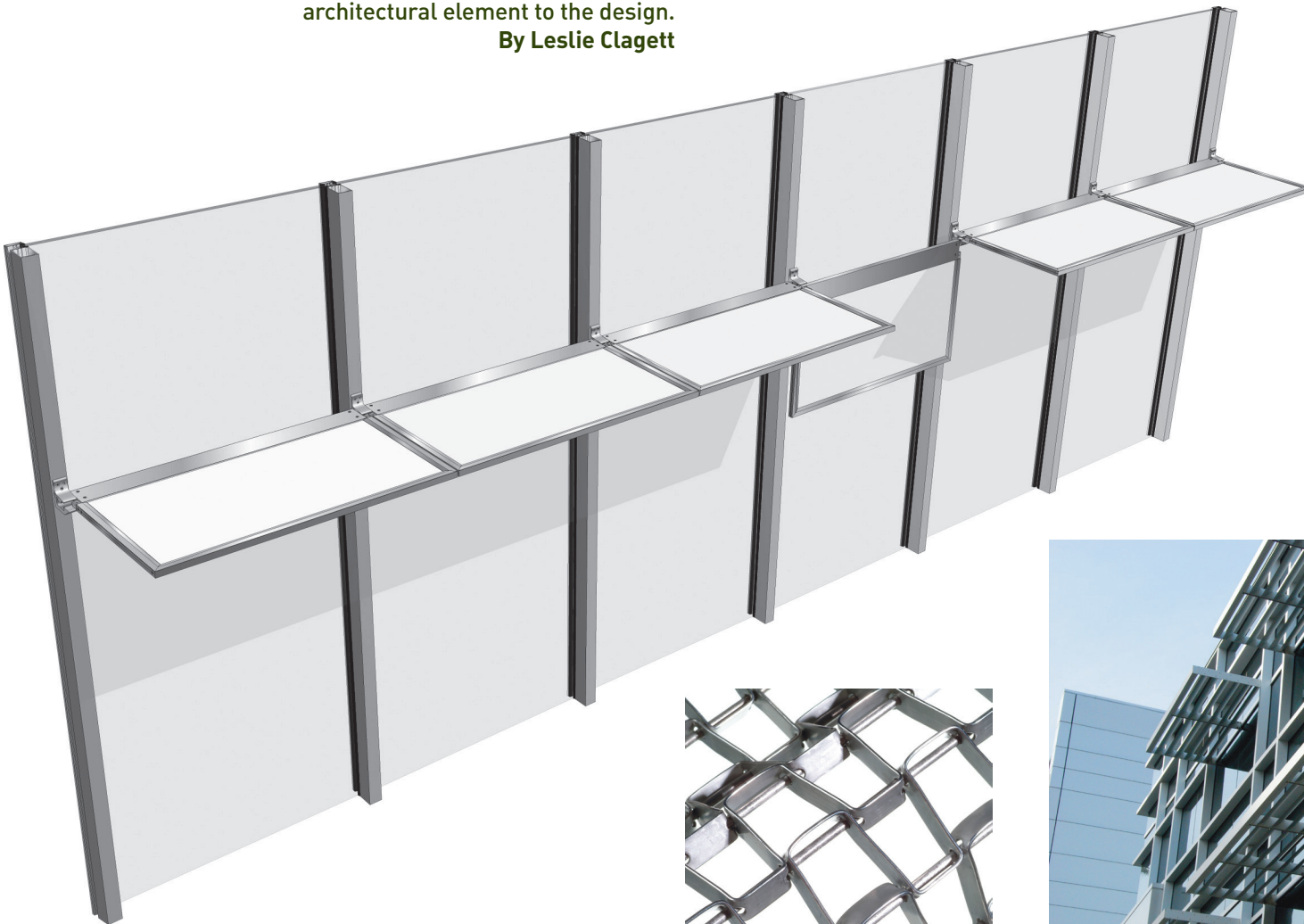
A unique cradle element supports the shade tube without increasing its diameter, allowing the overall size of the interior roller-shade system to remain compact.

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

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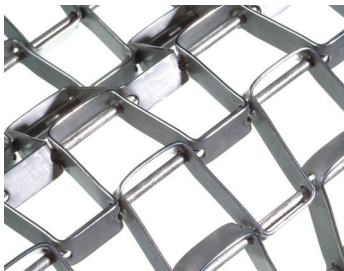
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# SUSTAINABILITY GETS A HEALTHY CHECK-UP

HOSPITAL “HEALING GARDENS” THAT DOUBLE AS STORM WATER MANAGEMENT SYSTEMS. OFFICE BUILDINGS THAT ARE BOTH ENERGY EFFICIENT AND HEALTHY PLACES TO SPEND TIME. AN “ORGANIC TOWER” BUILT WITH BRICKS MADE FROM CHOPPED UP CORN STALKS AND MUSHROOM BYPRODUCTS. EDWARD GUNTS LOOKS INTO THE LATEST DEVELOPMENTS IN “HUMAN SUSTAINABILITY.”



COURTESY DELOS

Two of the most popular concepts in the design world today are “sustainability” and “wellness.” Increasingly, architects and interior designers are combining the two ideas—to get an edge on the competition and create better buildings for their clients. One proponent has dubbed the movement “Human Sustainability.”

Is this new push to integrate wellness into design the next major iteration of sustainability? Does it signal a return to a more low-tech, humanistic approach to green design? Or is it a kind of feel-good green washing, resulting in projects that sound novel but actually have little positive impact on users and the environment?

The answers may come from a series of recent initiatives by organizations seeking to marry the best practices of designing for environmental sustainability and healthy buildings. Around the country, architects, interior designers, developers, builders, and property owners are forming alliances with medical professionals, chemists, researchers, and educators to come up with ways to make buildings both greener and healthier for their clients and occupants. In this new

effort, design emphasis is shifting from the exteriors of buildings to the interiors, where people spend most of their time.

“This is the first time major corporations and institutions from multiple sectors have come together to publicly commit to improving human health through green building,” said Dan Geiger, former executive director of the Northern California chapter of the U.S. Green Building Council (USGBC), which launched one of the initiatives. This growing movement to make sure that health and wellness are seen as vital components of sustainability and green design, he added, is “a tremendous stimulus for the movement for healthy communities for all.”

“It’s an unmet need” in planning the built environment, said Fernando Arias, Director of Strategic Initiatives for the American Society of Interior Designers (ASID), a Washington-based organization behind one of the initiatives. While sustainability experts have long focused on designs of building exteriors and what works best for the environment, he said, this new breed of designers is focusing on building interiors and what works best for the occupants.

“By taking this human centered approach to design, we’re helping people understand how buildings affect their health,” said Arias. “This will be the Rosetta Stone for a variety of ratings systems and best practices.”

In many cases, collaborators say, the marriage of wellness and sustainability in design means getting health care professionals and scientists to work more closely with building industry professionals to achieve common goals.

“There is a growing recognition in medicine that the built environment has significant health impacts,” said Elizabeth Baca, a West Coast physician who is working with the USGBC to make buildings greener and healthier. “Physicians want to understand the underlying causes of their patients’ conditions. That’s why we ask, ‘Where do you work, live, and play?’ It is imperative that the medical profession and the building industries learn from one another about the health impacts of the built environment.”

One of the first efforts to combine environmental sustainability and wellness design was the Building Health Initiative, launched last year by the Northern California chapter

of the USGBC.

The initiative is a two-year program in which leaders from different industries will make pledges in areas where they are positioned to bring about change for a healthier built environment. The pledges include demanding “transparency” in information about building materials, conducting research, promoting health and wellness, providing consultation and education, building toolkits and resources. The initiative has spurred cross-sector working groups focused on revolutionizing procurement strategies and fostering diversity and access to healthy buildings in traditionally underserved communities.

As part of its initiative, the chapter is planning a Building Health Forum on the Mission Bay campus of the University of California San Francisco in December. It is one of a series of educational events spotlighting aspects of healthy building and communities. The goals, organizers say, are to elevate green building as a public health benefit, accelerate the development of clear standards in building materials, and promote the sharing of best practices and collaboration by experts from different fields.

In partnership with 11 other organizations, the ASID in August announced a commitment to develop “Protocols for Health and Wellness in Design.” The commitment, made as part of the Clinton Global Initiative to stimulate the economy and solve pressing problems around the world, involves training 40,000 interior designers and architects throughout the U.S. to use the ASID protocols, create spaces that promote the occupants’ health, and specify healthier products and building materials, as well as following sustainable design principles. The ASID expects to begin testing the protocols by late 2015.

Arias said he believes one outcome of the project may be the creation of a new category of design professional: Individuals who are trained to evaluate designs for how well they produce healthy buildings and spaces. He envisions that this new breed of design professional may come to be trained in the same way that architects now obtain training to design buildings that are environmentally sustainable as certified by the USGBC’s LEED program.

Arias said the focus on human health concerns in design goes back to Vitruvius, adding that part of the problem in the past is not that designers have not been able to obtain information, but that they have not had many good ways to select the best products and practices.

A third new initiative, called the Building Product Ecosystems Project, is an effort to “optimize the health and transparency of construction product ecosystems through material research and innovation, process improvements, policy/code evolution, and accessible education.”

The project, whose advisors include a group called the Healthy Building Network, was launched this year by one of the largest developers in New York City, the Durst Organization, which joined forces with Parsons The New School for Design and the City University of New York.

Durst is the company behind 4 Times Square and the Bank of America Tower at One Bryant Park. The project has launched a public lecture series at Parsons, organized a series of working groups in which real estate owners and operators discuss healthy product innovation strategies, and is developing a healthy materials curriculum.

Douglas Durst, one of the Durst Organization’s principals, said during the inaugural lecture in September that his company approached the educators because its principals want to create buildings that are both energy efficient and healthy places where people want to work, but they were having difficulty sorting out information about the





**Previous Page and Above left:** The new headquarters for CBRE Group is a pilot project of the new WELL Building Standards, which promote sustainability and healthy building practices. **Top right:** An OLIN-designed healing garden at Johns Hopkins. **Above right:** A new LYFE Kitchen restaurant in Tarzana, California, is another WELL pilot project. **Below:** David Benjamin's Hy Fi pavilion is made of a new biodegradable building material made from agricultural waste.

appropriate materials to use and the best practices to follow.

Over the years, "what we have found is that the experience of being inside a building is just as important as what goes into it and how it operates," said Durst. "What are the materials made of? What are their true health impacts?" As developers, "we have a right to know this," he added. "What is the point of building an energy efficient building if no one wants to work in it?"

Another New York-based developer, Delos, pioneered the concept of Wellness Real Estate and has used the term "human sustainability" to describe projects at the intersection of human health and environmental sustainability. It is behind a fourth effort, a certification system developed by the International WELL Building Institute. The Institute is a public benefit corporation whose mission is to "improve human health and well being through the built environment," according to its website. It administers the WELL Building Standard, a system for measuring, certifying and monitoring the performance of building features that affect human health. Now in the pilot stage, the WELL Building Standard is designed to address areas such as air, water, nourishment, light, fitness, comfort, and mind,

in concert with green building evaluation programs such as LEED.

Pilot projects that have been WELL certified include the CBRE Group's global headquarters in Los Angeles, LYFE Kitchen restaurants in Tarzana, California, and Chicago, Illinois, and the proposed William Jefferson Clinton Children's Center in Port-au-Prince, Haiti.

Related efforts are taking root all over the country. In Wilmington, Massachusetts, the Warner Babcock Institute for Green Chemistry has gained widespread attention for its pioneering efforts to help companies create products made with chemicals that are non toxic and environmentally benign.

John Warner, founder of the institute and co-author of the book *Green Chemistry: Theory and Practice*, said during a panel discussion with the Building Product Ecosystems Project that building interiors are filled with products made from chemicals that have proven to be unhealthy to humans, including formaldehyde, mercury, lead-based paint, and asbestos. Warner said these and other products were allowed to come on the market because the chemical industry is not regulated the way many others are. He suggests that universities could play a useful role by training people to test chemicals for human

safety before they are used in products meant for interior building applications.

In New York, Gavin McIntyre founded a company called Ecovative, which creates healthy, rapidly renewable, compostable materials that can be used in building products and projects. Ecovative has patented a process by which biodegradable building blocks can be made with Mycelium, a byproduct of

mushrooms. Applications range from lampshades to plant holders to a Portobello-shaped surfboard. It is also envisioned as a material that could replace Styrofoam.

One designer that used the Mycelium bricks for building is The Living, a New York studio headed by David Benjamin. One of its first completed projects was Hy Fi, a four-story, temporary, open air pavilion that was erected this

summer in the courtyard of the MoMA PS I campus in Long Island City, Queens, to provide shade for people coming to hear summer concerts.

In Baltimore, as part of a \$1 billion expansion designed by Perkins + Will, the Johns Hopkins Medical Institutions created healing gardens that double as stormwater retention zones. One of them, called Sara's Garden, was named after a former patient named Sara Wilhide, who was treated at the Johns Hopkins Children's Center for a congenital heart condition and died in 1989 at the age of 3. The garden was funded by her parents, Steve and Cheryl Wilhide, and inspired by her favorite book, *The Little Prince* by Antoine de Saint-Exupery. Designed by OLIN, Sara's Garden features volcanoes that children can climb on, an interactive sculpture that lights up like the stars, and a baobab tree.

Besides absorbing rainwater, administrators say gardens are a good way to harness the "healing power of nature" in a health care setting. Natural settings, they say, aid in the healing process by providing "a counterbalance to the stresses faced by patients and their families."

Proponents of initiatives that combine wellness and sustainability say it makes good sense for designers to seek ways to make buildings healthier while they strive to make them greener. They say the movement has the potential to transform the way designers think about buildings and the way people interact with them, in the same way that Rachel Carson's *Silent Spring* sparked a movement to protect the outdoors.

"It's helping people thrive in the built environment because their health outcomes are maximized," said Arias. "That's what sets this method of thinking apart from what has come before."

**EDWARD GUNTS IS A REGULAR CONTRIBUTOR TO AN.**

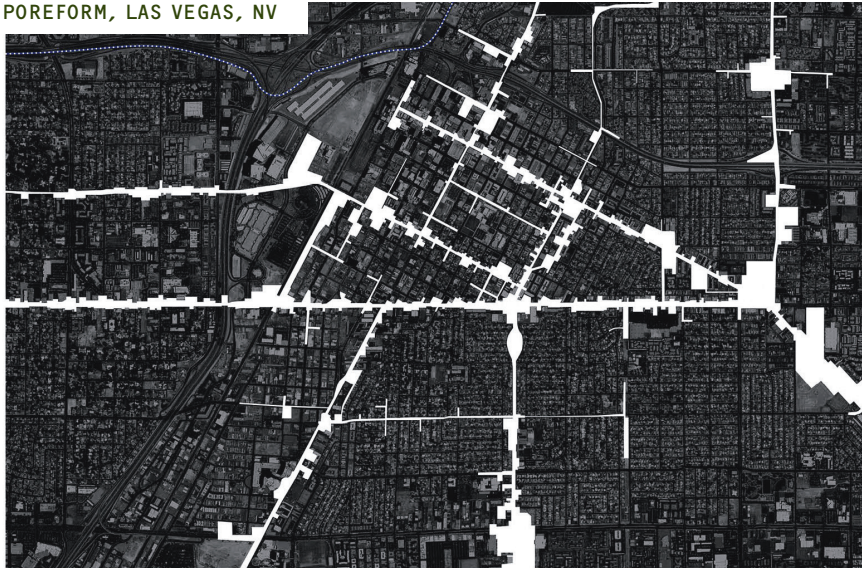


COURTESY MOMA PS I

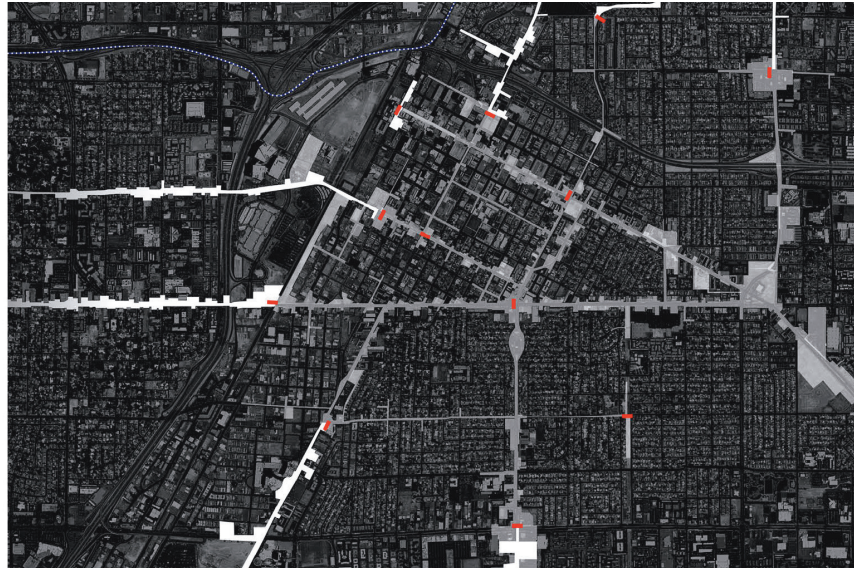


THE ARCHITECT'S NEWSPAPER OCTOBER 22, 2014

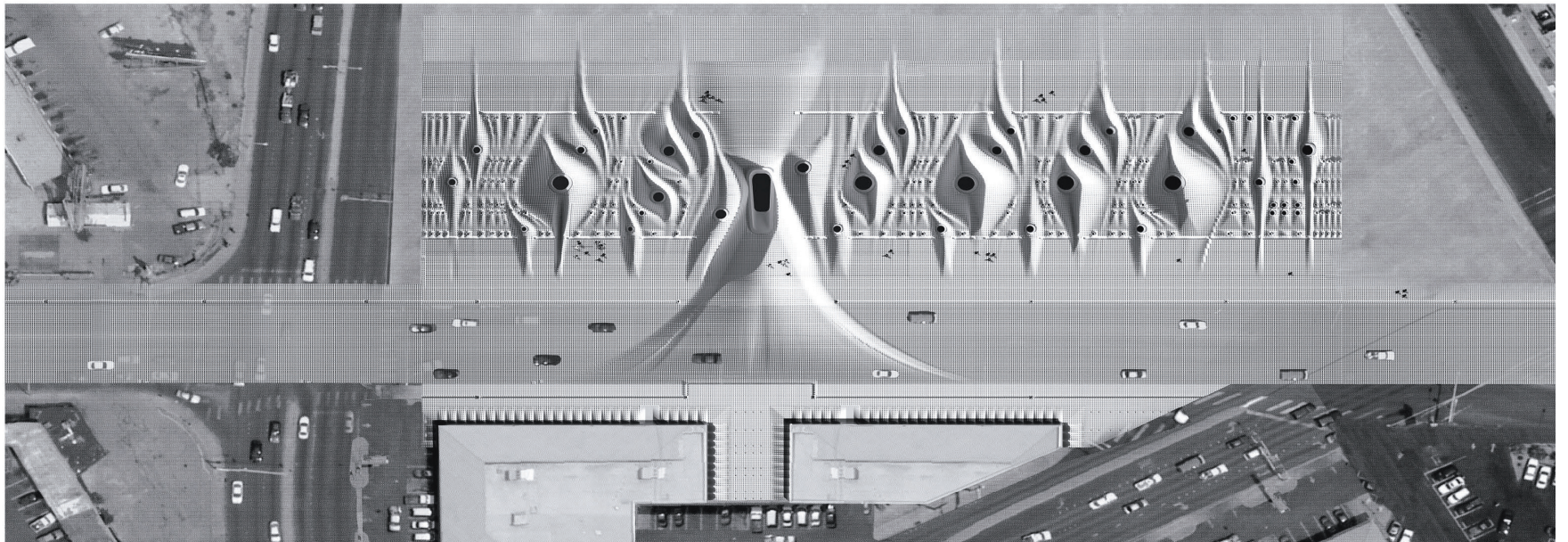
POREFORM, LAS VEGAS, NV



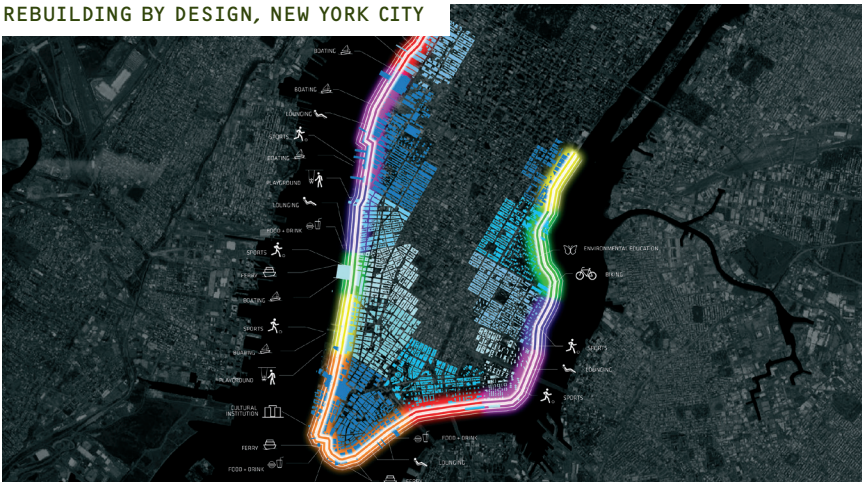
FLOOD MAPPING: existing flood conditions in downtown Las Vegas



CONTROL POINTS: proposed absorption basins, surface treatment and large tank for downtown Las Vegas



REBUILDING BY DESIGN, NEW YORK CITY



HY-FI, NEW YORK CITY



The Holcim Foundation has announced the North American winners of its 2014 awards program, which seeks to reward participants for evolutions in sustainable construction. This year's winners will share more than \$300,000 in prize money for developing sophisticated, multi-disciplinary responses to the challenges facing the 21st century building industry.

**GOLD**  
**POREFORM, LAS VEGAS, NV**  
Amy Mielke and Caitlin Taylor of Water Pore Partnership won the top prize with a water absorptive surface and subterranean basin that captures stormwater, adding

more than 75,000 megaliters to Sin City's water supply.  
**SILVER**  
**REBUILDING BY DESIGN, NEW YORK CITY**  
A consortium led by Bjarke Ingels Group won Silver with a project that uses a raised berm and sequence of public spaces to address New York City's vulnerability to coastal flooding.

**BRONZE**  
**HY-FI, NEW YORK CITY**  
David Benjamin of The Living architecture lab won Bronze for a cluster of circular towers built of biologically grown bricks, designed for the MoMA PS1 Young Architects Program.

**ACKNOWLEDGMENT PRIZE**  
**THE CRYSTANTHEMUM BUILDING, BOSTON, MA**  
Kennedy & Violich Architecture put forth an affordable model for residential development with a timber construction and metal mesh screens.

**ACKNOWLEDGMENT PRIZE**  
**HERITAGE REFRAMED, TORONTO, ON**  
NADAA restores 19th century architecture with state-of-the-art construction materials and energy systems.

**ACKNOWLEDGMENT PRIZE**  
**DIVINING LA, LOS ANGELES, CA**  
A Woodbury University team

developed a digital tool for urban design in water stressed environments.

**ACKNOWLEDGMENT PRIZE**  
**IN-CLOSURE, SEATTLE, WA**  
ABF-lab designed a master plan that reintroduces forest into the heart of the Emerald City.

**NEXT GENERATION 1<sup>ST</sup> PRIZE**  
**TRASH FOR USE, NEW YORK CITY**  
Debbie Chen proposed an inner-city machine for turning trash into treasure.

**NEXT GENERATION 2<sup>ND</sup> PRIZE**  
**MACHINE LANDSCAPE, GREENE COUNTY, PA**

Atelier Dreiseitl proposed using abandoned coal mines for hydro-pump electricity storage.

**NEXT GENERATION 3<sup>RD</sup> PRIZE**  
**PLEURA POD, CAMBRIDGE, MA**  
MIT students proposed a wall system filled with algae that transforms carbon dioxide into oxygen.

**NEXT GENERATION 4<sup>TH</sup> PRIZE**  
**TIMBER-LINK, CAPE DORSET, NU**  
Enns Design and solidoperations used cross-laminated timber to form a flexible system of inhabitable cells.

**NEXT GENERATION 5<sup>TH</sup> PRIZE**  
**EVOLUTIONARY INFRASTRUCTURE, SAN FRANCISCO, CA**  
This academic team explored the potential of adaptively reusing abandoned infrastructure.

**NEXT GENERATION 6<sup>TH</sup> PRIZE**  
**LATEX FORMWORK, CAMBRIDGE, MA**  
This MIT research project investigates a new construction method for thin concrete panels.



OCTOBER

**WEDNESDAY 22 LECTURE**  
**Marc Fornes**  
 7:00 p.m.  
 USC School of Architecture  
 Harris Hall, Los Angeles  
 arch.usc.edu

**SYMPOSIA**  
**The 2014 AIA|LA ProDev Series: How BIM and the CLOUD are changing your Office**  
 6:00 p.m.  
 Reveal Studios  
 1426 Flower St., Glendale, CA  
 aialosangeles.org

**Build your Brand! – How your AEC firm can win more design awards!**  
 12:00 p.m.  
 SMPS Los Angeles  
 12248 Santa Monica Blvd.  
 Los Angeles  
 smps-la.org

**THURSDAY 23 SYMPOSIUM**  
**The New Wave of A/E/C Firm Websites and Digital Marketing**  
 8:30 a.m.  
 SMPS San Diego  
 4499 Ruffin Rd., San Diego  
 smps-la.org

**FRIDAY 24 LECTURE**  
**Paths of Travel & Accessibility Scoping of Exterior Spaces on Public Lands**  
 9:00 a.m.  
 AIA San Francisco  
 130 Sutter St., San Francisco  
 aiasf.org

**SUNDAY 26 TOUR**  
**Culver City by Eric Owen Moss Architects**  
 11:00 a.m.  
 Eric Owen Moss Architects  
 8557 Higuera St.  
 Culver City, CA  
 aialosangeles.org

**MONDAY 27 LECTURE**  
**Sascha Glasl, Space&matter, Amsterdam**  
 6:30 p.m.  
 School of Architecture - Academy of Art University  
 601 Brannan St., San Francisco  
 academyart.edu

**WEDNESDAY 29 EVENT**  
**AIA|LA Design Awards & Party 2014**  
 6:00 p.m.  
 Million Dollar Theater  
 307 South Broadway  
 Los Angeles  
 aialosangeles.org

**LECTURE**  
**Hitoshe Abe: Informality**  
 7:00 p.m.  
 W.M. Keck Lecture Hall  
 SCI-Arc  
 960 East Third St., Los Angeles  
 sciarc.edu

**SYMPOSIUM**  
**EPC Brownbag Session: Planning and Zoning for Residential Arch.**  
 12:00 p.m.  
 AIA San Francisco  
 130 Sutter St., San Francisco  
 aiasf.org

NOVEMBER

**THURSDAY 6 FILM**  
**SF Urban Film Fest**  
 SPUR Urban Center  
 654 Mission St.  
 Culver City, CA  
 sfurbanfilmfest.com

**FRIDAY 7 CONFERENCE**  
**Getting to Zero: Market Realities & The Value Proposition for Net Zero Energy Buildings**  
 8:30 a.m.  
 Seattle City Hall  
 600 Fourth Ave.  
 Seattle  
 aiaseattle.org

**SYMPOSIUM**  
**LAUSD: A&E and Professionals Services Industry Forum**  
 1:00 p.m.  
 Los Angeles Unified School District  
 333 South Beaudry Ave.  
 Los Angeles  
 lausd.net

**MONDAY 10 LECTURE**  
**Bernard Tschumi: Concept & Notation**  
 7:00 p.m.  
 W.M. Keck Lecture Hall  
 SCI-Arc  
 960 East Third St.  
 Los Angeles  
 sciarc.edu

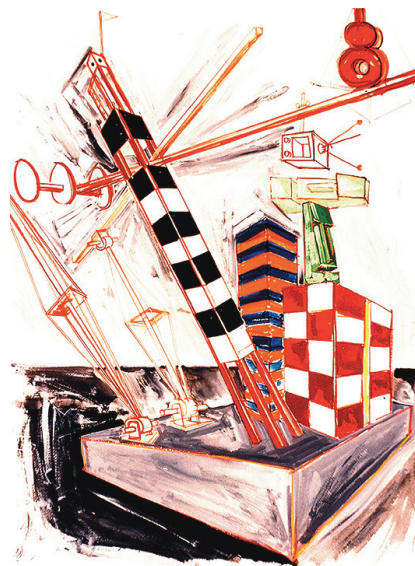
**TUESDAY 11 CONFERENCE**  
**Facades+ AM**  
 7:30 a.m.  
 Hyatt Olive 8  
 1635 Eighth Ave.  
 Seattle  
 am.facadesplus.com

**THURSDAY 13 EVENT**  
**Nico Larco: "Site Design for Multifamily Housing"**  
 12:00 p.m.  
 AIA San Francisco  
 130 Sutter St.  
 San Francisco  
 aiasf.org

**FRIDAY 14 EVENT**  
**designLab Public Reception**  
 5:00 p.m.  
 Pacific Design Center  
 8687 Melrose Ave.  
 West Hollywood, CA  
 pacificdesigncenter.com

**WEDNESDAY 19 LECTURE**  
**Kyle Konis, PhD.**  
 6:00 p.m.  
 USC School of Architecture  
 Harris Hall  
 Los Angeles  
 arch.usc.edu

**FRIDAY 21 EVENT**  
**Future Care: Design for Health**  
 9:00 a.m.  
 UCSF Mission Bay Hospital  
 1625 Owens St.  
 San Francisco  
 aiasf.org



**PUBLIC WORK, LINES OF DESIRE: PETER SHIRE**  
 A+D Architecture and Design Museum  
 6032 Wilshire Boulevard, Los Angeles, California  
 November 8 to January 31, 2015

The A+D Museum is displaying the public and private architectural commissions of Los Angeles artist Peter Shire in *Public Work, Lines of Desire*. Shire's architectural work combines graphic forms and structural geometry with highly saturated colors in a meditation on the collision between popular culture and the visual language of design that explores the line between "fine" and "applied" art. The exhibition will cover everything from the Echo Park-native's first public entry in the 1984 Olympics; to a 1990 sculptural installation commissioned by Sapporo Corporation in Hokkaido, Japan; to his most recent public art installation, 2012 River Park in Ventura County. On view will be architectural models and sculptural elements, ideation sketches, finished drawings and paintings, and various objects of inspiration that have functioned as source material and propelled Shire's installations.

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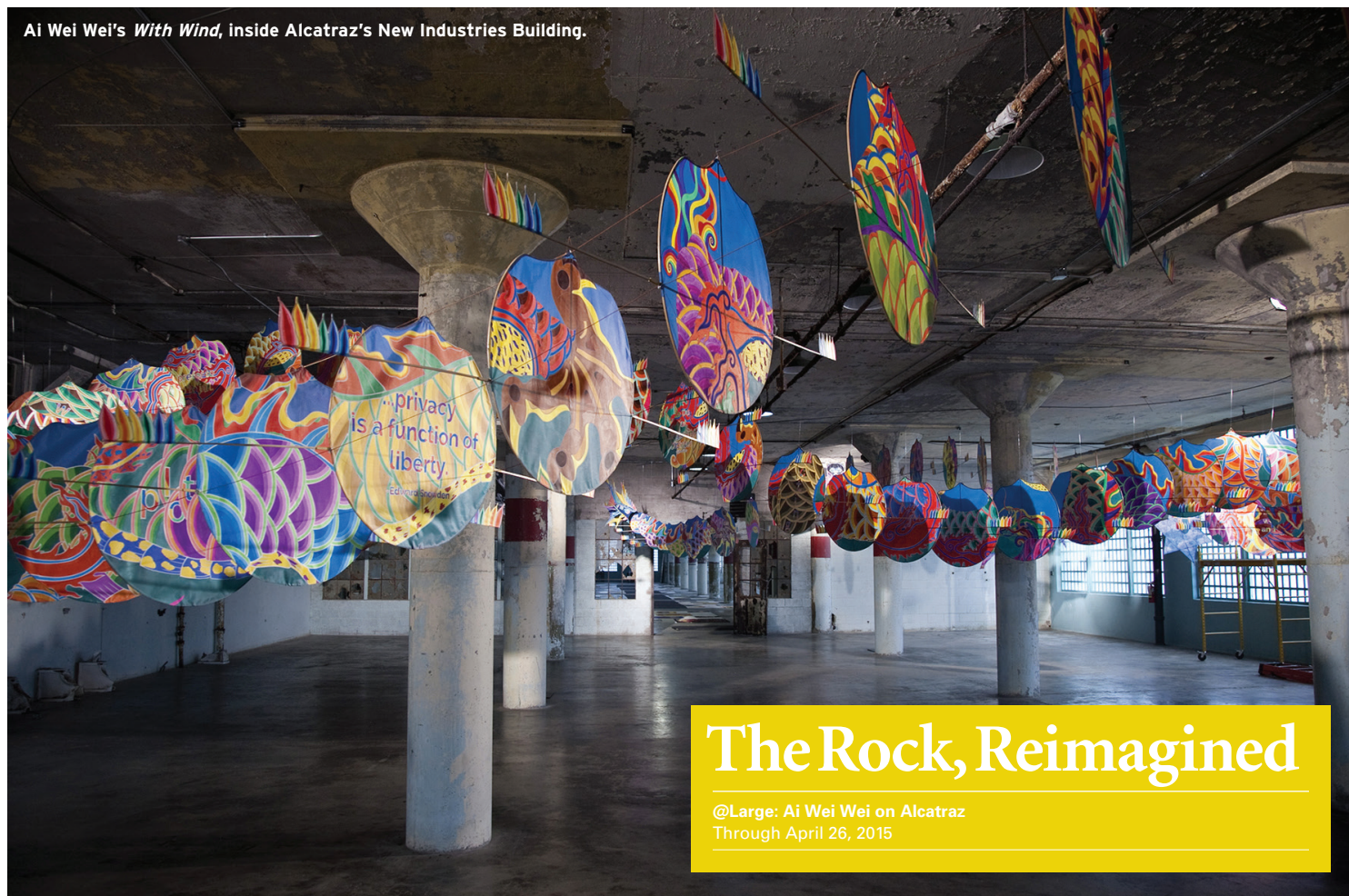
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Ai Wei Wei's *With Wind*, inside Alcatraz's New Industries Building.

## The Rock, Reimagined

@Large: Ai Wei Wei on Alcatraz  
Through April 26, 2015

JAN STURMANN

Today, as visitors arrive by ferry to Alcatraz, the three-story beige concrete Administration Building looms, rising from the rocky protrusion above the San Francisco Bay. A bird sanctuary as well as a national historic site, the scent of guano hangs in the air, adding to the sense of abandonment and foreboding. The institutional structures appear to span the entire

width of the island—a clear statement of impressive authority and control, and of confinement and exile in the United States.

Originally a military citadel, nicknamed the “rock,” Alcatraz was a federal penitentiary from 1934–1963. In the late 1960’s, the activist group Indians of All Tribes occupied the 22-square mile island to illuminate the political and socio-economic

status of Native Americans and indigenous people.

What better site than Alcatraz Island in which to invite political artist and activist Ai Wei Wei to work? Two years ago, Cheryl Haines, a curator and executive director of the For-Site Foundation, visited Ai in his home outside of Beijing after his house arrest for criticism of the Chinese government. Ai

asked her to help him find a wider audience for his work. It was Haines who thought of commissioning him for an installation at Alcatraz, where the structures intended to prevent communication could be a starting point for a deeper conversation about contemporary issues of government control, surveillance, and the exercise of power.

The resulting show, *@Large: Ai Wei Wei on Alcatraz*, which opened this month, is a collaboration of the For-Site Foundation, the National Parks Service, and the Golden Gate National Parks Conservancy. The conservancy sought to repurpose the park with this show, despite the tremendous popularity of the island as a tourist site, in order to investigate the island’s deeper history, and attendant issues of freedom, justice, and equality.

Since Ai could not visit the site it fell to Haines to establish the sightlines for the installation. Haines outlined the major themes of the exhibition and its seven newly commissioned works as follows: The need for basic human rights; the need for freedom of expression; our individual responsibility, and the role that we play in creating a just society.

Visitors enter at the New Industries Building, where privileged prisoners were encouraged to work. For Ai, flight is synonymous with individual freedom. “With Wind” is comprised of traditional Chinese kites. A large kite spans the entire space, held in place by a tension and compression system. (As a national historic site, none of the works could touch the fabric of the building.) The brightly beautiful kites fill the heavy concrete hall with joyfulness, color, and lightness. Messages appear throughout on the kite panels, including, “My Words are well-intended and innocent. – Le Quoc Quan.”

Toward the rear of the main hall is “Trace,” an elaborate pixelated carpet made of 1.2 million Lego blocks. A team of one hundred volunteers put together the portraits of 170 **continued on page 29**

## AN ACADEMIC ODYSSEY IN CAMBRIDGE

*A Second Modernism. MIT, Architecture, and the ‘Techno-Social’ Moment*  
Arindam Dutta, editor  
MIT Press  
\$65.00

MIT’s long history of pressing for change in architecture includes being the first to offer an architecture degree in the U.S. and the first to award an architectural degree to a woman (Sophia Hayden Bennett in 1890). Less well known to many practitioners and academics today is the School’s longstanding engagement with the knotty intersections of modern society, technology, research, and architecture. The essays in *A Second Modernism* address precisely these issues between 1945–1981, reaching back to the transformation of the Department of Architecture into the School of Architecture in 1932, and forward to the founding of the Center for Real Estate Development in the 1990s. From shaping an architectural history and theory graduate program, to Gyorgy Kepes’ research on cognitive

and perceptual technologies, to research on prefabricated housing, MIT marked numerous paths for other architecture schools to follow.

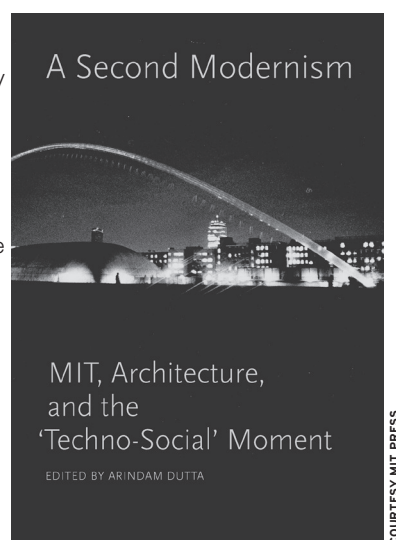
There is not room in this review to do justice to all the fine chapters in *A Second Modernism*, nor to ask all the questions I would like to about its production. For example, who chose pale grey and pale black sans-serif fonts on high gloss paper for such a book? Where was the copy editor, especially for Arindam Dutta’s introduction? Why do some footnotes appear several pages before or after that of the passage being footnoted? Why no bibliography? This is not up to MIT Press’s usually high standards. Could this be because the book was edited, designed, and produced under the MIT Department of Architecture’s in-house imprint, SA+P Press, and is

only being distributed by MIT Press? It would appear so, judging from the credits on the copyright page. Book design is a profession in itself, not a hobby to be toyed with; architects would do well to remember this. And this is not to mention the book’s 3.1 pounds, which hardly eases reading. While it is difficult not to be discouraged by some of its mechanics, the book in its substance has much to offer.

The tale of Eero Saarinen’s MIT Chapel (1949-55) in many respects encapsulates the University’s ambitions in the post-World War II world. In the wake of that slaughter, as Reinhold Martin demonstrates in his fine study, students and faculty alike grasped for some way to resist scientific and technological determinism in part by shifting emphases toward a more holistic program, emblematically

embodied in Eero Saarinen’s Chapel. For Martin, the debates surrounding the chapel exemplify a greater complexity than found in the regnant simplistic binary oppositions (modern/traditional, abstract/symbolic). As he so elegantly writes, “the university rediscovers its human ‘soul’...[and] exchanges the ‘myth’ of reason for the reasonable production of myth, in a theological humanism... no longer in need of its dialectical, secular counterpart.”

Under the leadership of an extraordinarily enlightened President, James Killian—would there be some like he today!—the School of Architecture’s underlying ambition was thus twofold: on the one hand, to develop a body of research in architecture engaged with new technologies and materials, and on the other, to fold architecture back into humanistic disciplines in part through the reintroduction of history to the curriculum. Today many have forgotten that Walter Gropius, of Bauhaus fame, eliminated all books on architectural history from the Harvard Library—along with the subject from the curriculum itself—and most other American schools of architecture duly followed suit. The focus instead was meant to be on technology, on



COURTESY MIT PRESS

problem solving, on being “modern,” for which history, in the views of believers, was useless.

MIT’s leaders, though managing the top institution with a scientific and technological portfolio in the United States, took a very different approach, especially in the wake of World War II and the deployment of nuclear warheads sufficient to destroy the globe. MIT resisted the exclusively applied science **continued on page 29**





Ai Wei Wei's *Stay Tuned* (above), *With Wind* (below).

**THE ROCK, REIMAGINED** continued from page 28 political activists based on diagrams from the artist. The playful images recall the art of revolution, and mass political art. They provide a catalog of the many who have dedicated their lives to the struggle of human rights.

Visitors can only view "Refraction," the metal sculpture in the shape of a wing, from the small windows, many with broken glass, of the "lower gun walk." This narrow space was once patrolled by armed guards monitoring the prisoners below as they worked. The piece is made of reused industrial solar panels that were used for cooking in the most remote parts of Tibet.

The show continues uphill at the Administration Building. In Cellblock A, Ai has installed solitary metal stools in the row of prison cells. In "Stay Tuned," the visitor is invited inside the cell where an audio installation of words, poetry, or songs play. These are the voices of many whose lives have been defined by their role in fighting oppression, including the Reverend Martin Luther King Jr., Pussy Riot, and the Robben Island Singers.

In what are perhaps the most disturbing spaces, the two isolation cells of the psychiatric wing, Ai inserted the sounds of Tibetan and Hopi chants. Sharing a heavy concrete parti wall, the installations provide a ready commentary on the role of the Chinese and U.S. government in the subjugation and deprivation of human rights.

On the same floor, in the bathroom of the hospital wing, the artist has filled the bath, sink, and tub with white porcelain

flowers. The colorless bouquets fill each fixture with beautiful pieces that evoke traditional Chinese pottery, and juxtapose the emptiness and ruin-like quality of the room with a sense of beauty and potential. As visitors depart the exhibition through the Dining Hall at "Yours Truly," they come across a wooden rack with postcards depicting flowers and birds. These images are all derived from nations where prisoners are being held. Visitors are invited to write a message on the preaddressed postcards, which will be mailed to the prisoners by the exhibitors.

The federal penitentiary was a highly systemized and organized space. The choreography of the installation follows this narrative of a profoundly organized institutional life at Alcatraz Island. Here is perhaps the brilliance of the curator in pairing Ai Wei Wei with the site. The show re-engages the spaces within to evoke a radical questioning of the political organization of space.

Each year, over 1.6 million people visit Alcatraz Island. The public's curiosity about the island and the show's access to areas not normally open succeeds in providing an unimaginably expanded audience. Willing participants or not, they are presented with a unique opportunity to see more of the island than most visitors, and to experience it through the lyrical and compassionate perspective of Ai Wei Wei.

**LISA SULLIVAN IS AN ARCHITECTURAL DESIGNER AND WRITER LIVING IN THE BAY AREA. PETER STRATON BEJGER IS A DOCUMENTARY FILMMAKER, EDITOR, AND WRITER IN SAN FRANCISCO.**



JAN STURMANN

## AN ACADEMIC ODYSSEY IN CAMBRIDGE

continued from page 28 thrust common elsewhere in part by its commitment to a broad humanistic undergraduate program. In architecture, this led to what remains the country's premier program in architectural history, a tale related in John Harwood's thoughtful chapter. Three broad research themes marked these years, one having to do with humanistic studies, another with architecture and urban planning, and a third to the interface between developments in science and technology and the first two. Harwood's exemplary analysis reminds us through whom, and how, momentous changes led to the country's most prominent and successful graduate program in architectural history and theory. Stanford Anderson's first-person, richly documented account of the effort to bring architects, planners, and historians together in a common enterprise during the turbulent 1960s, CASE (Conference of Architects for the Study of the Environment), reveals the early histories and interactions of a handful of men later to become among the most prominent in the field. It also holds numerous surprises for the current generation: Peter Eisenman and Michael Graves once (briefly) betrayed interest in housing for marginalized populations. Who knew?

For several decades, the MIT-Harvard Joint Center for Urban Studies set the terms of the urban planning agenda not only in the United States but also arguably around the globe. The new city of Ciudad Guayana in Venezuela (1961–68) assured the center's prominence, not only for the vastness of the enterprise but also for its many failures. To be sure, the city's population today exceeds 700,000, but the ambitious goal of diversity eluded planners, whose schemes ended up producing cities at once more class segregated and less pedestrian friendly than other Latin American cities. The chapters by Eric Mumford and M. Ijlal Muzaffar detail the high hopes and good intentions of planning from above on behalf of a population unwilling to live as planners demanded. The U.S. and Venezuelan planners' hopes for the deployment of what was then high-technology computer analyses, foundered on the realities of life for populations they did not understand. The same applied to the then-rampant so-called "urban renewal" programs. Tim Vreeland summarized many architects' views when he remarked in 1966, "Urban renewal is to planning what remodeling is to architecture." Ultimately MIT withdrew from the Joint Center, which evolved into a Harvard Center for housing studies.

Beneath specific program failures lay a more profound one, that of the culture of the expert. Many of the participants in the Joint Center shifted toward supporting self-built housing and away from top-down planning, but the culture of the expert is a difficult beast to kill. It persists in virtually every planning and architecture program in the U.S., and not only among professional schools of planning and architecture. The short life of Robert Goodman's advocacy approach to urban and architectural planning at MIT (1966–1972) effectively signaled institutional resistance to a bottom-up approach. How could it be otherwise when architecture and its discourses rested in the hands of leaders such as Charles Moore, whose 1966 comment: "With the architect's assumption of responsibility for the whole environment..." tellingly illustrates the typical arrogant response to the profession's increasingly marginalized

status? Felicity Scott's brilliant essay on urban systems perhaps best summarizes the transformations in architecture during those fateful years. Architecture's longstanding imperative to give material form to normative social mandates, she writes, shifted to architectural research that operates "in the service of advancing modes of global governability and their micro-techniques of power... in which decision making has been ceded to technologies of control and management... geared toward eradicating conflict."

As Mark Jarzombek so effectively illustrates in his nuanced study of MIT professor emeritus Maurice Smith, other potential responses loomed. In the hyper-rationalist environment of Bauhausian training, Smith stood out as a vigorous and thoughtful opponent of over-designed, over-determined buildings. Why, he asked, were architecture students producing Bauhaus- and Kepes-inspired objects ('architectonic assignments') out of paper, when there were real materials to work with and real problems to confront? Indeed, one should ask the same question of undergraduate programs today, where, unfortunately, the same approach dominates. Smith's teaching and especially his projects erected with found materials in an additive, at times whimsical fashion can be understood as Frank Gehry (pre-Gehry) with a theoretical basis founded in an invigorating curiosity, one that resisted Gehry's easy accommodation with capitalism's most destructive features. In some sense the Center for Real Estate Development marks the trajectory of a graduate program from one that initially sought federal funding to develop low and medium cost housing as well as some measure of control over developments in science and technology, to one that became an arm of capitalist development and land use schemes, a trajectory at best disquieting. Ending as they do just prior to the advent of the center, the essays skirt this thorny issue.

It would be altogether too simple to dismiss much of the history recounted in these pages as that of a group of privileged white males toying with questions of how to make the world (or education, or buildings, or cities, or politics, etc.) for other people. It was indeed that, even if often with the best of intentions, for at times the pages of this book fairly throb with testosterone, with meetings, drinks, male bonhomie, duels, and whatever else Caucasian males do when they assemble to refashion a world (made by earlier white males) to reflect their new interests. It is some consolation that women wrote eight of the twenty-three chapters here—although not much. Though the architectural academy has reluctantly opened its doors to women and other marginalized groups, it has yet to accept challenges from them. As a Harvard professor once told a newly hired professor, she was chosen over others in part because he and his colleagues saw her as "collegial"—that is, she would embrace her colleagues' ethos and not rock the boat. At MIT, the agenda did not include battling for diversity, no more than was the case elsewhere, but as A Second Modernism illustrates, during the Cold War years the University's School of Architecture and Planning took up many other challenges, and did so in compelling ways. I can think of no other school in the country to have thwarted the inertia so typical of such programs in such varied fashion. Documenting this odyssey merits most of the 930 pages.

**DIANE YVONNE FRANCIS GHIRARDO IS A PROFESSOR AT THE UNIVERSITY OF SOUTHERN CALIFORNIA.**



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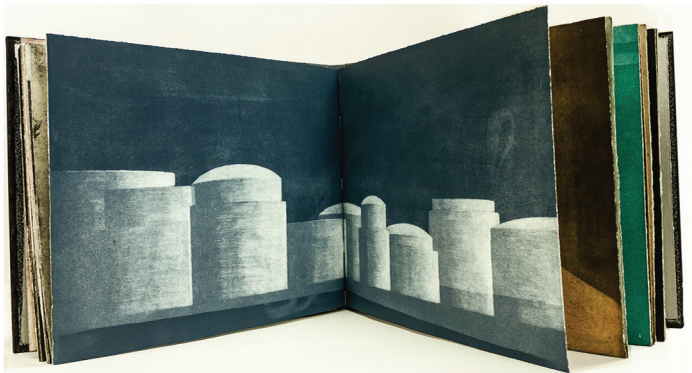
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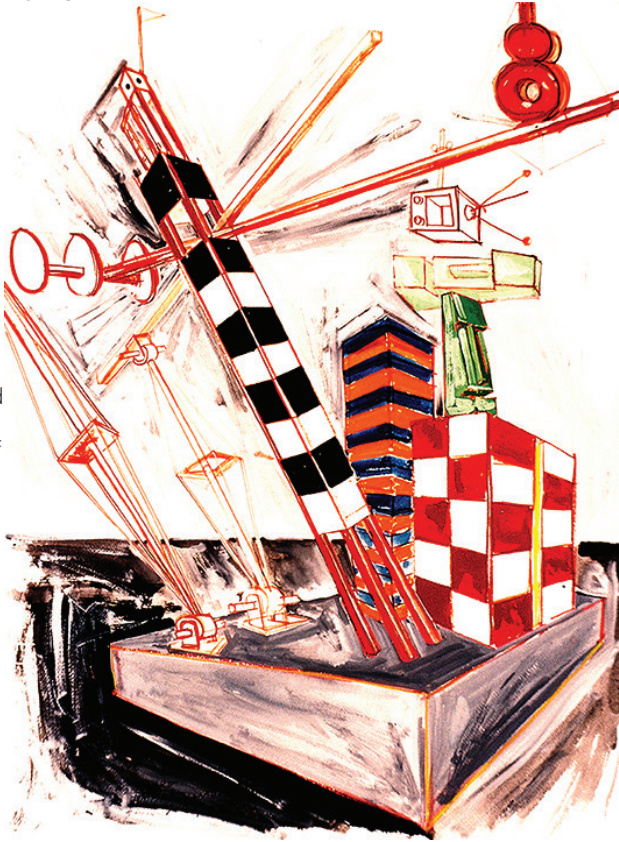


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Craig Dykers



COURTESY SNOHETTA

**With built and ongoing projects from California to Canada to Norway, architect Craig Dykers, co-founder of Snøhetta, has had a packed year. In San Francisco, where Snøhetta has opened a new office, the firm has been working on a new wing for SFMOMA, a new arena for the Golden State Warriors, and a shortlisted design for the New Presidio Parklands. Dykers sat down with AN contributor Ariel Rosenstock to discuss his firm's Bay Area projects, its approach to the region, the power of our subconscious, and how design is becoming more interactive.**

**Ariel Rosenstock: You're working on a lot of projects in San Francisco. What are you learning about the city?**

**Craig Dykers:** Well, it's a very richly layered community, not only in terms of its geography and its climate, but also in terms of its culture. It's a many-faceted city, and we are always learning something new from each city.

**How have you become so enmeshed in San Francisco?**

I wouldn't feel that we are enmeshed. I would say that we have had a long-standing interest in the city. Many of us were here the other day [for the New Presidio Parklands presentation] and those in our [San Francisco]

office are from San Francisco, and went to school in San Francisco. And even many in our New York office.

So there's been a long-standing interest. And then, when we won the commission for the San Francisco Museum of Modern Art, we began to connect to many different groups, and found the city to our way of thinking in the region here.

**So would you say there are any commonalities between the projects in San Francisco?**

For the most part, each of the projects has a very strong commitment to the public realm, to the urban condition, or the areas in or around the sites. We are creating an emphasis on landscape. San Francisco can be fundamentally defined by its landscape, and even the city grid interacts with the landscape in unique ways. I would say these are some of the shared interests: there is more understanding of landscape in San Francisco than in some cities. And likewise, the maritime climate is very unique. Changes in temperature and changes in light conditions create a different niche for facades and glazing systems, windows, and doors.

**The concept of "Arcs and Strands" is a major force in the development of your proposal**

**for the New Presidio Parklands. Could you tell us more about it? Who came up with the idea?**

We worked as a large design team, and there are many other design team members on the project, so it wasn't sourced individually. We met not only with our own designers, but with community groups organized by the Presidio stakeholders.

The term "Arcs and Strands" refers to two features that we found are fundamental to the site. The strands relate to the grid and the character of the historical landscape at the Presidio—the forts which are built on a fairly clearly defined street system. And at the edges of those streets and parade grounds and rectilinear street layouts, the edges often filter away and kind of end randomly. And the arcs take on a different component of the site, which is the natural condition of the site, where the San Francisco Bay interacts with the shoreline and with more organic and more fluid conditions.

**What would you say are the most important features of the plan and what do you see are the greatest strengths of the site?**

In our case we chose to evaluate the somewhat minimal approach to the new design at the Presidio. We wanted the power we found in the experiences that people would have there rather than the image or the kind of iconography of the design. Our approach is perhaps somewhat softer than others might have taken. I think that is an important feature. We don't think that means it has only soft moments. There are some very strong moments and they are couched in a kind of minimal expression—the background feel rather than the foreground feel on the site.

We also made a number of studies on sustainable design in ensuring water flow would be natural here and would work more carefully with the marshlands. There's a marsh near Crissy Field. The design has been changed and altered over the decades after World War II, so that now it doesn't flow naturally in and out of the bay. We looked at entryways into the marsh to make a more sustainable marshland there and an education landscape. And finally, we wanted to make sure there would be parts of the program area that could be used for more significant events from time to time—such as the Makers Market, markets related to community activity—protected from the wind and comfortable for users.

**How has building in San**

**Francisco changed your approach?**

Perhaps we are more attuned to cultural communities. San Francisco is quite diverse in its demographics, so being aware of those demographics is something that you might not find everywhere you build in the world.

**What is happening with the Golden State Warriors arena project?**

Our office is designated a senior design advisor, so we are not directly contracted as the design team. At this time we just presented at the Community Advisory Committee—we just had our second presentation. At the first one we revealed some of our design approaches. And that went very well. The project is moving forward in a very dynamic way. We're creating a new urban condition there because the new site for the Golden State Warriors (the former salesforce.com site) ties together four separate sites into one. We are able to be more dynamic with the urban plan there than we might be if we were on a single block or a single footprint commercial building. Soon we're going to be showing some renderings or designs.

**Do you have any more projects planned for the west coast?**

We are working in a role together with Thomas Keller for the French Laundry up in Yountville, near Napa, helping pull together some thoughts for an update of his kitchen and garden. We're also talking to a few other people here for some potential commercial and public realm projects. I think we are doing a contemporary installation on Market Street, something called Urban Prototype, where we will set up a contemporary occupiable sculpture near Van Ness and Market. But I think that's a year away.

**What would you say is the next big thing in design?**

I think people are recognizing now the nature of human nature, or rather how people interact in space and in design. We used to see design as a standalone thing that either assisted us in a particular function or was something beautiful or interesting that we looked at. Now I think we are seeing that design is completely interactive in terms of the human condition. I think issues of public health will be scrutinized more carefully and how architecture interacts with it, and also how architecture interacts with civil conditions

and society.

**Are your designs ever inspired by your dreams?**

I think all of us live in two worlds, we live in the conscious world and the subconscious world, and our subconscious actually has a greater role in our lives than we often credit it for. When you say dreams, you are implying that you are asleep at night, but the fact is that you're up and you're daydreaming during the day. And a lot of our life is lived in a kind of daydream state where our bodies are making decisions for us while we take on other activities while several other subconscious activities are going on at the same time. And in that way, yes, I think we are inspired by our subconscious, maybe not so much by a dream in a direct way.

**How has your background in medicine (Dykers initially studied medicine at the University of Texas) informed how you approach design?**

Personally I've always been interested in the human body. I think there is a direct relationship between who we are and how we operate and what our body needs and the kind of building, architecture, and places we create that contain us in cities. So I think there are a wide range of issues here that are necessary to explore. In the past it's only been what's called anthropometrics, which is the nature of physical forms and how it relates to architecture. I think it runs deeper than that.

**Do you have anything else you would like to share with the readers of AN?**

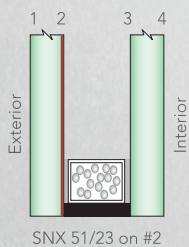
We are an interesting firm in that we are multicultural and multidisciplinary so we often use the term transdisciplinary or transcultural to define who we are. We don't necessarily see things as segregated, we see each of us as being able to step in each other's shoes very easily. We're about 30 percent landscape architects in the company, as well as architects. We also have interior architects and branding and graphic design groups and we all work together—each of us tries to assume the role of the other. We all try to understand the different needs as we work together. That's also true culturally. We are a number of different cultures in the office. We now have 16 or so different nationalities. So we are trying to drop the idea of cultural baggage from the discussion, so we can create commonality rather than segregation.



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