

THE WEST ARCHITECTS NEWSPAPER

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FREDERICK FISHER AND PARTNERS RETURN FOR EXPANSION OF BERGAMOT STATION ARTS CENTER

PREPARING FOR THE CROWD

FREDERICK FISHER AND PARTNERS

Since the mid-2000's Santa Monica's Bergamot Station Arts Center has been a lightning rod for debate about what the future of the city looks like and who decides.

With post-recession rents skyrocketing and the impending arrival of the Expo light rail line in 2016, the city, which owns most of the land on which the center's galleries sit, has

been eager to redevelop the creative zone, which includes the hangar that is home to the Santa Monica Museum of Art.

The project's official **continued on page 6**

LANDSCAPE ISSUE

AN AMBITIOUS CONSERVATION SUBDIVISION: SEE PAGE 14 AND FIVE NEW VISIONS FOR PRESIDIO PARK: SEE PAGE 16

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MAKERS QUARTER IS AN EXPERIMENT IN BOTTOM-UP PLANNING

Remaking (Some of) San Diego



COURTESY MAKERS QUARTER

San Diego's latest mega-project, Makers Quarter, is downtown redevelopment with a twist. Like developers elsewhere, the team of Lankford & Associates, Hensel Phelps, and HP Investors hopes to lure young professionals to the city's East Village with a dense mix of residential, retail, and creative/tech office space. But while the group has sketched out a retail strategy **continued on page 4**

PUBLIC INITIATIVES OVER HEIGHT LIMITS BRING TURMOIL TO SF DEVELOPMENT



COURTESY SOM

Can the ballot box replace a municipal planning department? Recent events in San Francisco reveal that voter initiatives may, in fact, trump the decisions of planning officials. The last two municipal elections in San Francisco pitted pro- and anti-development factions against one another. A June 2014 ballot measure, Proposition B, crafted to limit heights of new developments on Port of San Francisco-owned property, **continued on page 7**

BALLOT STUFFING

LA STRUGGLES TO MOLD ITS EMERGING ARTS DISTRICT

THE ART OF PLANNING



SHIMODA DESIGN

LA's Arts District, on the eastern edge of downtown, has for years been a center for experimentation. A rough-around-the-edges place far from the clutches of the usual, full not only of artists, but of semi trucks, imposing warehouses, dangerous chemicals, and gritty street art. That character is now

facing a major test as a maelstrom of development is being proposed for the area, which is being compared in some real estate circles to the next Meat Packing District.

In order to keep up with the wave of speculation, and to try to maintain what makes the area **continued on page 8**

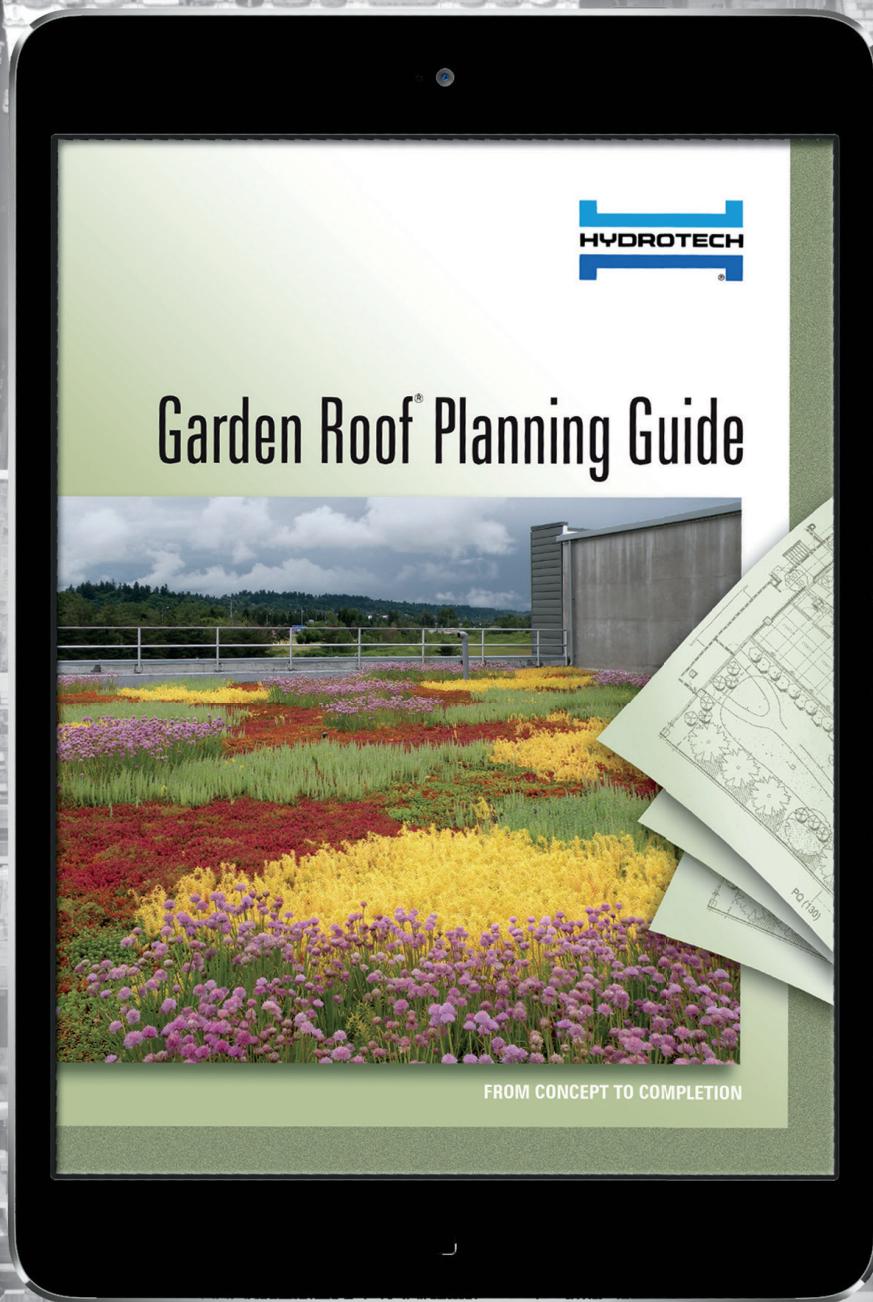
NEW IDEAS FOR PARKLAND IN THE PRESIDIO. SEE PAGE 16



COURTESY SNOHETTA

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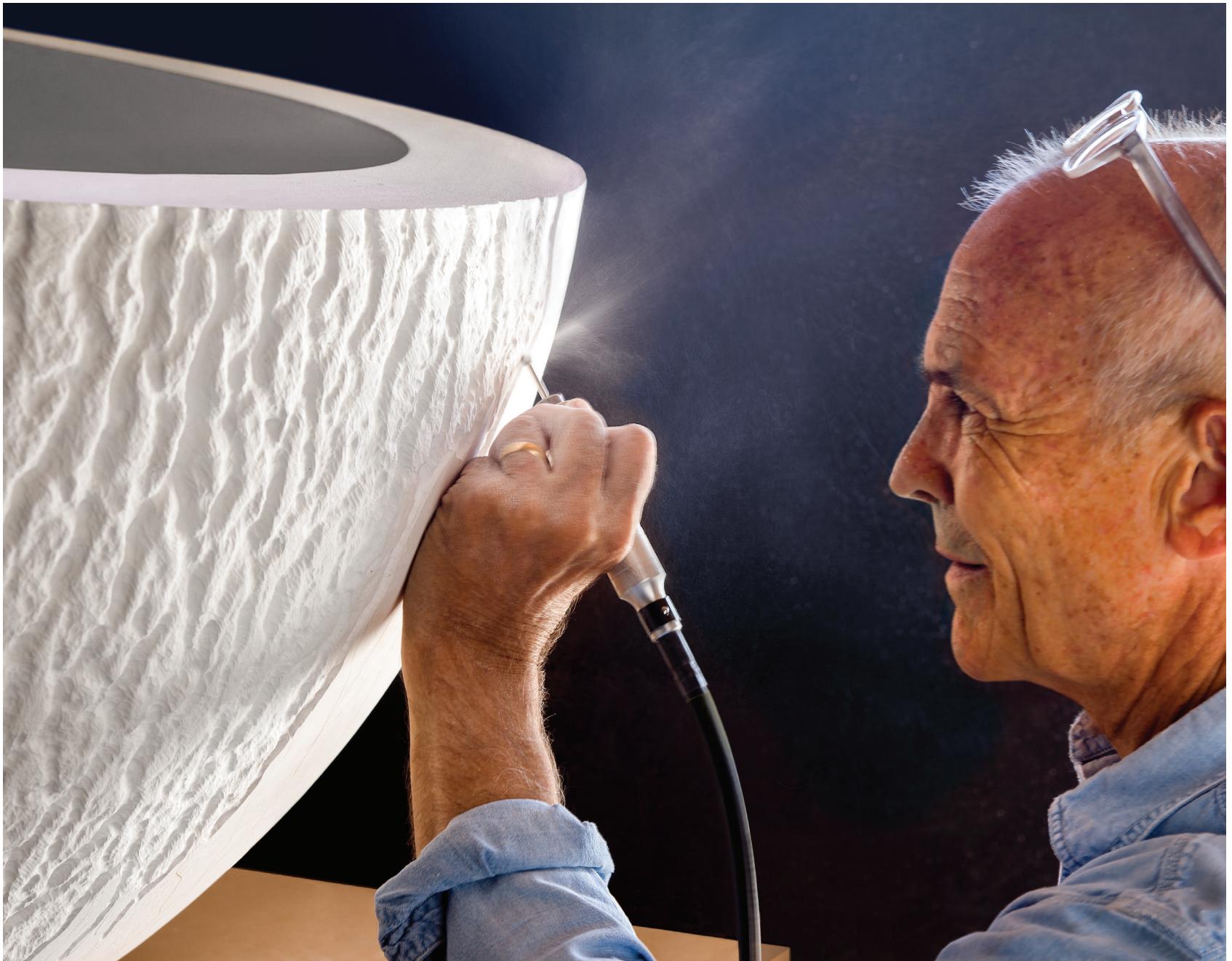
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ACCOUNT EXECUTIVES

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Dionne Chandler

DESIGN/PRODUCTION

Kristin Smith

Daria Wilczynska

CONTRIBUTING EDITOR

Anna Bergren Miller

CONTRIBUTORS

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MARISSA GLUCK / GREG GOLDIN / ALAN HESS / GUY
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DEMOLISH FOR PROGRESS

"Who would want to live in a place where the only cultural advantage is that you can turn right on a red light?" -Woody Allen

On the surface, it seems like a stunning blow to LA's cultural community: The city is removing yet another block of small arts institutions. But this time they may do things a little better than the last time around.

The Los Angeles Housing and Community Investment Department (HCID) has plans to tear down the block of Hollywood Boulevard and Wilcox Avenue in Hollywood containing Woodbury University's WUHO Gallery, Los Angeles Contemporary Exhibits (LACE) Gallery, and the Cupcake Theater in favor of a mixed-use housing development.

The department issued a request for proposals for the currently rough-around-the-edges site on July 24, calling for a about 57,000 square feet of housing, retail, and commercial development on land owned by the LA Department of Transportation.

The development will make the organizations homeless for at least a year and a half, which is worrisome. But according to the RFP, the arts institutions will have "first right of refusal" to return once the development is completed, and proposals for the site are encouraged to "incorporate a lease structure that allows these tenants to be viable."

WUHO director Ingallil Wahlroos-Ritter was pleasantly surprised to see the institutions written into the RFP, even if it doesn't yet guarantee they'll be able to return at an affordable rate. HCID's George Guillen said developers will be charged with facilitating temporary relocation.

"I'm trying to be optimistic," said Wahlroos-Ritter. "I'm very interested in working with the city in seeing if this becomes a visionary project. They talk about supporting this area as an arts district. One would think since we are the arts district there would be genuine support for this."

"We see them as very valuable to the city. We want them to stay," said Guillen, of the cultural organizations.

The approach, while yet to prove itself as viable, and certainly presenting a challenge for institutions to find temporary spaces, already stands in contrast to the impending destruction, by Metro, LA County's transit agency, of a stretch of Wilshire Boulevard that contains the A+D Architecture and Design Museum, Edward Cella Art and Architecture, cultural incubator For Your Art, and gallery Steve Turner Contemporary.

That move, necessitated by a new station and staging ground for Metro's Purple Line extension, contained no pledges to return the existing cultural organizations to the high profile area. That's not an unusual situation for a subway project, which by its nature needs to raze buildings in favor of transit facilities. But it is unusual given that, according to the *LA Times*, Metro is now in discussions with LACMA about developing a tower on that site containing LACMA's own cultural facilities, including possibly an architecture and design collection.

Los Angeles is a city known worldwide for its creative community, but it's certainly not known as one that steadfastly protects that community's interests. In forcing developers to compete to find creative solutions to keep cultural institutions where they are the Housing and Community Investment Department is starting to undermine that stereotype. We'll follow closely to see if they follow up. In collaborating with LACMA to displace small arts institutions in favor of a goliath Metro is reinforcing it.

At their heart, cities are places that need to embrace culture whenever possible, not destroy it. And in a time when physical manifestations of culture are being replaced by virtual ones, we need to protect our smaller cultural spaces all the more. They add a richness, variety, and local spontaneity to the cultural mix that slow moving large entities cannot. Urban renewal can be a tool for wanton destruction, but sometimes it's ok to tear down sites in the name of progress. But in so doing small cultural players should not be discarded, even if they don't have the same pull as the more powerful ones.

SAM LUBELL



COURTESY MAKERS QUARTER

REMAKING (SOME OF) SAN DIEGO continued from front page as well as a block-by-block program with designers like Gensler, Skyport Studio, BNIM, JWDA, and Spurlock Poirier Landscape Architects, they are relying on an experiment in bottom-up urban planning to fill in the gaps. That experiment is SILO, a 25,000-square-foot temporary event space on a former dirt auto-repair lot.

"In the past there were a lot of efforts by our Redevelopment Agency to stitch together the community's voice, but through more traditional means," said Stacey Pennington, lead planner for Makers Quarter. "What's different here is that we're utilizing some of the raw space to—in a very experiential and immersive way—understand what the community likes."

SILO launched last September, when Makers Quarter teamed up with the San Diego Film Festival for a debut of films. Since then, the space—a fenced-in, dirt-floored rectangular lot punctuated by a silo—has hosted a variety of events, including plays and art shows, and the team has commissioned several murals and street art installations. "Part of the SILO experiment is to activate the neighborhood, which before was just an on/off ramp to the freeway," explained Pennington, who says that more than 10,000 people have participated in activities over the past year.

The Makers Quarter team will draw on SILO's successes to fine-tune their master plan and program a permanent public plaza. "The other layers, in terms of what we've learned, will intersect on each block as we transition into full development," said Pennington.

As for the rest of the neighborhood, which the team will develop over the next 5-13 years at an estimated cost of \$900 million, the aesthetic will draw on the area's history as a warehouse district. Renderings show mid- and high-rise mixed-use buildings clad in brick, stone, and metal, with an emphasis on indoor-outdoor spaces, including terraces and sidewalk seating areas.

The developers plan to preserve the Coliseum boxing club as an anchor, and will retain historic facades when possible. "In terms of new build, we want to express that texture, character, and honesty in a very modern and functional way," said Pennington. "There's an absolute interest in authentic story lines. Instead of just interspersing random development, it's coming to life in different ways on each block."

Downtown San Diego's demographic has evolved significantly in recent years, said Pennington, tilting toward the young and well educated. "It's not just about building attractive places to work and live," said Pennington, "but to really create an environment where you get the spontaneity, the ideas, and the collaboration that come from just being located in the same area. I think that's something many cities got right 100 years ago—we're trying to reinvent the wheel." **ANNA BERGREN MILLER**

LETTERS

QUIBBLE MANIFESTO

The following letter was left on *archpaper.com* in response to "Do The Twist" (ANW 07_08.13.2014), which is about a new tower designed by Studio Gang for downtown San Francisco.

This gimmick-oriented design is going to have a lot of (waterproofing) trouble with all those little roofs.

JAMES SILDEN

The following letter was left on *blog.archpaper.com* in response to "Eavesdrop> SCI-Arc Expected to Tap Diaz Alonso to Succeed Eric Owen Moss" (*blog.archpaper.com* 06.20.2014).

In both the immediate SCI-Arc community and Architecture as a whole, a condition has emerged where all those involved have become a shattered group of individuals, unable to join cohesively in order to communicate about the issues directly

at hand. This threatens our position as a student body, as we are inherently responsible for the progression of the field of Architecture we stand to inherit. In a way, it is our duty to consolidate our many abilities so that we can actively take some action in the events that emerge before us. This letter is therefore a call to the student body to gather productively to discuss how we may engage ourselves as a constituency of Architecture.

SCIARC STUDENTS

EAVESDROP > THE EDITORS

GUGGENHEIM

As we've mentioned before, the biggest competition in town is not even in the United States. Virtually every design firm in California has entered the competition for the **Guggenheim Helsinki**. Proposals were due on September 10, and Eavesdrop received a secret picture of the storeroom where they are being kept. Let's just say it is FULL. There appears to be several hundred submissions. Only six of the proposals will advance to stage two of the competition, a list that will be announced later this fall. The winning entry will eventually be chosen next June. So stay tuned, there's plenty of Guggenheim madness left! Why doesn't the Guggenheim open a branch in Los Angeles already?

JERDE SURPRISE

In one of the more surprising analyses of his tenure as architecture critic for the *Los Angeles Times*, **Christopher Hawthorne** recently came out with breathless praise for *The Vermont*, a green glass residential tower by Jerde Partnership on Wilshire Boulevard and Vermont Avenue. According to Hawthorne, the building's "sleek steel-and-glass profile is a reminder that new apartment buildings in Los Angeles can be something other than bland, stucco-covered, stick-built neo-dingbats." Eavesdrop is no architecture critic, but we do not totally agree.

SEND BEHIND-THE-CURTAIN SNAPS AND NEO-DINGBATS TO EAVESDROP@ARCHPAPER.COM



OLSON KUNDIG PROPOSES REDEVELOPMENT OF SPOKANE WORLD'S FAIR SITE

BACK TO THE FUTURE

Plan for the Air Pavilion on Canada Island.

OLSON KUNDIG

For six months in 1974, the City of Spokane, Washington, held the first environmentally themed world's exposition on a 100-acre site along the Spokane River. The motto was "Celebrating Tomorrow's Fresh New Environment."

To prepare for the fair, Spokane—the smallest city to ever hold a world's fair (the population at the time was only 170,000)—received federal, private, and state funds to help create a new park, clean up the river, and transform the blighted downtown. On the first day, 1,974 fish were released into river. Ten countries participated, including the Australian Pavilion that housed a model of the just-completed Sydney Opera House. At the close of the fair, 5.6 million people had passed through its gates.

But four decades later, the fair grounds have become worn. Many buildings have been lost, but some still remain. Among them are the U.S. Federal Pavilion and the Washington State Pavilion. Now, at the 40th anniversary of the fair, state officials hope to redevelop the site. The mayor of Spokane organized a 20-person advisory committee, which hired Seattle-based Olson Kundig Architects to create conceptual designs for the fairgrounds.

Their proposal reworks the park, renovating existing buildings and introducing new ones. "The inspiration was really the site itself. Hopefully it reflects the park, the river, and the city. The structures are meant to take a back seat to the landscape and to support and reflect the true four season conditions that are found in Spokane,"

explained firm principal Tom Kundig.

In the design, new pavilions named after the five elements are dispersed throughout the park, such as the Air Pavilion, the Earth Pavilion, and the Water Pavilion. They house multi-purpose event spaces, while nodding to the original fair theme of environmentalism. "The intention is that they will be able to be open or closed to the landscape based on the seasonal requirements, while maintaining a visual connection to place regardless of the conditions," said Kundig.

There are plans to repair the former U.S. Federal Pavilion—which once had a canvas skin but now consists of only a wire structure—as a meeting place for city residents and visitors. "Our goal is to embrace what is already there and build upon that legacy," said Kundig.

Olson Kundig's proposal also includes a 1.5 acre playground, an ice rink, plazas, and pedestrian pathways.

This June and July the park board and city council approved the master plan. In November Spokane residents will vote on a \$60 million bond measure that, if passed, will fund the first phase of the \$100 million project. If funded the plan is slated for completion in 2018.

"The challenges have been those that you'd expect with any large-scale project," said Kundig. "The foundational elements are already there, and there's a lot of positive energy around the project, so it is really just a matter of bringing everything together." **ARIEL ROSENSTOCK**

OPEN > BOUTIQUE

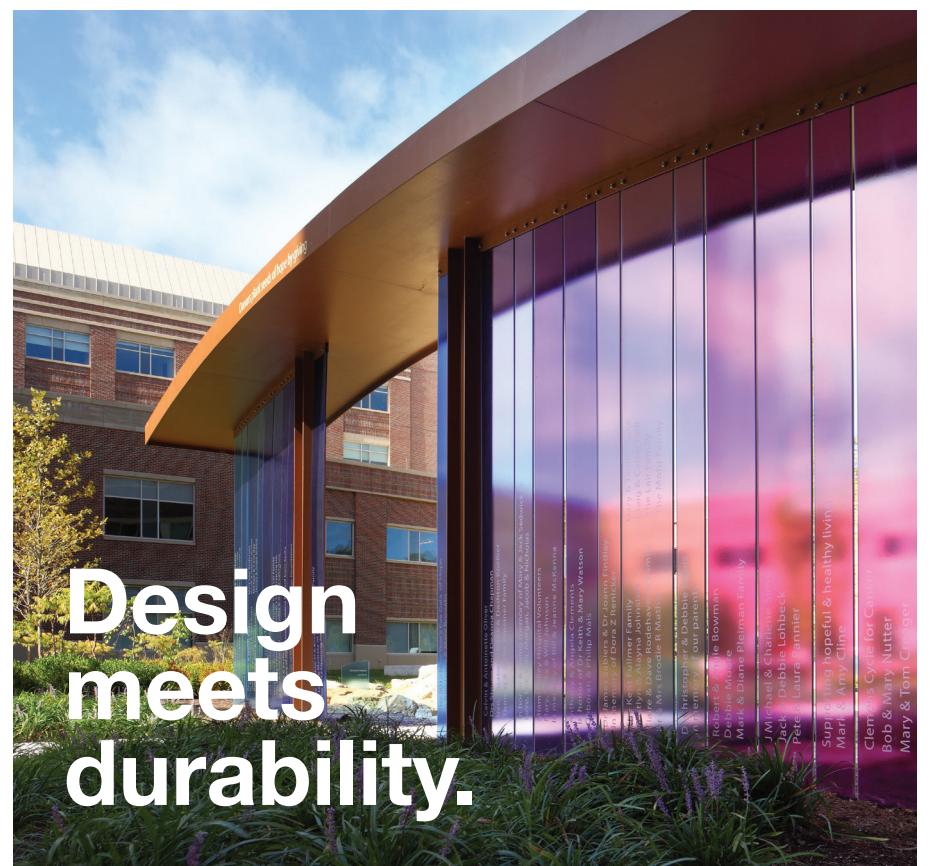


LUCAS ON LOCATION

> **SAMOSA HOUSE**
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Designer: Digbar

In designing the third installment of the popular Indian restaurant Samosa House, Culver City firm Digbar kept the modern Indian aesthetic they had started with and upped the amperage. The key move was bringing in their friend, mural artist Jay Fisher, who has created scenes everywhere from Dubai to Las Vegas, to paint the exterior walls and the main interior wall. Fisher's yellow and orange patterns riff on traditional Indian henna and mehndi motifs, making an impressive impact. "The mural was a big step for them," said Digbar principal Deborah Gregory of the restaurant's owners, who let the firm get a little more creative than in their past efforts.

Outside the architects kept things (comparatively) simple. They reused the chairs (spray painting them blue), barstools, booths, floors, and moldings from the former proprietor, a French restaurant called Dusty's, and installed new tables, new 8-foot LED strip lights, and patterned cylindrical chandeliers. More details—from a print called the "painted ladies," to a colorful Ganesh sculpture, to bright walls riffing on the restaurant's spices, to Dewali flowers—make the restaurant an energetic, eclectic place inspired by the eatery's intricate offerings. "Before we had that something was missing. We always need colorful, playful elements. I love that stuff," said Gregory. **SL**



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Rios Clementi Hale's finalist scheme; Right: The Hertz/Maltzan team's proposal.



COURTESY RIOS CLEMENTI HALE, MMA

PREPARING FOR THE CROWD continued from front page RFQ, released in 2012, asked for designs that would “protect and enhance the area’s arts and creative uses” while bringing a greater mix to serve the anticipated influx of over 3,000 light rail riders per day.

On September 9, after five hours of deliberation and more than one hundred speakers, the Santa Monica City Council selected a redevelopment scheme by Frederick Fisher and Partners. Fisher was the architect for the original Bergamot Station & Galleries project in 1994 after American Appliance had decamped from the sprawling industrial complex.

Fisher’s proposal begins with the Station’s original DNA, retaining the industrial shed vernacular for most of the new buildings. The new museum, for example, is a playful interpretation of the pre-fab shed typology, lifted up and placed on a glass box for its entry lobby.

The designs show a restraint that respects the scale of the original, making liberal use of corrugated metal and perforated metal screens. There is also a strong emphasis on public space and view corridors, linking building circulation that was pulled to the exterior with landscaped courtyards. Bergamot is seen as a gateway, making connections to the new Expo light rail stop and the surrounding community while holding onto its character as an eclectic enclave.

Under the developer umbrella of Bergamot Station Ltd/Worthe Real Estate, Fisher’s design team includes the landscape architecture firm Office of James Burnett, Community Arts Resources, which is known for art-centered planning, and SBE Hotel Group.

Two other development teams had been vying for the opportunity to transform Bergamot: 26Street TOD Partners/The Lionstone Group with Rios Clementi Hale Studios and Rethink/KOR Group with Michael Maltzen

Architecture and David Hertz Architects.

Rios Clementi Hale’s approach utilized a Butler building system, so new buildings would maintain a low-slung profile and complement the local vernacular. They proposed to reuse elements from dismantled buildings in the new construction, all tied together by a monolithic, industrial-style folding roof. For the Rethink/KOR Group proposal, David Hertz and Michael Maltzan formed a “design collaborative”, which also included Hornberger + Worstell, Katherine Spitz Associates for landscape, and John Bela’s Rebar Group known for “user-generated urbanism.” Their concept kept all the original buildings—modifying only one—and enhanced the campus-nature of the area with new landscape elements and amenities.

Despite the choice of Fisher, who is known for his sensitive reuse work, some surrounding residents and gallery owners are not so convinced. They see the overall plans

for Bergamot Station as a way to drive out creative uses and build another Watergarden, a self-contained office complex locals cite as something they do not want again. In May, a citizen-launched referendum spurred city council to reject the mixed-use Hines/Gensler Bergamot Transit Village, just north of the Bergamot Arts Center area.

But with the arts district’s smaller, less-dense scope, things might be looking brighter for Bergamot Station. All the competing teams put forth visions that seemed to reinforce the unique village-like character of the place while adding architectural adventurousness that connects with the arts crowd.

“We know that Bergamot Station is a unique project for Santa Monica and that the ultimate shape for it will come from collaboration and engagement with all stakeholders. We embrace this,” said Fisher.

GUY HORTON

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BALLOT STUFFING continued from front page won handily. This came on the heels of a similar measure that killed the multistory 8 Washington along the Embarcadero.

Proposition B is intended to limit height exemptions along the waterfront. The impetus for that measure was the proposed arena for the Golden State Warriors NBA team at Piers 30-32. Although Prop B included only Port-controlled property, its impact could be much greater as anti-development forces are emboldened with their electoral successes.

In the case of 8 Washington, SOM's multi-use project of varying heights had been approved by both the planning department and the city's Board of Supervisors. The project, by law, included an \$11 million developer contribution toward affordable housing. Opposition to the project was led by former Mayor Art Agnos and former Board of Supervisors President Aaron Peskin, who adopted the campaign slogan, "No Wall on the Waterfront."

Opposition to these projects and to development in general has coalesced around apprehension to increased height limits in San Francisco. Capitalizing on that apprehension, Agnos and Peskin were able to formulate ballot measures that framed the issue in the simplest of terms. Respected voices, such as Sierra Club spokesman John Rizzo, chimed in with support of

the measure: "This is a case of protecting special places," said Rizzo. Former Mayor Agnos added, "The law of the city is that heights are limited. And I respect the right of citizens to vote."

Others, largely from the development, design, and construction community, begged to differ. Speaking prior to the passage of Prop B, Tim Colen, Executive Director for the San Francisco Housing Action Coalition, said, "Proposition B is de facto downzoning."

Representatives of the construction trades expressed concern that Prop B would adversely affect future development. "This [Prop B] does not stop at the waterfront," said Michael Theriault of the Building Trades Construction Council.

Ultimately, the passage of Prop B did impact the redevelopment of Piers 30-32 by the Warriors. Just prior to the June election in which Prop B passed, the Warriors organization announced that they had purchased a Mission Bay property from Salesforce.com and that the new arena would be planned for that site. The Mission Bay site, since it was not Port property, was unaffected by Prop B. Clearly, the Warriors organization felt that the political battle to locate on Piers 30-32 was more onerous than it was worth.

"Do we really want to vote on each project and risk that the issues will be reduced to campaign slogans?" said Rene Bihan, principal

at planning firm SWA Group. Speculating on the future effect of ballot box planning, Bihan said, "These propositions will likely result in confusion [and] less creativity."

That prediction may be borne out in the proposed mixed-use development at Pier 70, which is anticipated to require a waiver on height restrictions. Developer Forest City, in light of this recent political scrimmaging, has jumped into the political fray by formulating its own ballot proposition, Prop F, solely for Pier 70, which would specifically permit heights greater than would be allowed under Prop B. Prop F will be on the city's November 4 ballot. The uncertainty and expense involved in mounting such a measure may mean a significant redesign or even the cancellation of the project. Commenting on Pier 70, Bihan said, "The worst outcome would be a middle ground where something that could have been built anywhere gets built, rather than a truly unique San Francisco place."

The tug of war in San Francisco will continue past Prop B and Pier 70. A proposed redevelopment scheme near AT&T Park, spearheaded by the San Francisco Giants baseball club, has apparently been thrown into disarray. Anti-growth proponent Peskin recently challenged the relatively small private purchase of the San Francisco Flower Mart by Kilroy Realty, claiming that the "small town" charm of San Francisco would be degraded. How these trends and forces will play out and the resulting imprint on the city remains to be seen as developers, architects, and contractors face increased opposition from a political faction claiming to speak for the "real San Francisco."

GEORGE CALYS



Snohetta's pier-front stadium (above) and SOM's 8 Washington (below) were doomed by ballot measures.

COURTESY SNOHETTA, SOM

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Hanson's 1800 E. 7th Street (top) and LOHA's Industrial (bottom).



COURTESY HANSON LA, LOHA

THE ART OF PLANNING continued from front page unique, LA's planning department in late August released a draft zoning overlay called the Arts District live/work zone. The final legislation, which would double the amount of residential units in the Arts District from 1,500 to 3,000, should be put in front of the planning commission by the end of the year.

The update stresses keeping the existing character and uses of the area while addressing some of its livability issues. Among other things it will largely eschew traditional apartments in favor of live/work ones, continue to allow for both industrial and residential land use, and mandate a minimum of arts and productive uses in each new project. To help with habitability, it limits the most noxious industrial uses, encourages pedestrian paseos and plazas, and discourages blank, imposing walls.

Building aesthetics will not be strictly regulated, but structures will need to keep

massing in check, utilize transparent street frontages, build close to the street line, and maintain some of the warehouse and loft character that has marked the area for the last few decades since the Artist in Residence ordinance allowed artists to start inhabiting former industrial buildings here.

"We don't want a traditional building that sticks on corrugated metal and calls itself an industrial building," said Bryan Eck, one of the LA city planners overseeing the measure.

The guidelines have the difficult task of balancing the demands of both existing artists and newcomers looking for a place that is both edgy and livable. The big question is what does the arts district want to be? Up to this point, said Tyler Stonebreaker, one of the founders of Creative Space, a real estate consultancy that has been "curating" much of the offerings coming to the Arts District, there has not been a clear conclusion. Like many here he favors an area with type

one and two construction and does not want to water down the neighborhood so it looks like other parts of the city. "Is this an artist neighborhood or another sanitized neighborhood that people are going to live, work, and play in?" asked Stonebreaker.

In the center of the battle are architects. Many are top-level firms working with the neighborhood and city planning to adapt to the new ordinance, and in some cases to help inspire it.

Shimoda Design's 695 South Santa Fe (formerly AMP Lofts) was already designed with an industrial-inspired aesthetic. But in response to local comments and to the developing ordinance, Shimoda has significantly increased the average size of the project's units to facilitate live/work, added workshop spaces, and made the development less closed off, with permeability to a central open space, and shorter retail and town-house spaces closer to the street and larger masses in the middle. "They're trying to preserve the character of the community. It's a special place," said Ryan Granito of Bolour Associates, the developer of the project. "We're interested in figuring out how we can capture the essence of the Arts District," said Shimoda.

O'Herlihy is building Industrial, a five-story development of live/work units, commercial spaces, and retail near the corner of Industrial Street and Alameda. He said that his basic design—a black brick and rusted steel building with large openings in its street wall to a courtyard—has not changed through the process. He even suspects it may have informed the new ordinance. The building's ground level units will have 18-foot ceiling heights and use type one construction, while above more traditional apartments will have 11-foot-high ceilings and be built with type five. O'Herlihy is not concerned about the use of wood construction in an industrial zone, as some neighbors are. "It's how you work with the material that makes it work," he said.

Doug Hanson, whose firm Hanson Design is designing the 122-unit 1800 East 7th Street, agreed. His building—which contains all live/work lofts, wraps around a courtyard and a paseo, and features a sculptural glass corner—will be clad with lightweight concrete panels and use type three construction. "People confuse the type of construction with the way they want it to look," said Hanson.

For those like Stonebreaker, regular

living spaces do not cut it. "If you want compartmentalized apartments you should go to areas that already have that kind of housing," he said.

But neighbors are even more concerned with other projects that have raised eyebrows for continuing the unfortunate legacy of late-1990s and early 2000s projects here that took advantage of a policy that allowed ground-up buildings but did not clearly regulate them. "They became an example of what not to do," said Eck.

So far the biggest offender is 950 East 3rd Street, a 472-unit, mixed-use project on the corner of Traction Avenue, in the long-vacant lot next to SCI-Arc. The developers, Legendary Development and Associated Estates, have not been forthcoming with their plans. But they have received criticism from the community for not reaching out, and for developing a huge amount of units that are not live/work and are out of character with the area.

Maltzan's One Santa Fe has received positive reviews for its design, but some thumbs down for its hulking size, which dwarfs the rest of the area.

Regardless of how these projects turnout, the zoning, a precursor to much larger neighborhood plans in downtown, is still a work in progress. Issues like affordable housing—a vital issue in a place for artists who presumably will not be pulling in large salaries—have yet to be worked out. "We are looking to the community first to see how they want to guide growth in the future," said Eck. "It's a real struggle. There's a lot of development pressure and a lot of speculation."

Stonebreaker remains vigilant against "creeping other objectives." For instance, he is guarding against those who want to remove industrial zoning here altogether. "When you're in an M3 zone you're choosing to be in an M3 zone. Don't move to Hollywood if you hate clubs," he said.

Shimoda, among others, is wary of the guidelines becoming too prescriptive and projects starting to look the same, especially those by developers not interested in pushing the limits. His new plans, some might say, are less unique than the original ones. "I get a sense that planners are trying to make Los Angeles another city and not what it is," he said. "I get a little nervous when things are a little too pretty. I wonder, where's the edge?"

SL



UNVEILED

OHLONE COLLEGE FREMONT CAMPUS ACADEMIC CORE REPLACEMENT PROJECT

Ohlone College's Fremont Campus, built on steep hills overlooking the

San Francisco Bay, resembles an Italian Hill Town. This has not always worked out for its students, whose current campus—much of it built by local modernist architect Ernest Kump—has grade changes so steep that students will schedule their classes to avoid it. Enter



COURTESY CANNON DESIGN

Cannon Design, whose \$119 million Academic Core Replacement Project will not only update the school's facilities but unify the campus, address grade changes, and open views.

Focusing on a new Science Building, Arts Building, and

Learning Commons, the new re-graded complex, lying lightly on the groundscape, will be connected by terraced levels and a landscaped exterior walk, and, of course, elevators. The metal panel-clad, steel-framed buildings will be oriented perpendicular to the

campus to maximize views; in the center will be a view corridor that replaces a bulky library. The projects are aiming for LEED Gold on a campus that is currently hoping to become net zero through a large solar array, a geothermal technical plant, and several other sustainability measures. The school's green tradition, said Cannon senior vice president Carl Hampson, stems from the Ohlone Indians, who, it is said, lived thoughtfully on the land. The project will be paid for via a recent local bond measure.

SL

Architect: Cannon Design with Anderson Brule Architects
Client: Ohlone College District
Location: Fremont, CA
Completion Date: 2017

SF'S CYCLING PLANS MAKING PROGRESS



COURTESY MOBILITY LAB

Consistently ranked as one of the most bike friendly cities in the United States, San Francisco—where over 3 percent of the population commutes by bicycle—has its sights aimed high. The long-term bicycle plan put into effect five years ago—officially dubbed the 2009 San Francisco Bicycle Plan—has lofty aims to increase bike ridership to 20 percent by 2020 through a series of projects. As of this year, 87 percent of the projects, or 52 out of the 60 projects in the 2009 plan, are complete.

This past year the Bay Area Bike Share opened, and other initiatives will soon see the light of day. A long-term goal includes adding over 30 miles of bike lanes to the more than 45 miles that currently exist in the city. Officials want to make cycling safer and more appealing to everyone. “We are focusing on better connecting the

bike network. We don’t want a fragmented approach,” said San Francisco Municipal Transportation Agency (SFMTA) spokesperson, Ben Jose.

Opened last year, the Bay Area Bike Share (BABS) now has 3,000 annual members and 28,000 casual riders (those with one or three day passes). There are 350 bikes and 35 stations in San Francisco, with another 400 bikes and 35 stations in nearby cities including Palo Alto, San Jose, Mountain View, and Redwood City. The bikes and stations are operated by Alta Bicycle Share, and received \$11 million in public funding.

Plans to expand are being put on hold. When the bike-share opened, the original plan was to push out 1,000 bikes across the bay and 50 stations in San Francisco within the first year. But completing this phase—distributing an additional

300 more bikes to the five Bay Area cities and 15 more stations in San Francisco—could take up to two more years. Alta Bicycle Share is changing ownership, and the companies providing the hardware and software for the bikes have filed for bankruptcy. The city wants to add 3,000 more bikes, but this would depend on securing an additional \$25 million through sponsorships.

In an area that has become filled with coffee shops, cafes, and parklets, a portion of Valencia Street will get the first raised bikeway in the city (pictured, left). In an effort to improve north/south access, it will upgrade the southbound existing bike lane on a portion of Valencia Street, between Duncan and Caesar Chavez streets. The bikeway will lie in between the pedestrian sidewalk and the road.

This effort is part of the Green Infrastructures and the Mission & Valencia Gateway Projects, helmed by the San Francisco Municipal Transportation Agency and the San Francisco Public Utility Commission. Along with the new bikeway, the project will also widen sidewalks, build two greened plazas, and install permeable pavement and rain gardens to help capture stormwater. Construction is expected to be complete by mid 2016.

Other raised bikeways planned in the city are on 2nd Street and

Masonic Avenue. Each will add a fourth type of major bike infrastructure to the city that currently offers off-street bike paths, protected bike lanes that run along the roadway, and shared bike and automobile routes.

Another planned Green Infrastructure Initiative is the Wiggle Neighborhood Green Corridor. SFMTA and San Francisco’s Public Utilities Commission (SFPUC) are partnering on this project.

The much beloved Wiggle is a zig-zagged flat route (formerly a toll road) that stretches from Market Street to Golden Gate Park, enabling cyclists and pedestrians to circumvent the city’s hills. Bikers have been using the path for years, but new green sharrows were added in 2012 to make it easier for riders to see the route.

The Wiggle initiative is also focusing on improving stormwater management by bringing in new, permeable pavement. Traffic calming measures are also in the works, including a traffic diverter at Scott and Fell streets and a raised intersection at Page and Scott streets. Improvements are being funded by the Sewer System Improvement Program and the 2011 Road Repaving and Street Safety Bond. They will cost SFMTA approximately \$1.4 million.

SFMTA is focusing on making several districts safer and facilitating

greater movement in the city. One project, the Polk Streetscape Project, which will include enhancements like green bike lanes, protected bike lanes, and bulb-outs, is undergoing Environmental Review and will be up for approval by the beginning of next year.

SFMTA is also looking at collisions, and have designated areas in the city as Cyclist High Entry Corridors (CHEC). Two of these areas are South of Market and the Embarcadero Waterfront. Another focus is Howard Street in South of Market, which serves as an east-west connector. SFMTA wants to better organize the roadway so people are safer and better oriented. They will narrow existing lanes and install buffered painted bike lanes—a short-term improvement to increase visibility. This would be the first of 24 projects as part of Vision 0—an initiative to bring traffic fatalities in the city down to 0 by 2024.

SFMTA officials are also developing a concrete design for the Embarcadero Waterfront—a 3-mile-long, mixed-use promenade—and hope to have concepts ready by the fall of 2015.

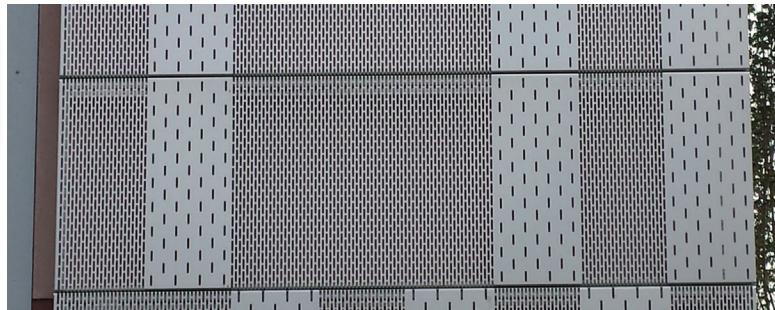
It is not just about making isolated bike infrastructure improvements, Jose emphasized. “It’s about complete streets, a new look at public right of way.”

AR

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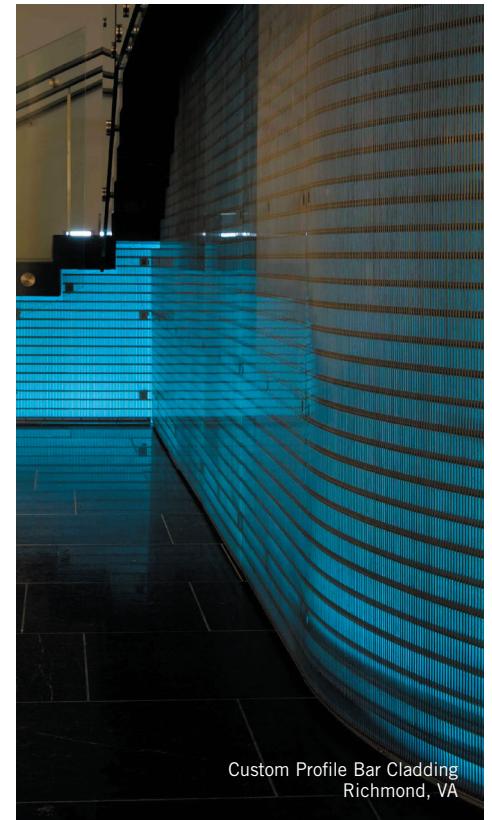


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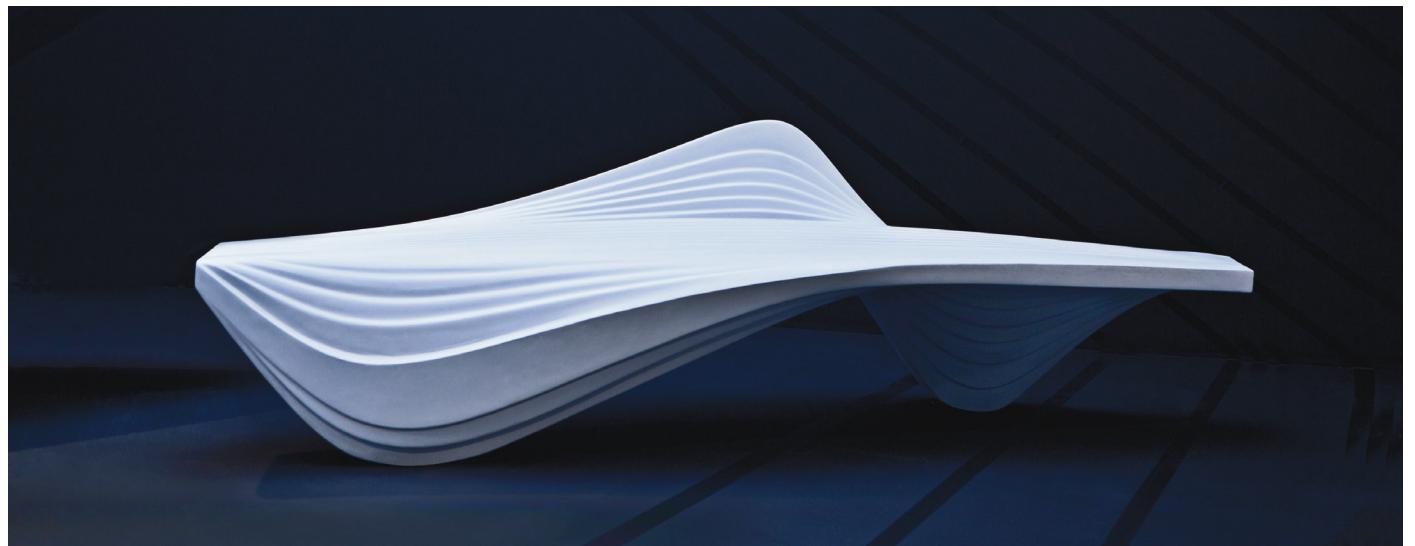
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woodhouse.co.uk



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vibia.com



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HENGE

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hengeable.com



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NON PROFIT SUES MODERNICA OVER RIGHTS TO GEORGE NELSON BUBBLE LAMPS

Furnishing Issues

1999, Modernica, using the original tools and equipment from Howard Miller, started manufacturing the bubble lamps. Modernica has since turned sales of the lamp into a multimillion-dollar business, selling more than 25,000 units a year.

Legal documents contend Modernica owns the trademark and use of the Nelson name tied to the bubble lamps, and also owns the use of the shapes of the bubble lamps' 16 different styles, as specified by Nelson during Howard Miller's production. For the last 15 years Modernica has openly marketed their lights as George Nelson Bubble Lamps. However, last year Jacqueline Nelson, the 94-year-old widow of George Nelson, signed over her rights to Nelson's designs to the Nelson Foundation. The extent and validity of those rights is under consideration by the court as both sides prepare their case.

Modernica's attorney Victor Sapphire said, "The Nelson Foundation filed a federal trademark application conceding it has no use, thus no rights, in the 'George Nelson' mark in connection with lighting, even while its lawsuit alleges Modernica is infringing on those nonexistent rights."

One of the most striking aspects of the situation is the Foundation's relationship to Herman Miller. The Foundation's legal council is the same firm that represents Herman

Miller and two of the Foundation's four board members are Herman Miller executives. Rolf Fehlbaum of Vitra, Herman Miller's European design partner, recently retired from his role on the board. The Foundation and Herman Miller also share the same mailing address. Frank Novak, who along with his brother Jay, operates Modernica, sees the Nelson Foundation as a front for Herman Miller. As Frank Novak said, Herman Miller is "a billion dollar business posing as a benevolent company who is trying to steal our company."

The Novaks believe they are David to Herman Miller's Goliath. Rather than seek a cease and desist order, the lawsuit seeks all rights, intellectual property, and the equipment used to produce the lamps. Karen Stein, director of the George Nelson Foundation, formed in 2012, counters that viewpoint and says the foundation "is not managed or controlled by any outside entity; and the Nelson family continues to receive the economic benefits of existing licenses. That said, Herman Miller has had a relationship with George Nelson since 1946; it is only natural that we would have common interests. And one primary shared interest is to protect the lawful use of George Nelson's name." Nelson was Herman Miller's longtime design director, and the company briefly offered

Modernica-produced bubble lamps through its Home division in the early 2000s.

The Foundation's pursuit of a legal remedy raises the question of "why now?" since Jacqueline Nelson or anyone acting on her behalf could have chosen to bring action against Modernica over the last 14 years. The Foundation's Stein explained, "In the course of exploring our options, we learned that Modernica has also unlawfully used the names of other iconic designers like Eames and Noguchi, which further confirms we're clearly dealing with a recidivist—and activist—infringer."

When asked about future production of the Bubble Lamp, the Foundation's attorney chose not to comment.

According to Modernica's attorney, his client has offered to pay an honorarium or royalty to Jacqueline Nelson, neither of which, he points out, Modernica is obligated to pay. Yet the legal friction between the Nelson Foundation and Modernica continues.

Attorneys for both sides are continuing to depose various witnesses in preparation for trial, although a date is not set. The announcement that Jacqueline Nelson is unable to be deposed because of a doctor's assessment regarding her health adds to the case's complexity. **JEFFREY HEAD**

The George Nelson Foundation, a nonprofit with close ties to furniture maker Herman Miller, is taking an aggressive legal step to prevent Los Angeles-based Modernica from continuing production of their George Nelson Bubble Lamps. In its lawsuit against Modernica, the Nelson Foundation, established to protect the legacy of the designer's work, claims the company's lamps are "unauthorized" and made of inferior quality, thus damaging the Nelson name. The lawsuit also states

Modernica's illegal use of Nelson's name in the marketing of the lamps.

The bubble lamps, with their soft and diffuse light, were first introduced in 1952 and manufactured by the Howard Miller Clock Company, which also produced an array of Nelson-designed clocks. Today the lamps are widely considered Nelson's best-known, best-selling work. That was not the situation when Howard Miller sold the bubble lamp business in the early 1980s after sales continued to decline. In



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RANCHO DELUXE

ORANGE COUNTY'S RANCHO MISSION VIEJO IS A COMMUNITY-ORIENTED SUBURBAN DEVELOPMENT THAT SEEKS A CLOSE RELATIONSHIP WITH THE LAND. BY SAM LUBELL

Although it is difficult to believe after traveling around the gated communities of Southern California, not all large greenfield developments here greedily eat up open space and destroy their native landscapes. Probably the most generous new example is Rancho Mission Viejo, a mixed-use residential project in the hilly unincorporated area of South Orange County, near San Clemente and Camp Pendleton, which is being master planned in part by SWA.

One of the last new towns to be built on Southern California ranch land (and the last working ranch in Orange County), Rancho Mission Viejo encompasses 23,000 acres,

but development is sited on just over 6,000 acres, with the remaining 17,000 acres set aside as a preserve. SWA's current parcel, phase 2 (there will be 8 phases in total) takes up 865 acres.

The ranch's owners, the O'Neill/Avery/Moiso family, decided early on to establish the preserve, called the Reserve at Rancho Mission Viejo, as a way of "keeping their way of life and a legacy to leave behind," said SWA managing principal Sean O'Malley. The specific boundaries were set as a response to ecological studies, reserving sensitive land—most of it at lower elevations—for open spaces made

of canyons, creeks, cattle pastures, oak groves, and citrus orchards.

Where development does occur—there will be 15,000 homes total, with 3,000 in phase 2—it is sited to minimize impact and to emphasize walkability and outdoor activity. Located in the less ecologically sensitive highlands, housing tracts are shaped largely by the natural coastal hills and other landforms. Instead of leveling this area with homebuilders' usual repertoire of cut and cover, SWA has elected for light to medium grading.

SWA managing principal Sean O'Malley likens this process, in which flat zones for development

lie on top of recreated graded areas to "abstracting the hill." "You're sculpting it as a series of terraces as close as possible to the form of the hill," he said. "We're always trying to find the balance to preserve the character of the hill and minimize the grading as much as possible." Informal, curving streets, trails, and local vegetation will be inserted within this topography, while selected areas—such as a natural canyon known as Oak Canyon Park—will be preserved in their original form.

On the ridgeline at the top of the development the firm has placed the town main street, community center, local retail, parks, and

interior trails. With this strategy, "everyone can share in the most spectacular view," adding value to the development at large, said O'Malley.

This strategy is becoming more common as developers begin to capitalize on the desire for a greater sense of community. SWA architect Andrew Watkins gives the owner families and their consultants credit for being "willing to explore lots of different options."

Starting from this focal point, the firm has clustered more density near the top of the hills, increasing walkability to these amenities (another option may be shared



Opposite Page: Meandering roads weave their way through the hilltop development's raised terraces. **Above:** SWA's studies of density, open space, and landscape. **Below:** Various looks at the site's rugged and complex topography and how it shapes the development.

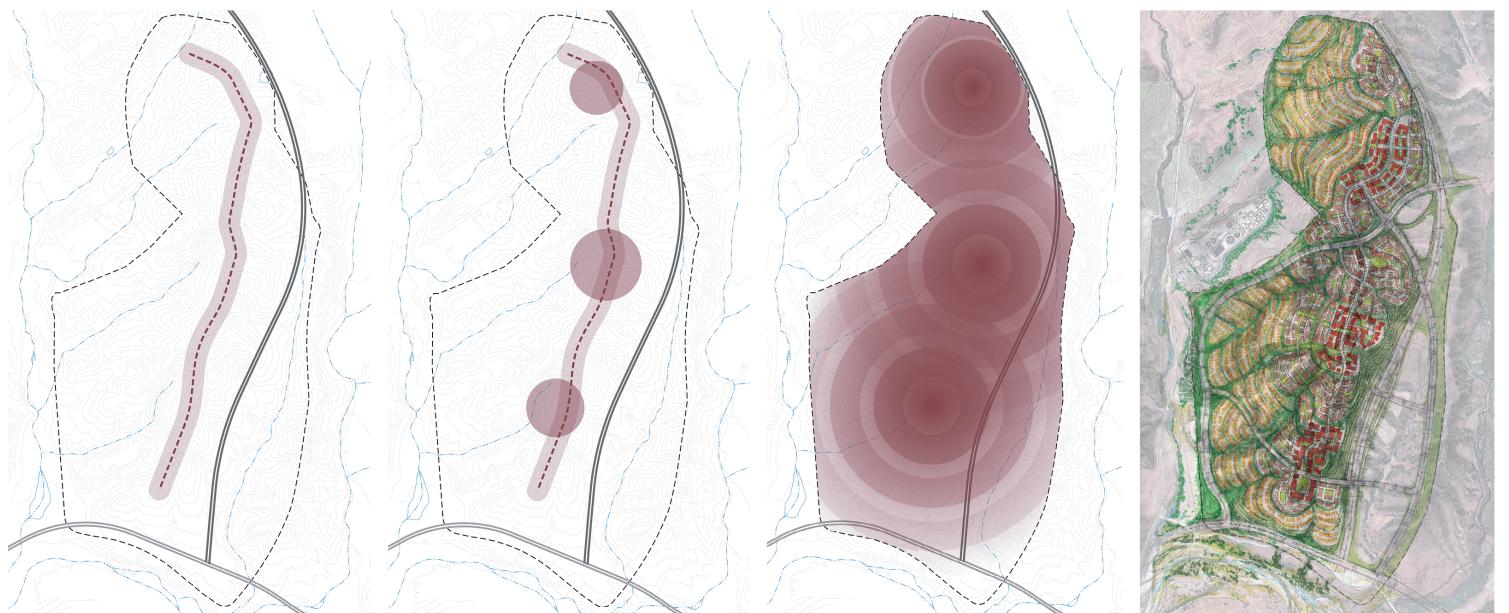
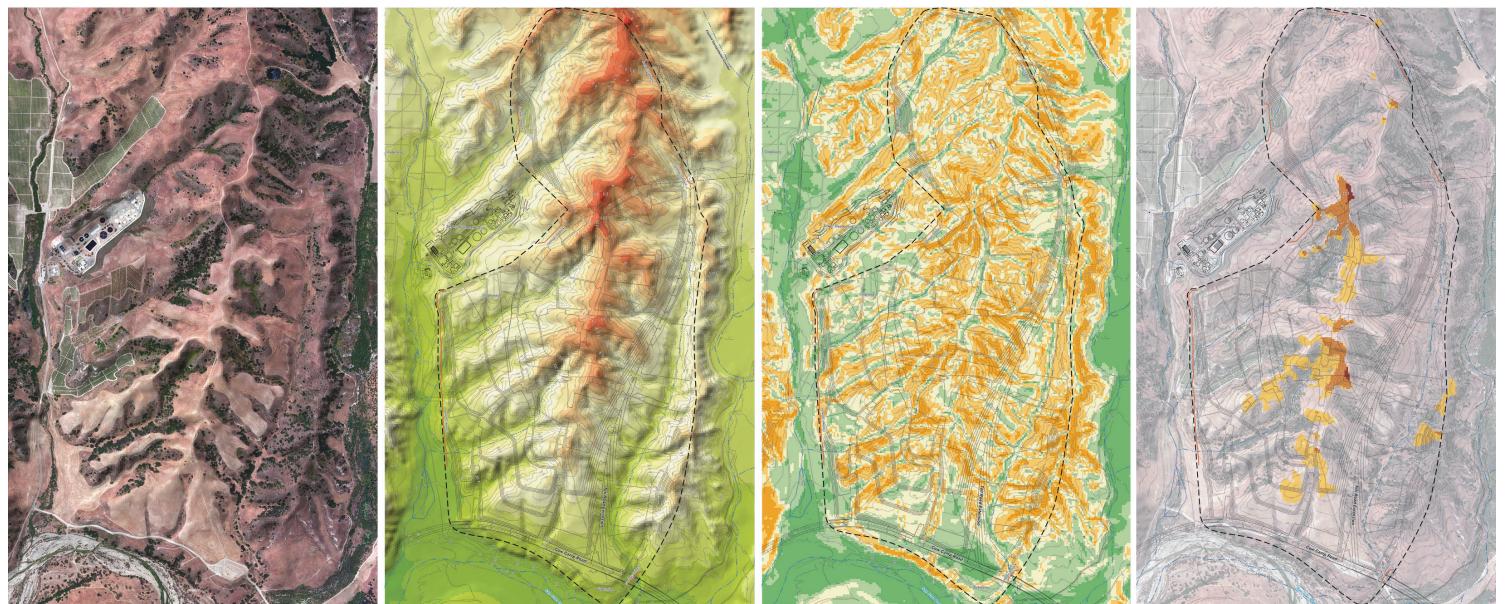
electric vehicles) and increasing home worth. Houses range from clusters of four-to-10 bungalows, to detached duplexes, to single family units. Age qualified housing will be actively incorporated into this mix, not separated. The lowlands along the edge of the development will incorporate multi-family apartments, including some affordable housing, as well as parks, and schools. Robert Hidey Architects is putting together a mix of traditional ranch and modern homes, staying away from the Spanish Colonial style that dominates Orange County.

Phase two grading has begun and work should be completed in two to three years, said O'Malley. SWA will next embark on phases three and four (which could include denser retail and commercial development) as the market dictates. The entire project could be completed in 10 to 20 years, said O'Malley.

Green corridors—made up of both un-programmed green space and programmed parks and paseos, run between the development areas, creating an interconnected network. Along the edges of the development the firm has created a web of paths and trails, borrowing views from the open space preserve beyond while not infringing on it. The views to these open spaces, not to mention the lookouts from houses on the terraces of this emerging hill town, all add value to the development, said O'Malley. Much more so than the traditional zigzag of destruction that traditional development promotes.

"There's an underlying value to working with the land," said O'Malley. "Working with the land is the key."

SAM LUBELL IS AN'S WEST EDITOR.



In February, the Presidio Trust rejected three teams' revised designs for a cultural space on eight acres in The Presidio, the more than 1,500-acre park in northern San Francisco. Even after asking design teams to submit refined proposals—citing programmatic, funding, and design issues—the Presidio Trust Board of Directors unanimously believed that none of the concepts were a good fit for the site. "After careful consideration and much deliberation," said the Presidio Trust Board of Directors in a statement issued last February, "we simply do not believe any of the projects were right for this location."

The three proposals for the original competition were varied in expression and program: the Bridge/Sustainability Institute by WRNS Studio/Chora Group featured a 140,000-square-foot mixed-use space dedicated to sustainability, while the Lucas Cultural Arts Museum by Urban Design Group for filmmaker George Lucas proposed a Beaux Arts-style, 2-story, 97,000-square-foot gallery for Lucas' art collection. A central part of the third proposal, The Presidio Exchange by the Golden Gate National Parks Conservancy and EHDD was the Living Room—a multi-purpose two-story meeting place at the center of the 8-acre site.

After dismissing these schemes, it looked like plans were on hold indefinitely. And while George Lucas may have chosen Chicago to host a museum for his personal art collection, another competition to develop a portion of the park has started.

Out of the 25 teams who submitted requests for qualifications this past March, the Presidio Trust invited five, providing each with a stipend to begin developing visions for a 13-acre site lying between Crissy Field and the Presidio's Main Post. The 13-acre site neighbors the previous 8-acre competition site, and some teams have even informally incorporated land from Mid-Crissy Field—which currently houses the sporting goods store Sports Basement—into their proposals.

Much of the 13 acres for the new Presidio project would lie above currently under construction roadway tunnels. Work is underway to remove the elevated Doyle Drive, also known as Route 101, and replace it with an at-grade parkway and a series of tunnels, set to open in 2016. The California Department of Transportation and the San Francisco County Transportation Authority are leading the project, an effort to create a safer and more accessible connection between San Francisco and the Golden Gate Bridge. Funding is coming from a mix of local, state, and federal sources, such as the Prop K transportation sales tax, the American Recovery and Reinvestment Act, and the Golden Gate Bridge Highway and Transportation District.

In developing proposals for the 13 acres, the Presidio Trust asked the five teams to fulfill three key criteria: imagine what the new landscape above the roadway tunnels could become, remake the Presidio Visitor Center, and rethink the Crissy Field Center Youth Campus.

Just released to the public in mid September, the five proposed concepts are diverse and ambitious. Each provides areas throughout the 13 acres for exploring, learning, connecting, and relaxing.

The Presidio Trust has also invited the public to pitch design ideas online through March 2015, as part of "ideaSFest." In January, the Presidio Trust will select a team or a series of teams to develop a lead design for the site. The trust has not yet set a budget, but expects the project to be finished in 2018.



PRESIDI-O - WEST 8 TEAM (ROTTERDAM/BRUSSELS/NEW YORK)

The focal point of West 8's design is a pedestrian bridge rising over the marshlands, connecting the inland to the waterfront, and a bowl-shaped landscape, providing panoramic views of downtown San Francisco, Alcatraz, the San Francisco Bay, the Golden Gate Bridge, and the Main Post in the Presidio.

There are four layers to the plan: the upper

park colonnade, which serves as a meeting space and shelter from the weather; the Ridgeline Park, which provides views of the skyline and access to a cafe; a circular landscape surrounded by a series of distinct oval and ring-shaped zones filled with wildflowers; and finally, the Lower Park, which features a misting fountain and an education hub with learning spaces like a wet lab.

Multipurpose spaces could host a series of diverse events: concerts, festivals, rallies, and even camping, with room to hold more than 200 tents.

"In America there are some great examples of extraordinary, grandiose sites with a legacy quality, which are timeless. This kind of quality we think would be the right way to approach this gate," said Adriaan Geuze, founder and design director of West 8, in his design presentation. "So it's not about design. Design is about dignity, allowing it to mitigate all of the qualities which are there to have this amazing quality of the view—uphill through the skyline, through Alcatraz, and also through the Golden Gate."



WEST 8 (THIS PAGE), FIELD OPERATIONS, SNOHETTA (FACING PAGE)



**PRESIDIO POINT - JAMES CORNER FIELD OPERATIONS
(NEW YORK)**

James Corner Field Operations—of New York City High Line fame and the lead designer in developing Seattle’s new waterfront post viaduct replacement—turned in a proposal that imagines an array of dramatic boomerang-shaped lookouts that maximize water and bridge views. “We believe design shouldn’t shout,” principal James Corner explained in his design pitch. “We see [design] as a platform where everything else is amplified and concentrated and made even more dramatic, theatrical and more palpable than it is today.”

The firm sees the site as a gateway and connection point to San Francisco and beyond. The plan opens and preserves views through expansive lawns, overlooks, observation posts, cantilevered walls, and serpentine sculpted wood benches, oriented toward the San Francisco Bay. The central meeting point is the “Zocalo” (plinth in Spanish), which could host food markets and festivals while helping connect two major pathways, the northeast-southwest-oriented “Anza Esplanade” and the southeast-northwest-facing “Cliff-Walk.” A central overlook

features a sculpture made from convex polished stainless steel glass, mirroring the water and sky. At the center of the plan is the “Observation Post”—a building with a wraparound glass facade.

While enhancing the natural beauty of the Presidio, James Corner Field Operations also wants to emphasize the dramatic. The highest point of the plan provides 360-degree views spanning downtown San Francisco, the Bay, the Golden Gate Bridge, Alcatraz, Palace of the Fine Arts, and beyond.



**ARCS AND STRANDS - SNOHETTA
(OSLO/NEW YORK/SAN FRANCISCO)**



to stop,” said principal Craig Dykers in his design presentation. “But holding back time and letting it flow don’t naturally coexist.” The architects balance the geometric (the “strands” of their conceptual buildings and circulation) with the geological (or the “arcs” of the proposed landscape). Described in a different way, the “arcs” are the viewpoints and bluffs that lead to the waterfront, and the “strands” the more direct, linear connections, pathways, and buildings running through the plan.

Adaptable terraces with cantilevered pathways and overlooks lifted off the ground connect Crissy Field to the bay. A post office is repurposed as a cafe, the quartermasters building is converted into a makers market, and there is a new visitors

center folded into the landscape. Perhaps most significantly, Snøhetta expands the marshland to allow for better water flow from canals to bay.

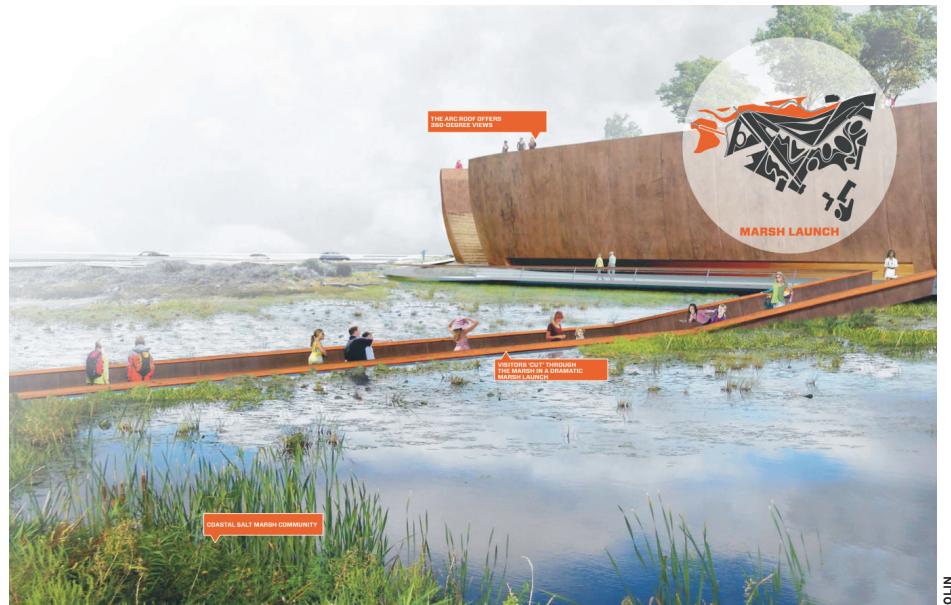
Snøhetta’s director of landscape architecture, Michelle Delk, emphasized the importance of not trying to escape, but embracing the unpredictable San Francisco fog and wind. “We’re not always hiding from or trying to protect ourselves from some of this,” he said. “There are moments, like the coves, and other places in the park where you can gain protection hidden away from that, but you also want to celebrate it and be a part of this, so there is this balance and sort of tension in how you engage in the landscape.”

Snøhetta, which is also working on the new San Francisco Museum of Modern Art wing, turned in a proposal that extends the area’s marshlands while engineering extensive cascading bluffs above the roadway tunnels to highlight views of the San Francisco Bay and the Golden Gate Bridge. It

repurposes buildings lining Halleck Street for food venues and uses the street itself to hold events like camping and food truck festivals.

The proposal acknowledges the challenges of bringing in the new while preserving the cultural and historical aspects of The Presidio. “We ask time

THE ARCHITECT'S NEWSPAPER SEPTEMBER 24, 2014



OLIN

YOUR GATEWAY PARK - OLIN (PHILADELPHIA/LOS ANGELES)

Explicitly woven throughout OLIN's concept is the "U," which the firm described as "a magnet, a frame, a launch pad, a point of departure, a

place to orient." The design, like a U-shape, focuses inward on the tactile or "microscopic" experience, but also outward to the horizon or the "telescopic."

OLIN's proposal aligns this concept to various elevations in the park. The firm sees people moving through the landscape at several different levels, from the high, broad views to deep into the landscape. An observation deck and a long linear path, "The Runway," provides expansive views, leading to a serpentine walk and large multi-purpose fields, and finally giving way to a path cutting through marshland gardens. The firm also proposes a tandem smartphone app, U-SCOPE, to help guide

visitors through the landscape.

"We believe this project is dynamic, but it's simple. We believe the site is magnetic to begin with, and that the project and the park can be equally magnetic. Without overdoing it, we know it is about the horizon and the undeniable," said OLIN partner Lucinda Sanders in her design presentation. "There are many vistas in every direction and we need to be sure to celebrate that."



CMG Landscape Architecture unites the 13 acres of parkland through a focus on programming. "What's unique about the Presidio is that it is also a neighborhood park, it's a place for young and old, for programs, active recreation, comfort, and amenities," said Scott Cataffa, principal at CMG Landscape Architecture in his design presentation. "Of course this site is all about big views. I think it is an incredible gift and a guiding principal for our work."

CMG's proposal seeks to create "a clear and inviting connection between the Main Post, the East Beach, and the historic airfield," explained Cataffa. A center point of the plan is the Observation Post—a lounge with panoramic views of the bay covered with an angled green rooftop for a 360 degree panorama.

The plan also presents ideas for helping tie the different ecological landscapes together, like the existing wildflower meadow, dune swale, tidal marsh, coastal buff scrub, and coastal prairie. Wind gardens with undulating fences shape protected spaces for fire pits and picnics. A curved lookout post—the Bay Overlook—extends over the corner of a bluff, making space below for what they call the "Cyanoscope Underlook," a viewing lounge with an oculus open to the lookout space above.

CMG relocates and expands the site's existing learning center and repurposes Building 603 into a center for bay ecology with an artist residency program, a cafe, and a beer garden. Building 201 is converted into an international hostel. "Above all, we really focus on the people: the people who come here for the first time, the people who, like us, come here all the time. We judge our work by the experiences people have," said Cataffa.

THE OBSERVATION POST - CMG LANDSCAPE ARCHITECTURE (SAN FRANCISCO)



CMG

SEPTEMBER

WEDNESDAY 24 LECTURES
Vincent Guallart: The Self-Sufficient City
7:00 p.m.
SCI-Arc
W.M. Keck Lecture Hall
960 East Third St., Los Angeles
sciarc.edu

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

FILM
The Queen of Versailles
7:30 p.m.
Koret Auditorium
SF Public Library
100 Larkin St., San Francisco
aiasf.org

EVENT
Food + Design in Polk Gulch: Belcampo and St. Frank Coffee
3:00 p.m.
1998 Polk St., San Francisco
aiasf.org

SATURDAY 27 EVENT
Hypercollaboration: Reimagining the San Francisco Backyard
2:00 p.m.
McCall Design
550 Kearny St., San Francisco
aiasf.org

MONDAY 29 LECTURE
Snohetta/New York/Oslo: Michelle Delk
6:30 p.m.
School of Architecture
601 Brannan St.
San Francisco
aiasf.org

TUESDAY 30 LECTURE
ARE Lecture Kick Off
5:00 p.m.
AIA - Center for Architecture
403 NW 11th Ave., Portland, OR
aiaportland.org

EVENT
On the Map: Designing South East SF
6:30 p.m.
Museum of Craft + Design
2569 Third St., San Francisco
sfmcd.org

TOUR
Nolli Plan SF Walking Tour: Exploring the Semi-Public Realm
3:00 p.m.
101 Second St., San Francisco
aiasf.org

OCTOBER

WEDNESDAY 1 LECTURE
Wonne Ickx
6:30 p.m.
College of Environmental Design – UC Berkeley
112 Wurster Hall, Berkeley, CA
ced.berkeley.edu

SUNDAY 5 TOUR
AIA|LA Monograph Tour: David Hertz' Venice Beach
11:00 a.m.
TBD
Venice
aialosangeles.org

TUESDAY 7 EVENT
Citizens Medal for Excellence in Architecture: Open House
5:30 p.m.
AIA - Center for Architecture
403 NW 11th Ave.
Portland, OR
aiaportland.org

THURSDAY 9 EVENTS
AIA|LA City Leaders Breakfast Series: Tara Roth
8:00 a.m.
Harley Ellis Devereaux
601 South Figueroa St. #500
Los Angeles
aialosangeles.org

AIA Seattle Happy Hour Series
5:30 p.m.
The Portico Group
1500 Fourth Ave., Seattle
aiaseattle.org

SUNDAY 12 TOUR
Walking Tour: Three Centuries of Downtown Architecture
10:30 a.m.
Pershing Square, purple tower
aialosangeles.org

MONDAY 13 LECTURE
Michael Sorkin: How Green is My City
SCI-Arc
W.M. Keck Lecture Hall
960 East Third St., Los Angeles
sciarc.edu

TUESDAY 14 TOUR
AIA|LA Tours: One Santa Fe
6:00 p.m.
1 Santa Fe Ave., Los Angeles
aialosangeles.org

MONDAY 20 LECTURE
Christopher Hawthorne
6:30 p.m.
College of Environmental Design – UC Berkeley
112 Wurster Hall, Berkeley, CA
ced.berkeley.edu

WEDNESDAY 22 LECTURE
Marc Fornes: Keynote, ACADIA 2014 Design Agency
7:00 p.m.
Gin D. Wong FAIA
Conference Center
Harris Hall
USC School of Architecture
Los Angeles
arch.usc.edu

EVENT
Resilient Design Symposium: The Perseverance of Place Through Crisis
9:00 a.m.
AIA - Center for Architecture
403 NW 11th Ave., Portland, OR
aiaportland.org



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HOME: MY SAN FRANCISCO
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San Francisco
Through October 31

Home: My San Francisco is an exhibition designed by Julie Blankenship in collaboration with photographer Julie Sadowski examining the rapidly evolving design of domestic space in response to changing views of identity, family, work, life, technology, and sustainability. The show captures the narrative environments contained within the city's indoor and built environments through photographs, supplemented with an online collection of images, interviews with residents, architectural drawings, and texts. Contents span a wide variety of architectural styles and neighborhoods, including single-family homes, contemporary renovations, cohousing, and multi-family residences. A few of the examples are Curran House, high-density affordable housing in the Tenderloin by David Baker Architects; Embassy in Lower Haight, an example of creative cohousing and the home of Reallocate.org; and a mid-century Forest Hills mansion built for baseball hero Willie Mays by Al Maisin.

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Kresge Auditorium by Eero Saarinen at the Massachusetts Institute of Technology, Cambridge, Massachusetts.



Prefabricated Lustron house (1950, Morris Beckman) in Chesterton, Indiana.

COURTESY J PAUL GETTY TRUST

FADING WITHIN MEMORY

Twentieth-Century Building Materials: History and Conservation
Jester, Thomas C. Jester, editor
J. Paul Getty Trust
\$55.00

Twentieth-Century Building Materials: History and Conservation is a compilation of papers sorted into seven parts: metals, concrete, wood and plastics, masonry, glass, linoleum, and roofing, siding, and walls. When first published by the National Park Service in 1995, it was one of the only references on the topic. That same year, the Historic Preservation Education Foundation in collaboration with the National Park Service organized the first national conference on the topic, *Preserving the Recent Past*, from which a series of papers emerged. This was followed in 2000 with *Preserving the Recent Past 2* and its associated papers.

Clearly, as mid-century Modernist buildings age, there is a need to better understand the significance of the 20th century in terms of its impact on our built heritage, but also as regards the conservation of its construction

materials. These were often experimental in nature, and have now also proven to be less durable. With the acknowledgement of specific 20th-century structures as heritage, there also arise questions of ethics and philosophy of treatment, given the fact that there is typically a wealth of archival material, and the buildings were well photographed. In addition, the original designers are more likely to still be alive or recently deceased, so there tends to be a lot more information about 20th-century heritage than other periods.

Since the mid-1990s, when this book was first published, several factors have resulted in an increased interest in the built environment of the 20th century. First is age. Most of these buildings are approaching 50 years or older, enough time and distance to create a new appreciation for the aesthetic and technical achievements of 20th-century architecture. Second is the failure of the materials used in modern architecture, requiring maintenance or replacement. Third is the rise of organizations and initiatives focused on 20th-century heritage. Docomomo (Documentation of the Modern Movement) was founded in 1988 in the Netherlands, and has chapters around the world, as well as annual international conferences and a journal. The International Committee on Monuments and Sites (ICOMOS) formed its International Scientific Committee on 20th-Century Heritage (ISC20C)

in 2005, which has held annual symposia and published papers ever since. The Association for Preservation Technology International (APT) has had for some time a Technical Committee on Modern Heritage, and published a special issue of *APT Bulletin* devoted to the conservation of modernism (Vol. 41, 2010). The World Heritage Committee has highlighted the gap in designation of 20th-century heritage, and as a result several important sites have been recently included on the World Heritage list. And since 2011, the Getty Conservation Institute (GCI) has become involved through their Conserving Modern Architecture Initiative (CMAI), which organized an expert colloquium in March 2014. The GCI has long had a counterpart program focused on modern materials conservation in artwork.

This book, however, remains an important resource, because little research has been accomplished in the nearly 20 years since it was first issued other than the publication of case studies. The book was out of print and has been re-issued by the J. Paul Getty Trust as part of its program to promote activities related to the conservation of the recent past. Although the papers remain the same as the earlier edition, and are not confined to materials of the Modernist Movement, the historical research is still valid, as are the approaches recommended to individual

materials and their conservation. The papers' authors are mostly still very active in the field and some are now considered authorities on the topic.

Beginning with Metals, the papers cover aluminum, monel, nickel silver, stainless steel, and weathering steel. Under Concrete, concrete block, cast stone, reinforced concrete, shotcrete, architectural precast concrete, and pre-stressed concrete are discussed. Wood and Plastics includes fiberboard, decorative plastic laminates, plywood, glued-laminated timber, and fiber-reinforced plastic. The section on Masonry covers structural-clay tile, terra cotta, gypsum block, and tile, thin-stone veneer, and simulated masonry. For Glass, there are papers on plate glass, prismatic glass, glass block, structural glass, and spandrel glass. The Flooring section contains articles on linoleum, rubber tile, cork tile, terrazzo, and vinyl tile. Lastly, Roofing, Siding, and Walls covers asphalt shingles, porcelain enamel, acoustical materials, gypsum board, and building sealants. In addition, there is an extensive bibliography and sources for research. The book is well illustrated and indexed.

Twentieth-Century Building Materials: History and Conservation continues to be extremely useful for architectural historians and researchers, technical professionals involved with the **continued on page 21**



Bellagio Studio,
Sim Van der Ryn.

COURTESY ROUTLEDGE

ENVIRONMENTAL REVOLUTION

Culture, Architecture, and Nature: An Ecological Design Retrospective
By Sim Van der Ryn, Edited by Richard Olsen
Routledge, \$39.95 (paperback), \$109.00 (hardcover)

Unless you have taken a particular interest in the history of ecological design, spent time in California during the 1970s, or happen to be connected to Environmental Design at UC Berkeley, you have likely never heard of architect Sim Van der Ryn. It is equally unlikely that you have been made aware of his role in architecture's increasing focus on ecological sustainability since the 1960s environmental "awakening." More than 40 years since teaching and practicing architecture in the San Francisco Bay Area, Van der Ryn, the previous State Architect of California, is still advocating for a "sustainable ethos" in

design through writing and public lectures given predominately on the West Coast.

Van der Ryn's newest publication, titled *Culture, Architecture and Nature* (2014), gathers a number of these public addresses to create an overview of his thoughts on American culture, the state of architectural practice, and the many as yet unrealized objectives of ecological design. Framing his ambitions as the "Great Turning," Van der Ryn calls for an ecological revolution of the same magnitude as the cultural maelstrom that marked the generation of the 60s—nothing less than the redesign of human

life, which he describes as the "shift from an industrial-growth society to a life-sustaining civilization."

Large in scale and interspersed with watercolor drawings created by the author, *Culture, Architecture and Nature* presents a genealogy of Van der Ryn's experiences and insights, set against the cultural history of the late 20th century. Organized by decade, beginning with his most prominent lectures in the 2000s and moving back to the 1960s, the reverse chronological structure reveals the story of architecture's failed environmental revolution, which according to Van der Ryn has resulted in regulations and the systemization of ecological design, rather than experimentation, innovation, and meaningful environmental reforms.

Some of the most engaging essays in the collection include "Greening Campuses, Greening Education," a lecture presented in Los Angeles in 2006 **continued on page 21**



The Modern Diner in Pawtucket, Rhode Island from 1940.

COURTESY J PAUL GETTY TRUST

FADING WITHIN MEMORY continued from page 20 care of the 20th-century built environment, as well as owners and managers of such buildings. It is well written and organized in such a way that it is easy to find information on specific materials. Where it falls short is in the fact that it mainly covers individual components, whereas many of the products used in 20th-century construction are systems—think of glazed curtain walls as an example. Here, those of us who work in this field must rely on our own experience or review of similar case studies. But the problem with case

studies is that they tend to be published soon after they are implemented, and if over time the interventions fail, the authors almost never re-evaluate and publish the failure. The book's other shortcoming is the lack of discussion on philosophy and ethics of intervention, although, as the title claims, the book is focused on history and conservation. Still it is important to acknowledge that technical solutions should be based on programmatic strategies that involve some thought about the philosophy of preservation for a given site.

PAMELA JEROME IS A PARTNER AT WASA STUDIO.

ENVIRONMENTAL REVOLUTION continued from page 20 that draws on Van der Ryn's experience with green building projects, and confronts the limitations of the USGBC's LEED rating system. "Integral Design," delivered in Sausalito in 1988, outlines Van der Ryn's notion of systems thinking that formed the conceptual framework for many of his most interesting architectural experiments, such as the *Integral Urban House* and the little known *Energy Pavilion*. Finally, the essay "Ecotopia Now: Utopia Brought Down to Earth," is a critique of the 1970s architectural imagination that focused on the design of space colonies rather than addressing earthly urban decline. The essay concludes with a counter proposal for the "Ecotopian City" that prefigures many of the better ideas found in New Urbanism.

This collection of essays has much to offer to both a general audience and to scholars of Van der Ryn's design ideology or the evolution of American ecological design. Notable is Van der Ryn's ability to gather the foremost thinkers of the 20th century and create adjacencies between their work and his own ideas. With references and quotes from scientists, journalists, filmmakers, authors, and philosophers, he provides a rich resource of the most significant scholars and visionaries of ecology, appropriate technology, sustainable practices, and systems thinking. As a supplement to these references, every chapter concludes with a list of "seminal readings" from each decade, ranging from *The Whole Earth Catalogue* in the 1960s, to E.F. Schumacher's *Small is Beautiful*

(1975) and Jared Diamond's *Collapse: How Societies Choose to Fail or Succeed* (2004). Unfortunately, Van der Ryn's own design projects, which pioneered many new investigations in architecture, are only alluded to in passing. Instead, the reader is directed to Van der Ryn's previous publications, which cover much of the same territory as this text.

Yet despite Van der Ryn's panoptic thinking through the last decades and his attempts to enact an ideological revolution, his ethos still champions the principles pioneered during the 1960s and 70s. Consistent throughout his writing is the reliance on biological metaphors to justify the radical functionalism of the 1960s, the mechanical model of ecology perpetuated by 1950s cybernetics, and the privileged knowledge of expert planners, architects, and scientists, despite all the evidence to the contrary. While Van der Ryn's words and projects continue to empower individuals to re-imagine human life through design there is a potential darker side to his simple and universalizing manifesto. In championing the agency of each individual to bring about environmental change, his message could be understood as diminishing the need for collective action at city, state, and transnational levels to enact large-scale environmental projects and reforms. The legacy of the 1960s that remains relevant today is the evidence that collective organization holds the greatest potential for social change, and that the environment needs to be imagined at the planetary scale.

SABRINA G. RICHARD IS A DOCTORAL STUDENT IN ARCHITECTURAL HISTORY AT UC BERKELEY.

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- 2:30-3:30 PM | Haute Design: The intersection of Fashion, Trend and Home Decor
- 4:30-5:30 PM | The Consummate Kitchen

FRIDAY, OCTOBER 17

- 10:00-11:00 AM | Salaries, Fees and Value: Data, Discussion and Direction from Industry Leaders
- 11:30-12:30 PM | Craftsmanship in the Digital Age
- 1:00-2:00 PM | How to Get Published
- 2:30-3:30 PM | Built to Last: Developing a Brand Legacy in the Design World
- 4:00-5:00 PM | Rethinking Retail: Does Main Street Matter?
- 5:30-6:30 PM | Why We Hate Work

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PUBLIC WORK, Lines of Desire: PETER SHIRE

11.8.2014-1.31.2015

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

The exhibition charts Shire's commissions from his first public entry in the 1984 Olympics (Los Angeles), to a 1990 sculptural installation commissioned by Sapporo Corporation, Hokkaido, Japan, to the most recent 2012 River Park, Ventura County public art installation. This creative journey will highlight architectural models and sculptural elements, ideation sketches, finished drawings and paintings, and varied objects of inspiration that have functioned as source material and propelled Shire's imagistic installations.

Spanning a career of path-breaking interventions and showcasing Shire's cross-disciplinary approach to materials and art categories, the architectural commissions exalt the blending of "fine" and "applied" art. They celebrate Shire's knowledge and production of ceramics, furniture, sculpture, drawing and painting, as all are essential attributes that potently inform Shire's architectural work and artistic vision.

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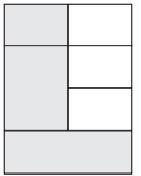
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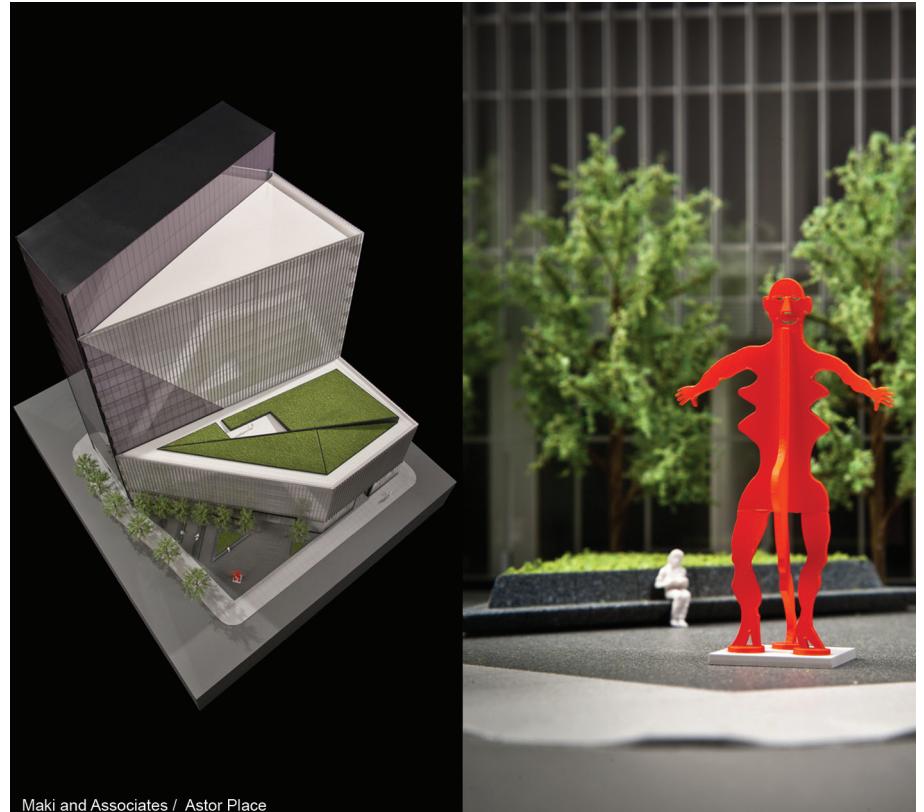
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NEW DIRECTOR, NEW DIRECTIONS AT SCI-ARC

SCI-Arc's Board of Directors recently announced that Hernan Diaz Alonso, long-standing professor and founder of the firm Xefirotarch, will be taking the helm of the school after Eric Owen Moss' tenure is up in September, 2015. Diaz Alonso, born in Argentina, has worn many hats at the school over the past 14 years, including Distinguished Professor of Architecture, Graduate Thesis Coordinator, and, most recently, Graduate Programs Chair. In 2012, the American Institute of Architects named him Educator of the Year.

Though not known for built work, since emerging from Columbia University in the early 2000s Diaz Alonso has been not-so-quietly tracing new formal territories in architecture and scooping up awards for provocative installations and proposals. On a quiet morning in the Arts District, before the board had made its formal announcement, Diaz Alonso talked with *AN* contributor Guy Horton about the importance of being open minded, the ethical mission of architectural education, and what he calls "radical continuity."

Guy Horton: What are you looking forward to most about being director?

Hernan Diaz Alonso: I'm excited about the possibilities of moving the school forward. It's a huge challenge because SCI-Arc is in great shape, so Eric (Owen Moss) is making my job exciting. In a way it would be easier if there

were lots of crises to deal with. For me it's also a generational thing. I'm representing a generation of architects that operate in a different way, so I'm interested to see how I can help position the school.

How do you view the role of director at SCI-Arc? What should the aims of a director be?

I've always thought the director at SCI-Arc is like a quarterback. I'll be the guy with the ball, but I'm part of a team of characters. The school has a lot of characters. The director has to be very open-minded and allow different voices to coexist. Particularly at SCI-Arc because of all the strong positions and voices that make up the school. The school doesn't need a friendly dictator, it needs a team player with a vision.

How should SCI-Arc be positioned in relation to other schools both globally and locally?

The beauty of SCI-Arc is that it's individualistic. It doesn't pay too much attention to what other schools are doing. SCI-Arc plays a role in the discipline and that role will always be to exist on the fringe. Radical isn't the proper word. It's progressive and this is good for the discipline. I see it as part of a group of 10-12 schools globally that occupy this position. Locally, we are the independent one. That being said, we have a strong on-going dialog with UCLA and play a role in the city. We have a progressive agenda and challenge the discourse. This means something different in 2014 than it did when

the school started. There is a fundamental ethical mission to the school.

Where should architectural pedagogy be headed and what do you think are the most critical issues facing architectural education?

In my view, number one would be ethics. We have moved into the territory where anything can be designed and built, but how do you distinguish between what should and shouldn't be done? This is the main problem. This goes beyond designing buildings. Architecture is not just about buildings. So, I think one of the goals of education is to push the boundaries of the field and expand what architecture can do.

Should we expect radical shifts at the school or do you see your role more in terms of continuity?

Radical continuity. Don't anticipate any radical shifts. SCI-Arc itself is already a radical shift. The radical agenda is to continue a sense of radical continuity and leave possibilities open. The school is in a good place.

Given your long history with the school and having worked closely with students, are there issues and initiatives you have been thinking about for a long time that you anticipate trying to implement? New programs?

In the next three-to-four years I'm interested in starting post-graduate programs, crossover programs that have the potential for growth. I've been thinking

about starting a landscape program and to have us dangle our feet in the theory world. I've also been interested in relating the school to the entertainment industry. Maybe even a post-grad in real estate.

With new directors often come new faculty. Are there people you would like to bring to the school?

LA has an amazing pool of talent. Within the first three years I'd like to get two or three provocateurs from different generations. All I can say at this point is that they would be powerful names.

The school has really grown since establishing itself in the freight depot and has been a significant catalyst for changing the neighborhood. What are your thoughts on the school's role in the neighborhood and the city?

This wouldn't have happened without SCI-Arc as a cultural institution. It's always been interested in public policy and relations with the city, and the city council. It's a major player in the development of the area. I'm looking forward to continuing this and hope to keep influencing what happens in the neighborhood. This area has always been about a different way of approaching life. Eric has always been fantastic about connecting with this.

What are the biggest challenges facing the school?

Institutional expansion. It's not so well known to the mainstream. In the architecture field people know it, but people outside don't know. Building a solid, sustainable endowment is also critical. How we keep the fire alive, the provocation alive. Another challenge is how to keep the faculty interested and retain them so they don't leave when their practices start taking off. Attracting new students. Development of scholarships, fellowships, fundraising; these are all important things. We are more agile than a university. We can move faster and create easy partnerships. I'd like to capitalize on this.

NCARB is talking about licensing upon graduation. Will you incorporate issues of professional practice and licensing into the curriculum? Is this important?

We already do this. I'm for it. It's like Argentina, where I'm from, and Europe. I was licensed upon graduation after a six-year program. The licensing system in the U.S. is not quite working.

If it were it wouldn't constantly be a topic of debate. I think the schools should have more responsibility and should be willing to help students. This doesn't mean we will compromise our attitude. Innovation in everything, even business and professional practice is what we're interested in. We have a free spirit but also a serious commitment to producing stronger graduates.

You are perhaps best known for your distinctive digital designs, but what other aspects of Hernan informs your new role?

I like to think I understand the difference between my work as a designer and as a director. I'm not interested in extending my design aesthetic into the realm of this responsibility, projecting it upon the school. I like to think I'm part of a lineage, but I don't impose my vision. You have to keep in mind, I was educated in a hard-core modernist vein. My current design agenda is not the same as my agenda as an educator. I appreciate all kinds of architecture as long as it is serious and takes on extreme ambitions.

What would you like to say to people who are critical about you succeeding Eric for whatever reason?

Opposition is healthy. There shouldn't be 100 percent consensus. But an anonymous group of students? It would be nice if they could show themselves, come out into the open rather than hide behind anonymity. I'm right here. They can talk to me. I hope over the years they will come around, but for now, have a little bit of trust. I've been here for 14 years. I haven't built much, this is true, but the school is a cultural problem, not a craft problem. Practice and being director are not necessarily interrelated. It's important to have debate and accountability.

Ten years from now, what would you like to be known for as a director, educator, and architect?

One of my heroes, Enric Miralles, once said, "As an architect the least you can do is to leave a place better than when you started."

You are going to be a busy guy. Will you still teach?

Yes. It's important to me. When I was directing graduate thesis I always had my own students, and as graduate chair I still teach. It's how you stay in the center of things.

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