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.
HENRY BUILT
Better than custom...For every room in the home
We regret the error.

BART extension, a future initiative that extends a BART station in Downtown San Jose. That AN
Jose” about the future of housing in Silicon

The ArchiTec T’s NewspAper sep Tember 23, 2015

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NEWS
03

the OUTside

“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 going concerns looking backward: 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 iterated by. It is a #back, or “throwback Thursday,” anew. Posed on the Pacific
Rim, have we become so comfortable to our edge 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
body like Zaha or Rem or me does something exciting. We somehow put up with it and don’t
complain. People only complain when some-
deral, inventive period has

limits. I’m dubious of alchemist claims. Here and now in

(1) The Way Back

“The way back, the way back, that’s the way back...”

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

LAX RENOVATION GAINS MENTUM WITH TERMINAL 5

FLIGHT SEGS

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 undorned, and the space feels eerie and unluxurious, 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 Google-style Theme Building.

Los Angeles World Airports (LAWA) Deputy Executive Director Roger Johnson cited the common joke about LAX: “It’s nine unraveled 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 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 09.07.22.18), we mistakenly noted a BART extension 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.
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 California living. A case study in architectural moves is 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 California living.

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-esque swimming pool.

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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 Dvorakovy 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 stacked 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 monstrosity 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.
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?

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.

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.

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

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.

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?

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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 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.
CA_07_01_15_dk_MZ_OM.indd   7

A central escalator that used to pass through the terminal's International Air Transport Association service rating may go from F to a potential B/A. The central terminal will be built in the midfield. Whether these individual choices will collectively elevate the airport’s reputation, though, remains to be seen.

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

Lee: 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.

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 Delta ONE entrance) 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 increase 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.

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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.

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.

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 faceliner, a double-sloped drainage shelf, and a double pressure equalization chamber.

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.

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-resistant air barriers that stop the flow of air and liquid water while allowing controlled diffusion of water vapor.
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

 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

 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

 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

 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

 Architectural Screen Walls
Metalwerks

 Fabricated as a turnkey system, these utilized 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 1½-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
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.

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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 spaces and technology. There are the requisite lab spaces, two large lecture halls, and an information commons.

The exterior of the facility is ruggedly clad in standard corrugated anodized aluminum and wood veneer. “There’s an industrial feel,” said Fabian Kremkau, associate principal at CO Architects. There are no rich finishes. It’s pretty prosaic.

Inside, new technologies lead to new types of programs, such as the simulation rooms, which Paul Zajfen, design principal at CO Architects, described as “specialized high-tech requirements that need to feel like an operating room, simulating how a patient reacts.” Exam rooms and areas for briefings and debriefings are equipped with technology to support recording and real-time feedback.

An electron microscopy lab contains one microscope so sensitive that it rests in a special underground foundation, said Kremkau. The foundation, which cost $5 million to build, is designed to block vibrations from the nearby ships moving through the Willamette River.

An open, light-filled atrium at the center connects the Life Sciences Building to Skourtes Tower, which includes a dental school, dental clinic, and labs. “The building relies on spatial dynamism,” said Zajfen. It’s a marked departure 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 café-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 $265 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 advantage of the building’s 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 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
DANCING ABOUT ARCHITECTURE continued from front page 

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 sensibly 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 resonates with visitors and responds to the Pacific Northwest climate. “A lot of people are surprised that Kuma-san would work on such a modest project,” said architect Balazs Bognar 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. \end{quote}
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

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

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.

gdknu.com

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

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
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 Acczent Flourish
Tarkett

With fewer germ-catching seams, and the ability to be flash-coved and heat-welded, Acczent 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
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. "We 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.

Curtis Lockwood: What are we 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.

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. 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.
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?

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 is 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 increased 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, 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 roommates, 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 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 landlord 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.
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...”
Local Connections and Flexibility

“A more diffuse, integrated, and almost retail approach to healthcare is becoming much more prevalent,” observed James Ogbu, founder and principal of Studio O and teaches at Stanford and UC Berkeley. Her aim is to leverage the power of design to address the unmet needs of 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-dormant grocery store to house a community kitchen. A Whole Foods serves as the anchor tenant for the multifunctional health hub, along with eight other partners onsite, including a health education center. In a Boystown, 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 is a station for blood education, staffed by 50 percent neighborhood residents, who serve as greeters, information providers, and shop guides. A trip for groceries might also include financial-management advice and other services. “The beauty of co-location,” she added, “is that here a partner you can potentially work (with) so that Boystown may be identifying this risk 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 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 is actually director of a place to people and creates behavior change.”

The 131-bed MLK Jr. Hospital, a 461-bed facility open 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 the building’s north side, bridges multiple workstations, and outdoor space as well as its internal program: “the hospital in the city” and “the community kitchen.”

Emphasizing the continuities rather than the 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 Flarette’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.”

Hellev 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 expansion 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 the Healing Courtyard.

“Local Connections and Flexibility” features throughout the book, providing diverse perspectives on how design can connect people and place.
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 outpatient beds 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 design for multi-generational living. Designed to be accessible for three generations. Høveler + Yoon’s Bridge House is a “post-nuclear-family” dwelling that gives each generation its own private spaces. While Europe looks to a hospital as city.

RESIDENTIAL SCALE REUNITING GENERATIONS

While Europe looks to a hospital as city. Yoon is designed to be accessible 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 Höveler. “You never have to paint it, you never have to stain it, you never have to worry about woodpeckers and other things.”

The Ten Degree House by Höveler + Yoon is designed to be accessible for aging-in-place clients. 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 planted 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,” Höveler 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 grammar 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.

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Architects at the forefront of ideas
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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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The Great Expeditions of the 19th Century. However, it was inspired by the great expeditions of the 19th century.
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, explored 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 Kallis House, the exhibition presents a flexible order to 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 conceptual 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 inhabitation. Lynn’s pod-like vessel shifts orientation from 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 Zumthor’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 overtaken 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 office, these questions 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 each 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

New technologies shape design approaches such as the Eames’s extensive slide collection.
The Music Center and Grand Avenue (by bulldozing Bunker Hill). Nadel's images of Bunker Hill continued from page 22. 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 (Oits, 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 (pronounced fah) Los Angeles.

A dance performance puts Action Office furniture into motion.

CLOSING NOTES continued from page 22.

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 cubicule 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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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 biography 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 Zumthor’s, but a very thin bridge.

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 does it mean by “I have a problem looking back”? Well, I think I work forward. I love working with 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 really 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 KCIRW’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 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 5 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” 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.

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.

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 Dinkelsbuhl, 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.”
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