
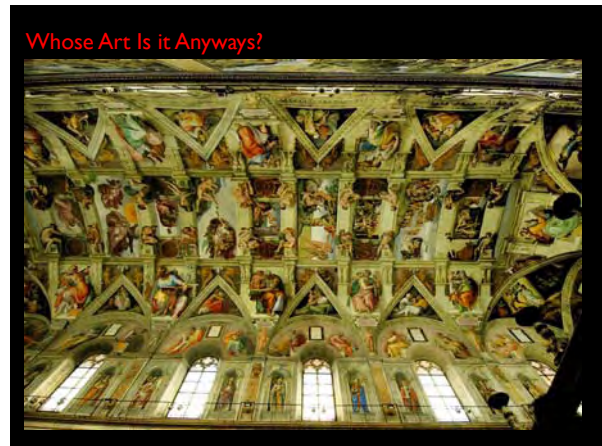


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Whose Art Is it Anyways?

**Michael B. Lehrer, FAIA**  
 President, Lehrer Architects LA  
 Professional Advisory Board, Harvard Design Magazine

**Adam Eeuwens**  
 Rebeca Mendez Design

**Merry Norris, Honorary AIA/LA**  
 Merry Norris Contemporary Art  
 Board of Directors, SCI-Arc

**Laura Zucker**  
 Executive Director of Los Angeles County Arts Commission

**Michael Palladino, FAIA**  
 Partner, Richard Meier & Partners, LLP

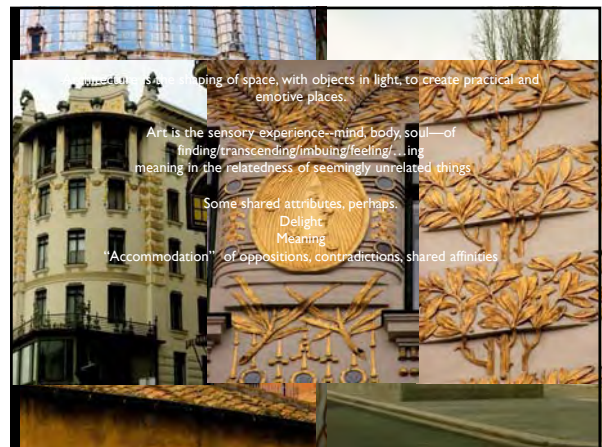
### Learning Objectives

1. Why are issues of art and design important?
2. How art and artist/architect collaboration can add transformative value to a project
3. How to identify funding sources for art programs
4. Identify the turf issues? Whose art is it, anyways? Credit? Publicity?
5. Explore the process of selecting and vetting an artist.
6. Engaging all participants—client, user, public--and using the process to build community.
7. As a strategy to get the most bang for the buck.

**FIRMITAS, UTILITAS, et VENUSTAS**  
 STRENGTH, FUNCTION & DELIGHT

- Ordinatio
- Symmetria
- Disproitio
- Eurythmia
- Décor
- Distribuio

**Vitruvius**  
 An Architects Tools  
 Integrity, Strength, Function and Beauty  
 A balance of intellectual and the manual, theoretical and the practical



Artist and Architect  
or  
Architect as Artist  
or  
Artist as Architect



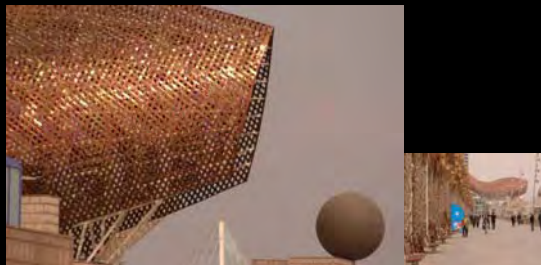
FRANK GEHRY/ CLAES OLDENBURG & COOSJE VAN BRUGGEN

Architect as Artist



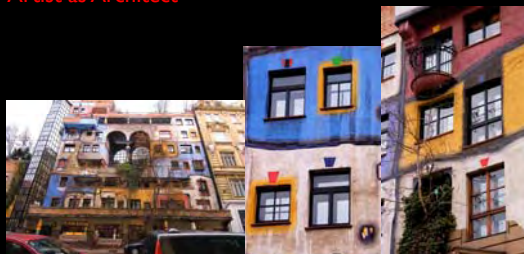
DG Bank: Berlin, Germany  
Frank Gehry

Architecture as Installation



Frank Gehry

Architecture as Canvas  
Artist as Architect



Friedensreich Hundertwasser

Artist as Architect



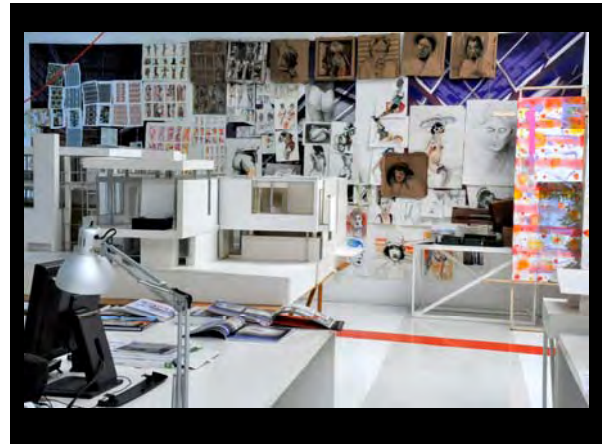
Perimeters/ Pavilions/ Decoys  
Mary Miss

Landscape Architecture, Drawing from Art



Tanner Fountain Harvard University  
Peter Walker/ Richard Long

Lehrer Architects LA/ DRAWING within ARCHITECTURE

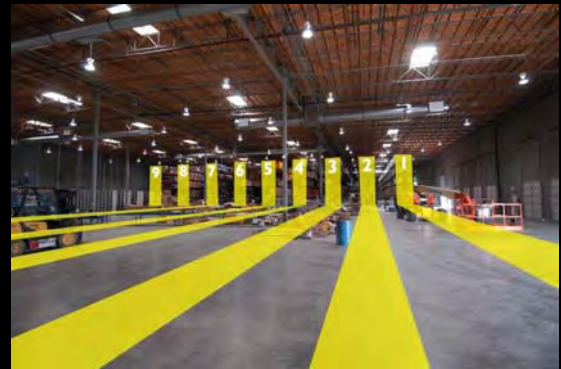


Register Recorder/  
County Clerk Operations Center

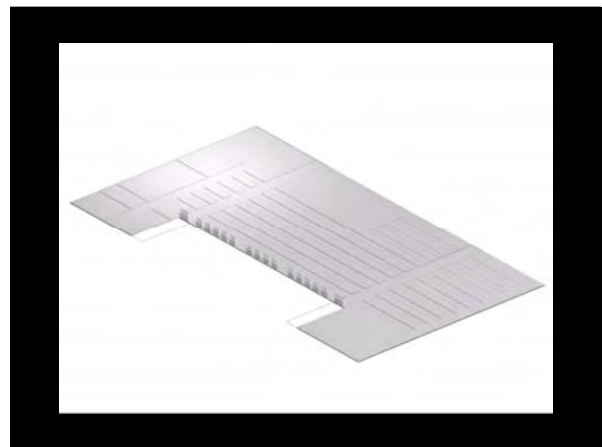
How does art and design give palpable expression to the meaning of an Enterprise/ Institution?

- Who gets credit for what?
- Who benefits?
- Who pays?
- Who chooses?
- And how are the client, the users, and the public most fully and meaningfully engaged?

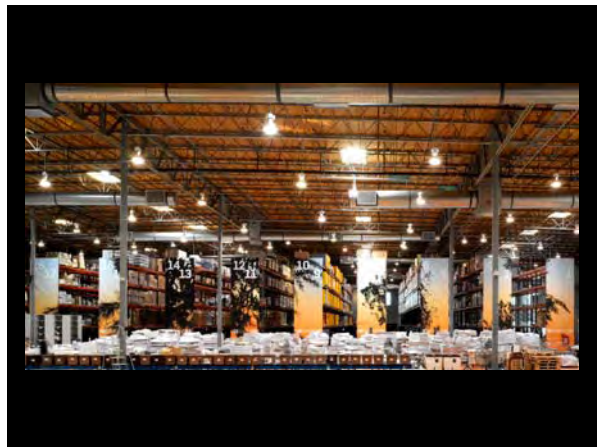
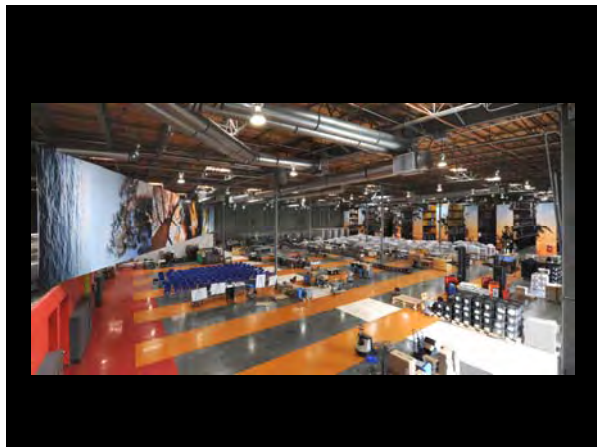
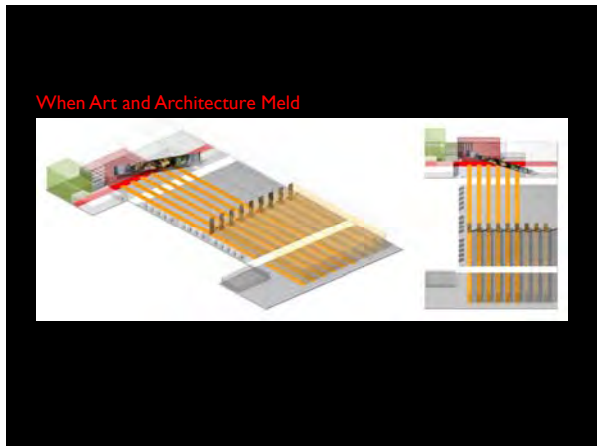
The Possibilities of Staging Place



Scale, Color, and Imagery as tools of Architecture







Los Angeles County's Civic Art





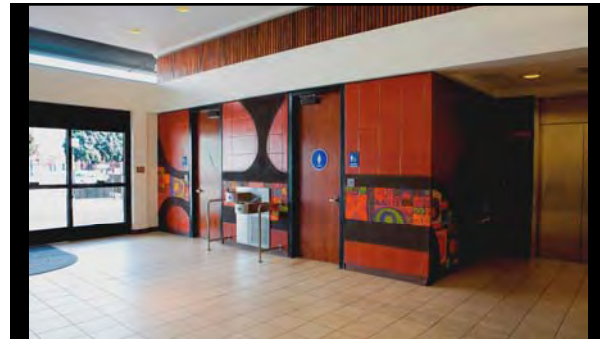
Allen J. Martin Park, La Puente  
ooo, MERGE Conceptual Design, 2008  
First Supervisorial District



Allen J. Martin Park, La Puente  
ooo, MERGE Conceptual Design, 2008  
First Supervisorial District



Compton Public Library, Compton  
*Untitled*, Dora De Larios, 1973  
Second Supervisorial District



Compton Public Library, Compton  
*Untitled*, Dora De Larios, 1973  
Second Supervisorial District

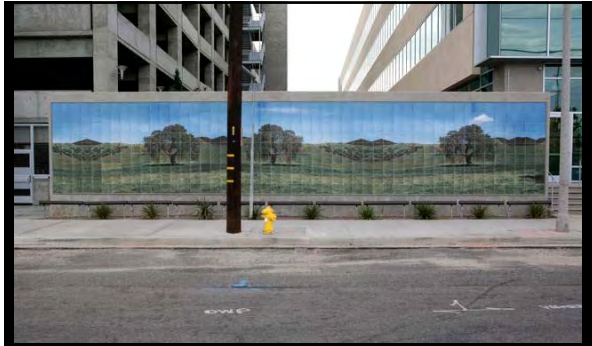


LA County Arboretum, Arcadia  
*Je N'Oublierai Pas*, Louis Aimé Lejeune, 1930  
Fifth Supervisorial District



Los Angeles County Administration Building, Los Angeles  
*California Landscape*, Ken Gonzales-Day, 2008  
Second Supervisorial District

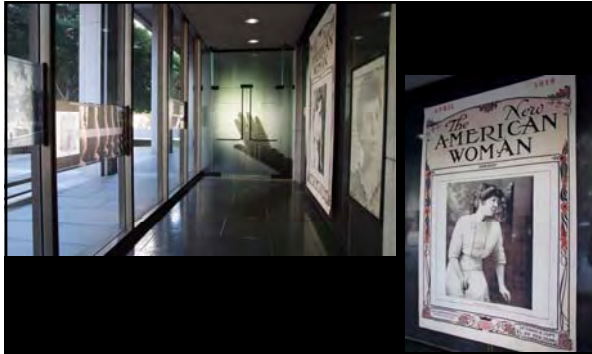




Los Angeles County Administration Building, Los Angeles  
*California Landscape*, Ken Gonzales-Day, 2008  
Second Supervisorial District



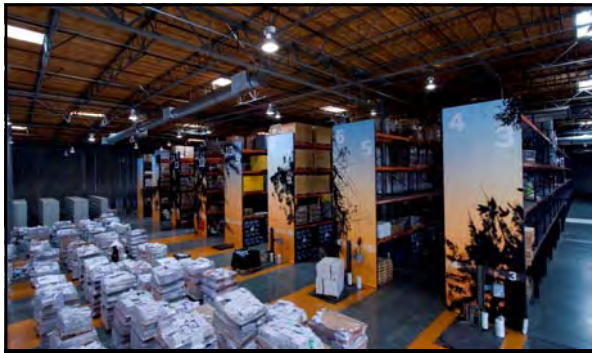
Housing Authority Office, Los Angeles  
*Our Lady of Guadalupe*, David Lopez, 1973  
First Supervisorial District



Clara Shortridge Foltz Criminal Justice Center, Los Angeles  
*Clara Shortridge Foltz Memorial*, Susan Schwartzberg, 2008  
First Supervisorial District



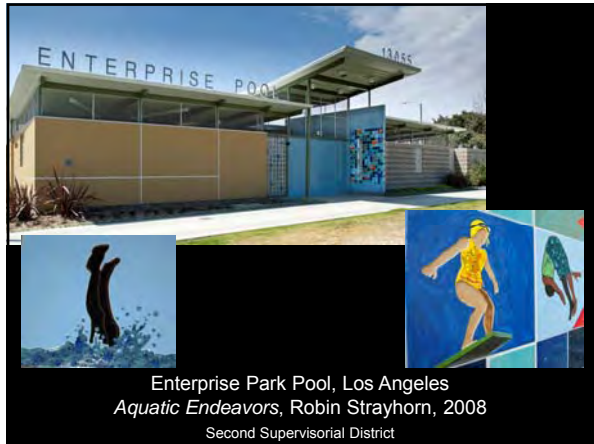
Registrar Recorder/County Clerk, Santa Fe Springs  
*Tree by tree, from sea to mountains*, Rebeca Méndez, 2008  
First Supervisorial District



Registrar Recorder/County Clerk, Santa Fe Springs  
*Tree by tree, from sea to mountains*, Rebeca Méndez, 2008  
First Supervisorial District



La Verne Public Library, La Verne  
*Untitled*, Ruben Guajardo, 1987  
Fifth Supervisorial District



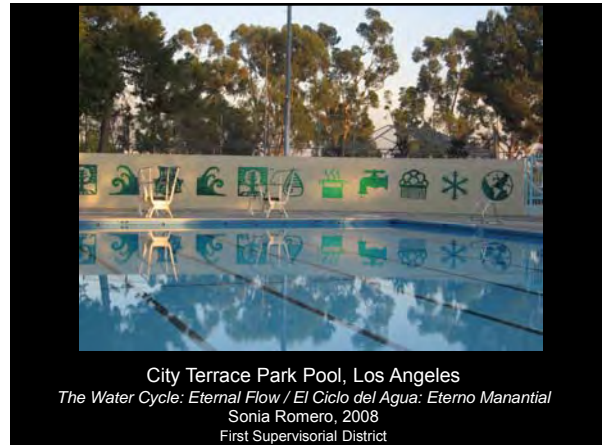
Enterprise Park Pool, Los Angeles  
*Aquatic Endeavors*, Robin Strayhorn, 2008  
 Second Supervisorial District



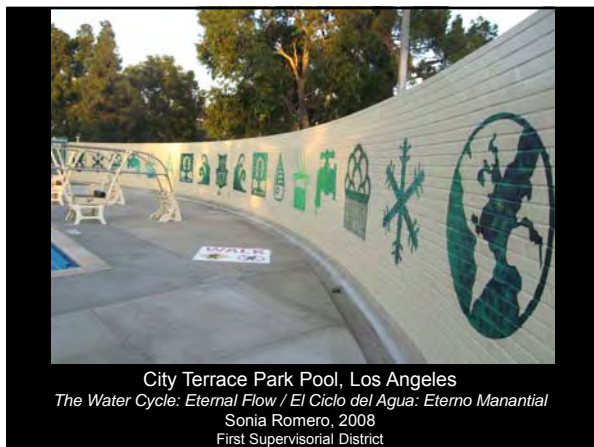
Ted Watkins Park Pool, Los Angeles  
*Building Community*, Robin Strayhorn, 2008  
 Second Supervisorial District



Cerritos Regional County Park, Cerritos  
*Water Henge: H2O = Life*, Kim Emerson, 2009  
 Fourth Supervisorial District



City Terrace Park Pool, Los Angeles  
*The Water Cycle: Eternal Flow / El Ciclo del Agua: Eterno Manantial*  
 Sonia Romero, 2008  
 First Supervisorial District



City Terrace Park Pool, Los Angeles  
*The Water Cycle: Eternal Flow / El Ciclo del Agua: Eterno Manantial*  
 Sonia Romero, 2008  
 First Supervisorial District

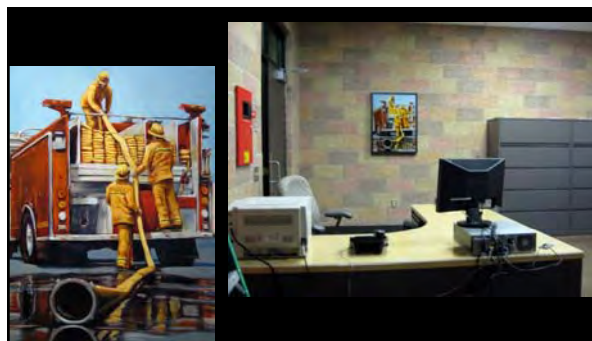


LAC+USC Medical Center, Los Angeles  
 Medical Sciences Fresco, Hugo Ballin, 1932  
 First Supervisorial District





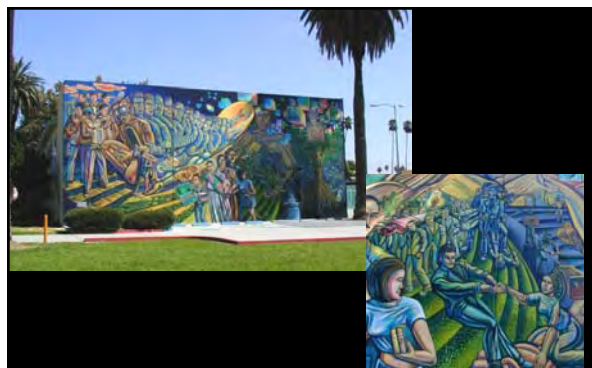
LAC+USC Medical Center, Los Angeles  
Medical Sciences Fresco, Hugo Ballin, 1932  
First Supervisorial District



Fire Station 93, Palmdale  
Hose, Jason Greene, 2008  
Fifth Supervisorial District



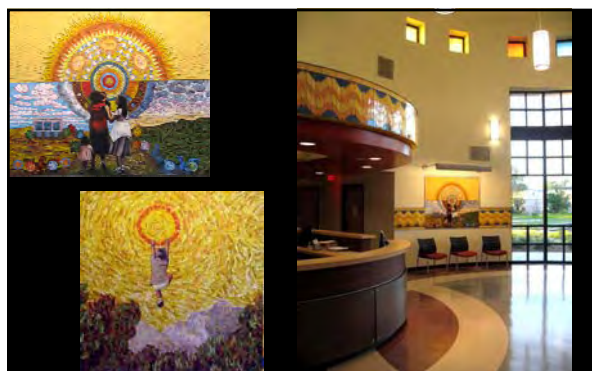
Hollywood Bowl, Los Angeles  
Muse of Music, Dance, Drama, George Stanley, 1940  
Third Supervisorial District



Ruben F. Salazar Park, Los Angeles  
The Wall that Speaks, Sings, and Shouts, Paul Botello, 2001  
First Supervisorial District

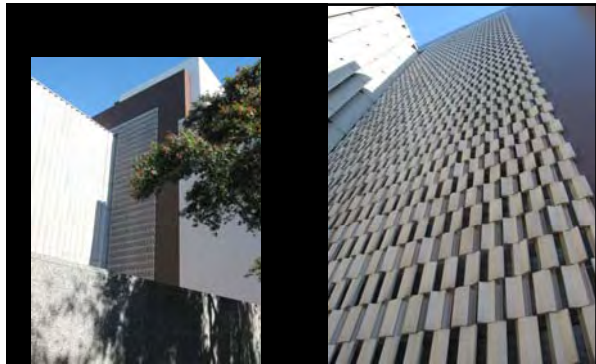


City Terrace Park, Los Angeles  
Inner Resources, Paul Botello, 2000  
First Supervisorial District



Sun Valley Health Center, Sun Valley  
Sun Salutations, Terry Braunstein, 2008  
Third Supervisorial District





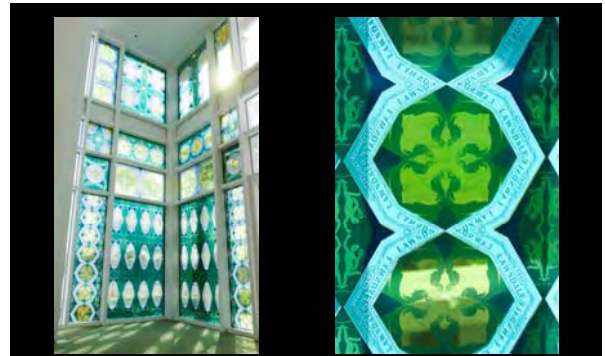
LA County Hall of Records, Los Angeles  
*Untitled*, Malcolm Leland, 1962  
First Supervisorial District



East LA Civic Center, Los Angeles  
*Untitled*, Roberto Delgado, 2007  
First Supervisorial District



Lawndale Library, Lawndale  
*Subdivisions*, Anne Marie Karlsen, 2008  
Second Supervisorial District



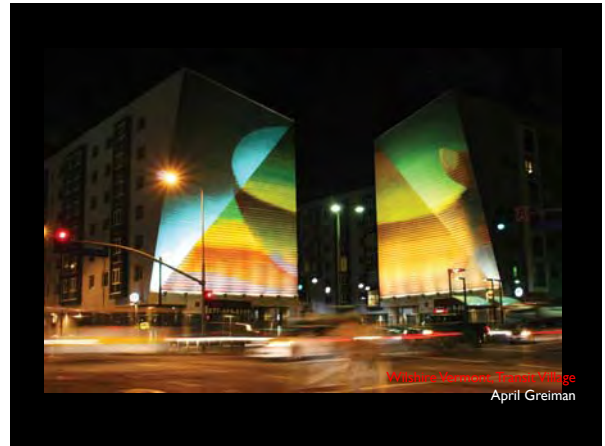
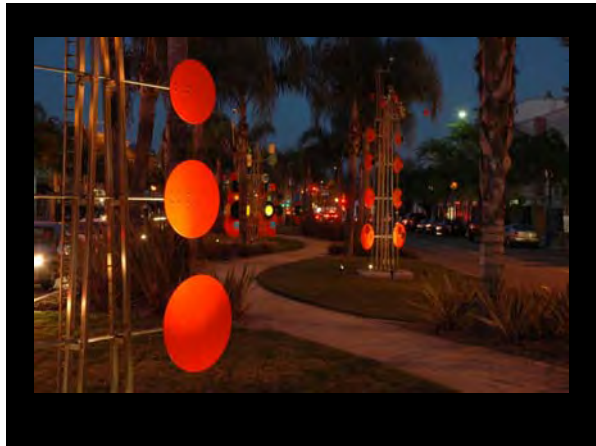
Lawndale Library, Lawndale  
*Subdivisions*, Anne Marie Karlsen, 2008  
Second Supervisorial District

**"In Los Angeles, Art That's Worth the Detour"**  
New York Times, May 3, 2009

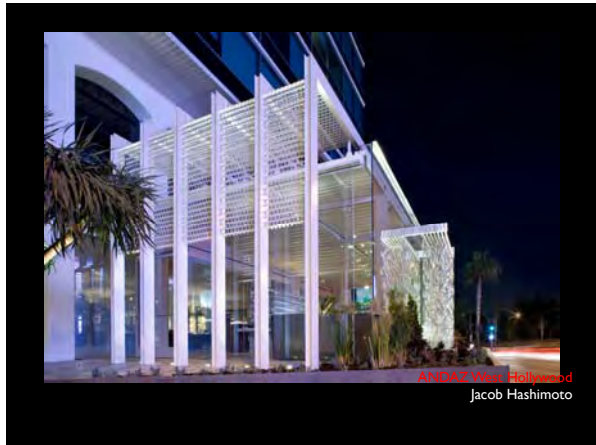
I. DRIVE BY



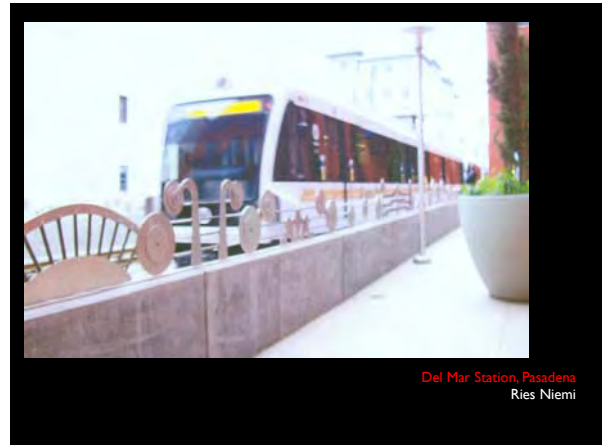
**"Art on the Outside"** West Hollywood, Temporary Installation  
Peter Shire



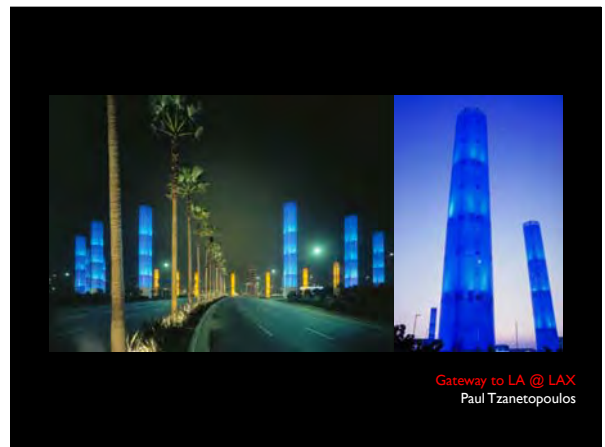
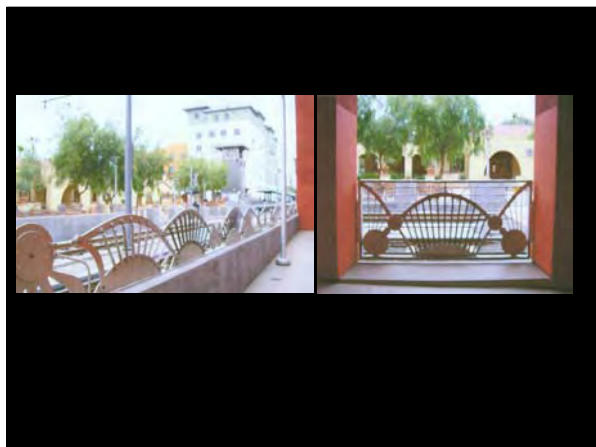
Wichita Museum, Kansas City  
April Greiman



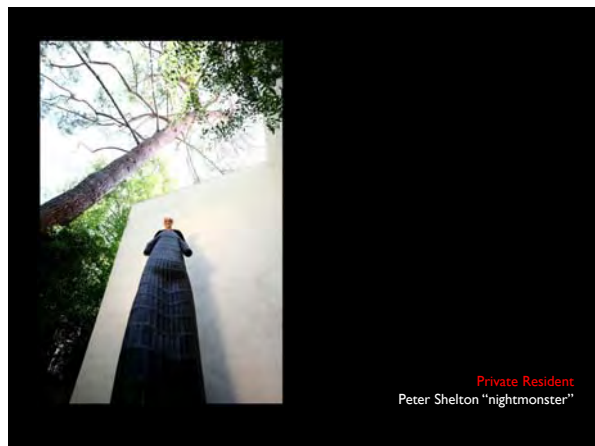
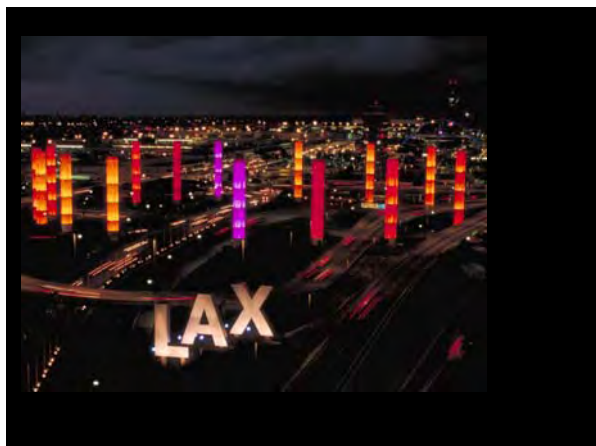
ANAHEIM Convention Center  
Jacob Hashimoto



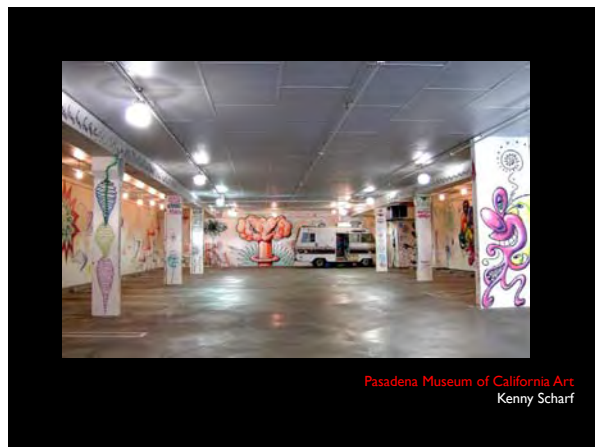
Del Mar Station, Pasadena  
Ries Niemi



Gateway to LA @ LAX  
Paul Tzanetopoulos



Private Resident  
Peter Shelton "nightmonster"



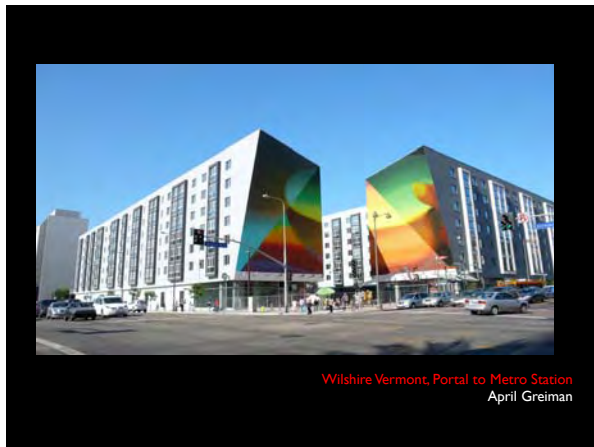
Pasadena Museum of California Art  
Kenny Scharf



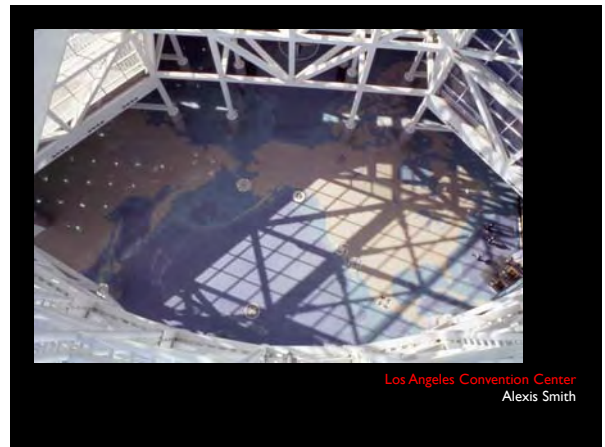




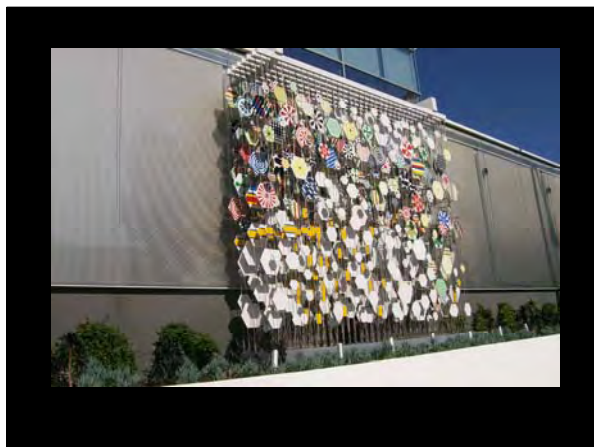
Western Asset Plaza, Pasadena  
Ralph Bacerra, Jun Kaneko

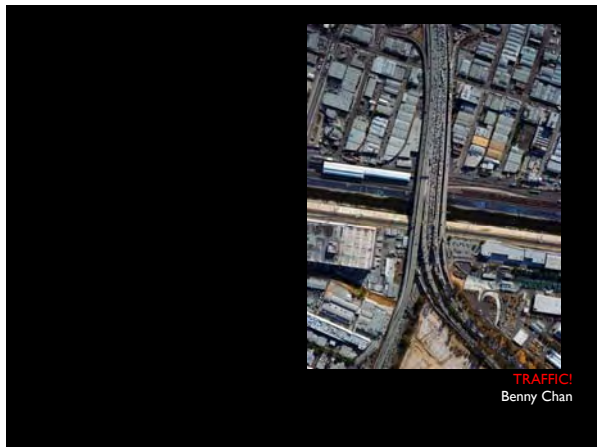
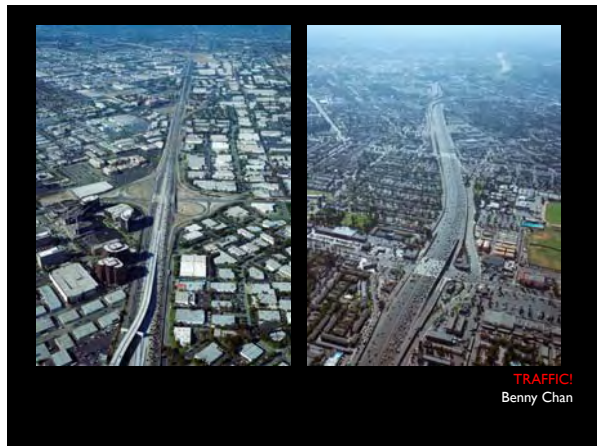
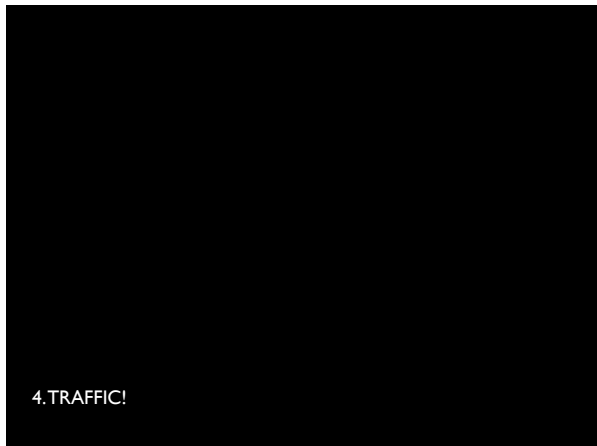


Wilshire Vermont, Portal to Metro Station  
April Greiman



Los Angeles Convention Center  
Alexis Smith





rebeca méndez  
artist and designer living in los angeles

tsunami asian grill, las vegas, 2001  
permanent art installation  
mophosis

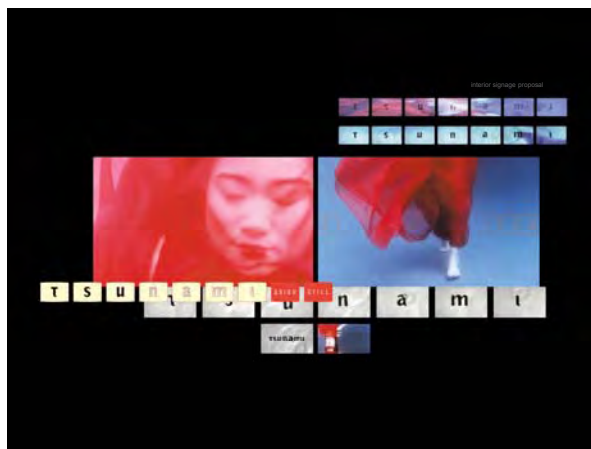
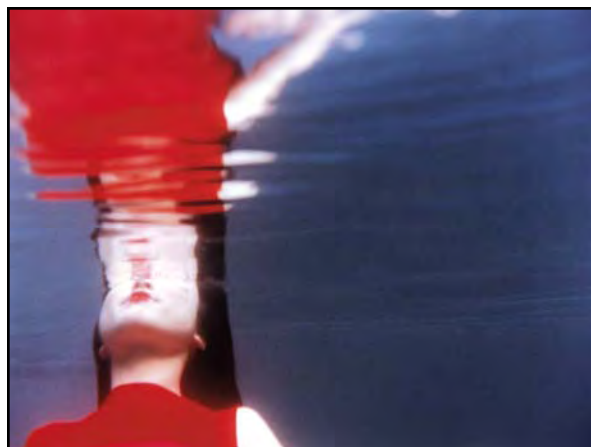
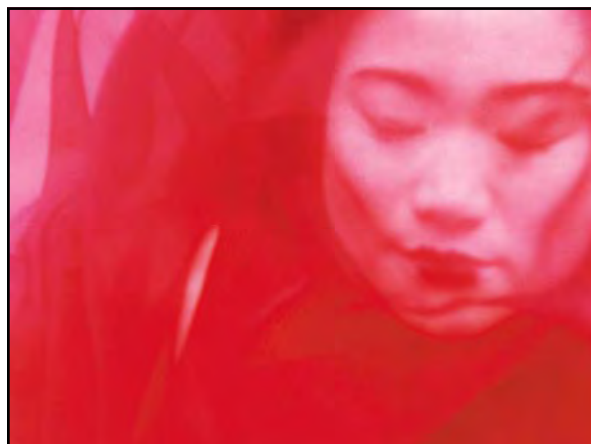
project description:  
The first project was my first large scale permanent art installation. Thom Mayne and his firm Morphosis created the interior architecture for Tsunami Asian Grill in Las Vegas. I received the commission to create a 22,000+ sq. ft. mural to clad all the surfaces of the architecture.

# artwork

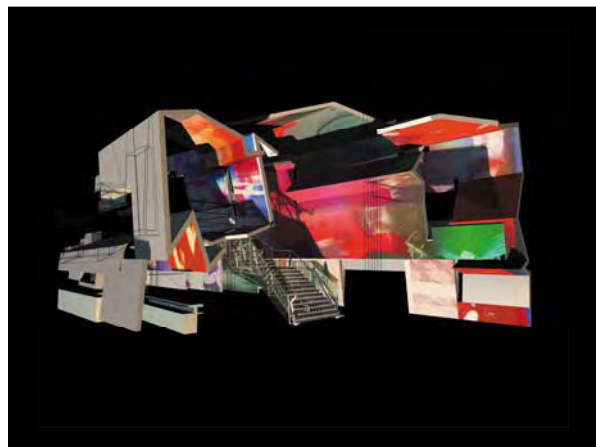
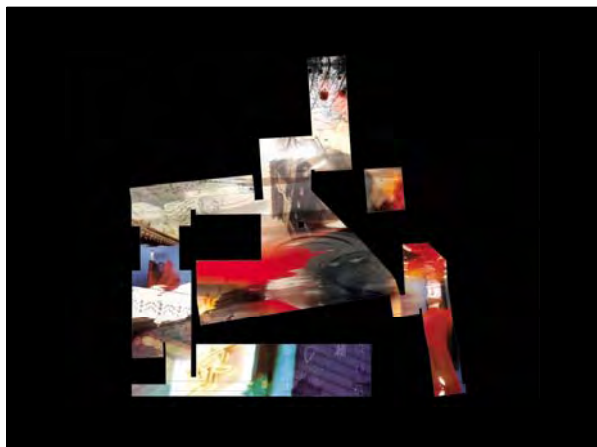
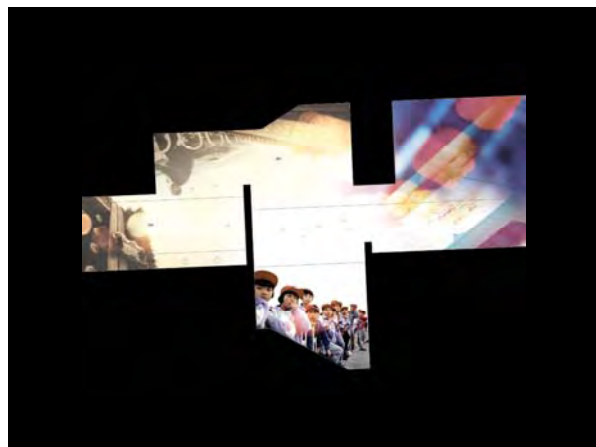
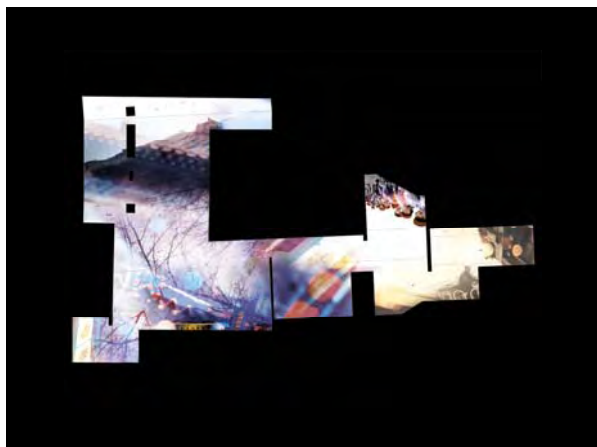
## concept:

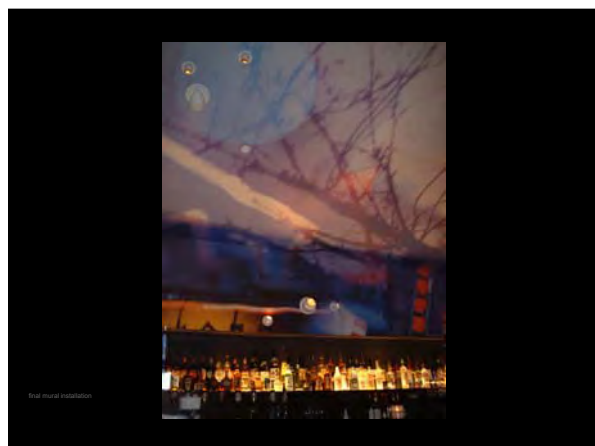
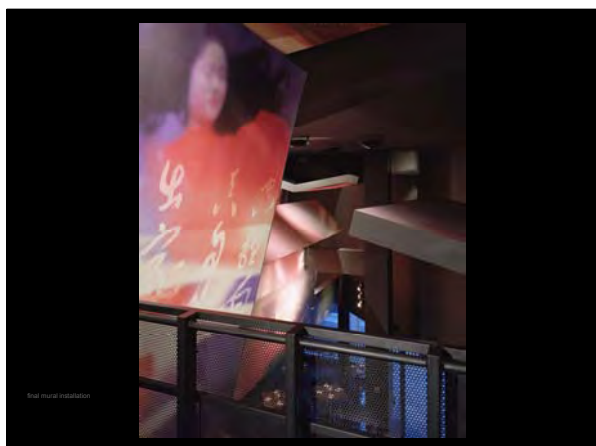
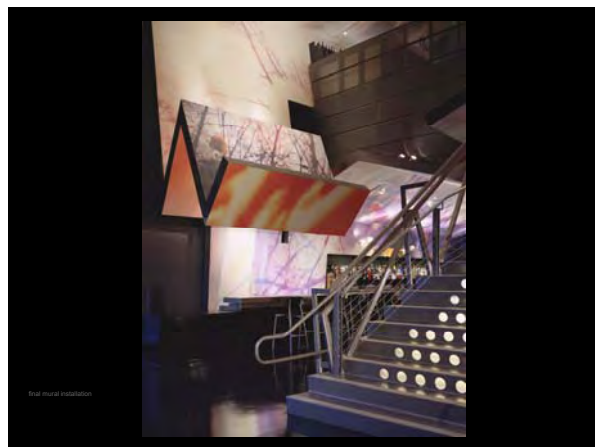
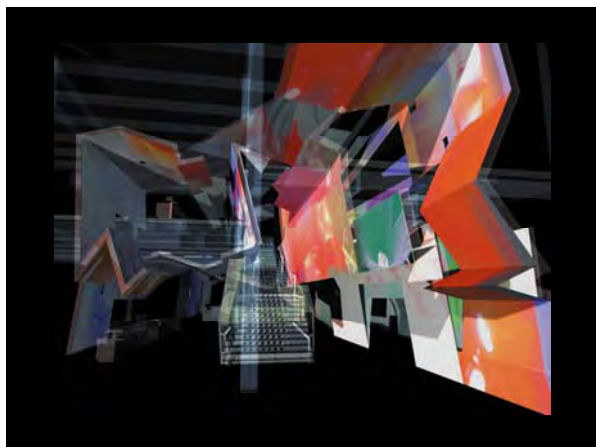
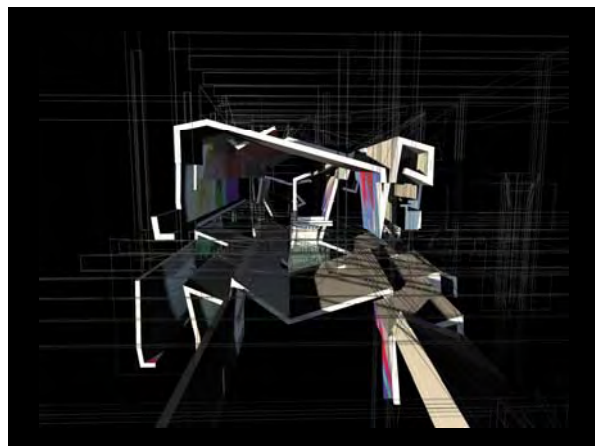
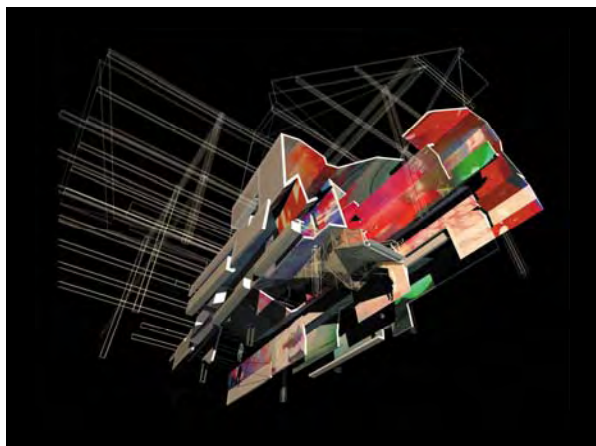
The pan-Asian menu of the restaurant eliminates distinctions among cultures and cuisine, allowing flavors, ingredients, and cooking methods to merge into a free-form vocabulary. We developed narratives of visual dissolution, in which discrete elements melt seamlessly into each other.

To produce the 20,000 sq. ft. mural, I directed an underwater film shoot, where the muse—a classic Japanese woman—appears to dissolve into waves of imagery. My intention was to enable two-dimensional surfaces to harbor illusions of depth, endowing them with such physical qualities as translucency and tension, transforming images from static, self-contained objects to open, flowing fields for visual experience.





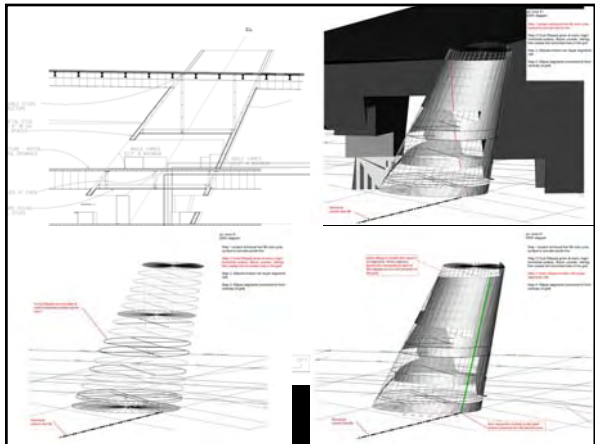
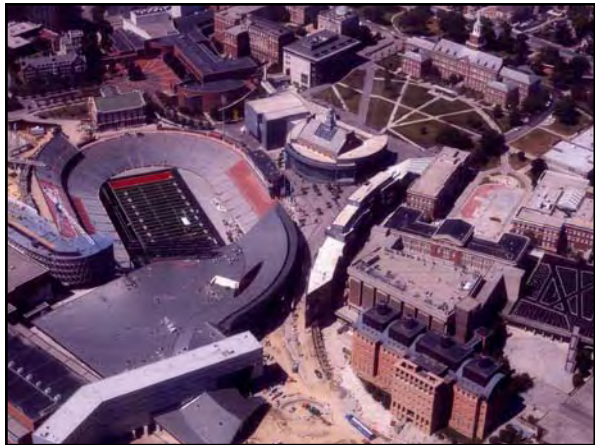
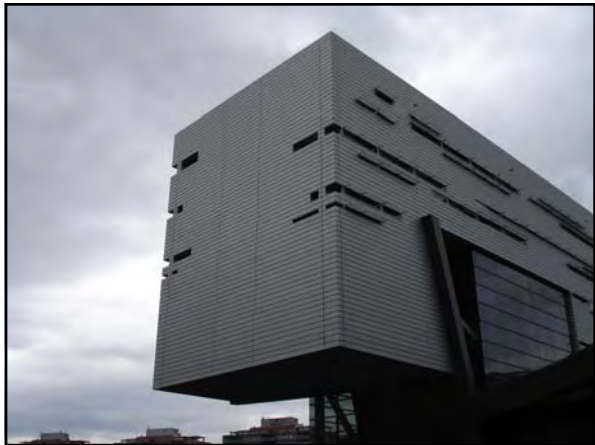




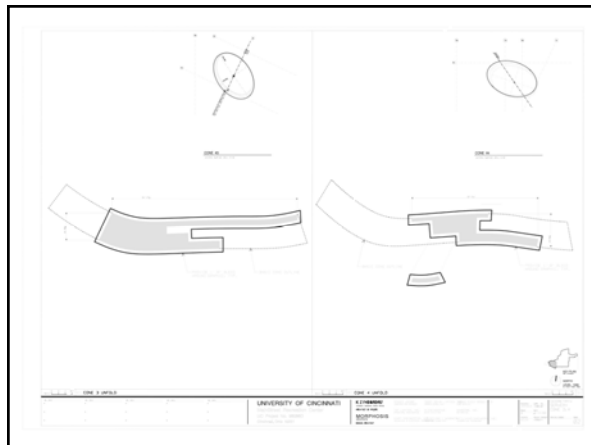
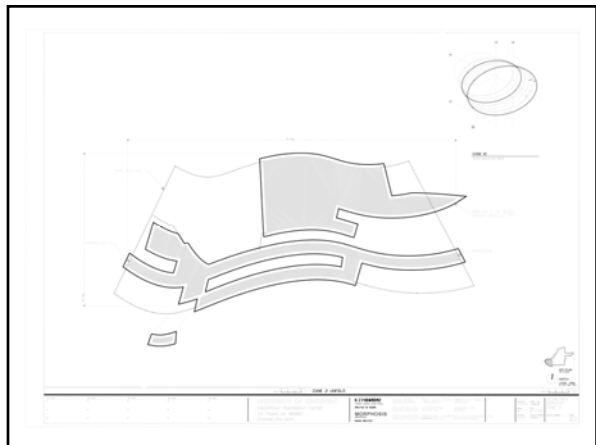
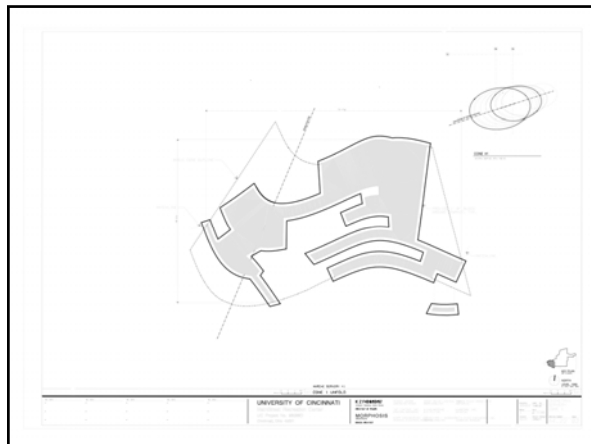
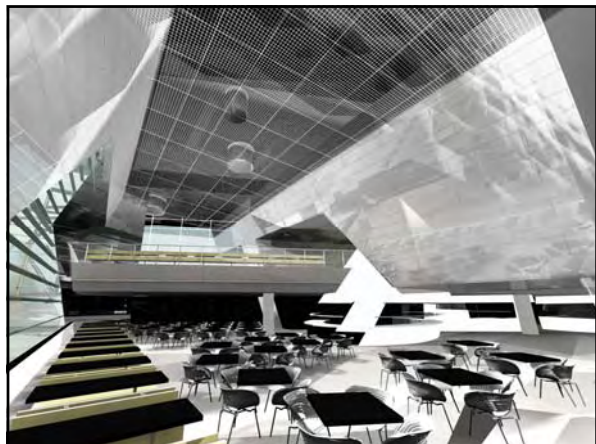
university of Cincinnati,  
recreation center, marché, 2005.  
permanent art installation  
morphosis

**project description:**  
Thom Mayne and his firm Morphosis built a 353,000 sq ft Student Recreation Center on the campus at the University of Cincinnati. I received the commission to create installations in two locations within the building: for the Marché, a set of murals to clad four cone structures reaching as high as three stories; and for the convenience store, six 9 x 20 feet murals to be installed floating from the ceiling.

The work that follows represents the installation in the Marché.



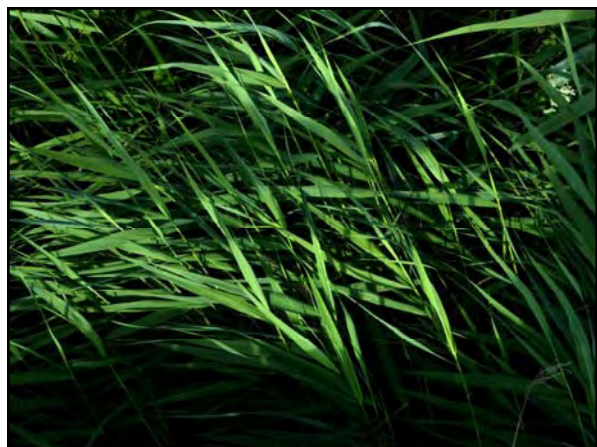




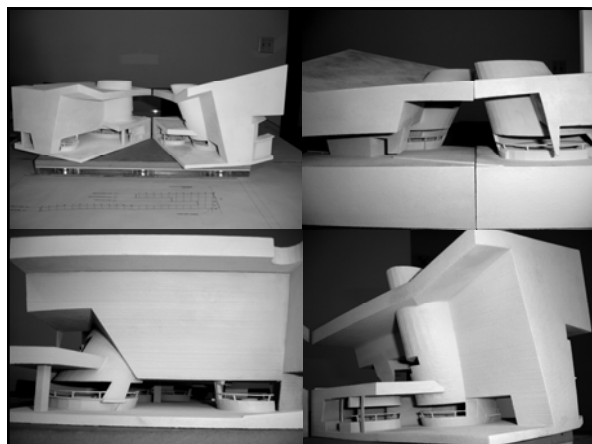
**artwork**

**concept:**

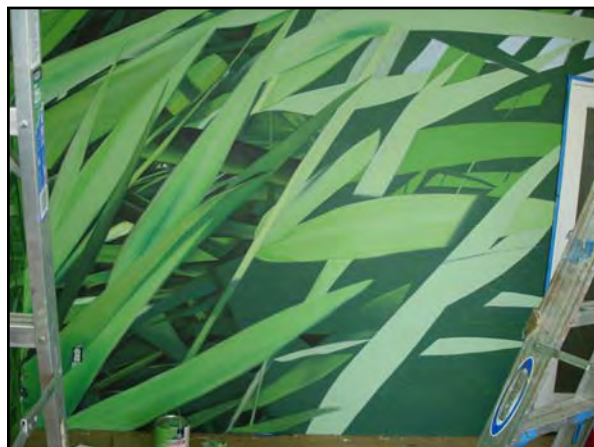
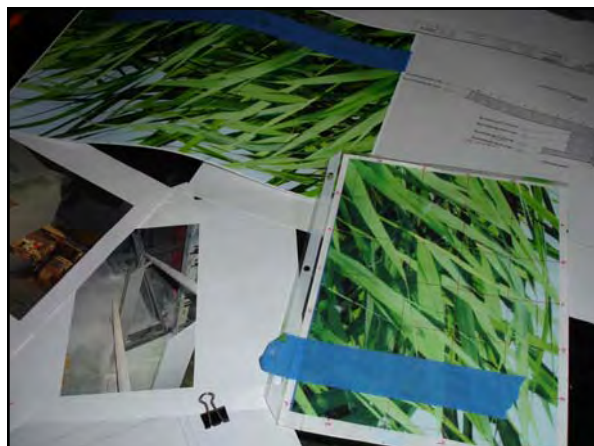
Two books inspired our direction: D'Arcy Thompson's book "On Growth and Form" (1917), in which he seeks for mechanics in nature to fit mathematical equations, trying to prove a unity of life in its relationship between form and function, and Stephen Wolfram's book "A New Kind of Science," in which he states that repetitive application of simple computational transformations is the true source of complexity in the world. We photographed grass from various points of view and under different conditions to reveal the patterns that one simple form—a blade of grass—can produce through complex organization.

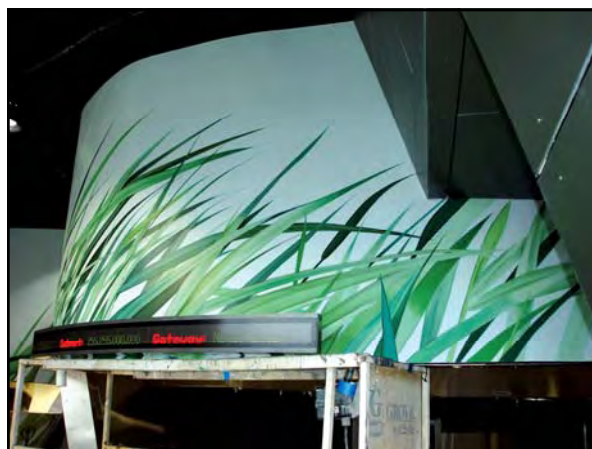
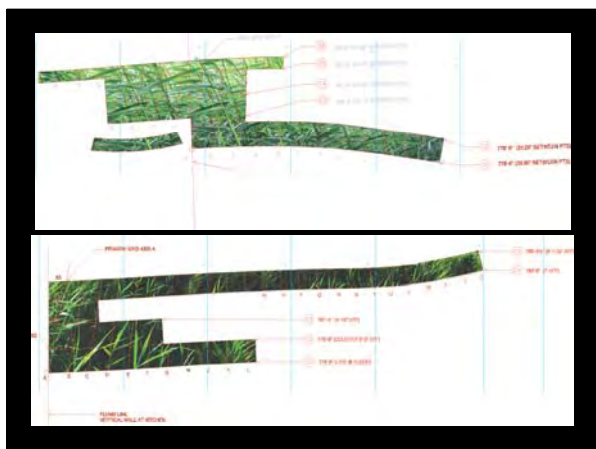
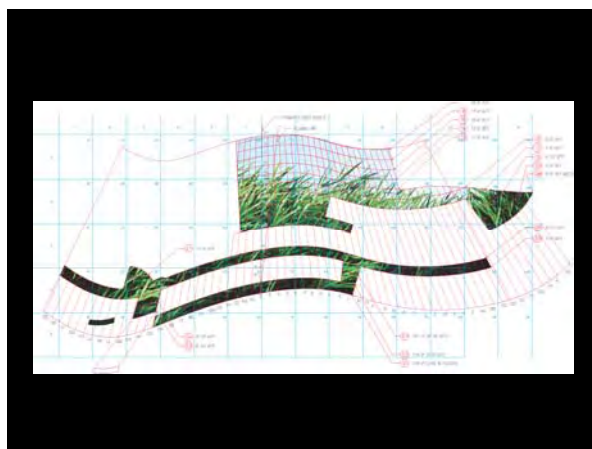
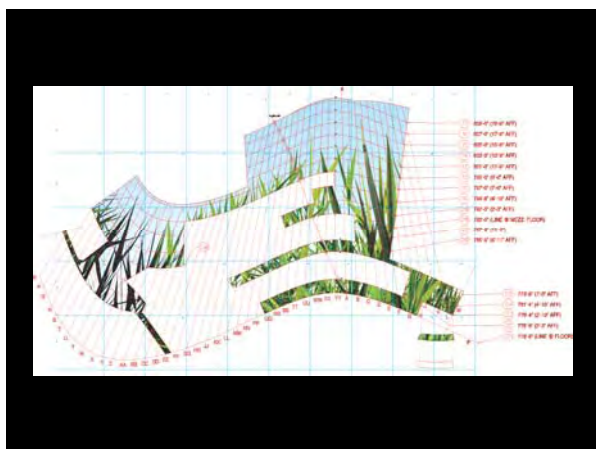
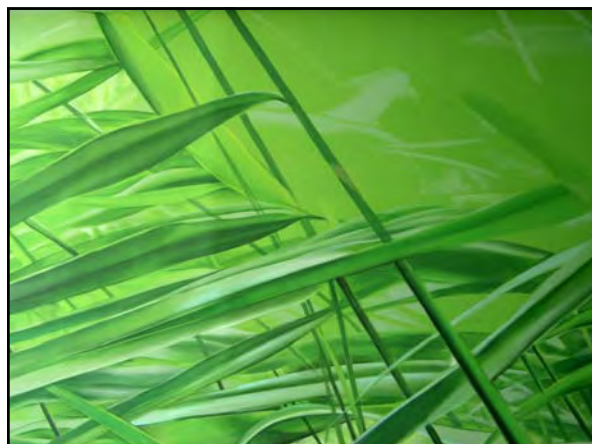
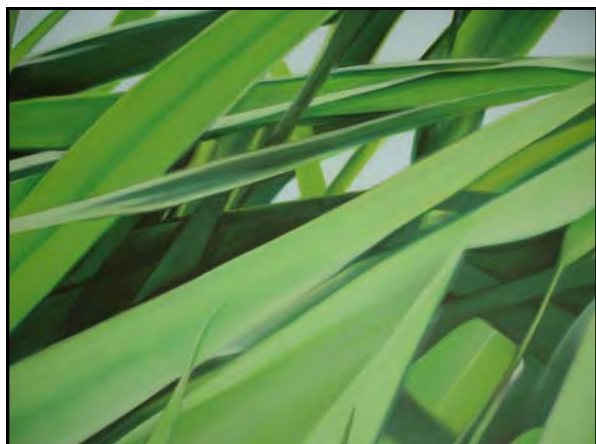




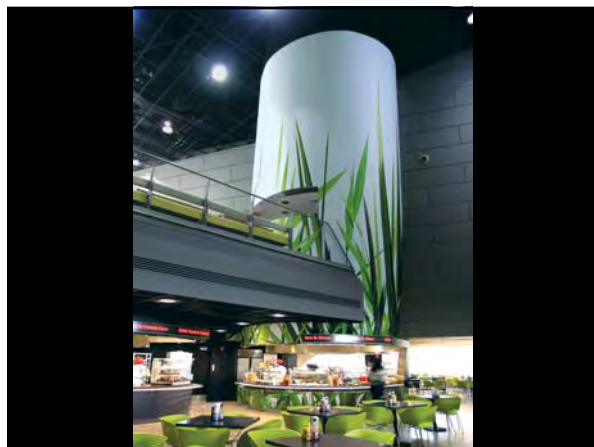
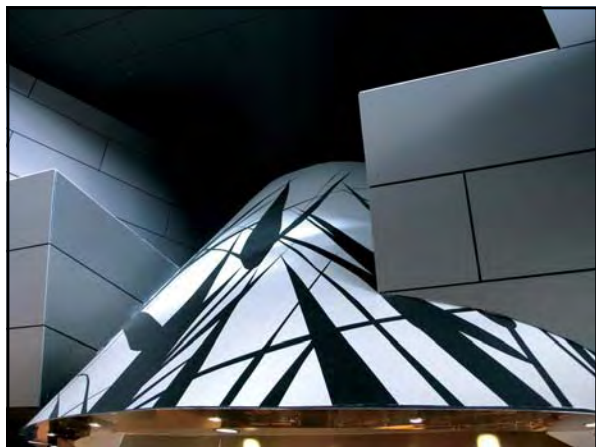
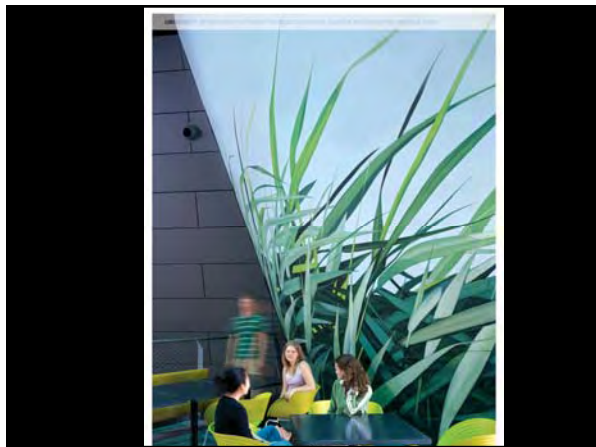
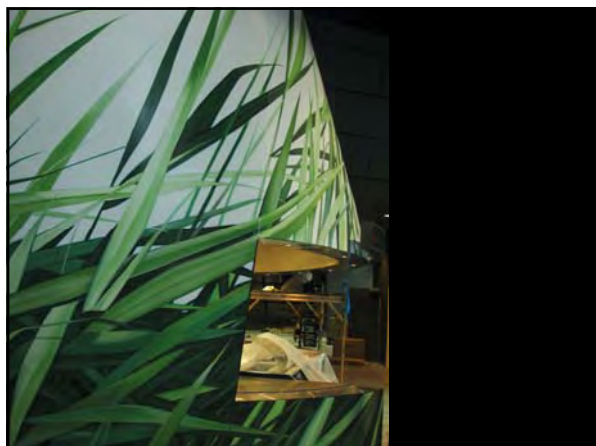




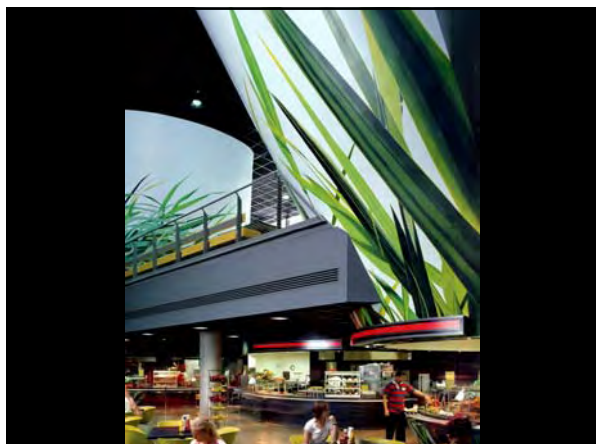












university of Cincinnati,  
 student recreation center, c-store, 2005  
 permanent art installation  
 morphosis

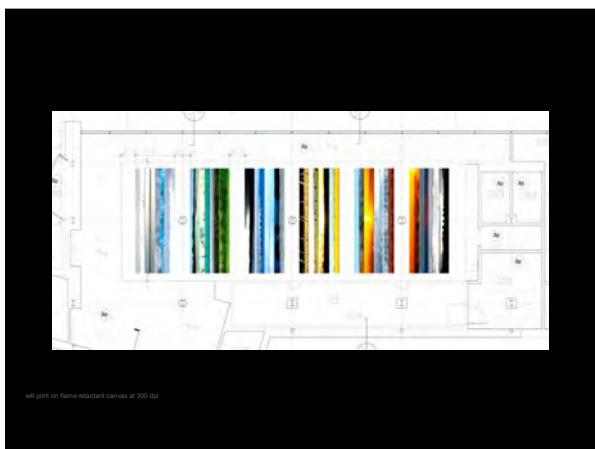
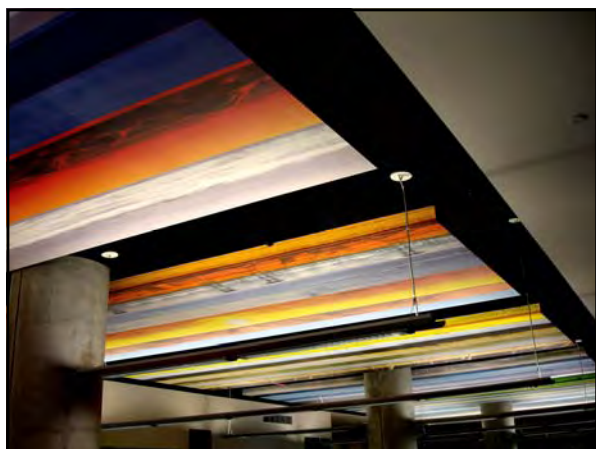
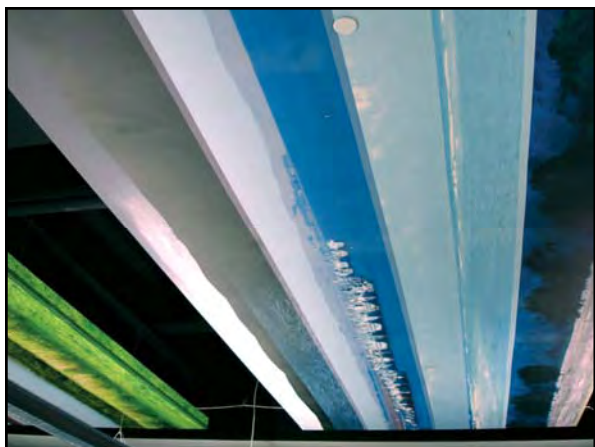
artwork

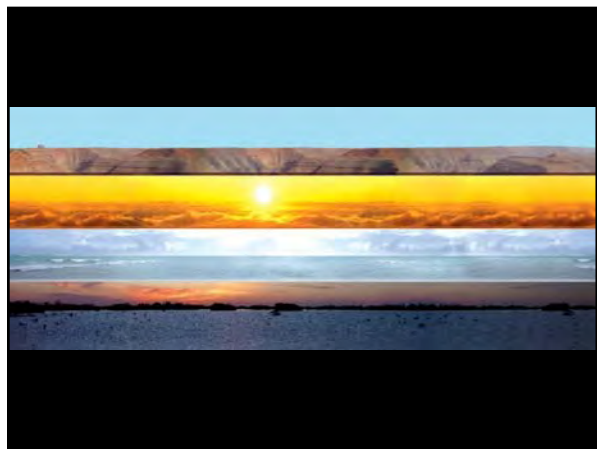
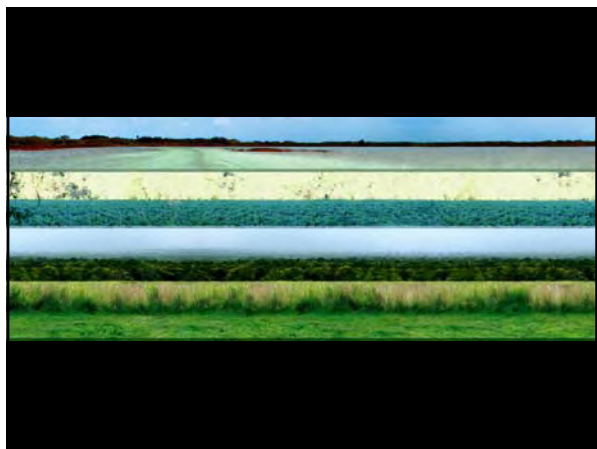
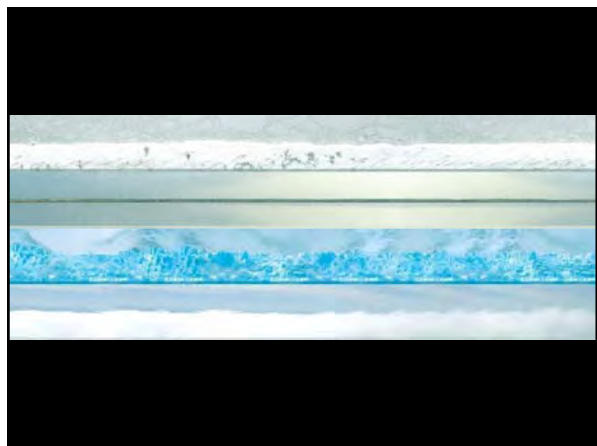
concept

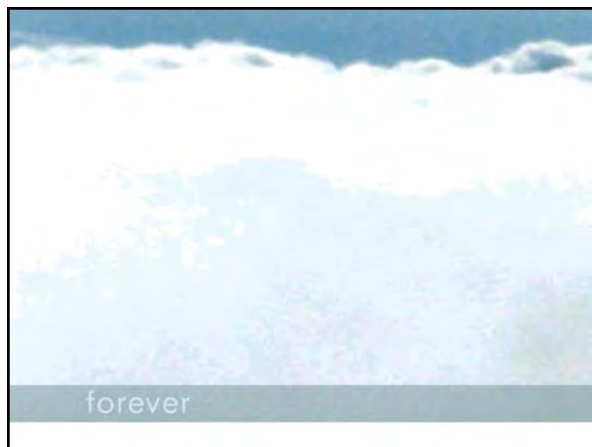
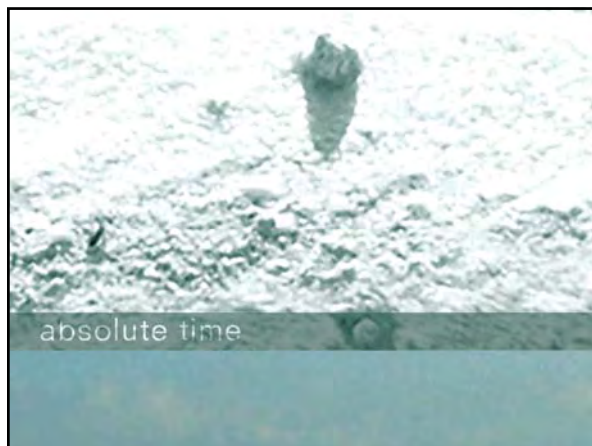
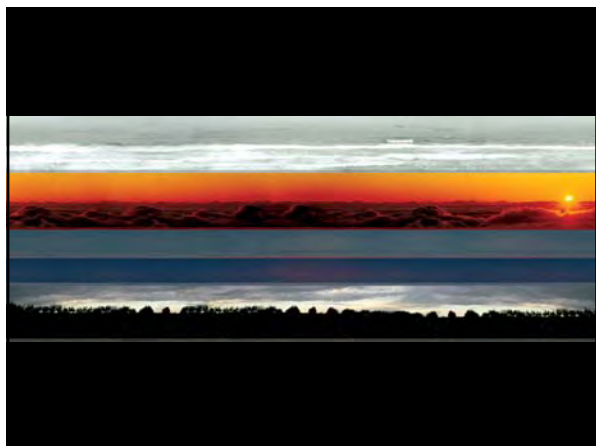
For the ceiling panels in the convenience store the university asked for market place scenes. Instead, I proposed landscapes of production: landscapes that feed humanity, to convey an origin to the packaged goods of the store. How a the goods make it to one's local convenience store is mostly unknown and therefore invisible. In the design, formally, the landscapes are placed rhythmically over each other, blurring the boundaries so new landscapes are created.

Placed in each landscape is short line of text, playing with a memory, a sensation, a moment of an experience that resonates from the landscape.

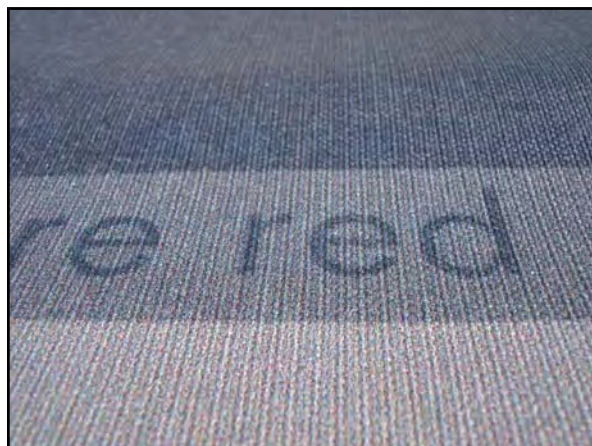
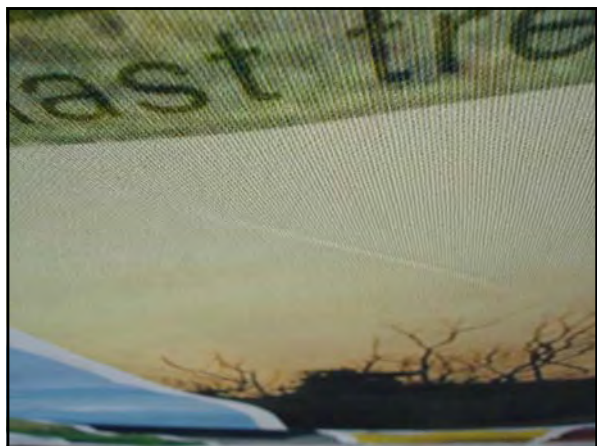
All images are from my photographic library captured over the last 10 years of my travels throughout the world—Patagonia, the Saharan Desert, the Yucatán Peninsula, Central California, The Netherlands, to name a few.



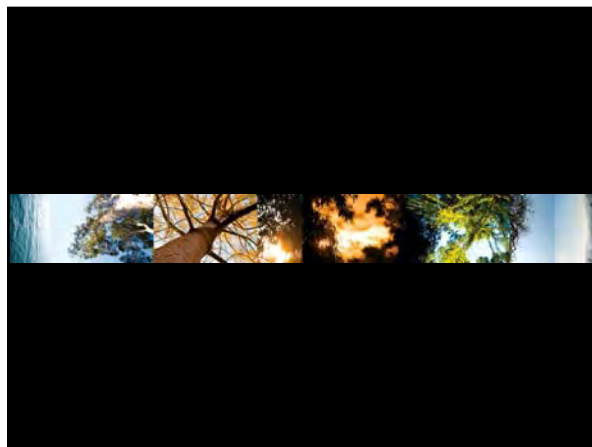
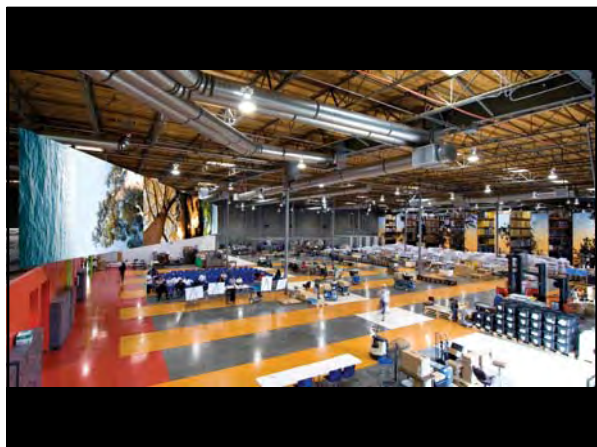
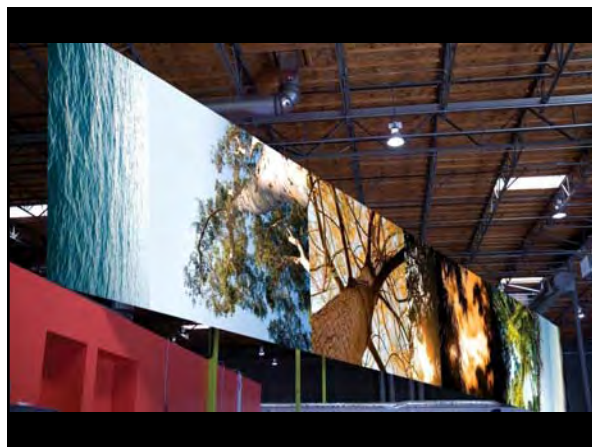


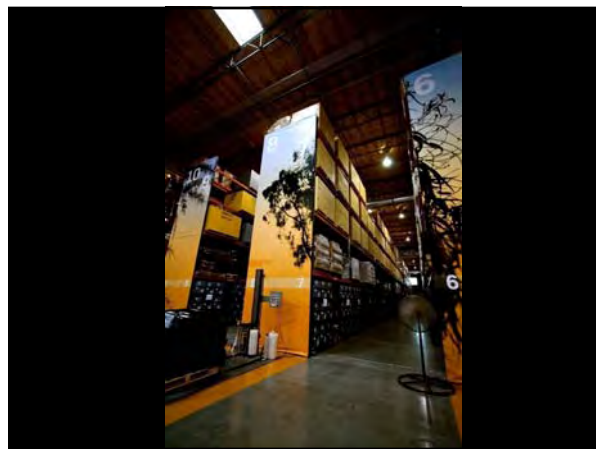
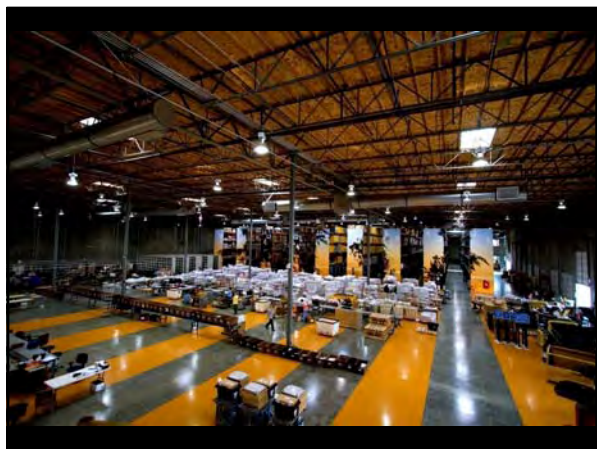
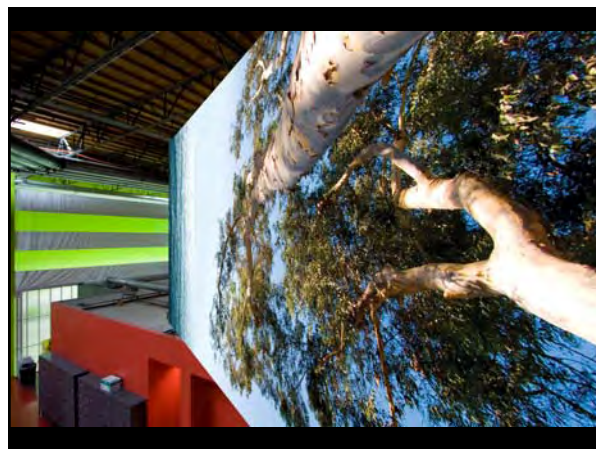
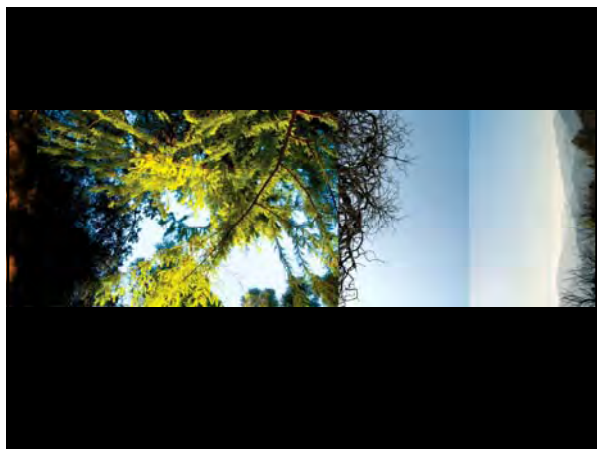
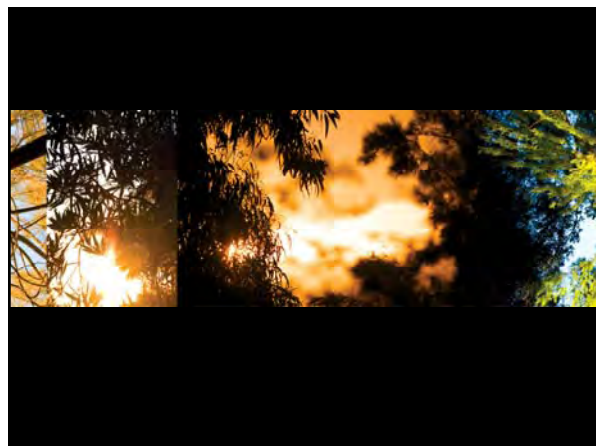
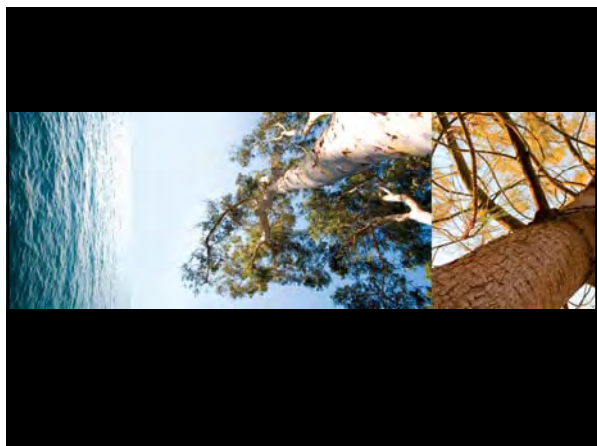






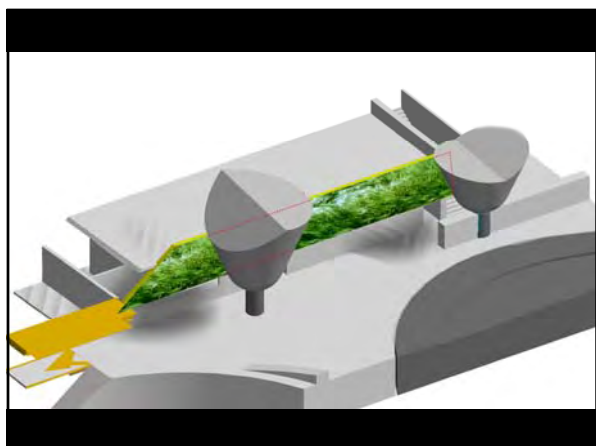
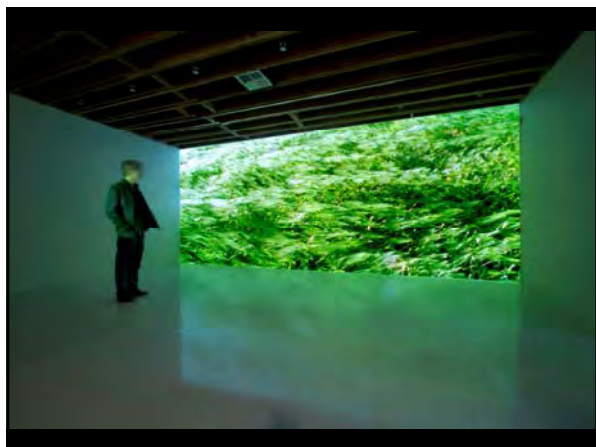
tree by tree, from sea to mountains  
permanent public art installation  
Los Angeles County Arts Commission  
Lehrer Architects  
2008





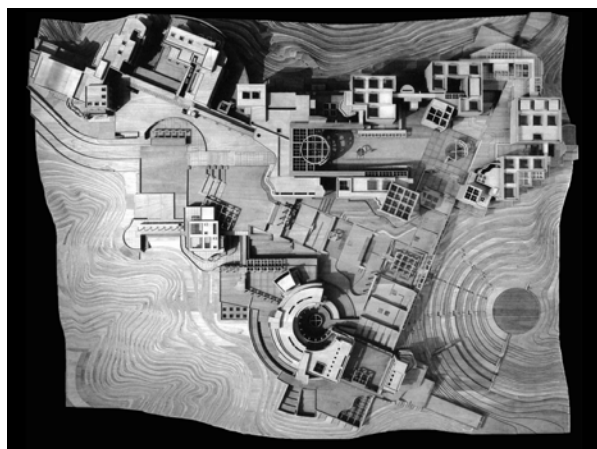
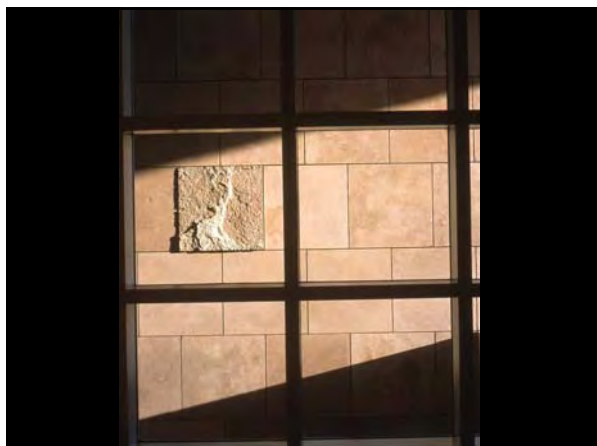


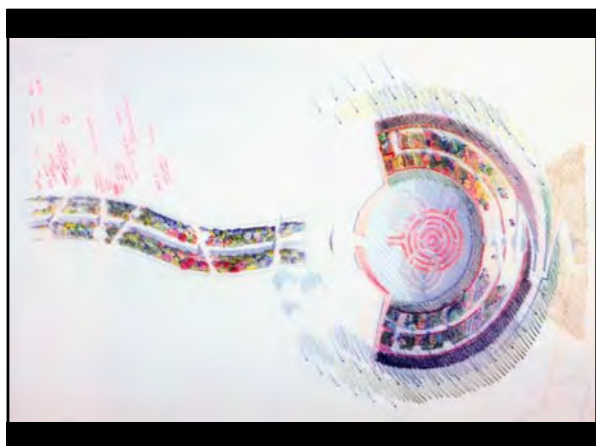
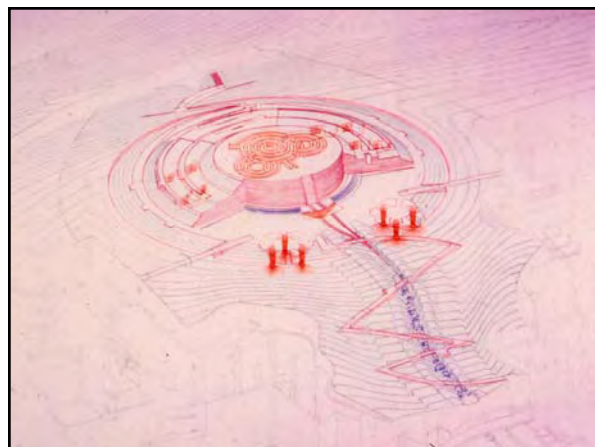
at any given moment, grass, 2009  
permanent art installation  
at environment, los angeles  
standard-la



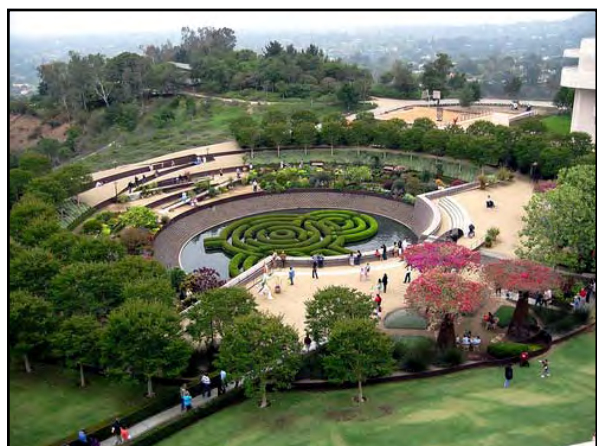
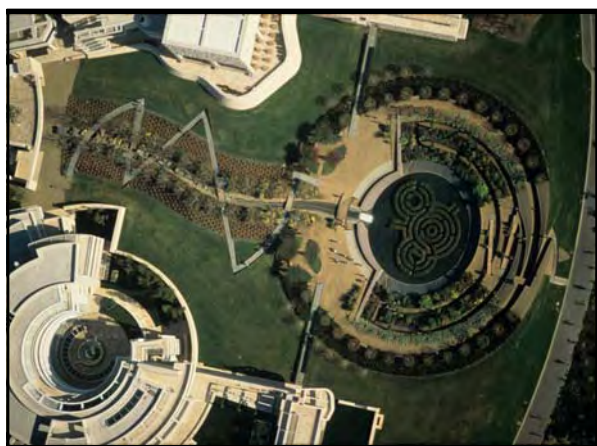
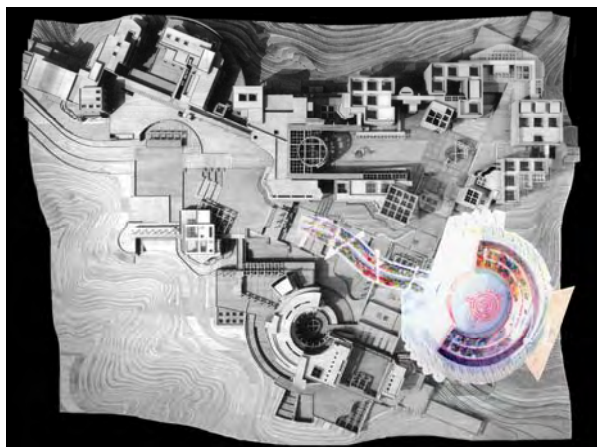
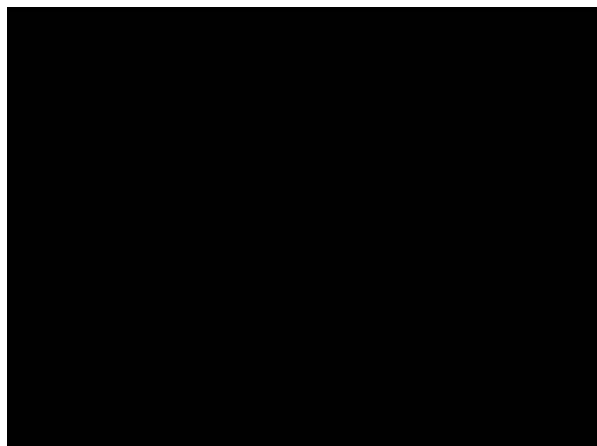
thank you.



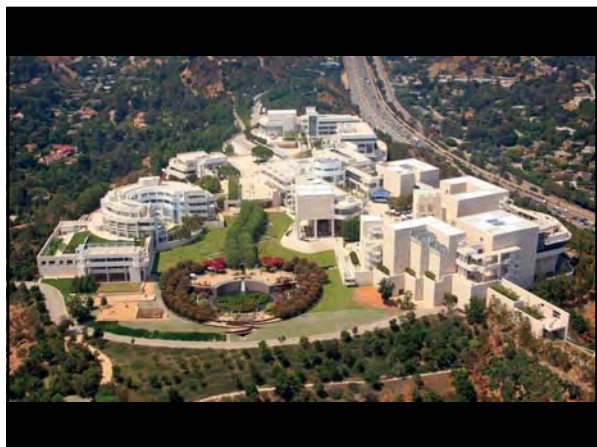
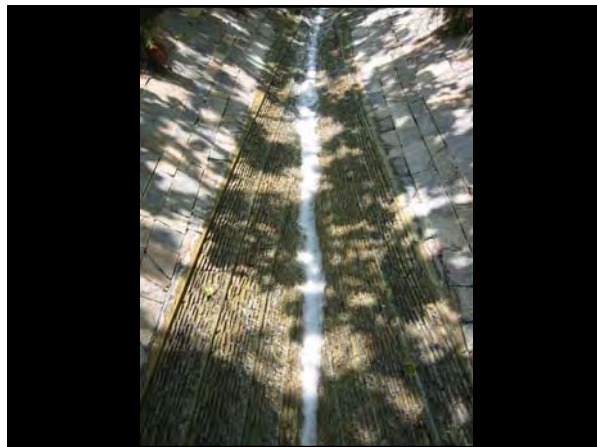
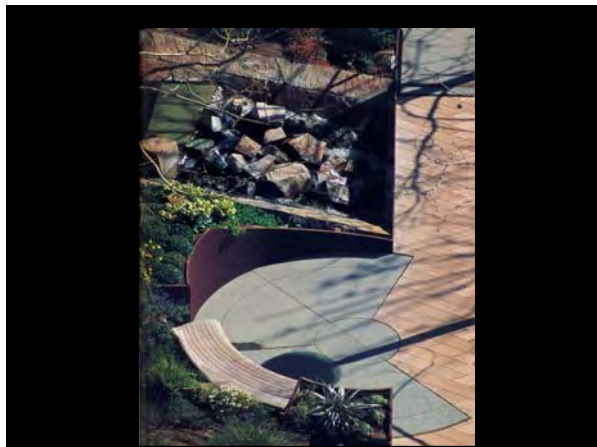
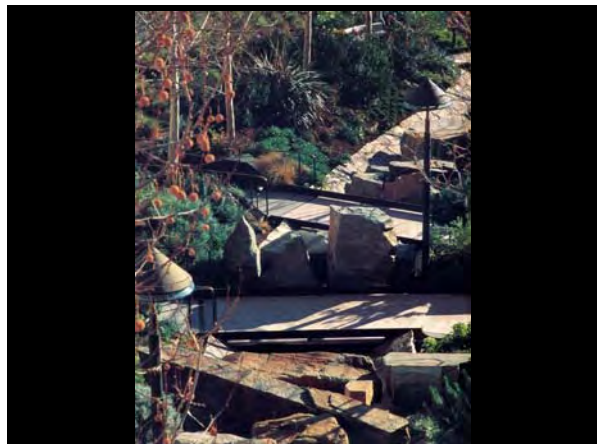
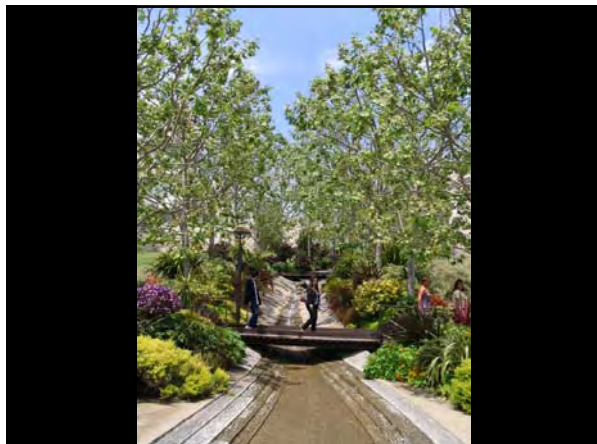


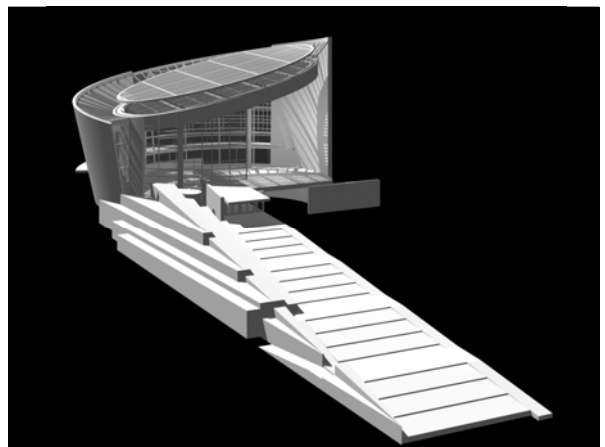
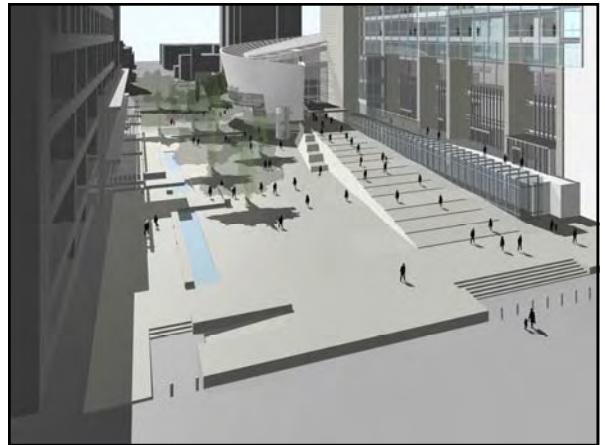




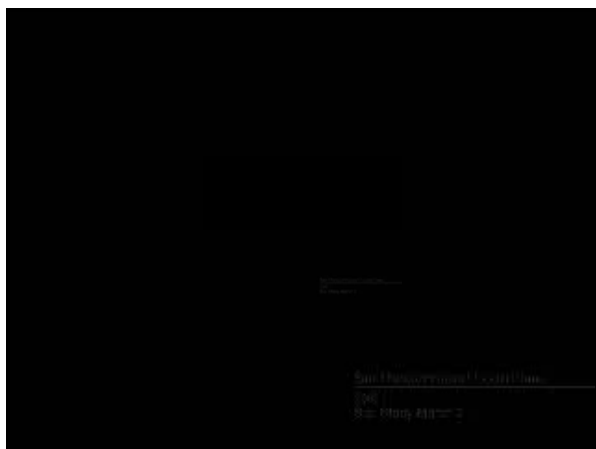
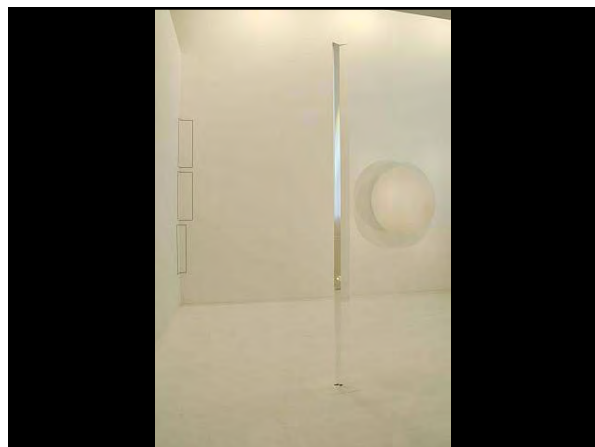
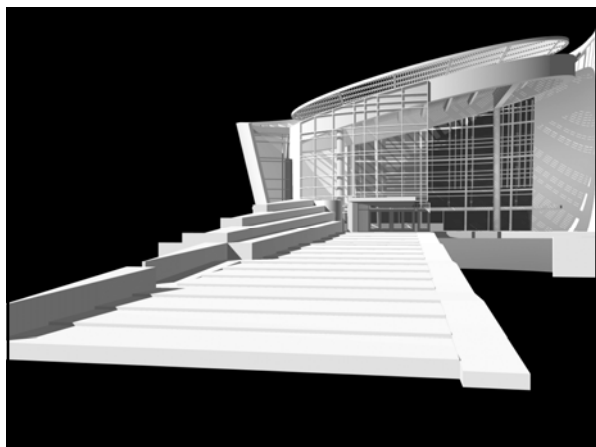
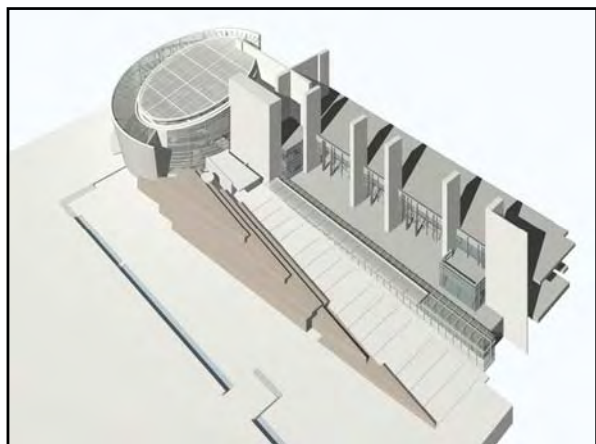




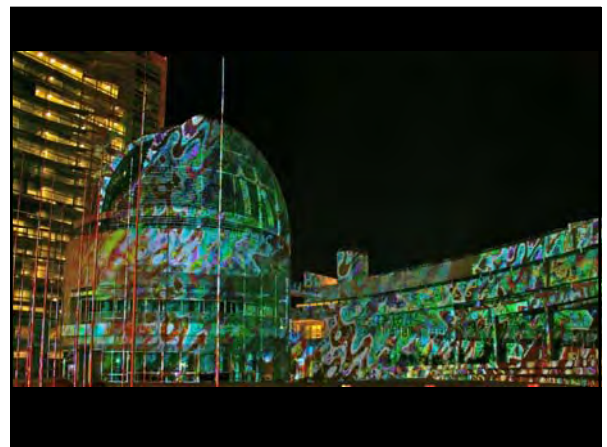
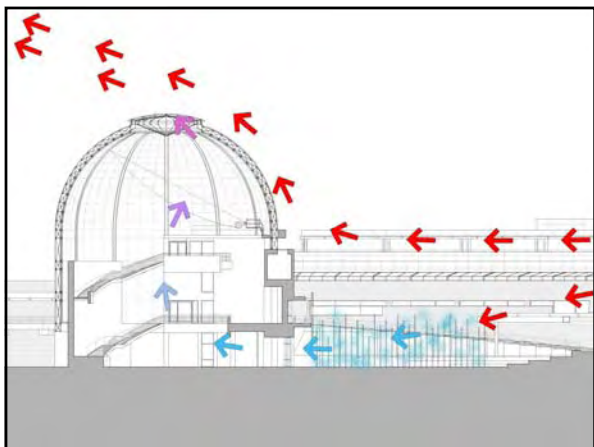
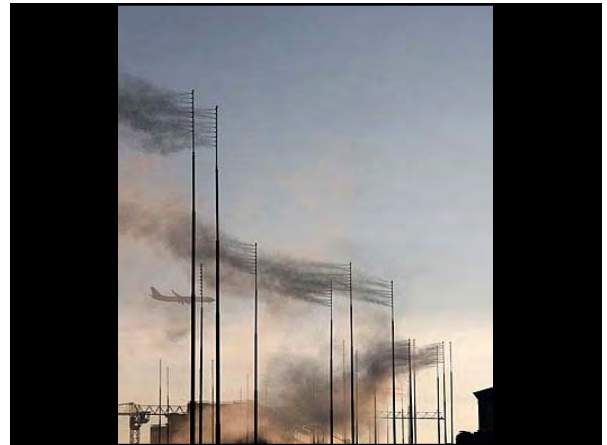
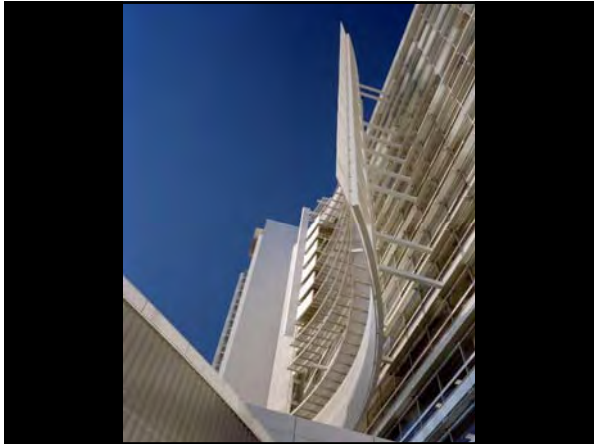












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