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SAN FRANCISCO'S MASSIVE 5M PROJECT BRIDGES NEIGHBORHOODS

URBAN REFLECTOR

Real estate development company Forest City is moving forward with a plan to build a residential and office complex on four acres around the San Francisco Chronicle building, a 1924 structure on the corner of 5th and Mission streets, where the city's South of Market, Downtown, and Mid-Market neighborhoods

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PALM SPRINGS ART MUSEUM OPENS ARCHITECTURE AND DESIGN CENTER

DESERT OASIS

On November 9, The Palm Springs Art Museum opened its newly renovated, \$5.7 million Architecture and Design Center—the Edwards Harris Pavilion. E. Stewart Williams designed the original 13,000-square-foot glass and steel structure in 1961 for the Santa Fe Federal Savings & Loan. In its new incarnation, the modernist building recognizes architecture and design in its own right, not as a

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ZUMTHOR'S LACMA EXPANSION GETS INITIAL FUNDING FROM LA COUNTY

SUPER INTENTIONS

In early November, the County of Los Angeles Board of Supervisors approved the appropriation of \$125 million in bond funds for LACMA's \$600 million makeover. The plan, designed by Peter Zumthor, proposes to tear down most of the campus and erect a new building that snakes over Wilshire Boulevard. If approved, the new 410,000-square-foot facility could open by 2023, with the remaining funding coming from private donations.

According to the *LA Times*, LACMA director Michael Govan told the Board of Supervisors that the museum's older buildings "are really ailing. They are not worth saving. The

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HEALTHCARE CHECK-UP

INSIDE THE NEW HEALTHCARE FACILITIES THAT ARE CUTTING DOWN WAIT-TIMES FOR TREATMENTS. SEE PAGE 10.

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DS+R IS DESIGNING A NEW ART AND ART HISTORY FACILITY AT STANFORD

Culture Club

Next fall, Stanford University's art and art history departments will move into a new home together. Diller, Scofidio, + Renfro (DS+R) is designing the 96,000-square-foot building with

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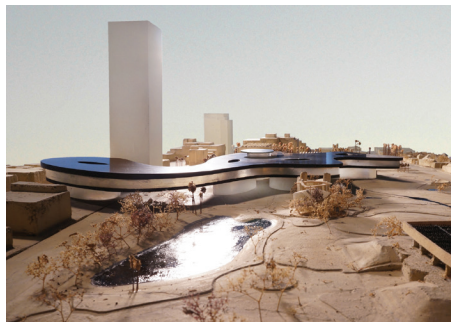
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ELEVON AT CAMPUS EL SEGUNDO

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Glassy interior spaces in the library; upper level courtyard provides open space above the ground plane (below).

DSR

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ARIEL ROSENSTOCK



LEE THOMPSON

> VARIOUS SMALL FIRES

812 North Highland Avenue
Los Angeles
Tel: 310-426-8040
Designer: Johnston Marklee

The southern edge of Hollywood is becoming a destination for some of the country's most esteemed galleries. Regen Projects moved into a space on Santa Monica Boulevard. Perry Rubenstein set up shop around the corner on Highland. Now just up the road is Various Small Fires, which, as of October, immigrated to the area from Abbot Kinney Boulevard in Venice.

Designed by Johnston Marklee, the 5,000-square-foot complex was built into the shell of a 1940s building, which had been renovated in the 1980s. The gallery, said studio principal Sharon Johnston, now maintains a "ghostlike presence," with the Postmodern Deco facade covered over in white and replaced with a new side corridor entry into a back patio. "All you can see is the sky, and you're further and further removed from the city," said project manager Katrin Terstegen of the new entry experience.

Inside, the gallery is designed to take advantage of the city's light and climate. The cluster of spaces connects inside and out, and the entry corridor is outfitted with hidden speakers in order to play a program of sound art. A 3,000-square-foot main gallery is attached to two project spaces, each fitted with oversized skylights. A "roofless" outdoor gallery, accessed via large glass doors, is dedicated to installations, sculptures, video art, and outdoor programs. Exhibitions will be rotated every two months. **SL**

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Designed by Johnston Marklee, the 5,000-square-foot complex was built into the shell of a 1940s building, which had been renovated in the 1980s. The gallery, said studio principal Sharon Johnston, now maintains a "ghostlike presence," with the Postmodern Deco facade covered over in white and replaced with a new side corridor entry into a back patio. "All you can see is the sky, and you're further and further removed from the city," said project manager Katrin Terstegen of the new entry experience.

Inside, the gallery is designed to take advantage of the city's light and climate. The cluster of spaces connects inside and out, and the entry corridor is outfitted with hidden speakers in order to play a program of sound art. A 3,000-square-foot main gallery is attached to two project spaces, each fitted with oversized skylights. A "roofless" outdoor gallery, accessed via large glass doors, is dedicated to installations, sculptures, video art, and outdoor programs. Exhibitions will be rotated every two months. **SL**



THE FOUR FOOT NUTSHELL

LANDSCAPE CONTAINER

Designed and sculpted by Larry Kornegay

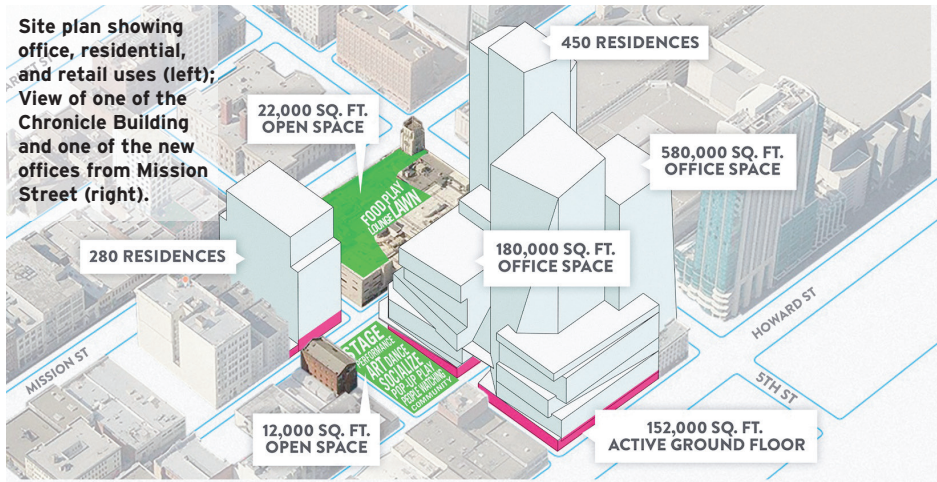


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URBAN REFLECTOR continued from front page intersect. The developer published an Environmental Impact Report for the plan, known as “5M,” last month, and at press time was set to present it to the San Francisco Planning Commission on November 20.

The design team for the project includes New York-based architecture firm Kohn Pedersen Fox (KPF), SITELAB urban studio, and historic resources consultant Architectural Resources Group.

If approved, the scheme—located near the city’s Powell Street Bart and MUNI stations—will contain 1.8 million square feet of development, including about 870,000 square feet of offices, 800,000 square feet of residences, 150,000 square feet of ground floor uses, and 34,000 square feet of open space. The plan would renovate two existing buildings (including the Chronicle Building and a modest brick

and timber structure), build four new buildings (two office and two residential), and demolish seven existing buildings. The developer calls the buildings being torn down historically insignificant, including warehouses and a connector structure from the Chronicle.

The community process for the project has been ongoing since 2009. The developers have called for diverse and “sculpted, carved buildings” to add visual interest, a diverse mix of uses, and a pedestrian experience enhanced by active storefronts and art walls.

“We knew this part of the city would fail miserably if we tried to make each of the buildings look like they were all the same,” said KPF principal Trent Tesch, who stressed architecture “referencing the character and nature of the existing site.” The buildings reflect the diversity of architectural and



planning styles that are characteristic of the area.

One of the new office buildings in the works has a rust-colored, metal mesh facade, the other is made of glass, faced partly with curving white metallic fins and inset red ones. The tallest residential tower, at 470 feet, is broken into two parts—one clad in reddish reclaimed brick and the other with an expressed concrete frame that undulates vertically and horizontally.

“We had an interest in creating design that was not just the glassy tall buildings that you see in the financial district,” said Forest City project director Audrey Tendell. “Retaining a certain amount of existing fabric is paramount to making sure the architecture and design feels like it’s not brand new.”

In addition to the built structures, the development includes the 12,000-square-

foot “Mary Square,” and a 22,000-square-foot green space on the Chronicle Building Roof. Roughly 25 percent of the project’s residences are set to be affordable units.

“We did a pretty good job with the balancing act, taking into account all the stakeholder interests,” said Tendell. This balancing act continues to be a factor for new development in San Francisco, as an unprecedented influx of money continues to transform the city, and the neighboring Mid-Market area in particular. The once struggling spot has more than 30 new projects on the boards, making it one of the most sought-after development zones in the city.

The project is expected to get underway by 2016 or 2017 and take more than ten years to complete. Public comments will be heard until December 1.

SL



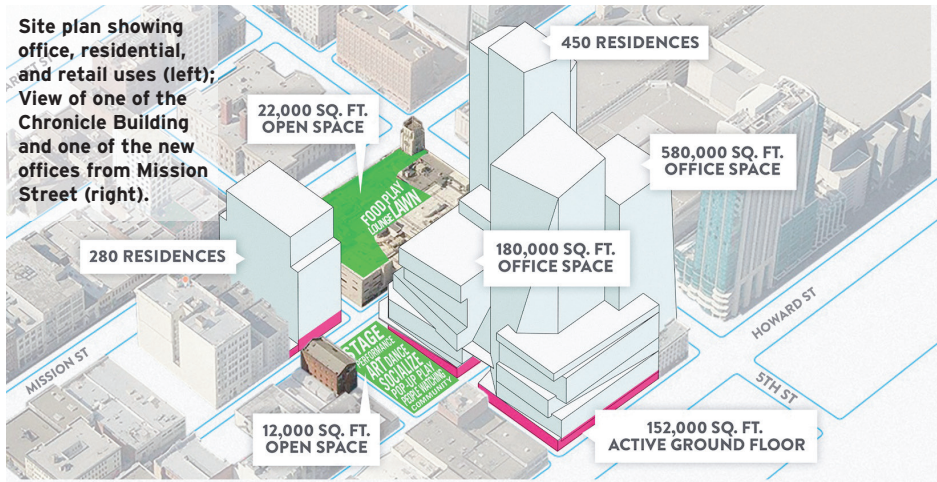
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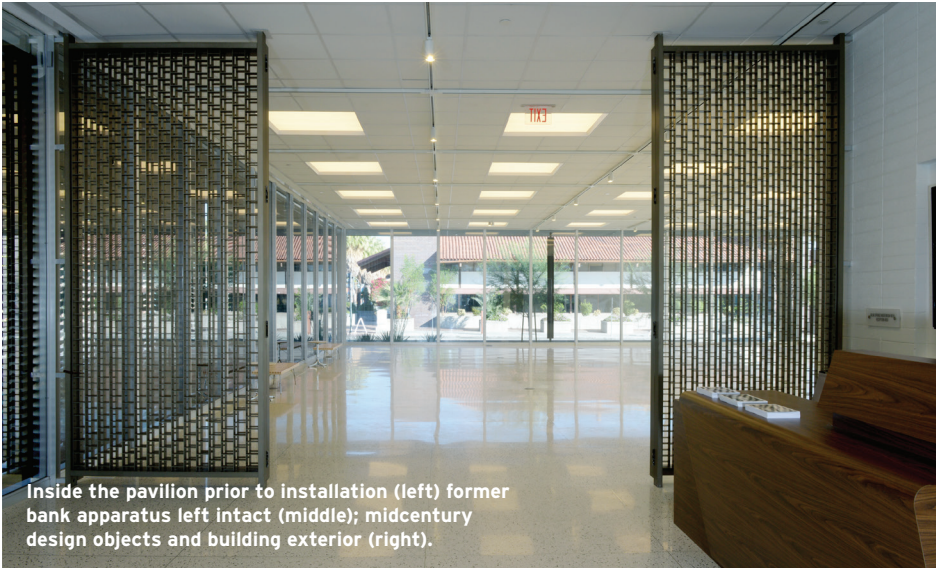
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Inside the pavilion prior to installation (left) former bank apparatus left intact (middle); midcentury design objects and building exterior (right).

DESERT OASIS continued from front page cultural side show to acclaimed art collections.

Williams is a member of the group of early post-World War II architects that landed in the Coachella desert and helped turn the resort into a burgeoning center of modern design. Marmol Radziner conducted the renovation, transforming the old bank building to serve as an exhibition space with a plan that opens up to the sweeping landscape beyond. The facility also houses an archive and design

collection in its basement level.

The design of the facility—with its sharp right angles, polished terrazzo floors, and floor to ceiling glass—represents a period of architecture that was sensitive to the user, offering a range of affordable housing to meet the post World War Two demands of growing families. The attractive houses, a favorite of retirees and seasonal residents, are now getting more expensive, as evidenced on a tour of select homes that accompanied



DAN CHAVKIN, LANI GARFIELD

a preview of the center. An estimated 45,000 devotees attended the city's Modernism Week last February.

When Santa Fe Federal Savings & Loan went bankrupt in the 1980s, the building's site was proposed for a 4-story retail centerpiece to 19 condos. The proposal galvanized an emerging preservation movement, spurred by the architect's daughter-in-law, Sidney Williams, which stopped the project in its tracks, declared the building a historic

monument, and, in time, launched the rehabilitation of the center. Sidney Williams is now the curator of the new center.

Marmol Radziner's renovation is based in part on the photographs of Julius Shulman, who documented many of the mid-century modernist buildings in the area.

E. Stewart Williams will be honored in the opening exhibit, entitled *An Eloquent Modernist*, which is accompanied by an illustrated book of the same title. **SAM HALL KAPLAN**

UNVEILED

PALLADIUM RESIDENCES

Two new 350-foot-tall residential towers are planned for the parking lots to the west and north of the Hollywood Palladium, the iconic theater on Sunset Boulevard that began hosting famous acts in the 1940s, starting with Frank Sinatra.

Miami-based developer Crescent Heights has tapped San Francisco firm Stanley Saitowitz | Natoma Architects to design the pair of high-rises, considering two options for the L-shaped, 28-story mixed-use towers. One includes a blend of 250 hotel rooms and 538 private residences, while the other

features 731 residential units. Both plans include 14,000 square feet of combined retail and restaurants on Argyle Avenue and North El Centro Avenue. Planning documents show the project will also incorporate courtyards, private balconies in the residences, a spa, and a pool.

Elements of the towers, such as the rounded edges, echo the Hollywood Palladium, built in the Streamline Moderne style, a later phase of art deco known for aerodynamic and nautical-inspired curves and heavy horizontal emphasis. Designed by LA architect Gordon B. Kaufmann, the theater underwent an interior renovation and exterior rehabilitation by Coe Architecture International in 2008. Crescent Heights

wants to nominate the concert hall as a Los Angeles Historic-Cultural Monument.

While close to the Red Line/Hollywood Vine subway station, the Palladium Residences incorporates a below-grade garage with parking for just fewer than 2,000 cars and more than 800 bicycles. The plan is part of a push to bring transit-oriented development to the area.

Crescent Heights has not revealed a timeline and budget, but the project is expected to meet LEED Silver standards. **AR**

Architect: Stanley Saitowitz | Natoma Architects
Client: Crescent Heights
Location: Los Angeles
Completion: TBA



NATOMA ARCHITECTS

Plans call for a glassy arena, a large plaza, and a resort hotel.



CUNINGHAM GROUP

VEGAS' NEWEST ADDITION HOPES TO LURE NBA TEAM TO THE DESERT

NOTHING BUT NET

The famous Las Vegas Strip is about to get a major addition in the form of the Cunningham Group's All Net Resort and Arena, a \$1.4 billion mixed-use and entertainment project backed by former NBA player and first-time developer Jackie Robinson (not to be confused with the famous baseball player of the same name). The ambitious project includes an 860,000-square-foot multi-purpose arena, a 300,000-square-foot pedestrian plaza, and, crowning it all, a 44-story combo boutique and five-star hotel and spa.

The sphere-shaped, NBA-regulation arena, which Robinson hopes to use to lure an NBA team to Las Vegas, will feature a retractable roof and operable curtain walls to open to the desert climate. The venue

was designed to accommodate open-air concerts and other large events. The arena's skin will be animated by a matrix of programmable LED screens.

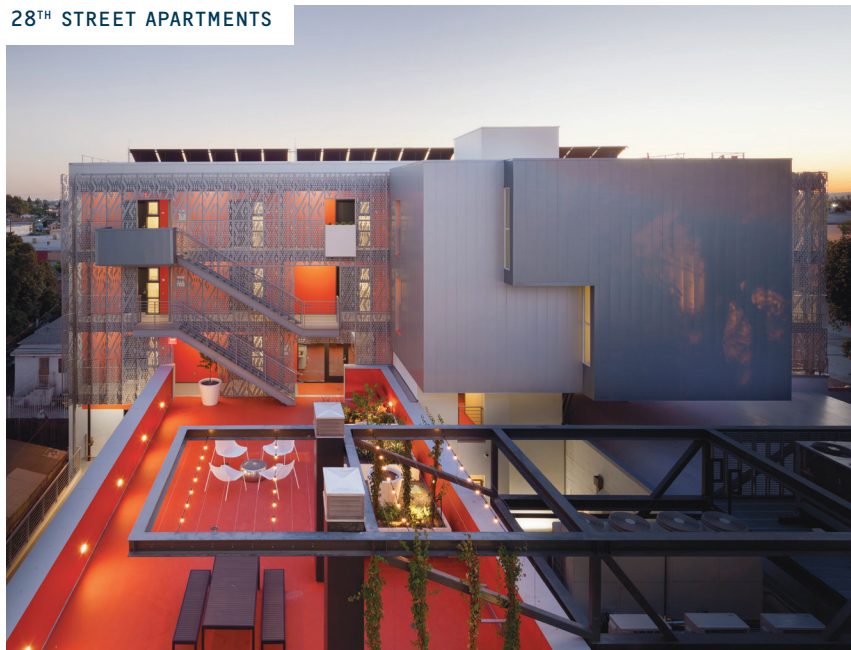
Victory Plaza, a 300,000-square-foot streetscape lined with retail and restaurants, is being billed as a Times Square-like experience with Las Vegas sensibilities. Planned to be the social heart of the urban-scaled project, it includes pedestrian walkways, event spaces, rooftop dining, and public balconies overlooking the street below.

At 44-stories, the All Net Resort Hotel will be one of the tallest hotels on the Strip. Part of the tower includes 500 specialty rooms, each with a private spa.

GUY HORTON

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28TH STREET APARTMENTS



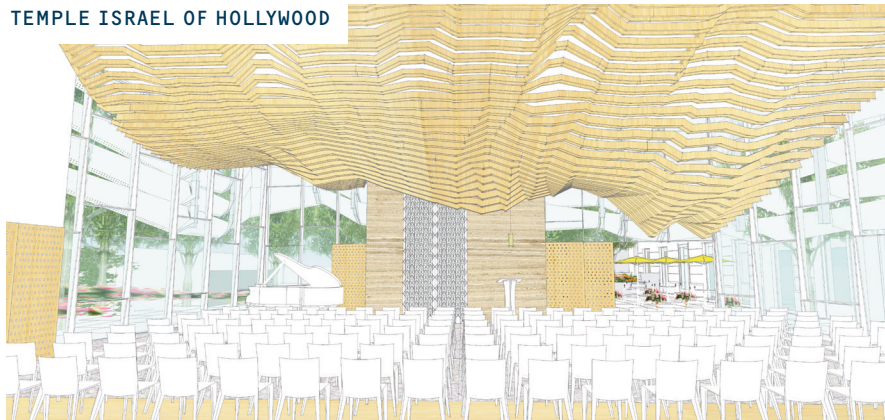
BELMAR APARTMENTS



PICO BRANCH LIBRARY



TEMPLE ISRAEL OF HOLLYWOOD



500 BROADWAY



ERIC STAUDENMAIER; KEARCH

Two years after winning the AIA/LA Gold Medal, Santa Monica firm Koning Eizenberg Architecture continues to do what they do best: marry a bold design aesthetic with a passionate urban agenda and a willingness to break tired rules. “We’re more interested in the social outcome than the physical outcome,” said firm principal Julie Eizenberg.

And it has paid off. The firm has a series of completed and upcoming projects that have profound influence not just as buildings, but also as

transformers of sites and even neighborhoods. Not that it is always easy to explore beyond the building envelope. Old habits die hard, and clients and residents often fight such maneuvers before they embrace the finished products. “We try to challenge typologies that people are comfortable with,” said Eizenberg. “We’ve built up a lot of trust,” said Nathan Bishop, another of the firm’s principals. That, he explained, is how the practice is able to carry out its goals. **sl**

28TH STREET APARTMENTS
LOS ANGELES, CALIFORNIA

The firm renovated Paul R. Williams’ 1926 landmark YMCA in South Los Angeles with the goal of “restoring the dignity of the building.” The firm added new housing units inside and a large, contemporary affordable housing building (painted red, like the tile roof on Williams’ building) behind it. The integration of mechanical units into the new structure freed the rooftop for a garden. Perforated metal screens frame views of the city while creating a unique, lacelike facade on the north side. Vertical solar panels shade and add dimension to the south face, and also lower utility bills.

PICO BRANCH LIBRARY
LOS ANGELES, CALIFORNIA

The library is located in the center of Santa Monica’s Virginia Avenue Park to merge vastly different cultural ends of the public space. The white folding structure is marked by a light and airy feel. Fabric canopies over the entrance shelter the local farmers market. Inside, large windows and sculpted skylights blur the distinction between indoor and outdoor space. Roof overhangs shade the glass facade and make the interior visible from the park. The small building feels much larger, maximizing space and light, and creating a warm and lively atmosphere. “We wanted to make it feel like you’re in the park inside the building,” said Bishop.

TEMPLE ISRAEL OF HOLLYWOOD
LOS ANGELES, CALIFORNIA

Designed as a “garden in the park” in Hollywood, this newly completed chapel provides a visual connection to the historic synagogue’s internal courtyard through massive windows, which are fronted by a concrete wall and a large arc, custom milled in an abstract pattern. The Tallit-inspired ceiling is made up of undulating wood slats, while angular metallic panels give the exterior facade a dynamic presence.

500 BROADWAY
SANTA MONICA, CALIFORNIA

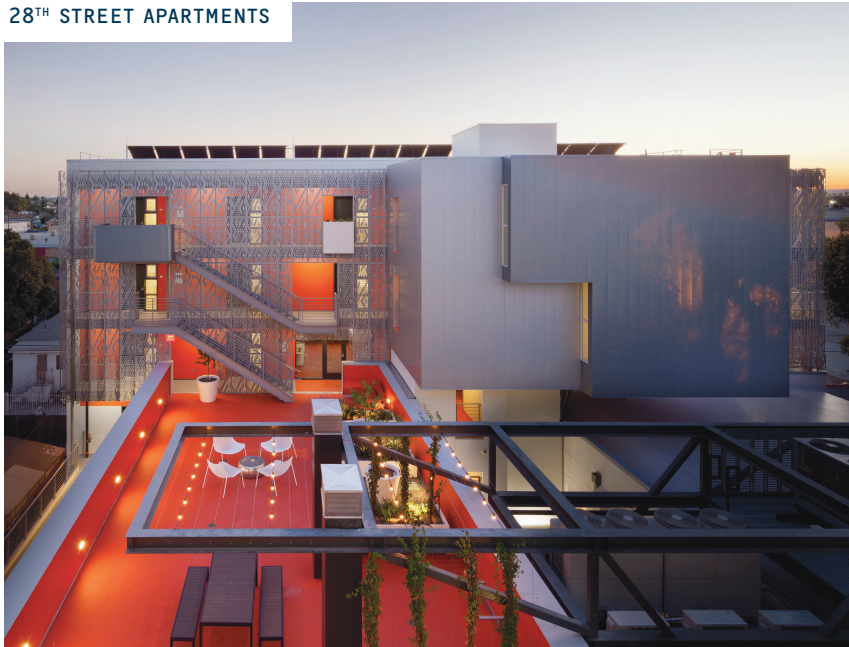
Located on the corner of 5th Street and Broadway in Santa Monica, this mixed-use project is made up of four groupings of apartments stacked atop ground-level retail. The rhythmic facade varies in configuration to provide all units with views to the ocean. The firm wove open spaces through the development, connecting it to the streetscape rather than sealing it off. “We’re leveraging public space in a densifying city, bringing in more sky, more light, more street access and more public life,” said Bishop.

BELMAR APARTMENTS
SANTA MONICA, CALIFORNIA

Initiated as part of an ambitious affordability program set by the City of Santa Monica to revive its Civic Center, the 320-unit mixed income development—located on part of the site of the former RAND headquarters—includes equal amounts of affordable and market-rate units. A public pedestrian pathway and a large public art piece anchor the project, while additional courtyards open on both sides to provide views of the surroundings and connect to the street. Bar-shaped structures hover over the open space in a variety of formations.

THE ARCHITECT'S NEWSPAPER NOVEMBER 26, 2014

28TH STREET APARTMENTS



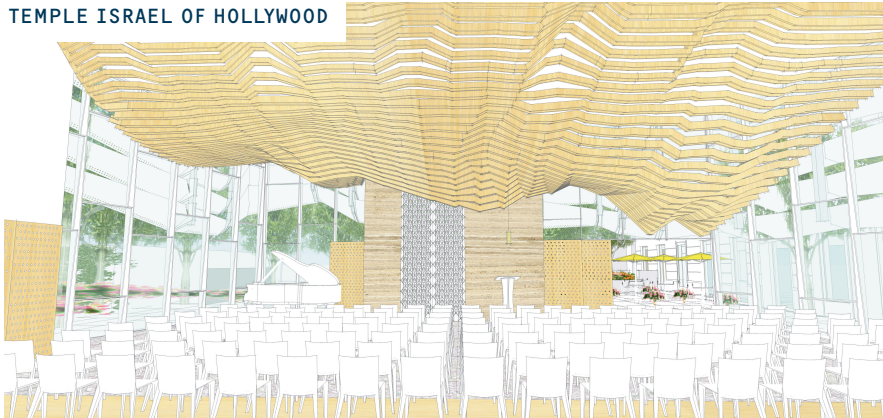
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DESIGN DIAGNOSIS

With the rise of evidence-based design, comfortable spaces are eclipsing clinical environments in healthcare facilities. These new products satisfy both the aesthetic and performance demands of the medical community.

By Leslie Clagett



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5 PALISADE COLLECTION,
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Even if it's counter-intuitive, the best design is often the simplest.

Officials at Art Center College of Design were first skeptical of architect Darin Johnstone's plans to transform the school's "Post Office" building in downtown Pasadena into a new home for the school's fine art and illustration departments—particularly given the building's unremarkable, suburban office design, a \$5.2 million budget, and a miniscule seven-month start-to-finish timeframe. But through clear and calculated interventions, Johnstone was able to create a space that is practical, inspiring, and, yes, cool.

The 35,000-square-foot CMU and cement plaster building was originally built in 1979 for electronics manufacturer Digitran—which explains the large "D" cutouts on the corners—and was bought by the US Post office in 1995. Job number one, said Johnstone, was to "strip away the layers of odd decisions that the post office had made." To transform the unremarkable facade he decided to paint the building jet black, a color inspired in part by Art Center's iconic Craig Ellwood-designed main campus building. Interior galleries are painted white, as are the insides of the Ds, which create

a dramatic visual contrast, emphasizing the building's unusual architectural details and making it stand out in the sea of light-colored edifices around it.

Replacing bulky loading docks and canopies that had become the building's de facto entrance, Johnstone cut a large opening on the ground floor. Inside, he took advantage of the building's sky-lit double height atrium, converting the space into galleries, and connecting it to the rest of the building via a new grand stair with a metal mesh landing. To bring light into the rest of the building, he cut into the atrium's edges, and converted under-utilized circulation hallways into more galleries, bridging the gap to the structure's existing corner light courts. It's a process that Johnstone calls "carving the space with light." "The game really became how do you get access to light to all the spaces?" said Johnstone.

Student studios and classrooms located along the building's edges take advantage of this humane connection to light and space, and have been treated with extraordinary attention to detail. "We wanted to create a gallery-like setting for the studios," said Johnstone, who is currently working to retrofit another building down the street—a former office—

for Art Center.

Clean white gypsum board—lining learning rooms and partitioned studio spaces—is contrasted with exposed structural materials and mechanical systems. Thin hanging gallery lighting emphasizes the feeling of subtle refinement. Meanwhile, second floor administrative spaces, above the entry, are glassy and open, connecting the exterior to the internal galleries visually. In fact you can see through these from the parking lot into the internal atrium.

Overall it's an approach that reduces architecture to its purest, most powerful elements: light, space, and volume. Without other distractions those qualities feel particularly strong here, and they vividly enhance the building's purpose: viewing and creating art.

Johnstone developed an installation inside the atrium's first floor, called *Drawn Out / Light Mass*. It converts the project's plans, diagrams, and axonometrics into a three-dimensional experience, altering them into an angular scrim, printed with angled lines. Looking at the architect's drawings on the wall of the gallery it gives you another chance to understand how he didn't need to spend excess time, or money, to implement a clear, unified



(Clockwise from top): The building's dramatic black facade; below the atrium landing; a line of studios; atrium gallery.

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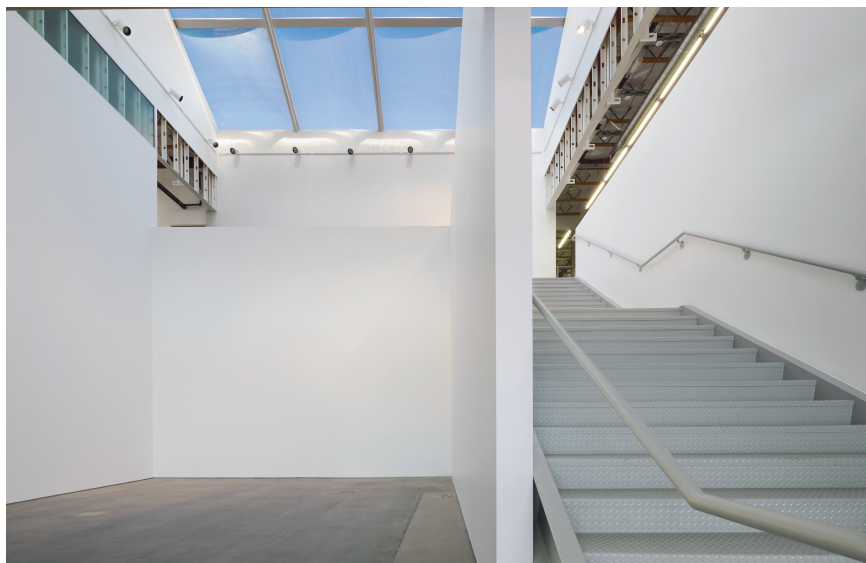
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NEW HEALTHCARE FACILITIES GET SMALLER AND SMARTER TO DELIVER FASTER CARE.

One Medical's SoMa office feels more like a tech incubator or residential living room than a doctor's office.

ONE MEDICAL SAN FRANCISCO, CALIFORNIA DESIGNERS: URBAN CHALET

Over the last few years employees at Urban Chalet, a design company based in San Francisco and New York, have taken on more than 25 facilities for One Medical, a company dedicated to making the outpatient experience more humane, not to mention hip. The company's slogan is "The doctor's office. Reinvented."

New offices have opened in San Francisco, New York, Washington D.C., Boston, Chicago, and Los Angeles, all catered to a sensibility that, in the words of Urban Chalet senior design director Michelle Granelli, is "modern, clean, comfortable, and sometimes a little fun and unexpected."

A great example is their office in San Francisco's SoMa neighborhood, which at first glance looks like the headquarters of one of the city's many creative tech offices, not a doctor's office. And for good reason—the space once belonged to a graphic design firm, and that became an instant inspiration for the plan. "We wanted it to almost feel like the graphic design company moved out and the doctor's office moved right in," said Granelli.

The high-ceilinged space's rawness and layered textures are especially rare in a

medical field obsessed with sterility. Utilities and wood surfaces are exposed, colorful walls are covered with patterns, and a digital wallcovering gives the illusion of raw concrete. "If we had the opportunity to leave some-

thing exposed we did," said Granelli.

Modern furniture contributes to the clean aesthetic, including a modular felt sectional, black form chairs, and geometric copper-clad chairs. Hanging linear lights seem like a closer fit for Square's or AirBnB's offices.

The front desk was custom milled and topped by a row of hanging, exposed pendant bulbs. On the wall behind the desk the firm had the "One Medical" logo hand painted in a stencil pattern reflective of the previous company's aesthetic. Exam rooms are treated with the same finishes, and, since they are

located on the window line, receive plenty of natural light.

"Making the space welcoming and comforting hasn't always been a priority in this field, but that's changing," said Granelli. Each location is unique to its context, so the tech startup look in San Francisco is replaced, for example, by a space more similar to a high-end retail boutique in Beverly Hills. "We try to take into consideration not only the city and neighborhood, but the tenant space itself. That helps us keep the design elevated," added Granelli. **SAM LUBELL**



Perkins Eastman transformed Albert Ledner's quirky O'Toole building into a bright and efficient emergency department.



LENOX HILL HEALTHPLEX

NEW YORK, NEW YORK
ARCHITECTS: PERKINS EASTMAN

The sudden closure of St. Vincent's hospital in Greenwich Village left lower Manhattan with a serious shortage of emergency room capacity. At the same time the Albert C. Ledner-designed O'Toole building, located in a New York City landmark district, stood empty; its quirky forms and layout (thankfully) resistant to easy condominium conversion. Following a national trend toward smaller, faster outpatient care centers, North Shore-LIJ purchased the building to create Manhattan's first stand-alone emergency department, which opened late

this summer.

The idea behind these stand-alone emergency centers is to improve care and lessen wait times by concentrating services for the vast majority of emergency room visits, including an X-ray, CT, and MRI imaging center, ultrasounds, and ambulatory surgery, all of which are for outpatient treatments. Patients requiring long-term care are transferred to a traditional hospital (EMTs make a determination in the ambulance about which facility is best suited to the patient's needs, or the patient can request

a specific hospital). "It's a faster way to deliver care," said Frank Gunther, a principal at Perkins Eastman, the firm that lead the adaptive reuse project.

The architects worked with the Landmarks Preservation Commission and New York's State Historic Preservation Office to update the building's distinctive top-heavy exterior. They removed white tiles that had been added to the exterior and tested the concrete underneath to determine the exact shade of white stain Ledner had used. They created a new glass entry pavilion with a cantilevered glass canopy that extends out to the sidewalk, which opens up the otherwise opaque building to the street. Once inside, visitors encounter unusually small waiting areas, which flank the entrance—the proof of the in-and-out, patient-centered approach. Twenty-six exam rooms are arranged around the perimeter with access to natural

light through the translucent glass block walls. In the center, a "results waiting area" with semi-private cubicles is bounded by two nurses stations, putting patients and care-givers in immediate proximity. The interiors are bright and uncluttered, cheerful yet serene.

Responding to community demographics and needs, the facility also has a dedicated unit for treating victims of sexual assault and a decontamination unit for disaster preparedness, which are segregated from the walk-in areas. Staff offices and an ambulance reception area are located in the basement. The upper floors are being developed into medical offices.

The new facility serves a crucial role in the lower Manhattan community, and the efficient design helps make a trip to the emergency room both a shorter and more pleasant healing experience. **ALAN G. BRAKE**





AUSTIN VA OUTPATIENT CLINIC

AUSTIN, TEXAS
ARCHITECTS: PAGE

Page's Austin VA Outpatient Clinic was designed according to the principles of evidence based design. Natural materials were used throughout the exterior and interior, and daylight and views to the surrounding landscape were provided in all appropriate spaces.

At 260,000 square feet, the Austin VA Outpatient Clinic is the largest of the U.S. Department of Veterans Affairs' freestanding outpatient centers. Built to replace a facility that was a quarter of its size, it provides greater capacity to serve the new generation of veterans from the nation's recent foreign wars. It also consolidates all of the outpatient services that could conceivably be needed—from primary care to minor surgery—under one roof, so local patients do not have to travel to VA installations in other towns.

In addition to being larger than its predecessor, the new clinic is also more comfortable. The VA tasked Texas-based architecture firm Page with incorporating the principals of evidence based design into the facility, namely by giving users daylight environments, natural materials, and direct contact with the natural world. "One of the things that made this project challenging and interesting is that, because of the delivery structure, we had a very limited budget," said Page design architect Peter Hoffman. "At the same time, the VA demanded that we incorporate the latest evidence based health-care design concepts into the workspaces for the care givers as well as within the healing environment."

Sited in a suburban office park not far from Austin Bergstrom International Airport, the architects looked to nearby McKinney Falls State Park to find inspiration for the building's formal language and materiality. VA design guidelines called for CMU on the exterior. Page instead recommended using split-face blocks of local limestone in four different colors arranged in a horizontal, strata-like pattern reminiscent of the rock escarpments of the Texas Hill Country. To keep within the budget, the architects only used the stone on the public areas of the exterior—lower on the elevation and around the entrances—while using similarly colored, split-face CMU on the building's back ends and higher up on the elevation.

This sort of playing with the VA design guidelines characterized much of the rest of the project as well. The guidelines suggested terrazzo in the lobby, for example, but Page found that they could save a substantial amount of money by instead specifying a porcelain tile for the lobby, allowing the architects to spend that savings on more natural materials throughout the interior, such as limestone in the elevator lobby, which is interspersed with vertical glass tile sections evocative of waterfalls—a regular theme throughout the project.

Another challenge that Page faced was bringing as much daylight as possible into the building's deep floor plates. The architects achieved this through two devices. One is a lofty, north facing, glass-encased lobby—hung with a wave-like sculpture by San Francisco artist Daniel Goldstein—that brings sunlight deep into the interior. The other is the placement of large windows at the end of each of the building's long corridors, which set up views to the landscaped exterior from almost any point within the facility.

Finally, Page incorporated nature into the project by the most direct means possible—by providing outdoor areas where patients can step out of the air conditioning and experience the weather. This being Texas, of course, the architects set up shaded tables and pavilions that offer some mediation of the powerful sun.

CASEY DUNN PHOTOGRAPHY

AARON SEWARD



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THE WEST ARCHITECTS NEWSPAPER

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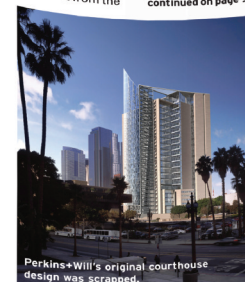
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Conventional Wisdom
AEG AND POPULOUS UNVEIL LA CONVENTION CENTER PLANS
On February 2, sports and entertainment behemoth AEG shared plans for yet another piece of downtown LA's South Park neighborhood: replacing the LA Convention Center West Hall with LACOEX (Los Angeles Convention and Exhibit Hall). The unveiling took place at a meeting of the city's Ad Hoc Committee on the Proposed Downtown Stadium and Events Center. The \$275 million project, designed by Populous with Gruen Associates, would not only be a flashy new

LA FEDERAL COURTHOUSE TO FINALLY MOVE AHEAD

Back from the Dead
One of Los Angeles' most unsightly holes in the ground is finally ready to be filled. The General Service Administration (GSA) in late January revealed plans to move forward with its long-awaited federal building downtown, announcing the solicitation of a design-build contract for a new federal courthouse at the corner of 1st Street and Broadway. The pit, across the street from the

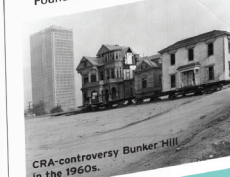


Perkins+Will's original courthouse design was scrapped.

SHOT DOWN BY CA SUPREME COURT, DISSOLVED BY GUV

CALIFORNIA REDEVELOPMENT: 1945-2012

What many deemed impossible has become reality. As of February 1, California's redevelopment agencies have ceased to exist. Legislation demanding an extension of their court-ordered dissolution to April 15 was not passed, and the agencies ran out of options. The agencies have formed a Governor Jerry Brown has formed a three-member board responsible for their termination, and agencies have already started laying off employees.



CRA-controversy Bunker Hill in the 1960s.

FORMER AECOM ARCHITECTS TO OPEN LOS ANGELES SOM STUDIO

PRODIGAL SOMS
In the midst of the real estate meltdown of the mid-1990s, Skidmore, Owings, and Merrill (SOM) packed up its bags and closed its Los Angeles office, consolidating its West Coast operations in San Francisco. Now LA SOM is back. In February the firm will open a Los Angeles studio led by three former AECOM architects: Michael Mann, Paul Danna, and Jose Palacios. The three, who will each carry the title "Practice Leader," had all worked at SOM prior to joining AECOM. Conversations with the SOM leadership started last summer, they said. Danna, Mann, and Palacios listed several reasons for returning, including, said Danna, SOM's "consistent regard for excellence and craft and technology and design."

"It was an

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	22 DENARI ON GOLD
	05 EAVESDROP
	06 UNVEILED
	16 CALENDAR
	20 MARKETPLACE



MALTZAN TAKES ST. PETERSBURG COMPETITION

PIER WON

Michael Maltzan Architecture has won an international competition to redesign St. Petersburg, Florida's iconic pier. The firm beat out other finalists West 8 and BIG with The Lens, a project composed of a group of interconnected bridges, pathways, and structures arranged on a figure-eight plan. The project will frame the city through its sweeping, looped built form, forge a connection between downtown St. Petersburg and its waterfront, and create several new recreational opportunities, including the chance for visitors to get much closer to the water than they had in the past.

In 2010 St. Petersburg voted to demolish the current pier, a 1970s inverted-pyramid structure that the local government's website refers to as "the most visible landmark in the history of the city." But the pier's "festival market" had fallen on hard financial times and the structure itself—battered by the elements over decades—was in dire straits, with repairs deemed by engineers to be virtually impossible.

continued on page 5

WHO YOU GONNA CALL?

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INDUSTRY

- ☐ Academic
☐ Architecture
☐ Construction
☐ Design
☐ Engineering
☐ Government
☐ Interior Design
☐ Landscape Architect
☐ Planning/
Urban Design
☐ Real Estate/
Developer
☐ Media
☐ Other

JOB FUNCTION

- ☐ Academic
☐ Architect
☐ Designer
☐ Draftperson
☐ Firm Owner
☐ Government
☐ Intern
☐ Managing Partner
☐ Project Manager
☐ Technical Staff
☐ Student
☐ Other

FIRM INCOME

- ☐ Under \$500,000
☐ \$500,000 to 1 million
☐ \$1 to 5 million
☐ +\$5 million

EMPLOYEES

- ☐ 1-4
☐ 5-9
☐ 10-19
☐ 20-49
☐ 50-99
☐ 100-249
☐ 250-499

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NOVEMBER

WEDNESDAY 26

EVENT
LAEP Colloquium:
Robert Marshall—
Global South
Sustainability Case Study—
SmartCity Kochi
1:00 p.m.
112 Wurster Hall
Berkeley, CA
ced.berkeley.edu

SUNDAY 30

EXHIBITIONS CLOSING
Bryan Cantley, Form:uLA:
Dirty Geometries +
Mechanical Imperfections
SCI-Arc Gallery
960 East Third St.
Los Angeles
sciarc.edu

Callahan to Warhol:
New Photography
Acquisitions
Portland Art Museum
1219 SW Park Ave.
Portland, OR
portlandartmuseum.org

DECEMBER

MONDAY 1

LECTURE
Graphic Design Visiting
Designer Lecture Series:
John Van Hamersveld
7:00 p.m.
California Institute of the Arts
24700 McBean Pkwy.
Valencia, CA
calarts.edu

TUESDAY 2
EVENTS

Lessons Learned:
Building Healthy Places in
Seattle & San Francisco
12:30 p.m.
SPUR Urban Center
654 Mission St. San Francisco
spur.org

Diverse Works in
Design at DLR Group
5:30 p.m.
DLR Group
51 University #600, Seattle
aiaseattle.org

WEDNESDAY 3
LECTURES

Speaker Series Program
at Museum of Craft and
Design Wendy Maruyama:
Executive Order 9066
7:00 p.m.
Museum of Craft and Design
2569 Third St., San Francisco
sfmcd.org

Sou Fujimoto: Between
Nature and Architecture
7:00 p.m.
W.M. Keck Lecture Hall
960 East Third St.
Los Angeles
sciarc.edu

THURSDAY 4
EVENTS
2014 AIA/LA Holiday
Party & Board Installation
6:00 p.m.
ZGF Architects
515 South Flower St.
Los Angeles
aialosangeles.org

2014 Annual Chapter
Meeting & Holiday Party
6:00 p.m.
Fuego Restuarant at the Hotel
Maya, 700 Queensway Dr.
Long Beach, CA
aialb-sb.org

Talk with Rasmus Rohling
7:15 p.m.
CCA Wattis Institute
Kent and Vicki Logan Galleries
360 Kansas St.
San Francisco
wattis.org

PERFORMANCE

Christine Marie & Artists:
4Trains
8:00 p.m.
YBCA Forum
Yerba Buena Center
for the Arts
701 Mission St.
San Francisco
ybca.org

LECTURE

Northwest Landscape Series:
The Work of Mary Randlett
6:30 p.m.
Photographic Center Northwest
900 12th Ave., Seattle
pcnw.org

SATURDAY 6
EVENT

Talk: Larry Sultan: Whose
American Dream Is It,
Anyway? By Philip Gafter
LACMA
1:00 p.m.
5905 Wilshire Blvd.
Los Angeles
lacma.org

SUNDAY 7
FILM

Andy Warhol's Empire
12:00 p.m.
MOCA Grand Ave.
250 South Grand Ave.,
Los Angeles
moca.org

EXHIBITION CLOSING
American Art Masterworks
Seattle Art Museum
1300 First Ave., Seattle
seattleartmuseum.org

TUESDAY 9
EVENTS

ForWARD
[The Forum for Women
in Architecture]—
Networking Breakfast
7:30 a.m.
Cheryl's on 12th
1135 Southwest Washington
St., Portland, OR
aiaportland.org

Heinecken and Feminism
7:30 p.m.
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
hammer.ucla.edu

WEDNESDAY 10
EVENT

Design Inside-Out—
Architectural Interiors:
Beauty is in the Details
11:00 a.m.
Blue Conference Center
Pacific Design Center
8687 Melrose Ave.
West Hollywood, CA
pacificdesigncenter.com



HIROYASU YAMAUCHI

GROUNDWELL:
GUERRILLA ARCHITECTURE IN RESPONSE
TO THE GREAT EAST JAPAN EARTHQUAKE

MAK Center
835 North Kings Road, West Hollywood, California
Through January 4, 2015

The Great East Japan Earthquake of 2011 devastated the island nation, setting off a tsunami that destroyed 500-kilometers of coastline, causing the failure of the Fukushima Daiichi Nuclear Power Plant, and leaving more than 20,000 people dead and 470,000 without homes. The severe damage from the catastrophe propelled architects to take action, swiftly and creatively, as illustrated in a new exhibit, *Groundswell: Guerilla Architecture in Response to the Great East Japan Earthquake*. Faced with the slow moving bureaucracy of the government response, a number of architects—including Manabu Chiba, Momoyo Kaijima and Yoshiharu Tsukamoto (of Atelier Bow-Wow), Senhiko Nakata, Osamu Tsukhashi, and Riken Yamamoto—decided to take matters into their own hands and work with local communities to rebuild, using a myriad of design solutions. Through this grassroots movement, the show explores how architects can jumpstart and participate in recovery efforts following a natural disaster.

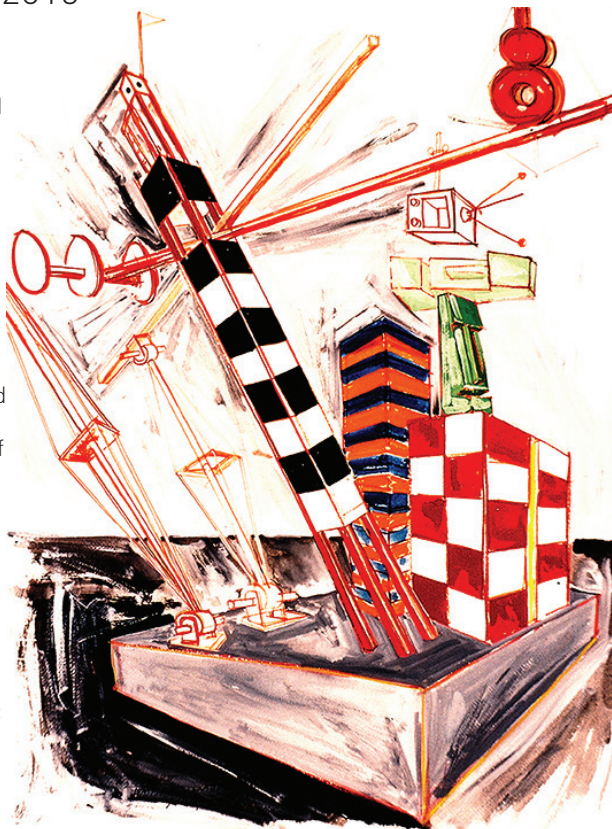
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A+D

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PUBLIC WORK, Lines of Desire: PETER SHIRE
11.8.2014-1.31.2015

PUBLIC WORK is the first exhibition to focus exclusively on L.A. based artist Peter Shire's public and private architectural commissions. Executed over the course of three decades, the architectural works demonstrate Shire's understanding of the formal principles of twentieth century art and architecture collided with his interrogations of popular culture and the vocabulary of visual design. Plying graphic forms and structural geometry with radically saturated colors, Shire's architectural constructions are high-voltage improvisations of artistic legacy and traditional architectural platforms. The resulting works exuberantly transform space and environment.



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Mirroring Weimar Germany

Haunted Screens:
German Cinema in the 1920s
Los Angeles County Museum of Art
5905 Wilshire Boulevard, Los Angeles
Through April 26



Michael Maltzan's layered, architectural installation design for Haunted Screens.

MUSEUM ASSOCIATES / LACMA

Monsters, madmen, and magicians play starring roles in *Haunted Screens: German Cinema in the 1920s*, an exhibition that runs through April 26 at the Los Angeles County Museum of Art. It's a worthy successor to LACMA's many explorations of that fertile era of experimentation. German studios churned out plenty of fluffy entertainments for mass consumption, but they also produced (as Hollywood rarely did) works of art that made few concessions to popular taste. The

production sketches, stills, and movie clips from 25 features included in this exhibition reveal the huge potential of film to probe human psychology and imagine worlds that never were. Architects will be drawn to the elaborate sets and city streets, and by the installation, which was designed by Michael Maltzan and Amy Murphy.

The show has a strong emphasis throughout on architecture and urbanism. LACMA curator Britt Salvesen divided the

250 exhibits into four thematic sections and deftly wove them into a visual narrative, elucidated by succinct text panels. Within each section, one can review set and costume designs alongside production stills for a few features, and then step into a darkened space to watch excerpts of those films, back-projected onto suspended screens. Happily there was a rich trove to draw on, principally from the collection of the Cinémathèque Française in Paris. Hollywood studios

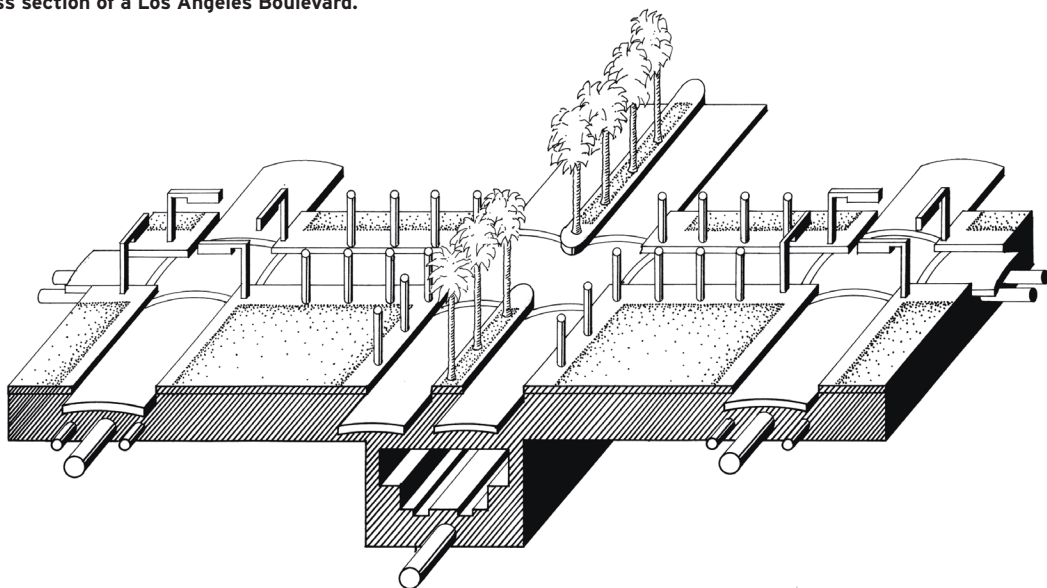
squandered their treasures, treating talent as hired hands, and junking their archives. Most of their publicity stills were portraits of popular stars; at UFA, the leading German studio, up to 800 photos documented every aspect of a major production. Lotte Eisner and other dedicated archivists rescued prints and drawings that survived wartime devastation and carried them off to the Cinémathèque. In doing so, they preserved a legacy of art and history.

Like the painters and sculptors whom the Nazis would soon condemn as decadent, filmmakers—including Fritz Lang, F.W. Murnau, Georg Pabst, and Robert Wiene—mirrored the turmoil and creativity of the Weimar Republic. The distorted houses, oppressive city streets, and sinister laboratories they constructed on stages and back lots mirrored a society struggling to break free of the past, even as its economy and government foundered. Whereas the best German architecture of the 1920s—from the Weissenhofsiedlung to luxury villas and workers' housing estates—is cool and rational, filmmakers exposed the contradictions of the times and the dark underside of material progress. Their subjects ranged from grinding poverty in the slums to the polarization of wealth, futuristic fantasies and folklore, surveillance and the threat of new technologies. The demons that haunt these films would soon achieve power: critic Siegfried Kracauer entitled his history of film, *From Caligari to Hitler*.

To articulate this multi-layered story and heighten its impact, Maltzan and Murphy have constructed a trio of wave-like forms to enclose projection screens, which are set at angles to each other, so one can watch one or several clips simultaneously. In the troughs between, small drawings and production stills

continued on page 16

Cross section of a Los Angeles Boulevard.



STREET SMARTS

Los Angeles Boulevard: Eight X-Rays of the Body Public, 25th Anniversary Edition
By Doug Suisman
Oro Editions, \$29.95

Doug Suisman's *Los Angeles Boulevard: Eight X-Rays of the Body Public*, remains today, as it was 25 years ago, a contrarian essay fashioned with an urbane and civilized pen. The book, originally issued as a pamphlet by the Los Angeles Forum for Architecture and Urban Design, appeared almost at the moment when the Los Angeles School, headlined by Mike Davis's devastating *City of Quartz*, conquered the market on gloomy civic prognostication. Then, as now, Suisman was an optimist—not a

cheerleader—who held the still-unaccepted view that Los Angeles is a city of boulevards, like any great American or European city. Freeways, he said (at a time when it seemed impossible for anyone to actually believe this), were not the true armature of Los Angeles. "The boulevards establish the city's overall physical structure, which will come as a surprise to the millions of honest people who have been misled into thinking that Los Angeles is a city organized by its freeways; Los Angeles

is a city whose freeways have been organized by its boulevards."

Thus began an argument that Suisman has been making for two and a half decades, one that in retrospect seems as prescient as any subsequent understanding of Los Angeles. In his view, the city's boulevards are more than just a physical strip upon which we construct buildings. They are the truly open, free spaces where the "spontaneous dramatization of who we are as a people" can occur. The word "spontaneous" is key; it harkens back to the earliest definitions of public space, from ancient Greece and Aristotle. Boulevards are the arena (the "agora") where unfettered, uncontrolled, unlimited public debate and action take place.

Along those public thoroughfares, Los Angeles plays itself, not as an anonymous and amorphous city, but as a vibrant and engaging tapestry of life.

To see why and how this was so, Suisman did the unthinkable: He actually looked at the boulevards (and avenues). On them he found geography, history, culture, and politics. He traced the physical layout of the boulevards, discovering *mestizos*—hybrids that followed the old Spanish empire's rancho boundaries, then conformed to the new empire's more Cartesian grid, imposed after the

region was absorbed into the Union in 1849.

Some boulevards acted as binding, knitting the little (and once independent) townships, like Hollywood and Colegrove that lay outside the original Spanish Pueblo, to the civic core. Other streets, like Wilshire Boulevard, were sequenced commercial centers, which, taken as a whole, constituted a "linear downtown," in Reyner Banham's famous coinage. These could be found throughout the region; upon them arose landmarks, like Bullocks Wilshire, an art deco masterpiece, and Desmond's, a sleek moderne tower. The city projected its ambitions onto these stretches, envisioning motorways to the sea and thoroughfares dotted with Manhattan-like skyscrapers.

Movie studios, which might easily have erected their hangar-sized sound stages on farmland outside city limits, instead consciously plopped themselves at major intersections, imparting to their immediate surroundings "a tantalizing visual scent of the fantasy production within" and "spawning other fantastic architectural realms on the boulevards."

Spreading out as it did, Los Angeles, nevertheless retained the contours of a typical urban city. Crowded street cars plied its boulevards, taking on and letting off

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ORO EDITIONS

Mirroring Weimar Germany

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250 exhibits into four thematic sections and deftly wove them into a visual narrative, elucidated by succinct text panels. Within each section, one can review set and costume designs alongside production stills for a few features, and then step into a darkened space to watch excerpts of those films, back-projected onto suspended screens. Happily there was a rich trove to draw on, principally from the collection of the Cinémathèque Française in Paris. Hollywood studios

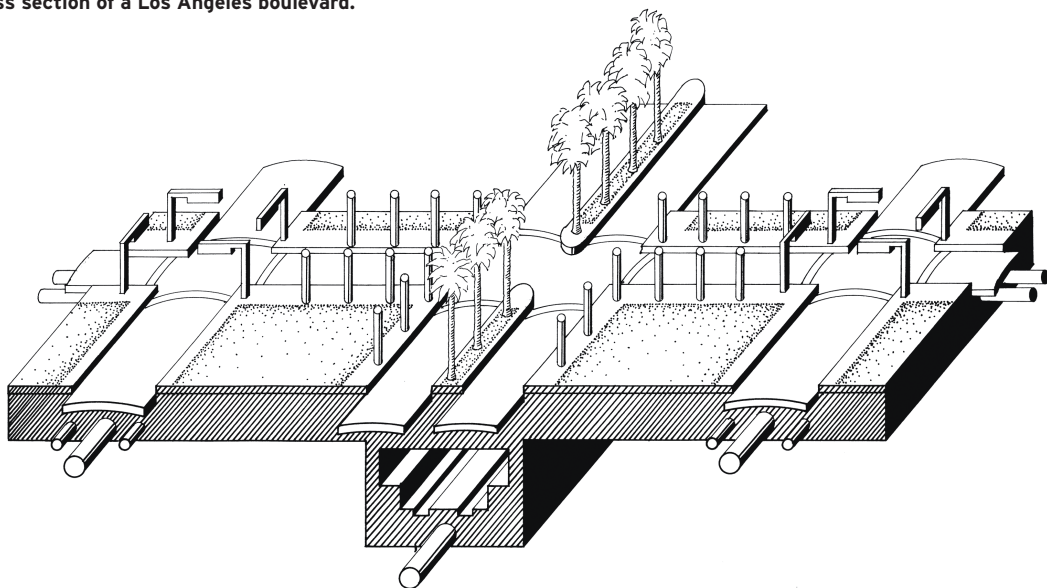
squandered their treasures, treating talent as hired hands, and junking their archives. Most of their publicity stills were portraits of popular stars; at UFA, the leading German studio, up to 800 photos documented every aspect of a major production. Lotte Eisner and other dedicated archivists rescued prints and drawings that survived wartime devastation and carried them off to the Cinémathèque. In doing so, they preserved a legacy of art and history.

Like the painters and sculptors whom the Nazis would soon condemn as decadent, filmmakers—including Fritz Lang, F.W. Murnau, Georg Pabst, and Robert Wiene—mirrored the turmoil and creativity of the Weimar Republic. The distorted houses, oppressive city streets, and sinister laboratories they constructed on stages and back lots mirrored a society struggling to break free of the past, even as its economy and government foundered. Whereas the best German architecture of the 1920s—from the Weissenhofsiedlung to luxury villas and workers' housing estates—is cool and rational, filmmakers exposed the contradictions of the times and the dark underside of material progress. Their subjects ranged from grinding poverty in the slums to the polarization of wealth, futuristic fantasies and folklore, surveillance and the threat of new technologies. The demons that haunt these films would soon achieve power: critic Siegfried Kracauer entitled his history of film, *From Caligari to Hitler*.

To articulate this multi-layered story and heighten its impact, Maltzan and Murphy have constructed a trio of wave-like forms to enclose projection screens, which are set at angles to each other, so one can watch one or several clips simultaneously. In the troughs between, small drawings and production stills

continued on page 16

Cross section of a Los Angeles boulevard.



STREET SMARTS

Los Angeles Boulevard: Eight X-Rays of the Body Public, 25th Anniversary Edition
By Doug Suisman
Oro Editions, \$29.95

Doug Suisman's *Los Angeles Boulevard: Eight X-Rays of the Body Public*, remains today, as it was 25 years ago, a contrarian essay fashioned with an urbane and civilized pen. The book, originally issued as a pamphlet by the Los Angeles Forum for Architecture and Urban Design, appeared almost at the moment when the Los Angeles School, headlined by Mike Davis's devastating *City of Quartz*, conquered the market on gloomy civic prognostication. Then, as now, Suisman was an optimist—not a

cheerleader—who held the still-unaccepted view that Los Angeles is a city of boulevards, like any great American or European city. Freeways, he said (at a time when it seemed impossible for anyone to actually believe this), were not the true armature of Los Angeles. "The boulevards establish the city's overall physical structure, which will come as a surprise to the millions of honest people who have been misled into thinking that Los Angeles is a city organized by its freeways; Los Angeles

is a city whose freeways have been organized by its boulevards."

Thus began an argument that Suisman has been making for two and a half decades, one that in retrospect seems as prescient as any subsequent understanding of Los Angeles. In his view, the city's boulevards are more than just a physical strip upon which we construct buildings. They are the truly open, free spaces where the "spontaneous dramatization of who we are as a people" can occur. The word "spontaneous" is key; it harkens back to the earliest definitions of public space, from ancient Greece and Aristotle. Boulevards are the arena (the "agora") where unfettered, uncontrolled, unlimited public debate and action take place.

Along those public thoroughfares, Los Angeles plays itself, not as an anonymous and amorphous city, but as a vibrant and engaging tapestry of life.

To see why and how this was so, Suisman did the unthinkable: He actually looked at the boulevards (and avenues). On them he found geography, history, culture, and politics. He traced the physical layout of the boulevards, discovering *mestizos*—hybrids that followed the old Spanish empire's rancho boundaries, then conformed to the new empire's more Cartesian grid, imposed after the

region was absorbed into the Union in 1849.

Some boulevards acted as binding, knitting the little (and once independent) townships, like Hollywood and Colegrove that lay outside the original Spanish Pueblo, to the civic core. Other streets, like Wilshire Boulevard, were sequenced commercial centers, which, taken as a whole, constituted a "linear downtown," in Reyner Banham's famous coinage. These could be found throughout the region; upon them arose landmarks, like Bullocks Wilshire, an art deco masterpiece, and Desmond's, a sleek moderne tower. The city projected its ambitions onto these stretches, envisioning motorways to the sea and thoroughfares dotted with Manhattan-like skyscrapers.

Movie studios, which might easily have erected their hangar-sized sound stages on farmland outside city limits, instead consciously plopped themselves at major intersections, imparting to their immediate surroundings "a tantalizing visual scent of the fantasy production within" and "spawning other fantastic architectural realms on the boulevards."

Spreading out as it did, Los Angeles, nevertheless retained the contours of a typical urban city. Crowded street cars plied its boulevards, taking on and letting off

continued on page 16

ORO EDITIONS



MUSEUM ASSOCIATES / LACMA

MIRRORING WEIMAR GERMANY continued from page 15 are displayed on the canted surfaces, shard-like columns, and a jagged, open-ended frame. Posters occupy the side walls of the gallery, and sound cones descend from the ceiling. The installation is easy to navigate, but it subtly conveys an air of menace, mystery, and insecurity. Within a confined gallery, one can examine the exhibits, absorb the febrile atmosphere of Weimar, and surrender to the timeless magic of the movies.

LACMA is an appropriate host. It frequently presents selections from its fine collection of German Expressionist art, and commissions leading architects (including Frank Gehry, Morphosis, and Frederick Fisher) to install exhibitions. And it is located in the city

Jagged surfaces convey an air of dark uncertainty.

that lured the finest talents of Germany in the years between the two world wars. Writers, directors, producers, actors, and—most successfully—cinematographers and composers migrated to Hollywood, initially for the money, and later as refugees. They brought a new sophistication to an escapist industry, and they helped establish the genre of film noir. For a decade, LA became Weimar on the Pacific, and there's a faint echo of that era in the more interesting independent movies of recent years. *Haunted Screens* takes us back to the source.

MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO AN.

STREET SMARTS continued from page 15 passengers who filled the sidewalks and populated buildings that could have been air-lifted from any mid-sized Midwestern city.

That all changed in the late 1930s. Voters turned down a massive subway building plan and, frustrated with both jammed streets and poor trolley service, the city began to build freeways. Rail, which put feet on the ground, had an affinity for architecture; cars did not. "Firmness gave way to flow," as Suisman puts it.

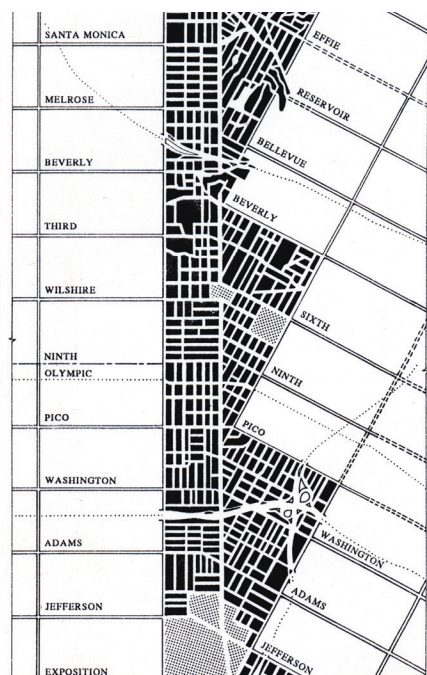
The boulevards became the exclusive province of traffic engineers and their mercantile allies, concerned solely with arterial movement. The result was places like Lincoln Boulevard, a dull, elongated strip of low-lying, undistinguished commercial enterprises, dotted with surface parking lots, whose main architectural feature is the telephone polls lining the roadway. This "killing chaos," said Suisman, was a "civic inadvantage," allowing the boulevards to suffocate beneath traffic and blight.

X-ray this surface, as Suisman suggested, and you might see the great potential that lay hidden there. In the ensuing 25 years since *Boulevard* was published, Los Angeles has caught up to Suisman. The city has experienced a renaissance of its boulevards, in part due to the arrival of Mexican, Central American, Korean, and Middle-Eastern immigrants who depend on the proximity of neighborhood shops and public transportation, and in part to a growing realization among Angelenos that the freeways don't actually lead to anything in particular—you must get off of them to take advantage of all the city has to offer, which is right there, on the boulevards.

Suisman got there first, one might say,

and he uses the second half of this book to review several key projects he's taken on since 1989—many in Los Angeles, many scattered across the nation and across the globe, from Pittsburgh to Palestine—to show how his original insights informed this work. This feels like the very long way around. What one longs for, at the end of this indispensable book, is Suisman himself at the scene of the crime, X-raying the boulevards as they are today, telling us how far we've come, and how far we must go. Still, *Los Angeles Boulevard* remains a guide, even if the road ahead is unclear.

GREG GOLDIN IS A FREQUENT CONTRIBUTOR TO AN.



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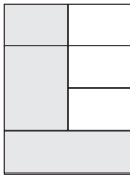
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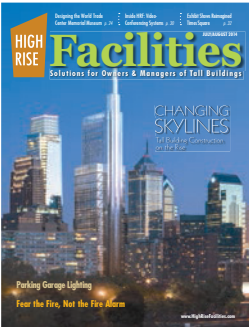
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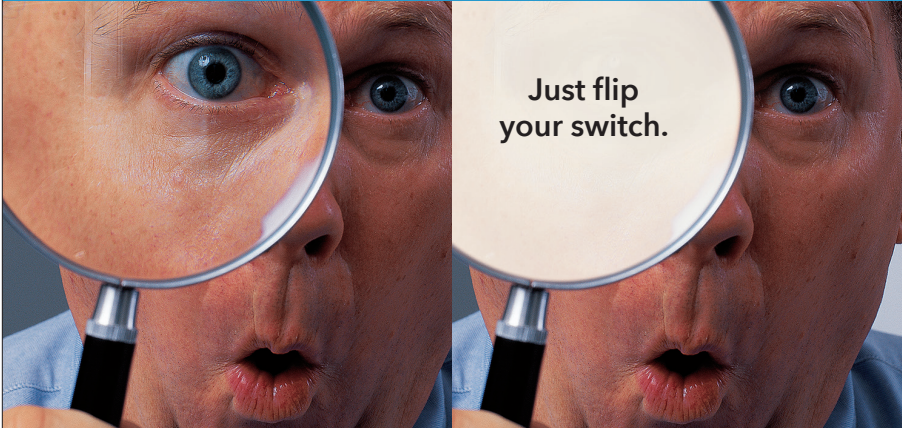
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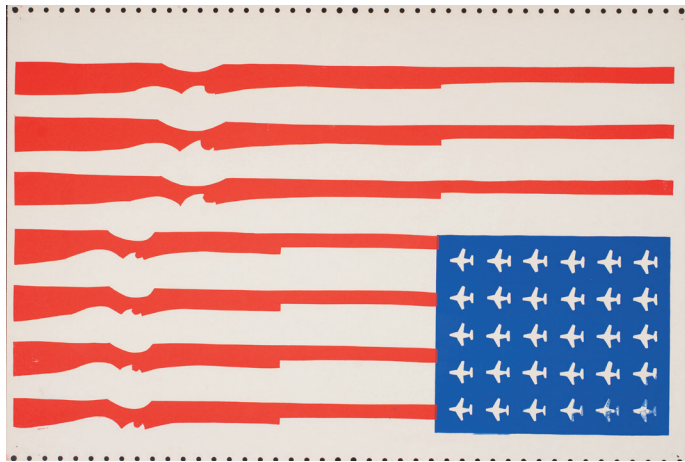
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GREG CASTILLO DISCUSSES THE INTERSECTION OF MODERN DESIGN AND 1960S RADICALISM.

This year marks the 50th anniversary of the Free Speech Movement, an important catalyst for social change on campuses in the 1960s. This fall, an exhibit entitled *Design Radicals: Creativity and Protest at Wurster Hall* is on view in the Wurster Hall library at UC Berkeley. It examines the legacy of design activism within the university's College of Environmental Design and its connections to the Bay Area counterculture. AN contributor Kenneth Caldwell sat down with the show's curator, UC Berkeley associate professor of architecture Greg Castillo, to discuss the provocative show, its influences, and its potential impact.

Kenneth Caldwell: What is the focus of *Design Radicals*?

Greg Castillo: While most of us know the outlines of the story of the Free Speech Movement, we are not so clear on the impact that it had on visual arts and design. Was there any crossover? How could that have informed people's work in design? I started to investigate that. This is a first pass at some of those findings.

A large part of the show is dedicated to posters that were made in Wurster Hall in 1970. At that time, Nixon's Cambodian incursion, the Kent State shootings, and the shootings at Jackson State in Mississippi had started a campus conflagration felt across the United States. Administrators at UC Berkeley, and also within Wurster Hall, decided that they would allow students to use their time productively to create antiwar committees, to mobilize Berkeley neighborhoods in terms of antiwar activities, and to essentially turn the first floor of Wurster into something very much like a propaganda factory. Instead of Andy Warhol's pop factory, this was Wurster Hall's political poster factory.

What did they do?

During that period, it's estimated that 50,000 posters were printed. Students sold the posters for a

penny apiece. Or you could pay more to have a silkscreen image put on the back of a shirt, but you had to bring your own garment. And we know that on a good day, they were able to raise about \$500, which adjusted for inflation would be about \$3,000 today. This was a broad-based, popular "graphic arts insurgency."

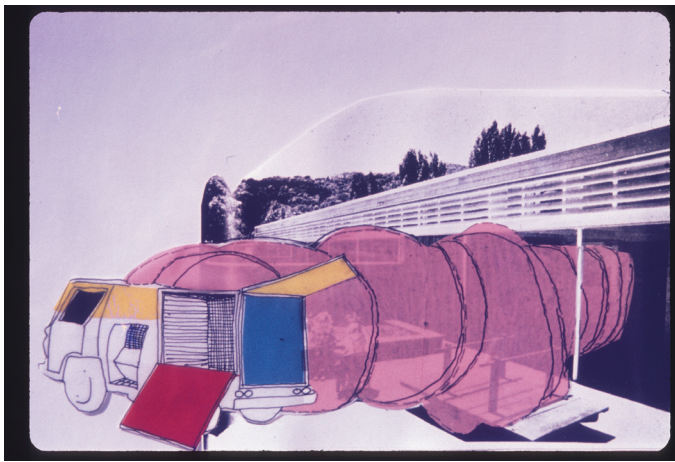
Where did you find this information?

The reason we know so much about the finances was that these activities, and especially the fact that the campus administrators sanctioned them, outraged Ronald Reagan, then California's governor. Acting through the University of California Regents, he hired an accounting firm from San Francisco. They did a very careful audit to see whether materials and equipment that were supplied by the State of California expressly for the purpose of educational use were being used to make protest materials. I think it's pretty clear that, had the accounting firm found evidence of misuse or misappropriation of that material, there would have been a purge of student activists, and probably more to the point, a purge of faculty and administrative staff who had been their accomplices.

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What else does the project cover?

The other part of the exhibition tracks the work of a pivotal figure in countercultural design pedagogy, at least here at UC Berkeley, and that's Sim Van der Ryn. Before being appointed California's first state architect under Jerry Brown in the late 1970s, Sim sponsored a series of experimental studio courses.



LINCOLN CUSHING COLLECTION; JIM CAMPE

His collaborators called him the "Pathfinder," because he would chart a path, find a new thing, ride that wave, and pull people behind him. While his colleagues were doing the project, Sim would be off looking for the next big idea.

Where does this story begin?

The first big idea was an intervention in elementary school education here in Berkeley by a cohort of young professors and lecturers, some with young children. Sim's main compatriot in this project was a young lecturer named Jim Campe, whose wife was an elementary school teacher. They found the conventional setup of children in ranks at desks facing a blackboard absolutely antiquated. They believed in craft and the notion that doing and making with your hands and doing things as collaborative activities would develop important skills in children—manual, intellectual, and social.

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What were Van der Ryn's teaching initiatives?

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At this moment in time for the counterculture, people were trying to figure out whether they should stay in cities or move back onto the land. This was after the confrontation at People's Park, when Alameda County Sheriff's deputies fired shotguns at protesters, sending dozens to the hospital and killing a bystander; this was after the National Guard sprayed tear gas indiscriminately over the campus using the same kind of helicopters deployed in Vietnam. Sim's studio was geared to provide students with a set of skills that they would need if they decided to go out in the country and start new communities. Construction materials included old virgin redwood chicken coops from Petaluma that were being removed.

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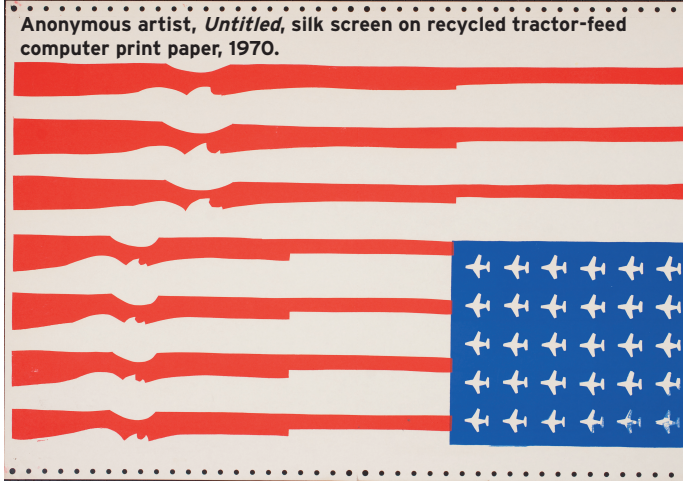
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Note: A longer version of this interview can be found at www.designfaith.blogspot.com



Anonymous artist, *Untitled*, silk screen on recycled tractor-feed computer print paper, 1970.

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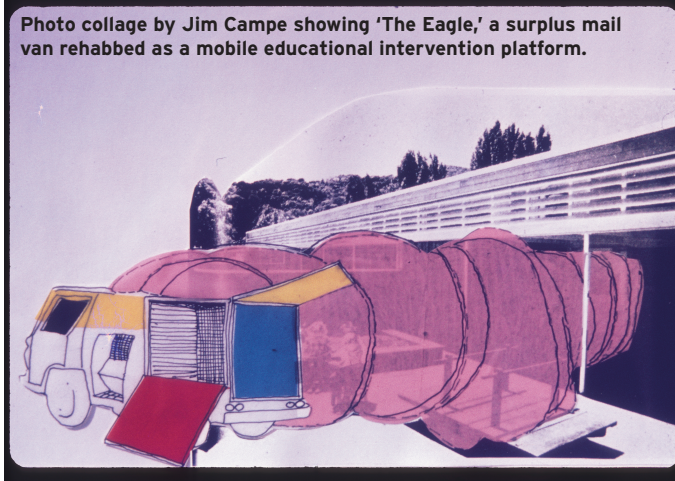
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