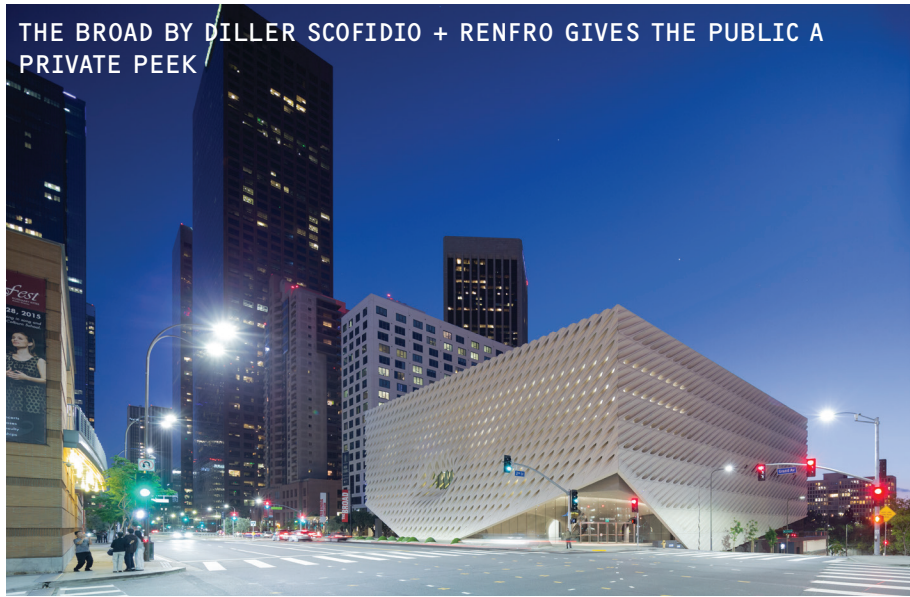


THE WEST ARCHITECTS NEWSPAPER

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THE BROAD BY DILLER SCOFIDIO + RENFRO GIVES THE PUBLIC A PRIVATE PEEK

IWAN BAAN COURTESY THE BROAD

ANOTHER GRAND DAME

Anticipated, delayed, and debated, The Broad opened its doors to the public on September 20. Plans for Diller Scofidio + Renfro's contemporary art museum for the collectors and philanthropists Eli and Edythe Broad were first unveiled in early 2011. Four years later, deep into the Instagram age, the photogenic \$140 million building wove

itself into Los Angeles's digital and cultural fabric long before the ground floor shed was removed. Taking up real estate on Grand Avenue, the 120,000-square-foot museum isn't an icon of the likes of neighbor Gehry's Disney Hall or nearby High School #9 by Coop Himmelb(l)au—both **continued on page 4**



MICHAEL MALTZAN CHOREOGRAPHS AN ORANGE COUNTY PLAZA

COURTESY MICHAEL MALTZAN

DANCING ABOUT ARCHITECTURE

The Segerstrom Center for the Arts announced three new initiatives poised to transform cultural life in Orange County: two programs—the Center for a Dance and Innovation and the Center Without Boundaries—and a new plaza designed by Michael Maltzan Architecture (MMA). While the two centers plan to focus on creativity through movement and civic engagement, MMA's design for the Julianne

and George Argyros Plaza sets the stage for these activities by reinventing the existing Arts Plaza as a public gathering place with a public stage ready to host free events for up to 2,000 people. More ambitious than a simple plaza, as the initiative's title may suggest, MMA's scheme is a comprehensive reworking of the outdoor spaces around Segerstrom Hall. The campus **continued on page 13**

L.A. DESIGNERS HEAD TO CHICAGO BIENNIAL

Midwest Calling

Next month, all heads will turn to the Midwest for the opening of the inaugural Chicago Architecture Biennial. As North America's largest survey of contemporary architecture, the event will draw participants from around the globe to create exhibitions, installations, and performances—including several practices that call Los Angeles home: Besler & Sons, Bureau Spectacular, Bryony Roberts, Johnston Marklee, P-A-T-T-E-R-N-S, and Productora, a Mexico City-based practice with a principal who splits his time between L.A. and DF. Project titles form a kind of poetry of their own and speak to the breadth of experimental works we should expect in Chicago: *Furniture Urbanism*, *We Know How To Order*, *House is a House is a House is a House*, *Grid is a Grid is a Grid is a Grid*, *Hotel* **continued on page 6**

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L.A. BID FOCUSES ON CITY'S URBAN CHANGES



COURTESY LA 24 OLYMPIC DRAFT BID

With Boston's withdrawal from Olympic contention, Los Angeles now represents the United States in the race to host the 2024 Summer Games. The move became official when the U.S. Olympic Committee approved the city's bid on September 1. From the looks of its bid book, which was developed

by the Los Angeles 2024 Exploratory Committee with Lead Design Consultant AECOM, L.A. is using its wealth of existing venues and its infrastructural transformation—new transit, new airport terminals, and a revitalized river—as primary selling points. **continued on page 12**



JEREMY BITTERMAN

AT A PORTLAND MEDICAL BUILDING, A DYNAMIC ATRIUM SPACE INCLUDES INSTALLATIONS BY ARTISTS SEE PAGE 12

SPECIAL SECTION: HEALTHCARE

AN INVESTIGATES THE FUTURE OF HEALTHCARE DESIGN. WE TRACK TRENDS IN DESIGN FOR AN AGING POPULATION AND EXPLORE THE WAYS THAT DESIGNERS ARE ADDRESSING HEALTH AS PART OF THE URBAN CONTEXT. WE ALSO LOOK BACK AT 25 YEARS OF THE AMERICANS WITH DISABILITIES ACT (ADA). SEE PAGE 16.

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A photograph of a modern kitchen interior. A young child with blonde hair, wearing a white dress with black polka dots, is sitting on a dark wood stool at a kitchen counter. The counter is dark and has a sink with a modern faucet. Two bowls are on the counter. The kitchen has white cabinets and a dark backsplash. There are shelves with various items in the background.

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THE WAY BACK

“You can’t rehearse what you ain’t invented,” said Frank Gehry in an interview in this month’s issue (p. 26), offering up his favorite quotation from jazz musician Wayne Shorter. For L.A.’s most famous architect, the line speaks to improvisation, invention, and the vast possibilities of art and architecture. Vernacular in its delivery, it recalls Gehry’s early experiments with everyday materials. But so much for unrehearsed; he’s quoted it before—most recently to critic Oliver Wainwright when speaking about the Foundation Louis Vuitton, a project as couture as its client.

For me, the reference seems historical in its belief in future creations, reminiscent of a time when experimentation was the height of culture. As a native Californian, I take pride in the fact that the West Coast’s history is interlocked with its identity being on the leading edge of architecture, technology, environment, politics, and entertainment. But right now the biggest architectural goings-on are backward looking: Gehry’s retrospective at LACMA, the consolidation of Eli and Edythe Broad’s collection, and the L.A. Olympic redux. Even this summer’s blockbuster *Straight Outta Compton* is about looking in the rear-view mirror.

Each of these examples suggests that a bolder, more radical, inventive period has fled by. It is a #tbt, or “throwback Thursday,” away. Poised on the Pacific Rim, have we become so comfortable to our edgy condition that we need to rummage in the attic to again stir things up? (To wit, postmodernism is in the air again in some schools of architecture.)

Or, perhaps looking behind is a nervous condition, a kind of conservative reflex brought on by the economic downturn from which the profession (knock on wood) is finally recovering. Architecture by its very nature is speculative. And experimentation, of course, comes with risk. Risk is not something politicians and investors particularly like. Take the L.A. River, for example: According to Gehry, the Los Angeles Mayor’s Office approached him to transform the channel into something akin to The High Line in New York, a project that opened in 2009.

While that successful linear park is a beloved example of infrastructural transformation and public-private partnership, it is a lazy precedent. Progressive six years ago, it’s an oft-repeated example suffering from the law of diminishing returns. In Seattle, the city council recently rejected a plan to transform the Alaskan Way Viaduct—a mile-long, six-acre elevated High Line style park near Pike Place Market. The project, a competing vision to James Corner Field Operations billion-dollar waterfront plan, will go to public vote in 2016.

On the flip side, Gehry Partners’ nascent studies on the L.A. River constituencies and hydrology skew toward a technofuturist narrative in which a 3-D model of the waterway and an interactive web platform aim to unify the whole of the L.A. River’s 51 miles. Perhaps activists and stakeholders would be pacified if they only donned a pair of Oculus Rift virtual reality goggles.

But maybe we keep looking backward because what is being passed off these days as innovation, invention, experimentation, or disruption is tepid. Not radical, but a warmed over approximation of something new. Over at my alma mater SCI-Arc, a place that’s pushed boundaries for more than four decades, a statement from new director Hernan Diaz Alonso reads dated, like leftovers from a Silicon Valley tech conference. “Where others drown in the complex flows of urban life, we thrive and choreograph its movements,” he wrote. “Alchemy is our craft—we turn things into gold.”

I’m all for change, and given my Berkeley upbringing, sympathetic to a little mysticism. However, I’m dubious of alchemist claims. Here and now in the Golden State, and throughout the West, ground conditions are at a critical juncture. There is more opportunity for built architectural and urban works than ever in the last decade. At the same time, rapid development is fueling inequity and displacement. While architecture may never be able to solve these issues per se, the discipline operates in this contemporary cultural milieu. Given this context, the built environment (as well as the market) is desperate for design that goes beyond simply an app, a hack, or a computational form. The time for thoughtful experimentation is neither behind us nor in some far off future—*Blade Runner* was set in 2019—it’s now. **MIMI ZEIGER**

LAX Terminal 5 renovation reroutes the flow of passengers from check-in to security.



COURTESY OF CORGAN

LAX RENOVATION GAINS MOMENTUM WITH TERMINAL 5

FLIGHT SEGMENTS

An uncomfortably wide hallway leads passengers from the ultra-premium check-in area toward the concourse in Delta Airlines’ newly renovated Terminal 5 at Los Angeles International Airport. The walls are unadorned, and the space feels eerie and un-luxurious, like you are headed to the operating room. Or, worse, airport security.

Anyone who flies through LAX is probably already prepared for the worst. Consistently rated one of the worst major airports in the United States, LAX has long been known for congestion, shabby facilities, and dullness in all but the largely ornamental Googie-style Theme Building.

Los Angeles World Airports (LAWA) Deputy Executive Director Roger Johnson cited the common joke about LAX: “It’s nine unrelated buildings connected by a traffic jam.” The renovation of Terminal 5 is one of the countless elements in an \$8 billion massive modernization program intended to remedy this situation.

A west wing of the Tom Bradley International Terminal opened two years ago with a \$2 billion, ground-up structure that has soaring ceilings, public artwork, and luxury boutiques that international travelers expect. The completion of Terminal 5’s \$229 million upgrade marks a major milestone in the second phase (of three) in the airport’s modernization program. This phase includes upgrades to all central terminals except for Terminal 3 and will culminate in the ground-up construction of the Midfield Satellite Concourse. The design for the MSC, led by Gensler, was approved July 20.

The modernization plan is taking place under the slogan “LAX is happening,” but it’s not so much a plan as it is a series of projects that happen to be taking place in succession. A complex deal to restructure control of individual terminals—in which LAWA essentially bought out carriers’ long-term leases several years ago—means that carriers can now pursue interior upgrades according to their own schedules. LAWA is contributing significant funding to terminal upgrades, so carriers have incentive to make their own investments.

“Once we broke the dam by starting Bradley West, all of a sudden everybody else started saying, ‘Hey, I want my piece of the pie,’” said Johnson.

Led by Dallas-based Corgan Associates, which specializes in airports and other large institutions, design work at Terminal 5—opened in 1962 and originally designed by Pereira & Luckman—focused on the landside experience, the space between the curb and security.

Corgan’s approach favors performance over aesthetics. Terminal 5’s weathered 53-year-old exterior was largely left alone in favor of intensive structural and interior renovations. “The ticket counter is rapidly becoming an artifact of air travel,” said Johnson. Freestanding kiosks and pods replaced a

continued on page 7

CORRECTION

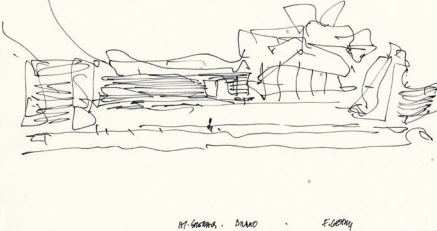
In our national feature story “Affordable San Jose” about the future of housing in Silicon Valley (AN 09_07.22.2015), we mistakenly noted a BART station in Downtown San Jose. That station is part of the proposed Silicon Valley BART extension, a future initiative that extends the Fremont line but is still in need of funding.

We regret the error.

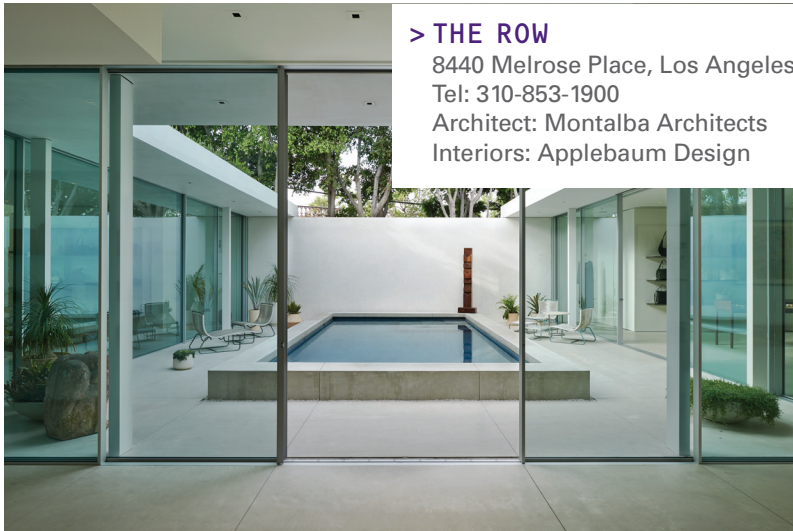
OUTTAKE

“Most of the built environment is not very exciting. We somehow put up with it and don’t complain. People only complain when somebody like Zaha or Rem or me does something weird. Then they get pissed off. And then they usually embrace it.”
 -Frank Gehry

Guggenheim Museum Bilbao, design sketch of riverfront elevation.



COURTESY GEHRY PARTNERS, LLP



> THE ROW

8440 Melrose Place, Los Angeles
Tel: 310-853-1900
Architect: Montalba Architects
Interiors: Applebaum Design

DOMINIQUE VORILLON

There should be a sign on the door: No *Full House* jokes allowed. Montalba Architects with Courtney Applebaum Design created the airy Melrose Avenue boutique for The Row, a fashion brand launched by Mary-Kate and Ashley Olsen.

The shop is set back from the street, and, once visitors pass through the brick-lined entryway, they would be forgiven for making bad puns. Visiting the flagship store is more like walking through a chic mid-century home than browsing any retail establishment. Taking a page from *Case Study Houses*, the designers placed residential-scale retail areas around a central courtyard that features a tantalizingly Hockney-eque swimming pool.

The Row's big architectural moves are minimalist: floor-to-ceiling sliding glass doors open into the courtyard, emphasizing the ease of indoor-outdoor California living. A 25-foot-long skylight spills daylight over the clothing and accessories. The small moves are domestic: Walter Lamb's classic, 1940s-design lounge furniture lets shoppers relax by the pool. Garments are hung on custom stainless-steel rails against the white walls, leaving space for living room and dining room furniture groupings. There's even a built-in fireplace in the intimate, salon-like library. Alas, there's no TV for binge-watching reruns. **MZ**

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FIRST AS TRAGEDY

When the discussion for Los Angeles Recreation and Parks to give Live Nation the contract to manage The Greek Theatre were scuttled earlier this year, it was unclear what would come of the proposed modernization of the 5,900-seat venue by **Rios Clementi Hale Studios**. Word from inside the office says the project is moving forward with new designs to come, even as Pennsylvania-based **SMG** looks poised to win the event management contract.

AN AUSTRIAN STAYCATION.

All summer the Los Bar built by MAK Center residents **Andreas Bauer, Christoph Meier, Robert Schwarz,** and **Lukas Stopczynski** gave those without airline travel points a taste of Vienna. Constructed in a garage of **R.M. Schindler's** Mackey Apartments, the saloon mimics **Adolf Loos'** American Bar, swapping out onyx and marble for painted MDF and cardboard. Police shut down the blind pig due to neighbor complaints, but we're hoping all is not lost for Los/Loos.

AN may volunteer the LA HQ for a Loos weekend.

TOM TOM CLUB

Architect **Tom Wiscombe** and developer **Tom Gilmore** have been spotted on more than one occasion imbibing at Redbird, the restaurant located in the former rectory of the cathedral of the Roman Catholic Archdiocese of Los Angeles. (Gilmore is the landlord.) Does this mean that the pair's plans for Old Bank District Museum, a futuristic art venue designed by Wiscombe, is on track for a 2017 opening? Only the bartender knows.

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ANOTHER GRAND DAME

continued from front page

projects supported in myriad ways by Eli Broad. It's a box with a fancy skin, not an exuberant gesture.

For a long time, Broad has maneuvered to position Grand Avenue to be Los Angeles's prime cultural destination, with mixed results. The new museum opens with a 24,000-square-foot public plaza designed by DS+R and landscape architect Walter Hood. Planted with 100-year-old Barouni olive trees, and a hip restaurant soon to open, the outdoor space is a small buffer against the surrounding hardscape. Little attention has been given to Hope Street, and 2nd Street greets visitors with an undistinguished parking lot entrance.

The DS+R design is in service of two things in and above its form: a personal art collection of 2,000 artworks and Grand Avenue itself. In short, the architecture is in tension between private and public responsibilities.

DS+R, who partnered with executive architects Gensler, describes the museum's two big architectural moves as "the veil" and "the vault." Wrapping most of the building, the veil is both facade and roof. The assembly of 2,500 fiberglass reinforced concrete (GFRC) panels (supported by 650 tons of steel) lifts at the corners to reveal glass entry doors and sucks in along Grand Avenue to form a belly button-like oculus.

The veil has also been the source of dispute. First, critique was leveled at the

project when it was revealed that the concrete lattice-work was no longer wholly structural, as the original proposal in the vein of the L.A.'s American Cement Building, suggested. Then Broad and Matt Construction sued Seele Inc., a Germany-based engineering company fabricating the honeycomb facade, claiming delays and unsuitable mock-ups.

But for all the controversy, the facade is a study in low relief and slight variation. In truth, the veil is not in service of the public nor the Grand Avenue urban corridor, but rather ministers to the needs of the interior: 318 meticulously shaped skylights filter northern light into the third floor gallery. The 35,000-square-foot, column-free space is vast, luminous, and during the current exhibition is filled with partition walls hung with late 20th-century masterpieces, a necessary division for a flexible museum, but one that nonetheless lessens the overall impact.

The vault is just that—21,000 square feet of collection storage (as well as Broad Foundation offices) located in the center of the structure. Sandwiched by ground floor exhibition spaces below and the main

gallery above, the vault is home to row after row of storage racks for paintings and photographs and cold storage for media art. According to archive staff, the museum was designed for 15 to 20 percent collection growth. However, The Broad's voracious collecting has shrunk that extra capacity down to 8 to 10 percent.

The visitor experience knits together the public and the private, the veil and the vault. The Broad's three circulation routes prove the most successful architectural experiences: a 105-foot escalator cuts through the lobby's gray, hand-trowelled plaster walls and deposits visitors in the third floor gallery; a cylindrical glass elevator lifts dramatically through the building's layers; and a central stairwell winds back down from the gallery to the lobby. Windows offer tantalizing glimpses into the art storage vaults. While the museum has a robust collection of art world pleasers and DS+R's scheme offers some much-needed amenities along Grand Avenue, it is the small frisson of seeing something generally hidden from public view that offers the most private of pleasures. **MZ**



DS+R experiments with an organic, heavy architecture in the Broad lobby.

IWAN BAAN (COURTESY THE BROAD)



The Star Apartments are Michael Maltzan Architecture's third project for the Skid Row Housing Trust in downtown Los Angeles. In contrast to the firm's 2009 New Carver Apartments—a sleek white cylinder with sharply faceted bays—Star is a rough-edged, asymmetrical stack of prefabricated units rising from an existing single-story podium of retail spaces. It's a brilliant model for future development, but it illustrates the challenge of experimenting in L.A.—a city where bureaucrats are wedded to the status quo.

"From the start this was to be a prefab building because the Trust wanted to do a mixed-use project on Skid Row," Maltzan explained.

"Though they had enjoyed greater success than other nonprofits, their SROs had been criticized for failing to participate in the life of the city. A retail facility gave them a presence on the street, but that left us with a very confined site and we needed to build quickly and less invasively." However, as he quickly discovered, the last use of prefabrication for multi-unit housing—a Dworsky Associates project on Bunker Hill—was completed 50 years ago.

L.A.'s building department considers a prefabricated unit to be a product, just like a light fixture or a doorknob, and thus requires stringent testing and a research report when prefabricated units are

employed for anything larger than a single-family house. The architects had to work closely with city authorities to develop this as a pilot project in order to secure a building permit and certificate of occupancy.

Maltzan's office designed the units, which are a uniform size and were mocked up and fabricated by Guerdon Enterprises in Idaho. The units are self-supporting and shipped as pairs, with a connector that was sawn through to separate them before they were craned into place and bolted together. A concrete deck and columns below support their weight. The wood boxes are fully equipped, and the logical course would have been to

express the individual units to create a boldly articulated complex, as Moshe Safdie did with Habitat 67 in Montreal. Maltzan decided to give each unit a unifying stucco finish to disguise their factory-made character. "I was afraid it would appear as though we were warehousing the homeless in containers," he said. "What would be architecturally juicy for market rate housing would have tricky connotations for an SRO." From a bird's eye perspective Star does read as an erector set; close-up it's more subdued.

The Trust intended to keep the existing retail to generate revenue, but the L.A. County Health Department wanted to locate their first storefront healthcare facility on-site in an effort to get involved with people on the street and address problems before they became acute. The facility occupies half the ground floor with parking to the rear, and it offers physical and psychological healthcare for this and neighboring Trust properties.

Star Apartments is also an experiment in densification, and there, too, it points the way forward. Community areas are located on the second floor, with tightly clustered living units accessed from narrow walkways above. That allowed the architects to provide an expansive deck with gardens, a kitchen, a basketball court, and a jogging track around the perimeter,

in close contact with the street. The contrast of spaciousness and compression accentuates the virtues of both. One could imagine a new layer of the city, one or more stories up from the ground. For the homeless, it's literally a step up from the street. Some have been out there so long that they can no longer navigate the social network. "Shifts of scale are the hallmark of a city," observed Maltzan. "In New York you might go from a small apartment to Central Park. I wanted to get away from the monotony and privatization of space you find in the suburbs, which have no density."

Sadly, this ambitious project is undercut by poor detailing—from badly formed joints to uneven finishes and unintentionally exposed services. The budget was cut during the recession, construction was delayed, and the contractor was out of his depth. On the plus side, Maltzan overcame many obstacles, the building is fully leased, and the tenants are happy. The Trust has won praise and developers have been touring the project in search of fresh ideas. It may prove the seed of a new multi-level downtown, adopting prefabrication on a large scale to save time and money, and taking advantage of the many single-story buildings that flank the historic core.

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THE ARCHITECT'S NEWSPAPER SEPTEMBER 23, 2015

MIDWEST CALLING continued from front page *Tulum, The Entire Situation, Mute Icons*. The projects range from drill team choreography to software interfaces to collaborative multi-media installations.

AN asked participants to share their thoughts on the upcoming Biennial, which is on view October 3, 2015 through January 3, 2016.

Do you consider yourself a West Coast designer?



COURTESY JIMENEZ LAI

Jimenez Lai, Bureau Spectacular: I am not from Los Angeles and not from Chicago. I have never been a citizen of anywhere.



COURTESY JOHNSTON MARKLEE

Mark Lee and Sharon Johnston, Johnston Marklee: There is a perpetual sense of foreignness, a sense of constant discovery related to L.A., that we find very attractive. We try to bring this mentality to the projects we are doing outside of Los Angeles.



COURTESY PATTERNS

Marcelo Spina, P-A-T-T-E-R-N-S: We do and we don't at the same time, but this is not being ambiguous. Being from Rosario, Argentina, makes us very close to the ethos of Los Angeles as a mecca of architectural innovation in close proximity to

cultural speculation and physical production. We have been in Los Angeles for almost 15 years and this is where our office has grown, so this city, with all its freedom, excess, and clichés, is very much part of who we are as architects and thinkers. However, our projects are as much here as they are elsewhere so we always strive to position our ideas within a larger cultural context, precisely so as to avoid being easily classified as either West Coast, South American, etc.



COURTESY BRYONY ROBERTS

Bryony Roberts: I consider myself a global practitioner with a soft spot for Los Angeles.

The title of the Chicago Architecture Biennial is "The State of the Art of Architecture." How do you interpret this art-architecture relationship? What can an interdisciplinary approach contribute to architecture culture in general? Are there hazards?



RAMIRO CHAVES

Wonne Ickx, Productora: We believe there is "art" in every form of productive activity as soon as there is a real commitment with the discipline and a will to question that same discipline. We feel that the art is a very natural component of everything we do. Art and the art world is an obvious part of the context in which we work.



COURTESY BESLER & SONS

Erin Besler and Ian Besler, Besler & Sons: The hazards are many, but fortunately they tend to be just inconvenient rather than mortal hazards. Kind of like a video



COURTESY BESLER & SONS

game where you can't save. The interdisciplinary approach, for us, seems to really just come down to issues of vernacular, like: How the hell do we communicate with other discourses and design methodologies?

Roberts: I interpreted the title to mean an emphasis on the cultural capacity of architecture, which I definitely appreciate, since for me architecture is as much a cultural endeavor as a tectonic or functional one. I think of my practice as moving between different scales rather than between the different fields of art and architecture. Working from the scale of the body to that of the city helps me break out of the convention of the architect producing only singular buildings. But of course it leaves a lot of uncertainty as a business model.

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Nathan Allan
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Spina: We find this a “call to arms” to take on this contemporary paradox between autonomy and engagement at the highest possible level.

I do think architecture needs to be open to speculative dialogues and creative exchanges with philosophy and the sciences, but without giving away its own set of core principles and powers. There are hazards and rewards for this kind of cultural engagement, and with a healthy degree of curiosity and skepticism, we are all for taking risks.

Lee & Johnston: What is provocative about the title of the biennial is the underlying question: What does architecture do best that no other discipline can do?

What can L.A. (or Mexico City) teach Chicago about architecture?

Besler & Besler: We go through a weird adjustment period when we travel back and forth between L.A. and Chicago. It does strange things to your proprioception and the color temperature and stuff because the two cities are so different in terms of building materials.

If we had to stretch, we might say that Los Angeles seems to have a lot more

interesting and novel residential applications for gutters and downspouts than Chicago—all sorts of strange spans, splits, and transitions. Maybe since they rarely have to serve a hydrologic function they’ve become pure ornament in Los Angeles. But if anyone has documentation of some nice gutter or downspout details from Chicago, please do send them to us!

Ickx: The lack of high-end materials or specific building technologies in Mexico demands very basic and straightforward architectural proposals. We think that it is interesting to develop buildings that do not depend on specific constructive processes, technology, or detailing. We believe that in the U.S. there is far too much emphasis on technological innovation and/or representation.

Lai: I think saying one city can teach another city about architecture is potentially a dangerous way of thinking about the function of cultural differences. Chicago and Los Angeles have independent and valuable sensibilities, and I do not think the values of one city can be applied to another.

Spina: The limits of history as a source for architectural invention.

MZ



COURTESY OF AECOM

FLIGHT SEGMENTS continued from page 3 seemingly endless ticketing counter. The design increases the number of check-in stations from 32 to 54 while also creating more elbowroom for passengers and their luggage, all without adding floor space.

“Our goal was to establish a modern, clean, crisp aesthetic that is in keeping with Delta’s brand and also created an environment in which passengers had a clarity about circulation that wasn’t obstructed with a lot of clutter,” said Jeff Mangels, aviation principal at Corgan.

The terminal serves an average of 23,000 passengers per day, about 200 of whom use the premium Delta ONE entrance. Four additional security lanes (including a premium section) mean that passengers will spend less time queuing amid its largely unadorned walls and low ceiling. That improvement, say Delta officials, is where the beauty of the project lies.

A central escalator that used to pass through an atrium to security was eliminated and replaced with several escalators and elevators. The move creates more floor space at the security level so that security queues are less cramped.

According to Mangels, the upgrades will reduce wait times by 60 percent, and the terminal’s International Air Transport Association service rating may go from F to a potential B/A. Corgan was not able to produce studies to support this claim.

The finishes throughout the new landside areas are handsome enough with graphic

streaks of Delta’s signature navy blue. And yet, though the terminal was stripped to the girders, the result feels deliberately unspectacular. Much of this work was structural and therefore invisible, such as moving around load-bearing walls and performing seismic upgrades. Longtime Delta flyers excited about a new terminal will be mildly gratified. Anyone new to the terminal would be hard pressed to guess whether it was last renovated in 2015 or 1995.

Bathrooms were enlarged and upgraded, and new concessionaires were added (as they have been throughout the airport). Gates have new jet bridges. The premium Sky Club lounge was upgraded, with features like a central buffet and an odd library nook with tromp l’oeil bookshelves. Otherwise, little else has changed. Gate areas remain cramped, and the concourse’s yellowish floor tiles need a power wash. Amid an expenditure of a quarter-billion dollars, no one scraped the residue of tape off the floor of the security area.

LAWA has design guidelines meant to insure that some elements of terminal interiors, such as signage, are consistent with each other. Otherwise, carriers can make them as flashy, or dull, as they see fit.

“Airlines have a lot of latitude in how they design and construct the interiors of their terminals,” said Johnson. “Every airline has their own brand, so they’re going to want to design their terminals with their color palette, their own ideas for how best to process passengers.”

“Everyone is upping their game all over the industry, all over the world,” said Rajan Goswami, Delta’s West Coast vice president of sales. In that respect, LAX is just trying to keep pace.

In addition to the Terminal 5 renovation, Central Terminal Area itself is getting aesthetic upgrades, with new lighting and canopies paralleling the two-level horseshoe road that connects the terminals. A ground-up satellite terminal will be built in the midfield. Whether these individual choices will collectively elevate the airport’s reputation, though, remains to be seen. **JOSH STEPHENS**



UCLA Edie and Lew Wasserman Building
Owner: ELW Building Company LLC Client: TGPM, Inc.
Architect: Richard Meier & Partners Architects

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Forging Ahead

From panel systems in a growing repertoire of finish and format options to hand-worked ornaments and elements, a variety of metals offer the architect a durable, expressive medium. By Leslie Clagett

1 Architectural Insulated Metal Wall Panels Metl-Span

Installed vertically or horizontally with concealed clips, these flat, stucco-embossed panels are made of aluminum-zinc coated steel. Panel joints feature an offset double tongue-and-groove with extended metal shelf for positive face fastening.

metlspan.com

2 Multi-Cor Profile McElroy Metal

Offered in 22, 24, and 26 gauge, these panels can be specified with siliconized polyester coatings. The standard minimum length is three feet; the standard maximum length is 50 feet.

mcelroymetal.com

3 Designwall Series Benchmark by Kingspan

The Designwall line of insulated metal panels now features a high performance joint that enhances R-values and affords superior resistance to air and water penetration, owing to a double-sealed joint in the face/liner, a double-sloped drainage shelf, and a double pressure equalization chamber.

benchmarkbykingspan.us

4 Snap-Clad Panel Pac-Clad Petersen Aluminum

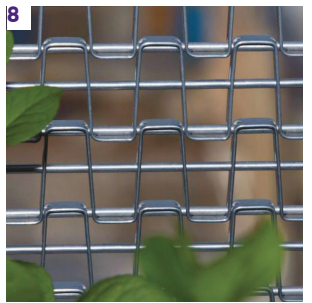
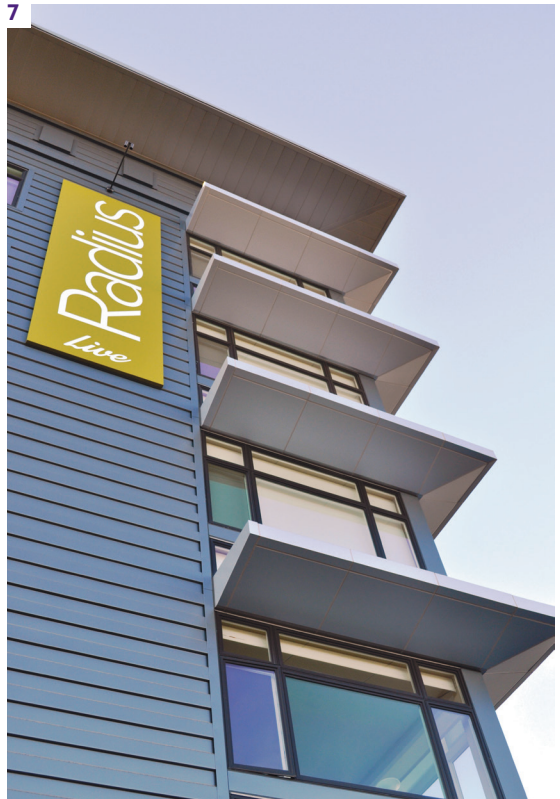
These architectural/structural roofing panels are corrective leveled to provide superior flatness. A concealed fastener clip system allows for thermal expansion and contraction while providing ample hold-down strength. A factory-applied sealing bead is optional for the aluminum panels.

pac-clad.com

5 IntelliScreen IMETCO

This fully-integrated rainscreen assembly includes metal wall panels available in various materials and colors; vented horizontal hat channel with a patent-pending design that creates a one-inch air cavity for ventilation and virtually eliminates thermal bridging; stone wool continuous insulation offering thermal efficiency and fire resistance; and water-resistive air barriers that stop the flow of air and liquid water while allowing controlled diffusion of water vapor.

imetco.com



6 Intercept Panel System Centria

Constructed with aluminum skins and no plastics or gaskets, the Intercept modular metal panel system is recyclable and sustainable. The light-gauge monolithic sheets provide for ultra-flat panels and can be custom built to conform to curved radial walls, formed corners, wing walls, and soffits. The horizontal joint allows for not only rainscreen cavity venting at the base of each panel course, but also an equal pressure and temperature distribution.

centria.com

7 XC-12 Panel Morin

In standard lengths from five feet to 30 feet, this concealed-fastener panel is available in 13 profiles. Suitable for new and retrofit projects, it can be specified with PVDF painted finishes and in a smooth or embossed texture.

morincorp.com

8 Cubist Mesh Cambridge Architectural

Modifying the width and pitch of the individual spirals of this metal mesh provides flexibility in design and allows architects to create decorative and solar-shading patterns within the pattern. The spirals can be adapted to range from 3/8 inches to 3 inches in width and 1/2 inch to 1 inch in pitch.

cambridgearchitectural.com

9 Azengar VM Zinc

The lightly textured surface of this pale, matte-finish zinc catches natural light in a distinctive way, adding to the impact of an exterior. Its manufacturing process has been refined to reduce acids, effluents, and water consumption.

vmzinc-us.com

10 Tapered Series Wall Panel Dri-Design

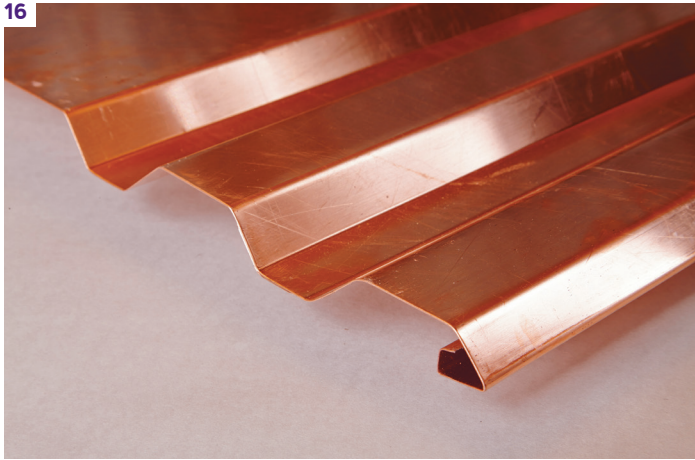
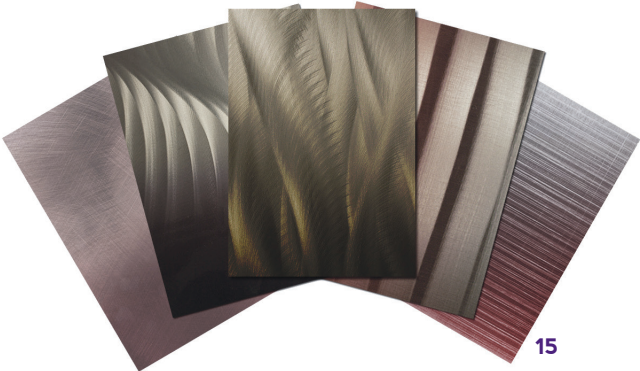
These 100% recyclable panels are manufactured from a variety of materials, including zinc, copper, stainless steel, and painted and anodized aluminum. They can be installed over commercial-grade Tyvek onto plywood, or can be used as an outboard insulation, pressure-equalized rainscreen. Panels are available in any Kynar color and are sized and detailed to meet the specific requirements of each project.

dri-design.com

11 Architectural Screen Walls Metalwerks

Fabricated as a turnkey system, these unitized perforated aluminum panels are mounted to an extruded aluminum grid. Such customized screen walls, incorporating formed panels as well as supports and attachments from the structure to the exterior, are offered as integrated, pre-assembled units.

metalwerksusa.com



12 Envelope 2000
Citadel Architectural Products

Envelope 2000 is a composite panel consisting of two aluminum skins bonded to a thermoset phenolic resin core. Standard sizes available include eight-, ten-, and 12-foot lengths, in widths measuring four or five feet. LEED eligible, it can be used as exterior cladding on walls, canopies, fascia, and accent bands.

citadelap.com

13 Custom Metal
Gotham MetalWorks

Custom-fabricated sheet metal elements—from skylights to cornices to flashings—can give renovation, restoration, and new construction projects a distinctive character.

gothammetals.com

14 Designer Series—Flat
MBCI

The Designer Series 12.0 Flat Panel offers a 1¾-inch-deep leg that provides a cavity for rigid board insulation. The panel features concealed fastener systems, enhancing the appearance of a building. One leg of the panel attaches to structural members using a concealed clip, and the other leg snaps securely into the adjoining panel, locking them into position.

mbci.com

15 Gradients Collection
Moz Designs

The Gradients Collection includes nine ombré color spectrums and a choice of nine textured finishes that add visual interest and dimension to the iridescent surfaces. Suitable for both interior and exterior applications, the collection is available in four-foot by eight-foot or four-foot by ten-foot aluminum or corrugated aluminum panels with thicknesses ranging from .040 to .125 inches. Fabricated from recycled metal, the product is LEED eligible.

mozdesigns.com

16 UNA-CLAD Delta
Concealed Fastener Panels
Firestone Building Products

The Delta Series is a high-performance cladding system, available in a range of materials and eleven profiles. The design of the panels allows for rapid installation and features a unique visual safeguard to ensure panels are correctly interconnected. There are 31 standard colors offered; custom colors are optional.

firestonebpco.com



ROSELAND UNIVERSITY PREP



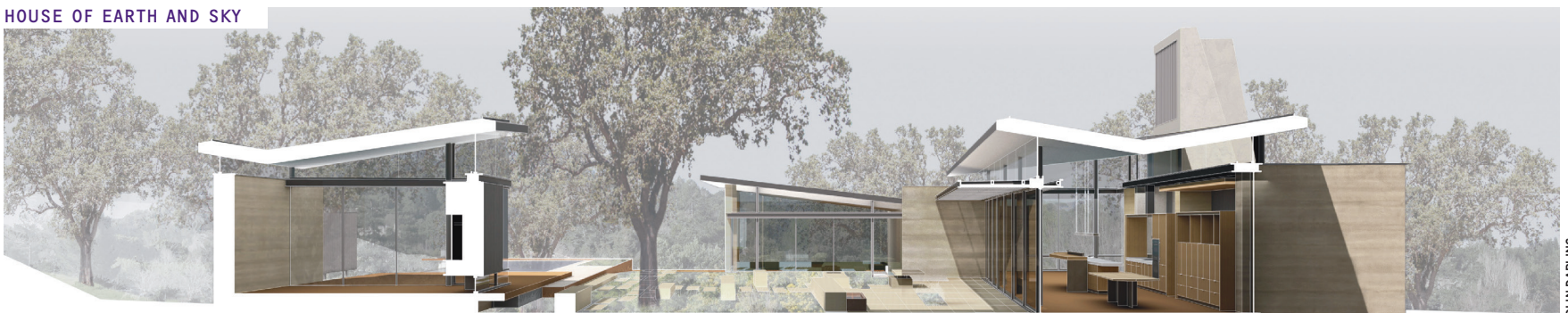
SKYHAUS



BRECON ESTATE WINERY



WINDHOVER CONTEMPLATIVE CENTER



HOUSE OF EARTH AND SKY

In a time when architecture is hurtling toward robotics, 3-D printing, digital publishing, and cold, high-tech design, San Francisco-based Aidlin Darling Design (ironically based in the center of the tech universe) is proud to be located on the other side of the spectrum. Think of them as the slow food movement for architecture. Since founding their firm in 1998, partners Joshua Aidlin and David Darling have shifted their investigations more and more toward material, site, tactility, physicality, and sense.

"Before we started there was a proliferation of digital technology. We were excited by it, but we were seeing design that lacked a soul," said Darling. He added: "We wanted to make architecture that is felt. We always talk about the

human body being an armature for all the senses, and how the body moves through architecture."

The approach has not only satisfied its founders, but it's proven financially successful. The firm now has a healthy waiting list for residential projects, and it has branched into several new fields, from wineries to schools. Despite their success, Aidlin and Darling have resisted the urge to grow the firm to more than its current 17 designers, preferring to keep their hands in all aspects of their work.

"There's an intimacy with the projects and clients that I don't think you can maintain at a larger size," noted Aidlin. **SAM LUBELL**

ROSELAND UNIVERSITY PREP SANTA ROSA, CA

Ranked seventh in the state despite its students' low economic status—Roseland University Prep is currently located in a shed with no windows and no heat.

Working with a miniscule budget, the firm extends the area's agricultural vernacular to create "garden rooms." Large walls slide open to expose students to the natural environment. The wood-clad interior will include multi-function spaces centered around a "great room" at the building's core. A large interior amphitheater and casual meeting areas reinforce the school's family-like atmosphere.

BRECON ESTATE WINERY PASO ROBLES, CA

Riffing on tropical modernism, the firm transformed a nondescript, faux-historic, claustrophobic winery by recladding it with sliding wood walls and reorganizing it around a floating, indoor/outdoor tasting room. The new configuration reconnects the winery to the land and trees around it, while the material palette returns it to the local agricultural vernacular. After experiencing the tasting room, visitors are directed to the fermentation tanks below. Eventually the firm will create a new production facility for the winery.

SKYHAUS SAN FRANCISCO

In renovating Joseph Esherick's first San Francisco house, the firm preserved the original facade, then went to work addressing its "ominous and dark" interior, which had been compromised by adjacent buildings. The home now features a multi-storied, light-filled interior garden atrium that infuses the interior with daylight and natural ventilation.

One side of the central space is covered in glass while the other is a wood slat wall whose form was inspired by overgrown ivy. The firm modeled the wall digitally, but the reclaimed wood was hand cut with a band saw.

WINDHOVER CONTEMPLATIVE CENTER PALO ALTO, CA

The Windhover Contemplative Center gives Stanford students a retreat from over-stimulation. A sanctuary space, the building was inspired by the earthen-hued paintings of renowned Bay Area artist Nathan Oliveira.

The Center was designed with Andrea Cochran Landscape Architecture and presents a progression of spatial moments, focused around an internal courtyard and a surrounding oak glade.

"It's this idea of depth and texture. How do you create an organic environment that is not competing

with it, but begins to dialogue with it," said Aidlin of the trance-inducing, all-enveloping environment. Bamboo plants, glass planes, skylights, and reflecting pools alongside slatted wood, rammed earth walls, and Cor-ten steel surfaces heighten the contemplative experience.

HOUSE OF EARTH AND SKY HILLSBOROUGH, CA

This LEED-Platinum, Net Zero Energy home connects you intimately with the land, and then with the heavens. It uses earthen walls to provide thermal mass. Lightweight roof planes orient photovoltaics toward the sun.



CO
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Just under a year ago, a new medical and dental school facility opened just south of downtown Portland, Oregon. The 650,000-square-foot Collaborative Life Sciences Building and Skourtes Tower overlooks the Willamette River from the new South Waterfront neighborhood, a former industrial area that is undergoing redevelopment.

The field has markedly changed since the 19th century when artist Thomas Eakins painted *The Gross Clinic* and *The Agnew Clinic*, harrowing portraits showing a time when instruction took place in massive amphitheaters—students watching anesthetized patients undergo surgical procedures.

The new building, designed by Los Angeles-based CO Architects with Portland's SERA Architects serving as executive architect, reflects that massive and rapid evolution of medical knowledge and the methods of teaching our future doctors, nurses, dentists, and other health care professionals. O's design unites medical departments from three universities under one roof: the Oregon Health and Science University (OHSU), Oregon University System (OUS), and Portland State University (PSU).

The facility is divided into two wings connected by a central atrium and stocked with the latest in medical education



An art-filled atrium enlightens a Portland medical center.

from the typical partitioned, fluorescent-lit medical buildings of yesteryear. An installation of multi-colored LED tubes designed by Los Angeles-based artist Pae White hangs from the white atrium soffits, helping to brighten Portland's drizzly winter days. A large red sculpture resembling a DNA strand by Christian Moeller, another L.A. artist, sits outside at the building's southeast corner.

Interconnecting ramps with seating areas crisscross the atrium, mimicking those diagonal paths found in many campus quadrangles. Zajfen likened the ramps to being on an active cafe-lined street in NYC or Paris. "We want to make buildings act like great cities."

There are sensitive efforts to maximize daylight as well. Ceilings in the north wing are higher at the perimeter and angle down toward the center to increase the amount of natural light entering the lab spaces.

While it took years to develop the legal framework to bring the universities together, the design and building timeline was compressed. They started working on the \$295 million building with just a permit for the foundation. The concept was accepted within four months and the project took just three years from conception to completion.

The building achieved LEED Platinum, yet the sustainable features are understated. There are three green roofs. There is a 60 percent potable water reduction compared to similar buildings. The designers took the typical 40,000-gallon tank for reserving fire-prevention water, and upped the storage space so rainwater could be used for flushing toilets. "It's a five year payback," said Lisa Petterson, associate principal at SERA Architects. "We really designed the building to solve functional issues." Rather than focusing on the building envelope, they prioritized energy management, such as recovering heat from labs and the atrium.

As is often the nature of an old industrial site, the building lies on contaminated soil. It was cheaper to cap the polluted soil than remove it, explained Zajfen. Building on the site without disturbing the soil was a challenge. "It was a brownfield site," said Petterson. They devised a solution: repurpose a decommissioned oil rig for the pin piles. "We drove them through the soil to the bedrock without removing the soil," said Petterson.

The South Waterfront area is growing and there are plans to establish an OHSU satellite campus. The Life Sciences Building is the second OHSU building in the neighborhood. Just under a decade ago, OHSU opened the Center for Health and Healing designed by GBD Architects.

The Portland Aerial Tram shuttles students, faculty, and staff between the two OHSU sites. It opened in 2006 and is the second commuter aerial tram built in the U.S. after the Roosevelt Island Tramway in New York City. "Other than architecture, our transportation is a bigger driver of our sustainable choices—how people get to the building," said Petterson. **ARIEL ROSENSTOCK**



The 2024 Olympic Bid pegs Downtown L.A. as a major event area.

COURTESY LA 24 OLYMPIC DRAFT BID

GRAB THE TORCH continued from front page

Architecture and planning will play a starring role in this revamped environment, which the bid refers to as "The New L.A." About 90 percent of the venues will be existing (although about 80 percent are new

since the city last hosted the Games in 1984), so the plan will be more about "celebrating the city in its own context," than about starting over, said Bill Hanway, AECOM's executive vice president of global sports and global architecture.

The Los Angeles Memorial

Coliseum will once again be the Games' central stadium, but it will undergo a \$300-500 million renovation (already being planned by USC), including improved seating, concourses, amenities, and a new roof to shield the sun. Venues near this hub will include the Los Angeles Convention Center, USC's Galen Center, the Microsoft Theater, the Shrine Auditorium, the Staples Center for gymnastics and basketball, and Gensler's proposed 22,000 seat MLS stadium in Exposition Park for swimming events.

Beyond that point, events will be clustered in five major areas: Downtown L.A. and Exposition Park, Hollywood, the San Fernando Valley, the Coastal Cluster (including Santa Monica and UCLA), and the South Bay. Other scattered venues will include the Forum in Inglewood, the Rose Bowl in Pasadena, the

StubHub Center in Carson, Dodger Stadium in Elysian Park, and several sites in Griffith Park.

The overall cost of the Games is estimated at around \$6 billion. The bid team, which also includes Boston Consulting Group, has projected a surplus of about \$160 million through a combination of television sponsorships, ticket sales, merchandising, and more.

The "New L.A." will be able to connect these sites much more effectively than in the past, with a revamped public transportation infrastructure that includes more than 120 miles of track and more than 27 new stations. At a September 1 press conference, Mayor Eric Garcetti stressed that his city has "more aggressive public transportation plans than any city in the country." Walkability will also be a priority. Linking Exposition Park to

downtown will be "Olympic Way," a 1.5 mile pedestrian-friendly stretch that has already been started. Each cluster will have its own similar "live site," a walkable zone hosting daily and nightly events.

The bid team has proposed a site along the Los Angeles River for a new Olympic Village, hosting 16,500 athletes. The bid book proposed the Piggyback Yard, a former train transfer yard just east of Union Station, as the location, but Hanway said the site has not been finalized. Wherever the village ends up, the team wants to develop a walkable, mixed-use development to "dove-tail" with the existing community during the games and in the future, said Hanway.

The bid team will continue to develop their plans until the winning team is announced in September 2017 in Lima, Peru. **SL**



COURTESY KENGO KUMA & ASSOCIATES

UNVEILED

PORTLAND JAPANESE GARDEN

Considered to be one of the most authentic Japanese gardens outside of Japan, it's no surprise that the Portland Japanese Garden (PJG) would turn to architect Kengo Kuma for an expansion and renovation. The project, Kengo Kuma & Associates' first commission in the United States, will sensitively insert a new entrance and a cultural village into the existing garden. The cultural village will include an art space, gift shop, offices, a library, and a tea house. The firm is working with Portland-based THA Architecture and landscape architecture group Walker Macy, as well as PJG garden curator Sadafumi Uchiyama, to create a design that reorients visitors and responds to the Pacific Northwest climate.

"A lot of people are surprised that Kumas would work on such a modest project," said architect Balazs Bogнар of Kengo Kuma & Associates. "But he is quick to embrace

things of a much bigger mission and cultural importance."

Bognar was struck by the garden curator's "dynamic understanding of what a Japanese garden could be," and noted that some traditional landscapes in Japan are frozen artifacts of a historical period. In Portland, a forward-thinking approach allows for contemporary architecture, such as the cultural village.

Renderings show cottage-like buildings, each clad with cedar louvers and topped by a double-tiered roof. The upper roof will be made out of thin ceramic designed to support plants while maintaining a trim profile. The lower roof will be made out of patterned aluminum, with deep, gutterless overhangs that will protect visitors from Portland's wet climate, creating an atmospheric screen of water on rainy days. **MZ**

Architect: Kengo Kuma & Associates, with Portland-based THA Architecture and landscape architecture group Walker Macy
Client: Portland Japanese Garden
Location: Portland
Completion Date: Early 2017

DANCING ABOUT ARCHITECTURE continued from front page was originally master planned by Pelli Clarke Pelli Architects, who also designed the adjacent Renée and Henry Segerstrom Concert Hall, with landscape by Peter Walker's PWP Landscape Architecture. A street once passed through the campus, and while it has long been closed, it left behind a public space out of scale with the surrounding buildings.

"The street made the plaza difficult to occupy in a full range of different programmatic possibilities," said Michael Maltzan. "Our work was to imagine and expand the range of activities to take place there, which included large public performances such as a 1,000 person movie night, but also still be comfortable for couples, families, and individuals."

According to Maltzan, the design responds to the need for outdoor areas at a number of scales and includes intimate seating, as well as a large public space and multi-purpose community stage. Renderings of three shaded green spaces—the Plaza Entry Grove, the Amphitheater Grove, the Community Picnic Grove—show casual public seating areas and pedestrian paths tucked under the tree canopy.

The main architectural component of the scheme is a circulation sequence that connects the main parking lot (via a sweeping ramp) to a walkway that passes through Segerstrom Hall and connects patrons via a grand staircase to the plaza.

"It's a gateway and entry into the plaza," said Maltzan. "The walkway cuts through

the whole facade and creates a loose threshold. Choreography is an important thing in my work. Here, because there are many ways you can enter and leave the hall, we tried not so much to create a geometrically formal plaza but to think about how different itineraries and movements could be choreographed."

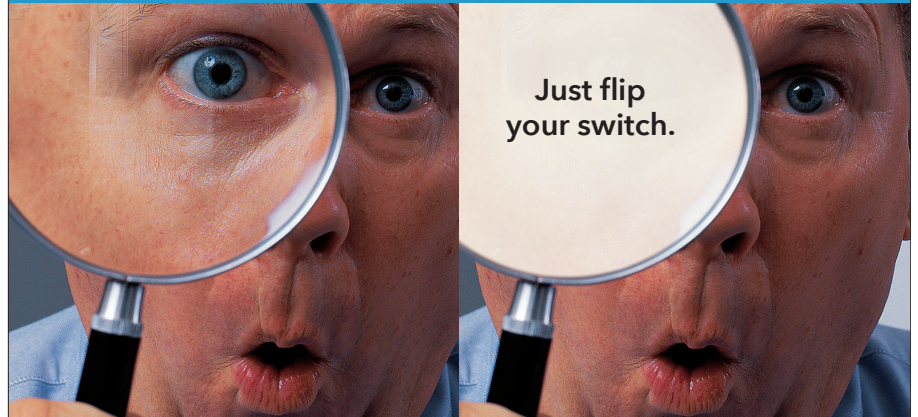
These circular set pieces are signature Maltzan—a combination of gestural form and circulation seen in microprojects like the John V. Tunney Bridge at the Hammer Museum or at the infrastructural scale, like the Sixth Street Bridge. Programs such as an outdoor cafe and an observation deck are also integrated into the stair form to compliment the strong geometries of the existing building.

This is not the first time a top firm has been asked to enhance the arts campus. It's a tough suburban setting to perk up: the site is indecorously located across the street from South Coast Plaza in Costa Mesa. In 2008, Morphosis was selected to design the new Orange County Museum of Art to be located on a parcel across from the concert hall. That plan for a 72,000-square-foot building stalled out due to the economic downturn, but there are still hopes it will move forward.

Support for plaza project and programming comes from The Segerstrom Center for the Arts' \$68 million Next Act Campaign. This fundraising includes a \$13.5 million gift from Julianne and George Argyros. Construction starts on the plaza early 2016, with completion slated for fall 2016. **MZ**



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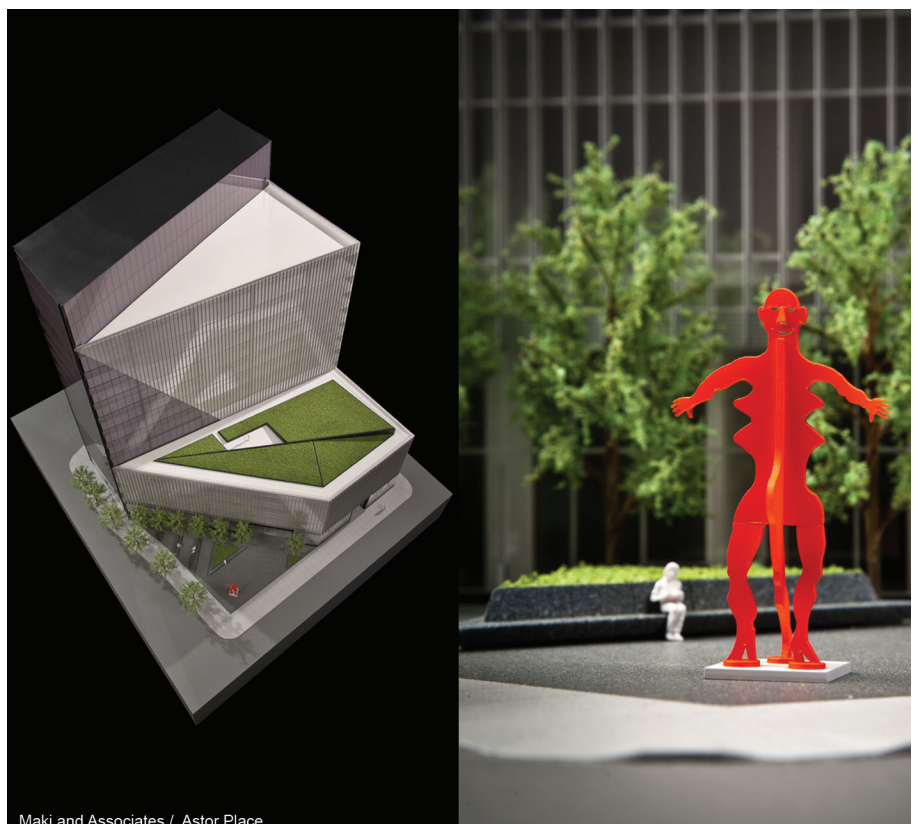
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Designing for Wellness

While technology heals the body in increasingly remarkable ways, healthcare interiors are going in a more holistic route, becoming more hospitality than hospital-like in their design in order to enhance the patient experience. By Leslie Clagett

1 Soleil Guest Chair Arcadia

A wide variety of finish and material options gives this chair design versatility. The metal frame is available in five standard powder-coat finishes, in addition to premium selections. For the arm caps, a choice of beech, walnut, and white oak is offered; black urethane and eight colors of Corian are also available. Designed by David Dahl.

arcadiacontract.com

2 Healthboard Clarus

The writing surface of this signage system is bacteria-resistant and non-staining; sensitive patient information will never ghost on the ¼-inch PPG Starphire Tempered Safety Writing glass.

clarusglassboards.com

3 Konkert Knu

This visitor seating system features a pewter frame, ½-inch seat clean-out, and a passive flex back. Available with black urethane or wood arm caps. Optional power ports are offered for coordinating in-line tables.

getknu.com

4 Ava Patient Recliner Nemschoff

Ava's lean form is designed to operate easily even in small patient rooms, without compromising comfort or the interior size of the seat. The wingback model provides a feeling of security, while a reverse recline and independent footrest controls increase comfort. Improved kinematics provide a back pivot location that more closely mimics the body's movement. Caregivers appreciate features like pivoting arms, dual-sided controls, and oversized twin-wheel casters. Designed by David Ritch and Mark Saffell of 5d Studio.

nemschoff.com



COURTESY RESPECTIVE MANUFACTURERS

5 Trace Hip Chair Wieland

A flat seat pitch at a height of 21½ inches, coupled with a shallow, 16-inch seat depth, ease sit-to-stand motions. For patients who must keep their legs extended, a coordinating ottoman provides support. Offered in 22-inch and 30-inch seat widths, with metal or wood frames. A complete suite of complementary waiting chairs and occasional tables is available.

wielandhealthcare.com

6 Solis Patient Seating Krug

The seat and back of this chair have compound curvatures that support a healthy sitting posture, while also facilitating easy ingress and egress. The ergonomically-designed back has a slight flexing action, which can be beneficial for patients who are seated for long periods of time. Solis features dual density foam that is soft on the outside for comfort, and dense on the inside for durability. Anti-microbial finishes are standard on wood, urethane arms, and wood side rails.

krug.ca

7 Accent Flourish Tarkett

With fewer germ-catching seams, and the ability to be flash-coved and heat-welded, Accent Flourish is suitable for use in sterile areas. Its UV-cured polyurethane surface treatment and 32-mm wear layer provide excellent hygienic capabilities in a heterogeneous sheet format.

tarkett.com

8 Soltice Metal Collection KI

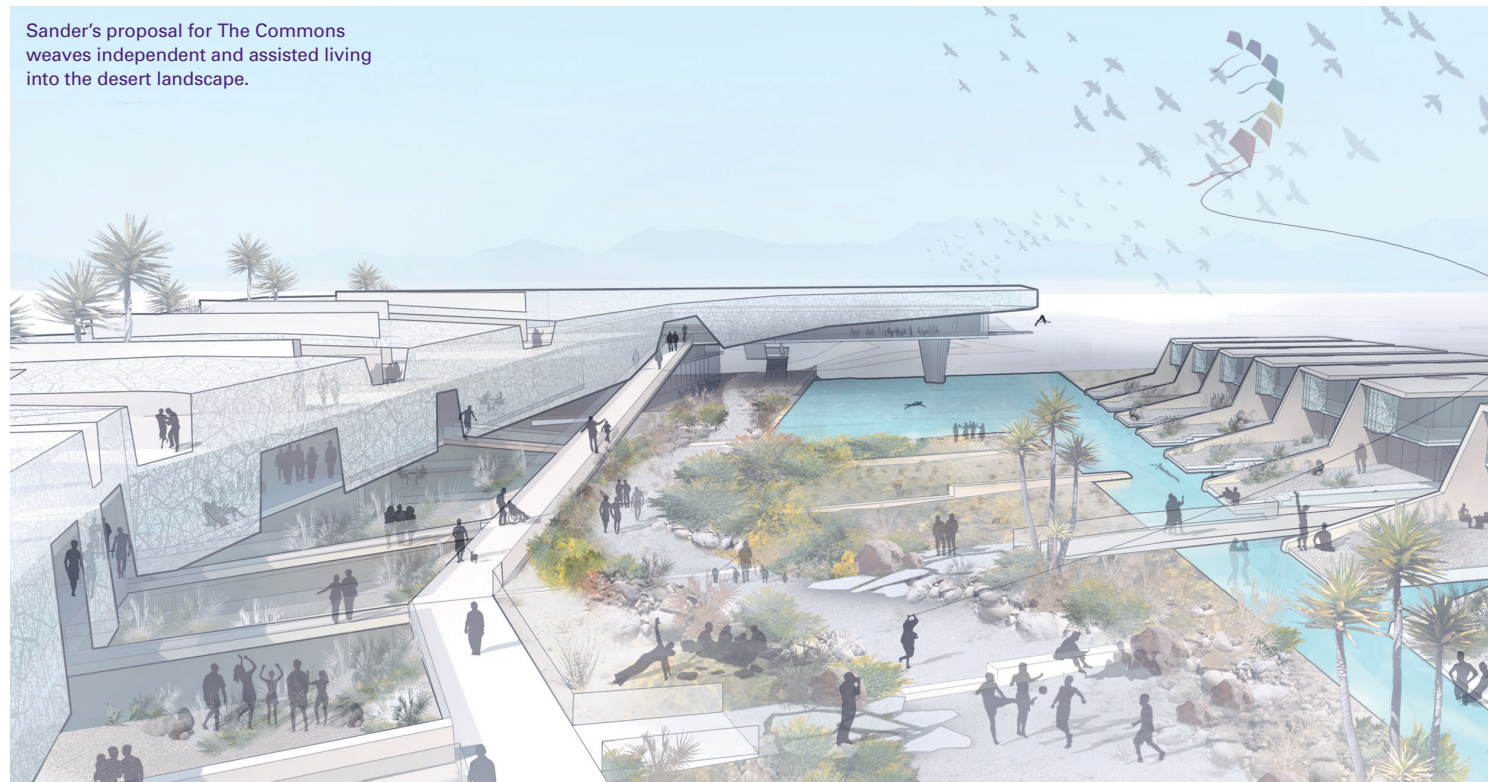
With its elevated seat heights and easy-to-grasp extended arm caps, this collection—which includes lounge seating, multiple seating (including guest and bariatric chairs), and patient seating—is focused on ease of ingress and egress. Designed by Paul James.

ki.com

9 Soothe Patient Recliner HON

Levers for back-tilt controls are under the armrest, making operation easier for both patient and caregiver. The chair back and footrest are designed to allow users to select from an infinite number of configurations.

hon.com



Sander's proposal for The Commons weaves independent and assisted living into the desert landscape.

Today, it is about providing an option to have more freedom.

What is memory care?

CL: There is a big difference between independent living, assisted living, and memory care. Assisted living might be someone who is living independently or with a partner, but may need extra attention after knee or hip surgery, but then returns to living independently after recovery.

Memory care is different. Most of these units are single-occupancy units. People with Alzheimer's and dementia typically don't get better. Our goal is to design an atmosphere where they can reflect in the past. Perhaps there's an outdoor courtyard and blooming plants that put a smell in the air to remind them of something.

LM: Sensory cues are important to memory care. Very often designs will feature a display shelf or recessed pocket outside the unit to allow people to decorate their front door with things that remind them it's home.

There's segregation between people with and without memory problems. We could do better.

Can technology help?

CL: There is a lot technology and monitoring behind the design of senior facilities. Often everyone has a wearable: a bed monitor to see if someone has gotten up, and heart rate monitors for vitals while sleeping.

We've designed telemedicine suites and areas for senior facilities. Residents can have a one-on-one conversation with their doctor without a trip to the office.

LM: We have to find more ways to address these issues of aging, since there isn't yet a medical solution to memory-related illnesses. As a profession we need to push ourselves to actively address senior housing as a policy. We need more community-based solutions, such as co-housing, since not a lot of people can afford to go to these places. It's not just a tech fix, it's a much more radical idea: People overlapping their lives.

The Future of Aging

Can architecture address an aging population?

Whether it is a new gray hair or an aging parent, getting old is universal. We all have to deal with it. While people are living longer, healthier lives, the growing older demographic puts pressure on the architectures that support seniors. *AN* spoke with designers and experts about how cities and buildings can respond to issues around aging.

LIVING OLDER LONGER

Architect **Victor Regnier** is professor of architecture and gerontology at the University of Southern California. He's written a number of books on senior housing and community planning.

Mimi Zeiger: What do you see as the future of aging?



Victor Regnier: When we talk about the future in terms of an aging population we aren't talking about

five or ten years out; 2040 or 2050 is our target. By then we should have a cure for cancer, have cut heart disease in half, and have good insights into dementia. This means incredible increases in longevity and a world with huge numbers of older people. Right now the fastest growing age group is those over 100, and the second fastest growing group is people between 85 and 100.

However, we are seeing very low population growth in the US, Europe, and developing countries. This means that the percentage of oldest old people in the population is going to grow as well. There will be a smaller number of people between 50-65 supporting the young and the very old.

The question is: With all these drugs and all these things that we are going to invent in the next 20 years, are they going to lead to more years of positive, beneficial old age or are they going to lead to more years of impairment in a facility or at home in bed, in a wheelchair, or with a walker?

How do these numbers impact the built environment?

What this means from an urban design perspective is that we need to have cities that are more accommodating and more positively predisposed toward people who are aged and have limited mobility.

Looking at healthy cities that support older people is the most positive thing we can do—to help people lead more independent lives in their own neighborhoods and

communities. In doing so, we will keep people from going to institutions or choosing non-independent living arrangements.

Those arrangements, though necessary for some, are also very expensive and there are not that many of them. That's a problem. They are expensive to build and difficult to develop as subsidized arrangements, since there are service components for recreation and medical which have to be accommodated in the model. So it is difficult to create for affordability.

Ultimately, we want people to live in their own homes as long as possible. We are now seeing more waiver programs that provide help and support at home instead of in a nursing home.

One thing we need to think about is safety and transit. Most public transit isn't designed for older people. We need to think about paratransit—like a cab or Uber—to help people get to a destination without driving. Transportation is important because we now have a majority of people over 65 living in suburbs and those people are living in settings that have not adapted very well to what their needs will be in the future.

DESIGNING FOR MEMORY

Lisa Morgenroth and architect **Curtis Lockwood** work on health and wellness projects at Gensler; she's in the New York office and he's based in Los Angeles. Morgenroth is also the co-chair of the AIA NYC Design for Aging Committee.

MZ: What trends do you see around design for aging?



Curtis Lockwood: What we are seeing in the aging world is a more active population. In days gone by, once you got beyond a certain stage you were sedentary. People are in better shape. While seniors may have some chronic illness, they are still active.

Lisa Morgenroth: This translates to the senior living common areas we're designing. It used to be just about receiving care, now these spaces are more diverse in terms of programming.

CL: Senior living facilities break into different levels: independent living, assisted living, and memory care. The overall facility is more like an upscale hospitality project with common rooms, dining rooms, a swimming pool, and even a theater.



INSPIRED ALTERNATIVES

Joel Sanders is a New York City-based architect.

MZ: A few years ago your firm was invited to design *The Commons*, a senior housing community in Palm Springs as part of *BOOM*. What does senior or assisted living mean when applied to the LGBT community?



COURTESY JOEL SANDERS ARCHITECT

Joel Sanders: Lately I've been looking into senior housing as it particularly impacts the LGBT community. As a bit of background information, there's an organization called SAGE that recently issued a policy brief called *Welcome Home: Improving Housing Security for LGBT Older Adults*, and they are

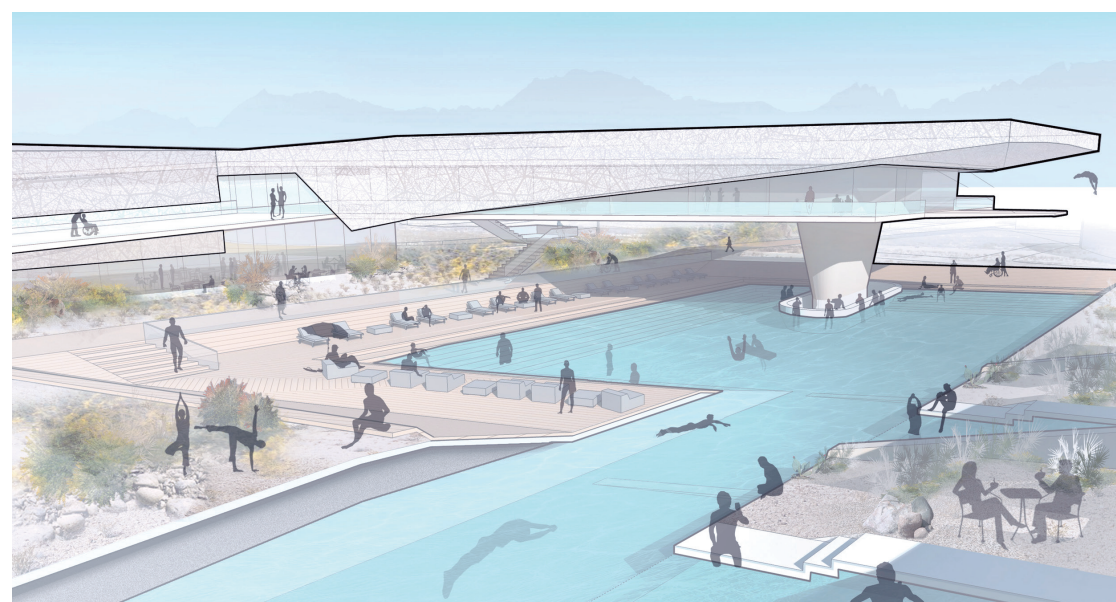
interested in housing initiatives. It argues that, in a nutshell, the question—not so much of an architectural question—is that there's been enormous discrimination in the LGBT community, particularly in regards to the needs of people of color and increasingly transgender people, who tend to be even more discriminated against and in the lower-income bracket.

The report notes that despite all the advances that have been made against discrimination, this is an unrepresented constituency that needs to be considered, needs more protections, and needs more funding for LGBT-friendly housing.

In terms of architecture, how did the Palm Springs project address issues of aging?

Our scheme differed from traditional senior housing in that we were thinking about using landscape to link rather than separate the independent and assisted living. My research coincided with my own experience with my parents who, during this process, moved into an independent living facility and I was witnessing these issues firsthand.

We centered our design around a shared outdoor common space flanked by housing: the pool homes that are organized around a long lap pool and the garden homes,



COURTESY JOEL SANDERS ARCHITECT

each of which have a sunken garden. What's unique is that the assisted living facility isn't hidden, it is the head of the project and we programmed it to be a community center and indoor gathering space. We wanted to directly challenge the anxiety and fear that comes with nursing homes.

With the homes, we designed flexible unit types that would accommodate alternative families. The two types were inspired by mainstream media: The TV show *Golden Girls*, which illustrated people living together as room-

mates, and the other model was the movie *The Birdcage*, since increasingly LGBT people have extended families.

It seems that designing for the LGBT community points to new innovations for senior living.

While this was designed with a specifically LGBT community in mind, I'd like to think that the design approach we used could apply to a diverse group of seniors of all different stripes. We were thinking about community within

the unit as opposed to thinking about it as a room where you go to die.

It was an LGBT perspective that allowed us to think out of the box about new typologies, but these ideas are universal. All housing should address ecological, social, technological needs. When we really look at the specific needs of what might seem like exceptional demographics, like college kids or seniors, we see something that all of us increasingly want over the course of our whole lives.

The ADA Turns 25

Denise Arnold reflects on the past quarter-century of accessible design—and explains how architects can best implement the spirit of the ADA.

Twenty-five years ago, Congress passed the Americans with Disabilities Act (ADA), legislation that grants the one in five adults and the 2.8 million American children living with a disability equal access to employment, transportation, and society. The ADA was hard fought and not easily won. After a long, dragged-out fight that included sit-ins and "discrimination diaries" to detail the daily struggles of those living with a disability, the ADA became law, removing a well-worn social prejudice against people with physical and cognitive disabilities.

The ADA has roots in less sweeping pieces of legislation that Congress passed to accommodate Americans with disabilities. The Architectural Barriers Act of 1968, for example, required newly constructed government buildings to be accessible to people in wheelchairs, and Section 504 of the Rehabilitation Act of 1973 deemed people with disabilities as a protected class with civil rights, just as the Civil Rights Act of 1964 banned discrimination based on race, color, religion, sex, or national origin. But the ADA was the first law to bar discrimination in privately owned accommodations. The Americans with Disabilities Act Accessibility Guidelines (ADAAG) established the rules of what barrier removal would actually look like in the real world. The key to understanding the arcane language of these accessibility

codes is to assume that everything must be usable by a person in a wheelchair, unless there is an exemption. At its most basic level, ADAAG mandates an accessible route into and throughout a building, a clear path of travel to all amenities, clear floor spaces at fixtures and appliances, as well as accessible egress routes and areas of rescue assistance in stairwells. For a quarter century, architects and developers have had a prescriptive code with clearly illustrated technical standards to put the ethos of the ADA into place. But actually meeting accessibility codes remains a challenge for those tasked with implementing them. The question remains: Why?

First, there are a few black holes in accessibility laws. For example, the ADA does not prescribe who actually pays for accessibility upgrades to rental and for-sale housing. The National Association of Realtors informs its constituents that while accommodations must be allowed, the renter is ultimately responsible for paying for alterations to kitchens, doorways, and bathrooms. But the cost to upgrade reasonable accommodations can be burdensome. Reports show that only one third of working age people with a disability were employed in 2012.

The development community can also create confusion when they pre-sell units

prior to permit approval to an initial buyer that is not disabled.

This is where a good designer who understands code is absolutely necessary. The code is intended to establish an accessible housing stock to provide for an aging population and people with disabilities regardless of the pre-designated renter or buyer's desires.

It must be remembered that the ADA is a Civil Rights law first—a federal mandate to bar discrimination. Only a barrier-free environment constructed above the limits of code, with the intent of welcoming people of all abilities, can be truly inclusive. Architects, then, are integral to realizing the spirit of the law—they can, and must, do better in this regard.

If millions of adults and children report difficulty seeing, hearing, or understanding, and lack independent mobility, then easy access should be demanded at every hot dog stand, theater, and grocery store in America. One of the main frustrations with the ADA is that accommodating a person with a disability could place excess stress on a project's budget. But if a building is designed at-grade with a no-step entry, there are no costly ramps or lifts needed. Ultimately, it comes down to designing with everybody in mind. If twenty percent of adults have a disability, then architects

should be eager to design and sell accessible technologies, products, and places to people of varying abilities. Good design ensures that these do not necessarily have to look accessible—places should be designed and marketable to all.

There will always be new challenges to meeting accessibility. To truly fulfill the mission of the ADA, architects must also not lose sight of the aging population, and the growing number of Americans suffering from cognitive disabilities like Alzheimer's disease. This remains a challenge because right now ADAAG only prescribes removal of barriers for people with physical disabilities, such as the blind, deaf, and people with limited mobility who use a cane, walker, or wheelchair. Organizations like Hearthstone and APLUS are researching and implementing design solutions to barriers for people with cognitive disabilities, but real legislation mandating equal access for the cognitively disabled to transportation, housing, and public places like parks and libraries is far in the making.

The implementation of the ADA has proved that architects have an instrumental role in improving the day-to-day lives of all people, and that in the struggle for ultimate equality for Americans with disabilities, the fight is far from over.

DENISE ARNOLD IS AN ARCHITECT, URBAN DESIGNER, AND ACCESSIBILITY CODE EXPERT. SHE DESIGNS SPACES THAT ARE INCLUSIVE, ACCESSIBLE, AND ADAPTABLE TO MEET CURRENT AND FUTURE NEEDS SO THAT HER CLIENTS CAN LIVE GRACEFULLY.

A PRESCRIPTION FOR PLACE



COURTESY HENNING LARSEN ARCHITECTS

In the early part of the 20th century, design for illness was a grim affair. Driven by the dread of infectious disease—especially tuberculosis and other contagions found in dense, dank cities—doctors and architects turned to the transparent, hygienic values associated with modernism. Cures included moving patients to specialized, isolated environments with unornamented white or glass walls and ample sunlight that were elevated on pilotis and off the unsanitary earth.

Today, we talk about design for health, not illness. Rather than segregate the ill from the well, design strategies now aim to make environments conducive to healthier habits. Contemporary healthcare institutions—recognizing that waiting until acute diseases need high-tech attention is an inefficient form of care—are reaching further into public

space and emphasizing prevention, nutrition, primary care, and triage. This more porous relationship between healthcare and communities comes with design implications at the civic, neighborhood, and residential scale. It even affects the personal level, as home care, smartphone health-monitoring apps like the FitBit, and telemedicine reflect and amplify two intertwined trends: the medicalization of everyday life and the deinstitutionalization of medicine.

HEALTH AT CITY SCALE

In 2010, New York City's *Active Design Guidelines* codified what many architects, planners, and public health officials already knew: that built environments could exert pathogenic effects—circulation patterns encouraging sedentariness and elevator

overuse, poor lighting and air quality, food deserts, and streets subordinating self-powered movement to motorism. The *Active Design Guidelines*, however, recognized the need for a different approach and set forth a design philosophy in which existing environments could be redesigned as salutogenic, incorporating exercise and healthier nutrition into spaces and daily routines. From low-hanging fruit like stair prompts and wayfinding signage to the more complex redesign of streetscapes, office buildings, affordable-housing complexes, and entire communities, Active Design has become a globally recognized movement over the ten years of its Fit City/Fit Nation/Fit World conference series, yielding seven supplements to the original *Guidelines* and assuming institutional form with the 2013

founding of the Center for Active Design.

Some healthcare organizations have long promoted community health alongside hospital-centered interventions: Kaiser Permanente, for example, launched the first of its hospital-based farmers' markets in Oakland in 2003, anticipating public programs like the New York City Department of Health's Stellar Farmers' Markets and Health Bucks coupon program. Civic-scale changes, from smoking bans to pedestrian-friendly street designs such as the wide medians and car-free plazas that began appearing under Transportation Commissioner Janette Sadik-Khan, transform public spaces so that healthy choices become intuitive norms, not exceptions.

"At their heart the *Design Guidelines* are built around the idea that we need to



COURTESY HENNING LARSEN ARCHITECTS



DAVID WAKELY/COURTESY HMC ARCHITECTS

Far left: Herlev Hospital in Denmark by Henning Larsen employs circular plans to organize the hospital as a "small city."

Left: Replacing its scandal-ridden predecessor, Martin Luther King, Jr. Community Hospital in South Los Angeles brings dignity and health services back to the neighborhood.

get out of the clinic or the hospital setting as the only place that influences health," said California-based designer and scholar Elizabeth Ogbu. "I'm seeing shades of this all around the country." Ogbu, a veteran of Public Architecture and IDEO.org, is now founder and principal of Studio O and teaches at Stanford and UC Berkeley. Her aim is to use the power of design to defend principally underserved communities and try to deliver social impact. In London, Nairobi, New Orleans, San Francisco, and elsewhere, her work integrates healthcare and health education into projects that combine spatial and programmatic design, an approach she calls "architecture plus," and added that "rarely is it about just the object of the building itself."

Ogbu's ReFresh project—which opened in New Orleans in October and is spearheaded by Broad Community Connections—is an adaptive reuse of a long-defunct grocery store along a major mid-city thoroughfare. A Whole Foods serves as the anchor tenant for the multifunctional health hub, along with eight other partners onsite, including a community teaching farm, a Boystown center, the nonprofit cafe and youth training program Liberty's Kitchen, and Tulane University's Goldring Center for Culinary Medicine.

According to Ogbu, health starts in the ReFresh lobby where there's a station for health education, staffed by 50 percent neighborhood residents, who serve as greeters, information providers, and shopper guides. A trip for groceries might also include financial-management advice and other services. "The beauty of co-location," she added, "is that here's a partner you can potentially work [with] so that Boystown may be identifying at-risk kids during its program but can then plug in Liberty's Kitchen, and those kids could also be bringing in their parents to take classes at Tulane's community kitchen."

Ogbu believes this "Trojan horse" works where more direct approaches fail. "Our clients can do a good job of anticipating the needs, but they don't always have a full understanding of desires," she said. "The desire is actually the thing that is emotional and that actually binds people to a place and creates behavior change."

LOCAL CONNECTIONS AND FLEXIBILITY

"A more diffuse, integrated, and almost retail approach to healthcare is becoming much more prevalent," observed James Crispino, president and design principal at healthcare specialist firm Francis Cauffman. "The institutions are starting to realize that isolating themselves in these campuses and enclaves makes them a little difficult to access."

Bottom-up attention to individual experience can also reconfigure dedicated medical institutions. Long wait times in hospital emergency departments (EDs) are one indicator that medical needs and resources are often misaligned, and not solely because of the health insurance system's inadequacies.

Crispino described the patient mix at many institutions as a rough 80/20 rule, meaning 80 percent of challenging cases come from 20 percent of the patients. Decentralization of emergency services can help match the acuity of clinical conditions with appropriate facilities.

Respiratory infections or minor injuries can be better suited to community-based walk-in urgent-care centers, bypassing private physician appointment delays or expensive care in EDs; ambulatory centers can occupy retail spaces under 5,000 square feet—the size of a "big Starbucks," Crispino noted. Many older buildings in New York and other cities have floor-to-floor heights that readily accommodate imaging and surgical equipment, facilitating adaptive reuse in chains like CityMD or the branded branch clinics of major hospitals like NewYork-Presbyterian and NYU. A new typology, the freestanding ED, has arisen at two of the city's former hospital sites, the North Shore/Long Island Jewish system's Lenox Hill HealthPlex in the former St. Vincent's and Montefiore Westchester Square, formerly the Bronx's Westchester Square Medical Center.

A new ambulatory center that Crispino and colleagues have designed in Brooklyn's Cultural District for the Hotel Trades Council (see "Check-up, Check Out," *AN*, 11.19.2014) dispenses with waiting rooms entirely. Opening in 2016, the 12-story, 165,000-square-foot HTC Brooklyn will be a mixed-use building with ground-level restaurants and retail, 65,000 square feet of medical facilities from the second through fifth floors, offices above, and a public park. Information technology obviates queuing: patients call in advance, check in at kiosks or by smartphone, and receive printed directions to examination rooms, aligned in staggered positions along corridors to make wayfinding signage visible at a distance with minimal supervision.

In Fort Oglethorpe, Georgia (population 9,513 in 2013), Francis Cauffman is engaged in replacing an underused, over-scaled 500-bed hospital with a better-sized 100- to 120-bed facility, freeing up the 200-acre site for other uses, including a cinema, barbershop, bowling alley, parks, a few retail healthcare establishments, and about 1,500 residents in single and multifamily row houses. The senior-oriented plan calls for a pedestrian main street that links to the rest of Fort Oglethorpe and brings the elements of small-town life within a comfortable five-minute walk from any point for residents in their seventies.

In a drastically different environment, South Los Angeles, the decline and resurrection of

a major healthcare center is inseparable from a community's fortunes. Martin Luther King, Jr. Hospital, a 461-bed facility opened in 1972 as a response to severe local needs highlighted by the 1965 Watts riots, grew so mismanaged and mishap-prone that neighbors called it "Killer King." Patient deaths became national scandals, and MLK lost its Joint Commission certification and closed in 2007. The facility reopened this August as Martin Luther King, Jr. Community Hospital, just days before the 50th anniversary of the riots. The reinvented MLK is "one of the first and most important steps in the reconfiguration of the Watts area," said architect George Vangelatos, principal and healthcare practice leader of HMC Architects, designers of the renovated and "future-ready" hospital.

A new, glazed entrance lobby, reoriented on the building's north side, bridges multiple elements (inpatient and outpatient services, elevator cores, and the cafeteria, overlooking a healing courtyard) as a "one-stop shop." The 131-bed MLK is a full-service hospital in all respects but one, lacking a Level One trauma unit but including a 35-station ED that can fast-track large numbers of uninsured and primary-care patients, many of whom will arrive through a new bus stop or, soon, the expanded multimodal Rosa Parks Station three blocks away. Rapid triage takes place either at the ED's dedicated entrance or at a station appended to the main entrance, sorting "bellyache and boo-boo" cases to a nearby outpatient center, low-acuity cases to an urgent-care component, and higher-acuity cases to the ED, said HMC's Kirk Rose. (Ambulance drivers take trauma patients to St. Francis or County General, as they have since 2007.)

MLK's lighting, landscaping, and other visible upgrades give patients an implicit message of respect. Upper floors, once dedicated to offices, were converted to well daylit patient areas, and the \$1 million public art program, the largest funded by Los Angeles County, recognizes the relation between aesthetics and healing, a staple of evidence-based design. Yet the most consequential changes may be the features promoting operational flexibility in a fast-changing profession.

"We have a fraction of the EDs we had twenty-five years ago in all of Southern California," said Rose, citing local activist

Sweet Alice Harris' description of "kids with asthma needing to go twenty miles, and some of them not making it, [and] women giving birth in their house before the ambulance could arrive." He suggested that the strain of using high-intensity facilities to provide primary care to starkly underserved communities is a reason EDs have been shutting down. "They are a huge financial drains on hospitals, sometimes dragging entire hospitals down with them," he cautioned.

Denmark's health policy took the opposite direction in 2008 with a national plan to centralize functions, particularly emergency care, in a few highly efficient "super hospitals" located outside the cities, reported Lars Steffensen, partner for healthcare projects at Copenhagen-based Henning Larsen. "We're not especially fond of that idea," he said. "The issue is how to design a very large hospital, a complex functionality in the outskirts of a large city, and our point of view was, we have to deal with this as a small town or small city in itself."

Emphasizing the continuities rather than distinctions between a healing environment and a fully functional community, Henning Larsen's medical projects draw from the firm's extensive sustainability research and its experience with a competition in the center of Milan, where Filarete's Ca' Granda (Ospedale Maggiore), one of Europe's oldest hospitals (founded in 1450, now part of the University of Milan), inspired their thinking about hospitals' relation to urban density and outdoor space as well as their internal design: "the hospital in the city" and "the hospital as a city."

Herlev Hospital, Denmark's tallest building at 28 stories, is undergoing expansion, adding an ED and maternity/pediatrics center (among other components), with an estimated completion date of 2017. Henning Larsen's design for the 560,000-square-foot extension combines a minimalist geometry with a biophilic philosophy recognizing the value of proximity to nature and sick patients' high sensitivity to all forms of stimuli. Three discrete circular buildings sit atop rectangular bases, two comprising bed wards and all enclosed courtyards with carefully programmed landscaping and roof gardens. Water features are prominent throughout



In Ft. Oglethorpe, GA, Francis Cauffman designed these detached, house-like units to give residents a community that is intended to be more like home.

the scheme and patient rooms have large windows that look out onto rich, seasonally varied foliage. "These outdoor spaces are at least as important as all the indoor spaces," Steffensen said. He described a spectrum of green spaces: "[The hierarchy goes] from a completely public park-like area, where actually the public from the rest of the city can pass through, to the extremely private garden for the most vulnerable patients in the pediatric department."

Nationwide, numbers of inpatient beds are slowly dropping as specialty outpatients rise rapidly. "Statistics show that a patient stays in a bed for an average [of] three to three and a half days," observed Steffensen, pointing out that the design also considers the wellbeing of the staff, who spend every day there. Triage and patient flow are pivotal: they direct 20–25 percent of patients to EDs and 70–80 percent elsewhere. Psychiatric conditions, he noted, account for significant proportions of cases initially believed to be acute somatic disorders, and Henning Larsen's EDs thus include a common entrance for both types of patients.

The overriding consideration in hospital design, he said, is flexibility. "[Old hospitals] were built for one specific purpose, but they were built so generously, so they could easily transform for other functions." The tendency toward hospital centralization, he finds, may ultimately be a pendulum that swings back: "We are never to believe that now we have the answer for the healthcare sector for the next century, because that's not going to happen."

RESIDENTIAL SCALE REUNITING GENERATIONS
While Europe looks to a hospital as city

model, what happens when home becomes hospital? Demographic trends favor the blurring of lines distinguishing fully independent living (an active "third age"), assisted living, and palliative care in nursing homes or hospice settings. Official estimates predict that by 2035 one in five Americans will be over 65, more than a third of UK residents will be over 60, and a quarter of China's population will be over 60 (some 336 million people, more than the population of the U.S. today). Whatever medical advances lie ahead, they are unlikely to convince most of the elderly boomer generation that institutionalized life is widely desirable.

Naturally occurring retirement communities (NORCs), along with more intentionally engineered age-friendly spaces, offer certain bulwarks against the debilitating isolation of a senior facility. However, in many locations aging in place poses challenges, particularly when elders living in auto-dependent sites reach a point where driving becomes hazardous, or when dementing disorders make familiar spaces strange.

Cultures that emphasize filial care of elders may have valuable lessons for the age-phobic United States. Integrating built environments across generational lines can help people across broad spectra of ability and disability live in proximity with dignity and appropriate support. The Bridge House, located in McLean, Virginia, offers a strong example of design for multi-generational living. Designed by Höweler + Yoon and built in 2014, the residence appears as a single-family home when viewed from the front, while its rear elevation reveals three attached rectilinear volumes capable of housing three generations. Architect Eric Höweler describes Bridge

House as a "post-nuclear-family house" and a potentially replicable model.

The clients, first-generation Korean immigrants to the U.S. with adult children and grandchildren, occupy a suite in the smaller of two ground-floor volumes, minimizing use of stairs; the larger, more public volume holds shared programs: the kitchen, family room, dining room, and garage. An elongated upper volume cantilevers across the two ground-floor segments and houses the second and third generations along a single-loaded corridor, with master suites at each end, two central grandchildren's rooms, and a rear roof terrace. Beneath the bridge, a central void with floor-to-ceiling glazing offers views into nearby woods, creating continuity between nature and domesticity while demarcating the first generation's private zone. That gesture extends a strategy from another nearby Höweler + Yoon project for aging-in-place clients. The 10 Degree House, designed for the parents of architect Meejin Yoon, places a small courtyard on the narrow site while still observing local zoning's setback requirements.

Clad in anodized aluminum panels, the facade treatment reflects the owners' practical concerns. "They said, 'We're going to get old; we're not going to have energy to get out there and paint the house, so we want a zero-maintenance cladding material,'" recalled Höweler. "You never have to paint it, you never have to stain it, you never have to worry about woodpeckers and other things." Defying the upstairs-master-bedroom convention of normative American single-family houses, Höweler points out, eases access to essential spaces in the event of

future disability. Barrier-free entry ramps and a wheelchair-accessible shower, he added, also make the 10 Degree House exemplary in this regard.

Although Bridge House is already influential—three new clients have commissioned similar projects by the firm—its design required a complex dance with local codes. While courtyard houses inspired by East Asian traditions offer numerous advantages for extended families, they are difficult to reconcile with zoning that privileges the house as an object plopped in the middle of the lot with a large front lawn. "There is something about the zoning that institutionalizes certain kinds of land uses that don't make a lot of sense," Höweler noted. "[The courtyard typology] sounds progressive in this context, but it's totally normal in a Korean context."

Bridge House essentially integrates three common domestic spaces geared toward seniors into a single building: the granny flat, mother-in-law apartment, and Hawaiian ohana unit. U.S. suburban zoning was commonly enacted for health and safety reasons and more nebulously to protect property values by limiting rental units. Interdependence between seniors, neighbors, children, and health providers is integral to active aging, yet zoning codes arguably express an impulse toward maximal separation of individuals and generations from each other—very twentieth-century, and a far cry from sustainable aging in place design. One suspects that as knowledge accumulates about how different designs affect health, and about how people would really prefer to live, that particular pendulum could swing in the opposite direction. **BILL MILLARD**



The Ten Degree House by Howeler + Yoon is designed to be accessible for aging-in-place clients.



Howeler + Yoon's Bridge House is a "post-nuclear-family" dwelling that gives each generation its own private zones.



COURTESY HOWELER + YOON



JEFF WOLFRAM/COURTESY HOWELER + YOON

SEPTEMBER

SUNDAY 13
EVENT

Frank Gehry and Paul Goldberger in Conversation
2:00 pm
LACMA Bing Theater
5905 Wilshire Blvd.
Los Angeles
lacma.org

EXHIBITION

Matthew Barney: RIVER OF FUNDAMENT
The Geffen Contemporary at MOCA
152 North Central Ave.
Los Angeles
moca.org

WEDNESDAY 16
EVENT

Play4All
10:00 a.m.
Integrus Architecture
117 South Main St.
Seattle
designinpublic.org

FRIDAY 18
EVENT

Cosmic Cocktails in the Neon Boneyard
6:00 p.m.
Neon Museum
770 North Las Vegas Blvd.
Las Vegas
neonmuseum.org

SATURDAY 19
EVENTS

#SDF2015 Conference – A Deeper Dive Into Design For Equity
9:30 a.m.
Seattle Central Public Library
1000 Fourth Ave.
Seattle
designinpublic.org

NEXT UP: Podcasting the Future of Architecture
7:00 a.m.
Jai & Jai Gallery
648 North Spring St.
Los Angeles
designinpublic.org

THURSDAY 24
LECTURE

Community Voices: A Public Dialogue with William Rhodes
5:00 p.m.
Museum of the African Diaspora
685 Mission St.
San Francisco
sfmoma.org

EVENT
Twilight at the Presidio: Architects Play
1:00 p.m.
Main Post Lawn
103 Montgomery St.
San Francisco
archandcity.org

FRIDAY 25
LECTURES

Architect Wright Sherman on the Tahoe City Transit Center
12:00 p.m.
Nevada Museum of Art
160 West Liberty St.
Reno
nevadaart.org

RIGHT NOW Symposium
6:00 pm
Southern California Institute of Architecture
960 East Third St.
Los Angeles
sciarc.edu

EVENT

Advancing Racial & Economic Inclusion in The Bay Area: Design Thinking for Social Innovation
12:30 pm
Innovation Venue/Forum
The San Francisco Foundation
One Embarcadero Center
San Francisco, CA
bayareabold.org

SUNDAY 27
EVENT

Gehry and Art: Irving Lavin and Frank Gehry in Conversation
1:00 p.m.
LACMA Bing Theater
5905 Wilshire Blvd.
Los Angeles
lacma.org

TUESDAY 29
FILM

Troublemakers: The Story of Land Art
8:00 p.m.
The Theatre at Ace Hotel
929 South Broadway
Los Angeles
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OCTOBER

SUNDAY 4
EVENT

Hopscotch Opera
Southern California Institute of Architecture
960 East Third St., Los Angeles
hopscotchopera.com

SATURDAY 10
THEATER

The Symposium of Spectacle-Based Drama
10:00 a.m.
13555 South Cross L Rd.
Mayer, AZ
arcosanti.org

SUNDAY 11
EXHIBITION OPENING

Frances Stark 1991-2015
Hammer Museum
10899 Wilshire Blvd.
Los Angeles
hammer.ucla.edu

FRIDAY 16
EVENT

Monterey Design Conference
8:00 a.m.
Asilomar Conference Grounds
800 Asilomar Ave.
Pacific Grove, CA
aiacc.org



NOAH CHRISTMAN

VENUE
SPUR Urban Center Gallery
654 Mission Street
San Francisco
Through October 21

The product of an enviable 16-month-long road trip across the United States, **VENUE** is the documentation of a series of sites from around the country that are not always considered when surveying architecture and design. The successful bloggers Geoff Manaugh (BLDGBLOG) and Nicola Twilley (Edible Geography) tackle “often overlooked yet fascinating sites through the eyes of the innovators, trendsetters, entrepreneurs, and designers at the forefront of ideas today,” giving a more honest assessment of the American landscape then is represented in traditional urban-centric design media. The exhibition and installation includes books, photographs, maps, ephemera, and more. The tour was thoroughly 21st-century, however it was inspired by the great expeditions of the 19th century.

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ANTHONY HERNANDEZ/COURTESY EAST OF BORNEO

GHOSTS AND GALAS

Facing the Music: Documenting Walt Disney Concert Hall and the Redevelopment of Downtown Los Angeles
A Project by Allan Sekula
East of Borneo Books, \$54.95

As Los Angeles prepares to welcome yet another big-time architectural gem to Grand Avenue, an uncanny series of events replays itself just as it did twelve years ago, when the Disney Concert Hall was

unveiled. Eli Broad's museum by New York-based architects Diller Scofidio + Renfro opened this fall. Like the formal exuberance of Gehry's building, the Broad's deep and distorted pattern of perforations

will surely be replicated in imagery that advertises, tantalizes, and provides a backdrop for partying elites, but it will likely fail to communicate a more compelling backstory. Thankfully, *Facing the Music: Documenting Walt Disney Concert Hall and the Redevelopment of Downtown Los Angeles* (East of Borneo Books, February 2015) is a timely and welcome unraveling of the cursory attitude with which Los Angeles' built manifestations are often approached.

In 2003, downtown was not sexy.

Gentrification was a far-off dream of "inner city" political boosters, but hopes were high for repopulation thanks to a recent relaxation of zoning ordinances that would allow for residential conversions of office buildings. Richard Florida's book *Cities and the Creative Class* (Routledge, 2004) was still one year out, and development-friendly Antonio Villaraigosa had not yet become the city's first modern Latino mayor. Southern California's real estate market had another four years of bloating before the bubble would pop (locally and across the nation), and Southern California Institute of Architecture was adjusting to its recent move into the Santa Fe Freight Depot building in the arts district—a barren stretch of town where mostly artists lived in cheap lofts.

Artist, filmmaker, and photographer Allan Sekula was at work documenting the construction of the Disney Concert Hall, which would open in late October that year. This work, which he produced collaboratively with four other artists—James Baker, Karin Apollonia Muller, Anthony Hernandez, and Billy Woodberry—would ultimately comprise the group installation titled *Facing the Music*.

A product of working class Los Angeles, and passionate about the political condition of working men and women, Sekula was unflinchingly resistant to, as he said, the "uncritical celebration of the new downtown." *Facing the*

Music questioned the late-capitalist idea that inner city cores could be improved by building large-scale entertainment and sports venues, retail corridors, and eye-catching buildings that would generate sales revenue and jobs (all mostly low wage). In the early 2000s Los Angeles was hot to follow such national trends with Gehry's Concert Hall, L.A. Live, Staples Center, and the ambitious yet repeatedly stalled-out Grand Avenue master plan project.

Instead of privileging the spectacle of the Gehry building, Sekula and his collaborators subverted it by stepping into its inner world: its steel, bolts, safety measures, loose wires, and drywall. Simultaneously, Sekula's camera turned away from the building toward the margins of the site, where the effects of redevelopment shifted or challenged populations and cultures already inhabiting Grand Avenue and beyond: the homeless, the workers, the ghosts of Bunker Hill. By deliberately ignoring the explicit imagery and formalism of Gehry's architecture, *Facing the Music* uncovered the latent legibility of the building. The installation was shown, intentionally and provocatively, within the belly of Disney Hall, at the REDCAT gallery in 2005.

The new book is true to the 2005 exhibition, unfurling a further line of connection with additional content that Sekula compiled until his death in 2013. Included are Leonard **continued on page 23**



LESLEY PEDRAZA/COURTESY MAK CENTER

Closing Notes

The New Creativity: Man and Machines
MAK Center for Art and Architecture
Los Angeles
June 10–August 16, 2015

Technology and architecture have been deeply intertwined since the Industrial Revolution—mechanized production, coupled with innovations in structural technology, radically transformed the space

of production. Delving into more recent history, Frank Lloyd Wright reinvented the modern office landscape with his Johnson Wax Headquarters while Eero Saarinen, in his project for Bell Laboratories, exploited the aesthetics and flexibility that resulted from postwar modernism to suit the needs of scientific research at the dawn of computation. In response to emergent technologies, both designs generated spaces to serve the new machines while creating efficient workplaces for managers and employees.

Though architects' embrace of new technologies as inspiration and mode of production is not novel, the MAK Center for

Art and Architecture's exhibition *The New Creativity: Man and Machines*, curated by Sylvia Lavin with the UCLA Curatorial Project, demonstrates that there is still undiscovered territory to be considered.

The curators divide the artifacts of the show into four distinct categories: *Home*, *Office*, *Studio*, and *Shop*. In doing so, they present a discretely compartmentalized view of how technology drove the creation of avant-garde themes within architectural culture during the 20th and early 21st centuries. Situated in what was once Rudolph Schindler's own space of professional production and bohemian domesticity on Kings Road, the exhibition draws conclusive links between the creative process and often mundane technologies that produce innovations in design. In addition to using Schindler's home and studio as an armature for the show, the curators included a Plan Hold drafting machine as an example of a catalytic design tool. Introduced into Schindler's office by Esther McCoy, it purportedly put a "kink" in his Austrian rationalism, as evidenced in the drawings depicting the hinged plan of the Kallis House.

In the *Shop* section, offerings from contemporary practitioners Greg Lynn, Craig Hodgetts, Erin Besler, and others illustrate a future-present where the computational machine is no longer a mere mode of production, but merges directly into the architecture.

The exhibition's thesis, that the melding of technology and creativity has a seismic impact on design intelligence, resonates in

Lynn's *RV (Room Vehicle) House Prototype*. The scale model studies the impact organic form and mechanized technology has on the traditional idea of domestic inhabitancy. Lynn's pod-like vessel shifts orientation as the needs of the homeowner change throughout the day, allowing the floor to become wall and the ceiling to transform into furniture. When juxtaposed against other works in the exhibition, such as the authorless process inherent in the Peter Vikar's *Synthia the Drawing Machine*, or the *Low Fidelity* models developed by Erin Besler and her hot wire cutter, the spatial impact of Lynn's rotating house and Hodgetts' *Mobile Theater* are the only elements from *Shop* that suggest that technology truly elevates the human condition.

The *Office* mines design history for mundane examples to prove a humanistic point. Renowned for their consummate dedication to promoting modernism's stripped-down aesthetic, Herman Miller promoted workplace furniture—cubicles, storage cabinets, chairs, and executive desks—through quirky sales videos that celebrate the activities of secretary and manager alike. Developed by Robert Probst in 1964, the Action Office presents a flexible order to a 1970s corporate landscape quickly being overrun with word processing machines and appliance-sized computers. Action Office transformed office managers into architects. When one considers the impact Herman Miller's product had on the space by simply deploying well-designed furniture and cubicle systems, one wonders **continued on page 23**



ESTATE OF ALLAN SEKULA/COURTESY EAST OF BORNEO

GHOSTS AND GALAS continued from page 22

Nadel's images of Bunker Hill from the early 20th century (Nadel was a photographer for the Los Angeles Housing Authority from 1949–1952). These images offer glimpses of intimate domestic interiors captioned with notes Nadel took while speaking to residents, like: "substandard, \$40 a month," and "infested, illegal kitchen." Louis Adamic's 1930 article from *Outlook & Independent* magazine provides the quintessential blueprint for a critical analysis of Los Angeles' cadre of entrepreneurs (Otis, Huntington, Whitley), who, he states, "have small use for poor people." Those same mini-moguls' financial lineage would eventually

make way for the Music Center and Grand Avenue (by bulldozing Bunker Hill). *Facing the Music* is nuanced and paradoxical, not smug or polemical. The work explores the intersectional account of Disney Concert Hall and those who constructed the building, those displaced by it, and those who benefitted most from its development. Sekula and his collaborators' appreciation for the sweaty orchestration of the building's construction is celebratory in portraits of the crew's scribbled hardhats or the careful manner in which tool belts are hung at the end of a shift. The way Sekula presents the miserable faces of Disney Hall's opening night attendants, in his video

Gala, is not so sincere.

Sekula's leaping connections between, for example, the orange and blue of the Getty's corporate logo to the color of stolen water nourishing the citrus of the San Fernando Valley may be hyperbolic or even ambivalent, but they expand the investigation and interpretation of both building and site. In a transcript of his lecture "Los Angeles: Graveyard of Documentary," included in *Facing the Music*, Sekula writes that "photographs once changed the world, while now they merely initiate and replicate the fashionable surface mutations of a spectacle culture immune to deeper transformation."

In 2015, as in 2005, spirited investigations that ignore the designer "money shot" are as rare as ever. In a downtown that is increasingly consumed by architectural pomp, Sekula's means of reading and representing architecture provide a necessary alternative approach. **WENDY GILMARTIN IS A REGISTERED ARCHITECT, JOURNALIST AND PARTNER AT FAR (FROHN&ROJAS) LOS ANGELES.**



LESLEY PEDRAZA/COURTESY MAK CENTER

CLOSING NOTES continued from page 22

if the technologically-driven form-making favored by some of the contemporary designers in the Shop section of the show produce the type of cultural-spatial impact as the "office in a box" that came out of Zeeland, Michigan, almost a half century ago. The issue here is that, despite providing seductive form, technical proficiency doesn't always deliver pleasurable space, no matter how many compound curves or tweaked angles in the design.

The value of *The New Creativity: Man and Machines* really lies in selectively magnifying transformative moments within design culture that most would overlook, drawing them together into a soft manifesto. The exhibition, however, trends more toward promoting visual representation and aesthetic output over spatial impact. It takes a critical eye to cut through the history-porn and find the true value in a majority of the work. It is troubling that there is little discourse around the architecture (realized or proposed) produced by the tools in the show beyond its representational value.

While Paul Rudolph may have been a quick study of the repro-machine, his

monolithic housing proposal in the show leaves much to be considered in humanist terms, especially when examined through the lens of postwar urban development and the well-documented negative sociological impact such projects had on the more intimate prewar metropolitan culture. Similarly, for anyone who has lived Office Space at some point in their career, the Action Office System cubicle promoted by Herman Miller might seem more like a dystopian flashback, rather than innovative social and spatial tool.

The archival objects, drawings, and models in *The New Creativity: Man and Machines* invite a certain degree of introspection about the discipline's hermetic tendencies. Why should we care about office furniture, when during the same decade Action Office invaded office space, humanity had its sights on a lunar landing?

There's a comfortable clarity and pleasurable visual eroticism to be celebrated in the realm of cool machines, or hip representational proficiency. But more is at stake. Saarinen's Bell Labs, which through its lifespan transformed from a space of deep computing into a space of deep consuming, endured as a testament to modernism's infinite spatial flexibility. That shifting paradigm parallels the move from the 20th to 21st century and makes a point that *The New Creativity* hesitates to point out: While technology is temporal, the architecture it produces, for good or bad, is here to stay.

JOHN SOUTHERN IS AN ARCHITECT AND EDUCATOR. HE DIRECTS THE L.A.-BASED STUDIO URBAN OPERATIONS.

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An intricate model of Fondation Luis Vuitton is on view in the LACMA galleries.



ALEXANDRA CABRIL: FAR LEFT: GEHRY PARTNERS, LLC

Don't Look Back: Gehry on art, legacy, and hydrology

Frank Gehry is having what publicists call a “moment”: *Frank Gehry*, a retrospective at LACMA, opened on September 13; *Building Art: The Life and Work of Frank Gehry*, a bibliography penned by critic Paul Goldberger, was just published by Knopf; and he's the 2015 recipient of the J. Paul Getty Award. The only problem is that, as a prolific architect for more than half of his 86 years, he's moved beyond a moment, or even Warhol's fifteen minutes. What we're seeing now is the writing of his legacy and the prodigious desire for the archetypal architect to steer his firm, Gehry Partners, into a future beyond his signature. That future includes out-of-character projects, such as the study for the L.A. River.

Mimi Zeiger: What does it mean to you to have a retrospective of work opening at LACMA, an institution you've worked with for so many years? This new show is a far cry from renting furniture for a show you designed for Billy Al Bengston in 1968.

Frank Gehry: I have a problem looking back. I love working with [LACMA senior curator Stephanie Barron], on shows, but I couldn't bring myself to work with her on my show.

What do you mean by “I have a problem looking back”?

Well, I think I work forward. I love my projects, but I figure if they're worth documenting, other people will do it. Does that make sense?

I think so. In the sense that someone else will record your archives or take care of the history.

Or not! If they don't, they don't.

You came up in the Sixties and Seventies with a lot of the L.A. artists. Your ambivalence to

the archive reminds me of John Baldessari burning his first set of work in 1970.

Yeah, I'm more in the spirit of that. I didn't burn my stuff, but I suggested that people do that.

But what happens to your archive? Do you feel compelled to find a home for it at an institution—at LACMA or the Getty, for instance?

Well, unfortunately my process ends up building a lot of models. I put them in storage and I have to pay for the fucking storage, if you'll excuse me. Right now it's costing me a million a year to store all that stuff. So it's an albatross. What do I do?

Burn it?

Yeah, that's right. And it's hard for people to take it because it's so huge. No one institution could possibly do anything with it. So, I bought a warehouse and put everything in it.

In regards to LACMA, a while back, around the Peter Zumthor scheme, there was talk that museum director Michael Govan was interested in you doing a tower. Has anything more come of that conversation?

No. It's been in the mind of LACMA for a long time. Because they have this site across the road and they want to do stuff around it. A long time ago we did a study and actually proposed a pedestrian bridge over Wilshire Boulevard. Not as wide as Zumthor's, but a very thin bridge. It makes sense to use that site for expansion or special shows and there's a lot of parking over there so they could. It seemed like a no-brainer to do that at some point. I hope that sometime it does.

So, anything you'll do is contingent on the Zumthor plan moving forward?

I suspect; I don't know. I'm not being coy, I really don't know.

In his biography of you, Paul Goldberger writes that your exploration of digital technology allowed architecture to catch up with art. Did you have it in mind that you wanted to somehow reach a level of art through using technology? Was that a goal to make architecture an art?

In my early days I was a bit put off by the architects. They didn't like what I was doing, the locals. They thought I was breaching some kind of trust and they sort of shunned me. The artists in L.A. embraced me at that very same time. I became part of their team and felt more comfortable. I felt their way of exploring form and space and their creative impulses were manifested very honestly and directly and I felt better with that. So, I stayed with that idea all the way through to now.

I'll give you the quote from Wayne Shorter. Have you heard it?

I haven't.

He went to a room with his guys to start working together on something and the guitarist said, “Wayne, what are we rehearsing today?” And Wayne said, “You can't rehearse what you ain't invented.” And I think that says it all for architecture and art. It is an exploration and an invention.

Of course, we have to follow budgets and stuff like that and that's why I started playing with the computer. I realized that in the construction industry, probably more than thirty percent of the amount spent building buildings is waste, and fifteen percent of that is in change orders, which people accept. It's really crazy. It's like a pro forma thing that you expect you're going to get fifteen percent change orders and nobody complains about it.

The computer system that I was playing with builds airplanes. And then we modified it for

buildings because it was too complicated. We developed an add-on called Digital Project and that helped us eliminate clashes in the field. That's all it did. It clarifies everything.

Your firm is taking on a master plan for the L.A. River and two partners, Anand Devarajan and Tensho Takemori, are leading it. Gehry Partners is often seen as your signature. With the river study are we seeing a more collaborative way of working?

I've shared the presence of these people with our clients for twenty years. When we publish the material they are usually given credit in the credit line. We're trying to acknowledge partners more as I get older. But it's really hard. I don't think anybody's really done the legacy office thing very successfully. Saarinen I guess, Kevin Roche and Dinkeloo, but that's just two guys. Kevin's still there flying in and out. And he's kind of lived up to the promise. It rarely happens. Up until twenty years ago, when there were talented kids were in my office, I would kick them out at the end of five years and say, “You deserve to take a shot at things yourself.”

In an interview with KCRW's Francis Anderton, you mentioned that your time studying urban planning at Harvard influenced the L.A. River plan.

People were asking, “What's your credibility to be doing this?” So, I just threw in Harvard.

Just because?

I spent a year there in city planning. I didn't complete the course because it was about statistics and stuff like that, so I got out. If people doubt my credibility, I don't get it. I think I've done plenty to deserve the credibility.

We have a credible team; an

incredible team. The work we've done clarifies what is needed, what the water issues demand. Once you understand that, that cuts through all the political stuff.

There are fifteen cities. We need to get agreement by fifteen constituencies, and then the state government and the governor on what the problem is and what do we have to do to manage the water and to reclaim it. It's millions of gallons of water that go to waste that could help us with our drought.

And it's just water that's flowing back into the ocean?

Yes. It's just wasted. I don't think anyone's really addressed that. Once you understand that, the reclamation of the water can be used for creating parks and gardens. Then come the designers for each one of those sites. I'm not going to do them. The people that are probably complaining now, if they have the creds to do it they'll be brought in. And there are a lot of people in L.A. that have the ability to do the landscape work.

Master planning is outside of the kind of work that your firm usually pursues. Are large systems an interest?

The reason I went to city planning instead of architecture at Harvard is because I wanted to do these kinds of things. That was my dream back in the Fifties, and there was no market for it. There was no culture for it. You couldn't get hired to do anything like this back then. Governments weren't doing that. They had a few examples, Robert Moses in New York or Olmstead, but there wasn't really a culture that was interested.

The infrastructure does require design and talent and it is not usually given to design and talent. I was in shock, as everybody was, when the group came to me about the river. I said what do you want me to do? They said they were looking at the High Line in New York. I said the High Line is a derelict railroad bridge and they just put plants on top of it. The L.A. River is a flood control project and you can't treat it like that. It's not a “cleanup and plant trees and make it look pretty” kind of project.

First, you have to figure out what the engineering requires. It's going to take a long time and I'm not sure where I will be when they get there. The team in my office is dedicated and they're young and full of piss and vinegar. They will not do pretty designs. They will solve the problems first.

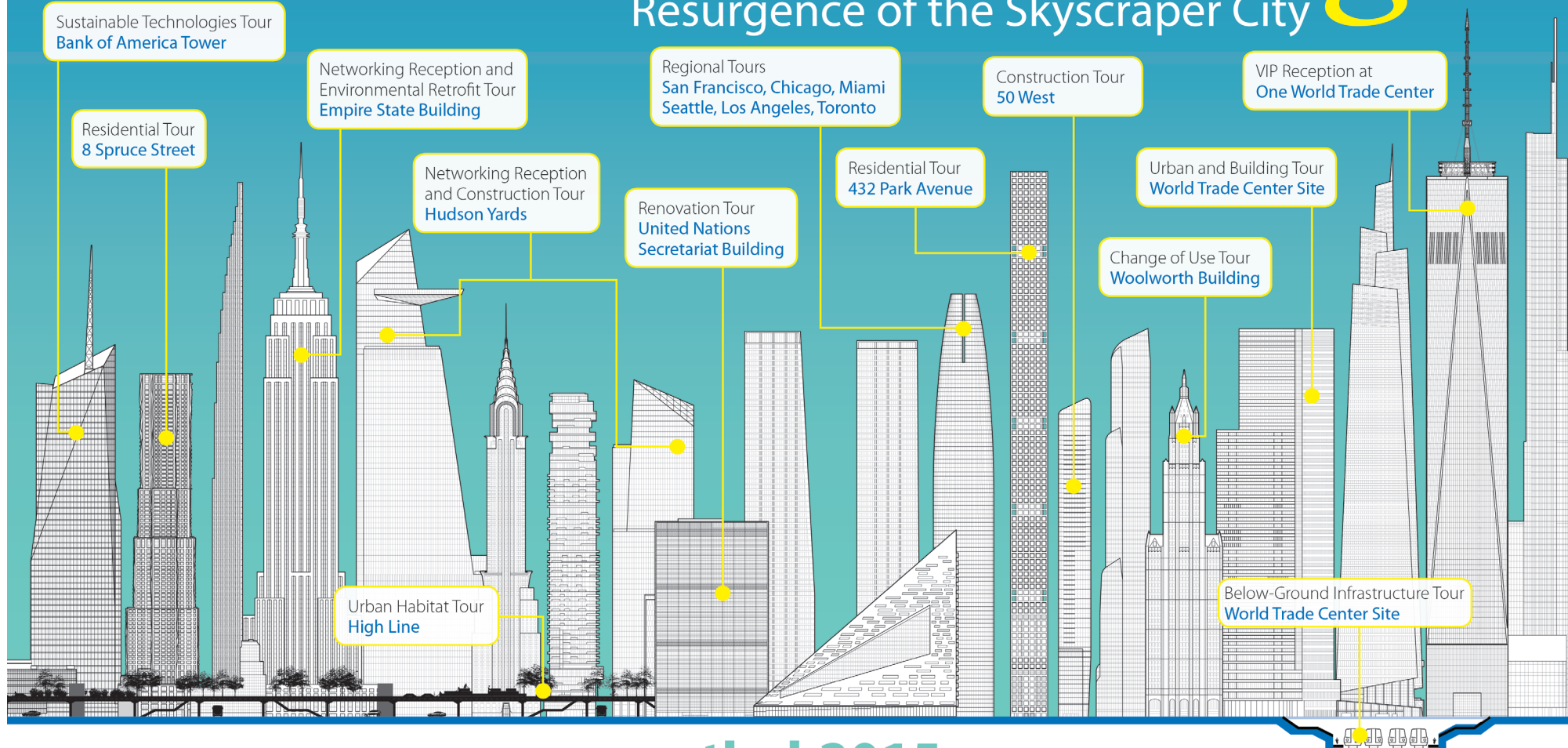


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