PROJECT DESCRIPTIONS
Laguna Honda Public Art Program

The new Laguna Honda is designed to create community. It accentuates Laguna Honda’s identity as a community of care made up of care-givers and care-receivers as well as its role as a 144-year-old civic icon that draws the interest of art and architecture lovers.

The architectural plan, developed by the joint venture architecture firms of Anshen + Allen and Gordon H. Chong & Partners, comprises two residences, the six story South Residence and the seven story North Residence, joined by a four-story central building, the Pavilion.

The Pavilion features a new visitor entrance, the Laguna Honda Rehabilitation Center and the hospital’s acute care services as well as the Esplanade, a broad indoor boulevard that serves as a virtual main street. Lining the Esplanade are a café, an art studio, a large community meeting room, a hair salon, a gift shop, a multi-media library with a fireplace, and a cafeteria with indoor and outdoor seating. The ground floor of the Pavilion features a fitness center for rehabilitative therapy and two pools for aqua therapy.

All buildings open onto a central park, home to the Laguna Honda animal therapy center, raised planting beds for growing vegetables and flowers, a small orchard, garden paths for strolling or rolling, and the Betty Sutro Meadow named after a long-time benefactor of the hospital.

The design of the buildings is intended to enhance the therapeutic effects of the lush, 62-acre Laguna Honda campus. The buildings themselves have therapeutic value. Conceived with guidance from the Center for Health Design, they let in ample natural light, feature operable windows in each bedroom, and reflect a small-town-feel complete with a town square, or Great Room, at the center of every floor.

*All images unless indicated otherwise are by Bruce Damonte Photography.*
Resident Neighborhood Identity Program

Each floor in the residence buildings constitutes a neighborhood made up of four 15-person households. The households have their own living and dining room. The resident neighborhood identity program was designed to aesthetically create an individual visual identity for each floor and to provide a wayfinding system for residents. Artists were selected to develop proposals for two residential floors, located in the two residence buildings, and the ground floor entrance, second floor living quarters for patients of the rehabilitation center, and third floor Esplanade in the Pavilion. Artists were assigned to treat the same floor in both residence buildings. For instance, an artist assigned to the 4th floor of the South Residence also treated the 4th floor of the North Residence.

Reminiscent of the W.P.A-era Glen Wessel murals located in the historic 1926 building lobby, the architects designed custom niches, varying in depth, for the artwork at four locations in each neighborhood. The niches ensured that, like the historic lobby, the artworks would appear integrated into the building. The architects also identified important wayfinding locations for additional artwork placement.

Major locations for artwork indicated in red.
Beliz Brother

*Seasons of Memory, 2010*
Photographic images, glass, stainless steel, light

For her neighborhood identity artworks, Beliz Brother created large-scale photographic images of brilliantly-colored flowers laminated between two layers of glass, four of which are set into light boxes. The artworks are grouped together in pairs of like flowers at the entrance of the four households located on each floor. Producing color-filled areas within the hospital, the artworks are visible from the Great Room and from the end of the long define the individual identity of the households.

*Location: South and North Residences, Level 3*

Diane Andrews Hall

*Hermit Thrush, Goldfinch, Goldfinch with Zinnia, Morning Light, 2009*
Glass mosaic

*Summer's Goldfinch, Cumulus, Rollers, 2010*
Woven tapestry

Natural phenomena such as light, atmosphere and dynamic weather patterns are sources used by Diane Andrews Hall to investigate her interests in time, light, movement and the complex nature of being. Inspired by the awesomeness of nature and the passage of time, her paintings reference transience: air, water and light, and the things that inhabit them. It is this interest in temporality that inspired her multi-paneled works for Laguna Honda that depict the subtle transformation of a cloud and the light reflecting off the surface of ocean waves. She is an avid bird watcher, sky watcher and weather fanatic. Her bird paintings, which are limited to the birds in her San Francisco backyard, are meant to be a reflection of transience and the ethereal. For the Laguna Honda commission, Hall had the opportunity to translate her imagery into other materials such as glass mosaic and tapestry. Her artworks bring nature and beauty into the hospital’s corridors.

*Location: North Residence, Level 1*
Bernie Lubell and Ann Chamberlain

*Earth, Air, Untitled, 2008*
Tapestry and glass

*Fire, Water, 2008*
Glass light box with an adjacent front lit glass image

Following sessions with Laguna Honda residents about image and color preferences, Ann Bernie Lubell settled on using elemental imagery for their artworks. For light boxes they chose a water image from a local pool and a sunset over the San Francisco hills. Their air image includes the skylines of San Francisco and Paris as well Chamberlain (d. April 2008) and as renaissance star charts and contemporary satellite imagery, and their earth image is an aboriginal fabric design distorted into a geological section of San Francisco, showing the earthquake faults. The earth and air images are executed in a triangulated glass relief, which will read from one direction as the earth and from the other as air. Both of the air and the earth images are repeated in a tapestry further down the corridor.

*Location: South and North Residence, Level 6*
Terry Hoff

*Untitled*, 2005-2001
Oil on Canvas

*Winter, Spring Summer, My Time*, 2005-2001
Fabric, aluminum, rubber, drafting film, latex enamel, epoxy resin

A series of playful installations comprise artist Terry Hoff’s neighborhood identity artwork. *Chalkboards* is an interactive artwork that invites viewers to “fill in the blanks.” A grouping of chalkboards, in a variety of colors, depict a collection of simple images, such as a house (home), dog (pet), car and other common and easily-recognizable objects that may elicit personal associative meanings. Under each image there is a letter followed by a blank line. Patients and visitors are encouraged to participate by physically or mentally completing the word. The third installation, three of which are located on each floor, is titled *Wall Sculptures*, involves a grouping of shapes and simple patterns inspired by the four seasons and fabricated in a variety of materials.

*Location: South and North Residences, Level 2*
Takenobu Igarashi

*Horizontal Feeling*, 2008
Terracotta

*Horizontal Feeling*, 2008
Various woods

Takenobu Igarashi developed two distinct yet related designs for his neighborhood identity artworks. Created in wood and terra-cotta, the large-scale wall relief sculptures share formal characteristics, but are distinct enough to provide clear visual and tactile wayfinding cues. Igarashi divided each floor into two halves. The east-side reliefs are comprised of layered, sculpted terracotta pieces. Each piece was individually carved then stacked, glued and framed. Similarly, the wood reliefs were made from carved wooden bars, which were sculpted and painted before being stacked, glued and framed. Both textures and finishes were designed to be touched. The works vary in size, the largest being 84” W x 10” H x 2” D and the smallest being 44” W x 18” H x 2” D. The various textures and slight differences in the finishes create the illusion of small landscapes or framed window views.

*Location: North Residence, Level 2*
Owen Smith

*The Four Elements*, 2010
Ceramic tile mosaic, Cast stone relief sculpture

Inspired by Glen Wessel’s historic murals located in the original Laguna Honda building, Owen Smith created a series of W.P.A-style artworks, which include 3’ x 5’ cast-stone relief sculptures and ceramic murals, varying in size between 4’ x 4’ and 4’ x 6’. Each household is represented by a classical element (fire, air, earth and water) and an associated profession. For example, air is represented by an aviator and falconer. Every household has one mosaic mural and one relief sculpture. The artworks are located at the household entrances and main corridors to help orient patients and visitors. A mosaic is also located on the wall facing the central public space on each floor.

*Location: South and North Residence, Level 5*

Arlan Huang

Arlan Huang created hand-blown glass disks for each neighborhood that are mounted to milky-white glass panels.

*Location: South and North Residences, Level 4*
**Link Building Esplanade**

The ground level entry way and third level Esplanade in the Pavilion were identified early on as primary sites for artwork because of their public nature. The ground level includes the therapeutic pools and rehabilitation center and the Esplanade is the hospital’s main street. It also connects the historic building to the new South and North Residences.

**Takenobu Igarashi**

*Landscape*, 2008  
Terracotta

*Skydancing*, 2008  
Painted aluminum and stainless, stainless wire cable

Igarashi sculpted hundreds of clay pieces for his floor-to-ceiling terracotta reliefs to cover the wall’s surface creating a textured landscape between the in dining and living areas. Igarashi also created metal sculptures for the Pavilion’s atrium, which is a semi-enclosed outdoor area that is visible from multiple vantage points throughout the hospital complex. The artist created painted aluminum sculptures, reminiscent of blossoms, suspended from aircraft cables. The artwork’s prominent location makes it an important wayfinding landmark.

*Location: Esplanade and Atrium, Pavilion*
Merle Axelrad Serlin

Marin Headlands, 2004
Fabric collage

Bay Area Foothills, Cliffs at Land’s End, 2003
Fabric collage

Merle Axelrad Serlin celebrates the Bay Area’s dramatic vertical landscape with a series of three intricate fabric collages: Marin Headlands, Cliffs at Land’s End, and Bay Area Foothills. Located in front of the elevators in the Esplanade, the collages, which are 53” x 69” with their frames, present visitors and patients with spectacular views of these iconic sites while introducing vibrant color to the space. The collages were made from thousands of tiny pieces of fabric, sometimes no larger than a quarter-inch. These fragments of woven color and texture were carefully arranged, layered, pinned and sewn together onto a cotton canvas. The artist used a variety of fabrics including, but not limited to: cotton, linen, rayon, wool silk, hemp and tulle. When she was not able to find a piece of fabric that achieved a desired effect, the artist used acrylic-based fabric paints to create her own. To prevent fading, the artwork was treated with a UV-resistant finish and plexiglass covering.

Location: Elevator Lobby, Pavilion
Owen Smith

Building the Iron Horse, 2010
Ceramic tile mosaic

Owen Smith’s WPA-style mosaic murals depicting the building of the Golden Gate Bridge pay homage to Glen Wessel’s Professions mural series in the historic Laguna Honda lobby and provide a visual continuity between the old and the new buildings. The artist chose to illustrate the building of the Golden Gate Bridge because of the subject matter’s connection to the Wessel murals, which include themes related to labor and the four classic elements. To Smith, the building of the Golden Gate Bridge represents human audacity, bravery, skill and artistic and engineering achievement. The location of the bridge is a meeting of water, earth and sky (air), and the bridge is forged in steel (fire).

Location: Main Lobby, Pavilion

Cliff Garten

Laguna Line (The possibility of the everyday), 2010
Bronze with patina

By observing Laguna Honda residents using wheelchairs and the handrails located throughout the building, Cliff Garten saw the potential for a public artwork in the form of a handrail. While meeting all codes and functional requirements, he transformed a ubiquitous handrail into a sensuous sculpture that addresses the space at a visual, tactile and psychological level. The Esplanade features approximately 600 feet of sculptural handrail elements that interpolate the interactive qualities of the handrail into other situations and activities in the hospital. The handrail is cast in bronze and embellished with the color palette of the Esplanade, providing additional visual cues as people navigate through the space.

Location: Esplanade
Arlan Huang

Arlan Huang created a series of glass panels, approximately 4’ x 5’, on which he mounted his signature hand-blown glass “stones” inserted into glass blocks. The stones, which glow like jewels, were created in New York and assembled in the glass blocks at Dorothy Lenehan Studios in Oakland.

Location: Connector Building between the Pavilion and North Residence

Diana Pumpelly Bates

Located adjacent to the main entrance, the entry gate to the park around which all three new buildings are arranged is a stand alone work of art. The design incorporates selected elements of the new architecture and imagery derived from the surrounding environment. The relationship of the lines and shapes in the imagery are intended to suggest a “landscape of reflection.” The inclusion of the mullions, which are a prominent part of the building design, suggests a window that overlooks a view. This visual experience symbolically signifies that the hospital is a place of “grace – an oasis of tranquility.”

Location: Façade, Main Entrance, Pavilion

Cheonae Kim

somewhere, 2009
Ceramic tile

Housed within the Pavilion is an aqua therapy center that includes two pools and two large tile walls: one 16’ x 40’ and the other 14’ x 40’. Cheonae Kim is a geometric abstract painter focused on structural relationship using color. The structure of her work creates a visual labyrinth which provides a meditative space. This is her 4th public project.

Location: Aqua-Therapy Center, Pavilion
History Project

Lewis deSoto

*Woven (The History Project), 2004-2010*
Tapestry

The Laguna Honda public art master plan identified additional opportunities for artists to create works that respond to the hospital’s rich history and that relate the old building to the campus’ new facilities. Through archival images and artifacts, artist Lewis deSoto created a series of 16 intricately-woven tapestries that are an inviting and intimate exploration of significant eras and events that shaped the hospital and its community over time.

Entitled *Woven*, the series celebrates such events as the hospital’s opening in 1866, President Theodore Roosevelt’s visit in 1909 and the rededication of the bell tower in 1994. Each 4’ x 7’ tapestry depicts a book laid open on a wooden desk and. In some cases, artifacts, such as blueprints, reports or newspaper clippings, also appear. Reminiscent of a history book or photo album, the book displays photographs from the city’s archives. Each tapestry includes a title in calligraphy and a date in the lower right corner denoting the time period that is being depicted. DeSoto utilized an innovative process by which his original design was digitally matched to thread color sets, allowing for a faithful translation of every detail during weaving. Citing its historical significance as one of mankind’s oldest art forms, the artist chose the tapestry because he felt the medium was an excellent vehicle for connoting history and tradition. The installation of the tapestries begins in the Pavilion and continues into the historic building, ending at the hospital’s Gerald Simon Theatre, a venue for public performances. The tapestries line nearly the entire indoor length of the campus, linking past to present.

*Location: Esplanade, extending into the original 1926 building*
Courtyard Sculpture Project

Created by the Office of Cheryl Barton, the landscape design comprises five formal courtyards in the South and North Residences providing safe outdoor access. Each of these courtyards features a focal point that also serves as a point of reference and orientation for the residents. Four artists were selected to design original artwork for the courtyards.

Suzanne Biaggi
*Patterns of Time and Space, 2006*
Basalt, water and black pebbles

The central focus of the courtyard, Suzanne Biaggi’s sculptures are carved basalt columns of varying heights and widths. The columns are left natural except for their tops, which are highly polished to reflect the sun. The installation includes one focal point in the main patio and three smaller “marker” sculptures sited along the walkway. The focal point consists of two columns set into the landscape, one 7 feet tall and the other 3.5 feet tall. The columns are placed along the walkway in such a way that they are points of interest that encourage residents to continue along the walkway, while their textures stimulate a tactile experience.

The installation of the sculptures was also designed to emphasize time and pattern cycles. As the sun moves across the sky, the reflections on the tops of the columns change from a beam of light to flat black and, finally, to a sky blue. A dedicated sprinkler activates at regular intervals during the day to fill the shallow basin of the smaller column in the primary sculptural grouping with water. As the basin fills and drains at timed intervals throughout the day a second pattern is established. The artist, whose father suffered from Alzheimer’s disease, sought to design an installation that would reflect natural cycles to appeal to primal instincts.

*Location: Courtyard F, North Residence*
Jonathan Bonner

*Bloom*, 2010
Granite

Jonathan Bonner’s design consists of a circular grouping of five lathe-turned, elliptical granite forms with a smooth “honed” finish. The artist recognized that the sculptures would be viewed as much from above as from within the courtyard. The forms suggest several things including a star, a flower and an asterisk. The stones sit directly on the pavement with no pedestal. This makes the work inviting and approachable, encouraging direct contact – touching and sitting.

*Location: Pavilion Courtyard*

Linnea Glatt

*Re-connection/Re-cognition*, 2008
Fiberglass

Linnea Glatt’s *Re-connection/Re-cognition*, for the Alzheimer’s courtyard, features three unique button sculptures. The large-scale button designs were cast in four different pastel colors resulting in a total of ten buttons. The buttons will be placed in a random configuration in the courtyard with attention to accessibility by residents.

The button sculptures have a number of functions both practical and conceptual. Glatt's past public work has focused on the idea of place-making with a number of different manifestations. Often her work functions simply as a place to sit. The Alzheimer's patients who visit the courtyard may spend time sitting on the buttons, and with repeat visits, the artist hopes that they will engender a sense of connection and groundedness. Linnea's mother, who suffered from Alzheimer's, often focused on the simple task of buttoning and unbuttoning a sweater, which, for Glatt, indicated a recognition of an object and its function. Her button sculptures are intended to function not only as a place to sit, but also as a kind of touchstone to something recognizable, familiar, and comforting.

*Location: Courtyard E, North Residence*
Artist Team Living Lenses with Po Shu Wang

NEVERODDOREVEN, 2009
Wood

Po Shu Wang’s sculpture, NEVERODDOREVEN, is the central focal point of the South Residence courtyard. Living Lenses’ design conjures universal memories through its method of construction and structural details, which physically convey a sense of gentle transformation and continuity. The sculpture is comprised of five interlocking arches, carved out of salvaged redwood from an old bridge using a particular technique that has its origins in many ancient cultures. The arches are interlocked in a spiral, so that the internal structure is also the external structure. Using all natural materials that are familiar to the senses, the design acknowledges the naturalness of the unknown and the unknowns of nature.

Location: Courtyard J, South Residence

Conservation of Historic Works

As part of the art enrichment program, historic works at Laguna Honda that are in the city’s collection received conservation treatment.

David Edstrom (1873-1938)

Florence Nightingale, 1939

Located in front of the historic entry, Florence Nightingale is a sculpture executed in reinforced cast stone. There were a number of conservation concerns regarding this artwork, including the general effects of weathering, a chipped portion that exposes the structural steel armature, spalling aggregate and cracking. The conservation program included cleaning, repair, crack stabilization and loss reconstruction.
Glen Wessel (1895-1982)

Fire, Earth, Water, Air & Professions, 1934

The historic lobby has five oil on canvas murals painted by Glen Wessel. One, Professions, received conservation services in 1981. Renovation of the 1926 building required its temporary removal, and some additional conservation to repair damage due to a leak in the supporting will be required before the work is reinstalled. A recent conservation evaluation indicated that these paintings were in good shape and in need of cleaning only.