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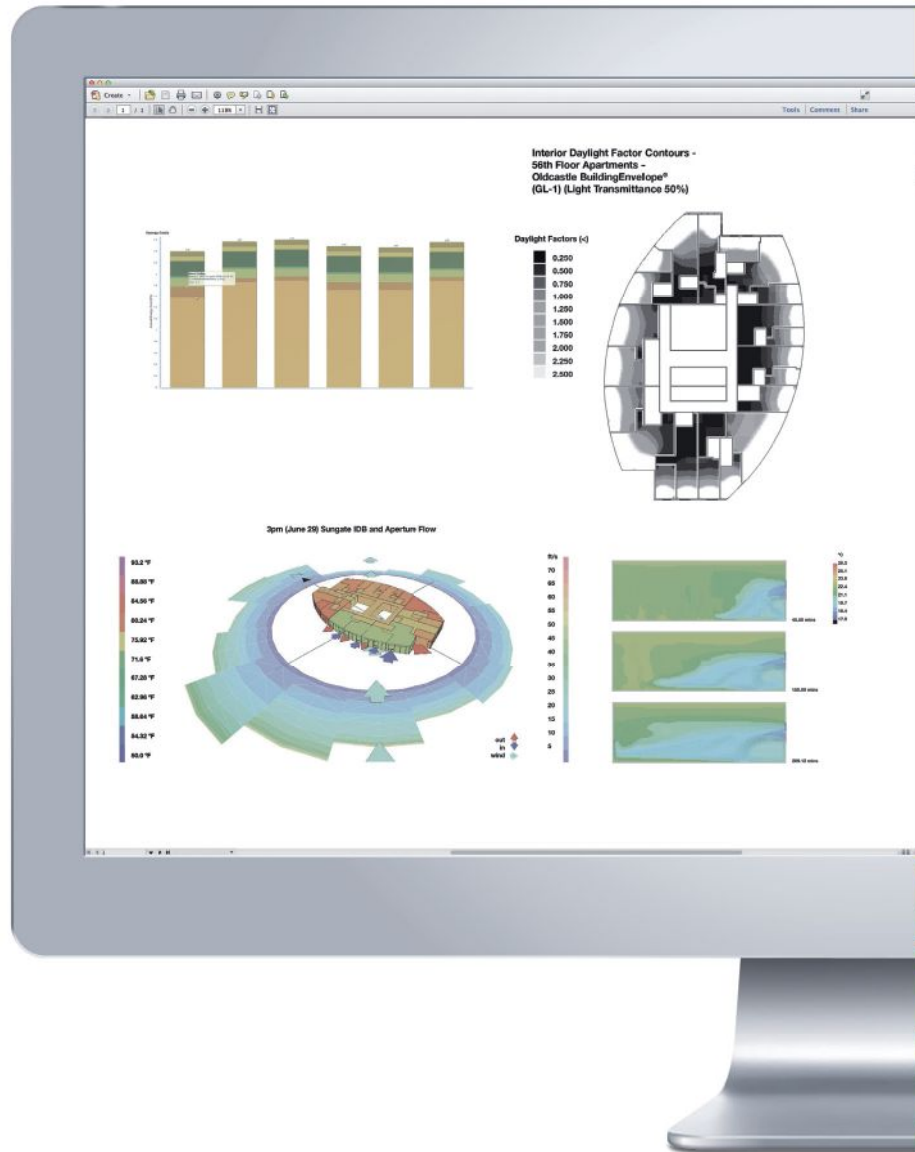
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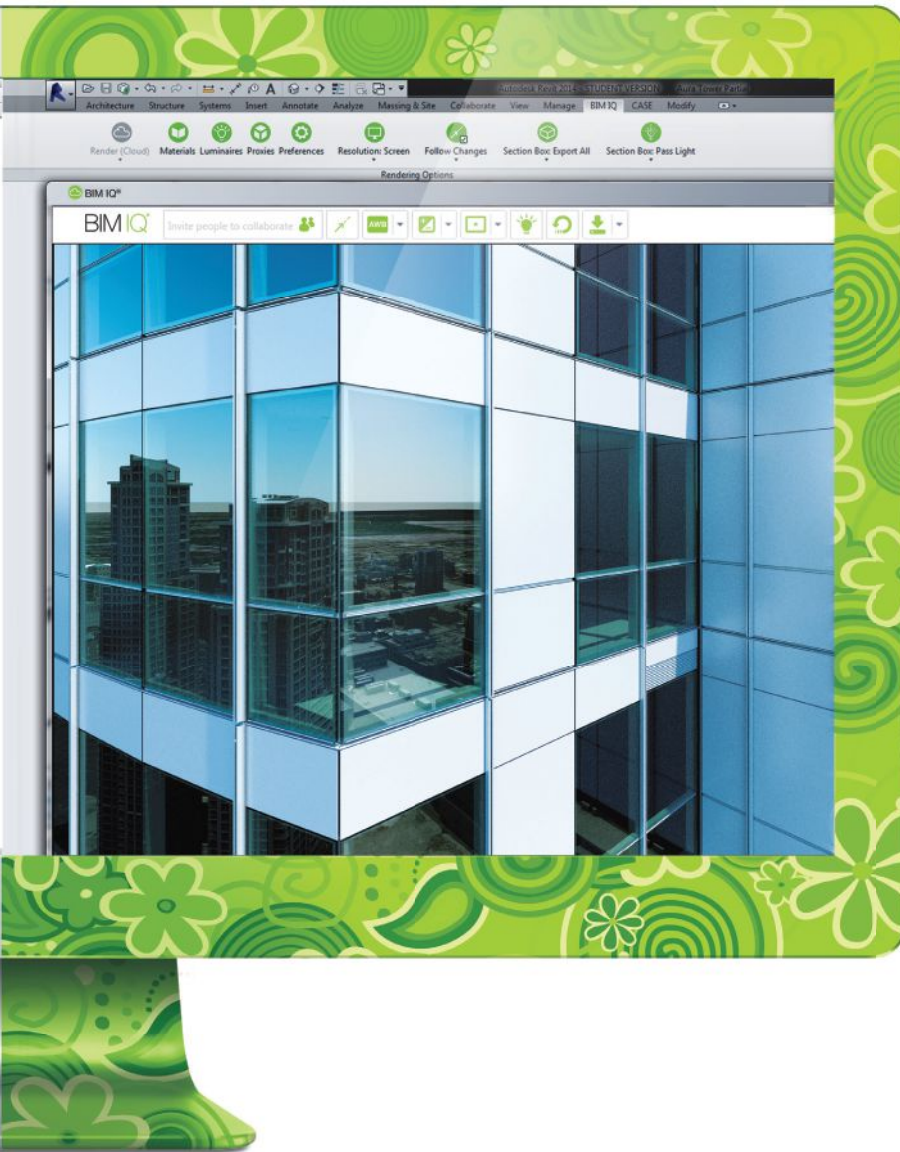
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Volume 104, number 3. March 2015. On the cover: Andrew Berman Architect's SculptureCenter in New York; photo by Michael Moran/OTTO

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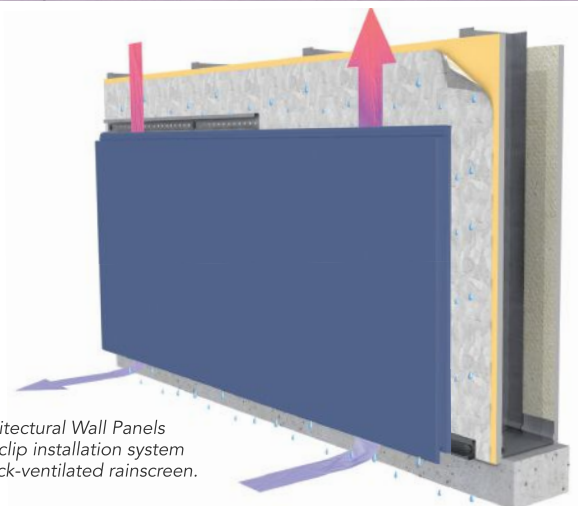
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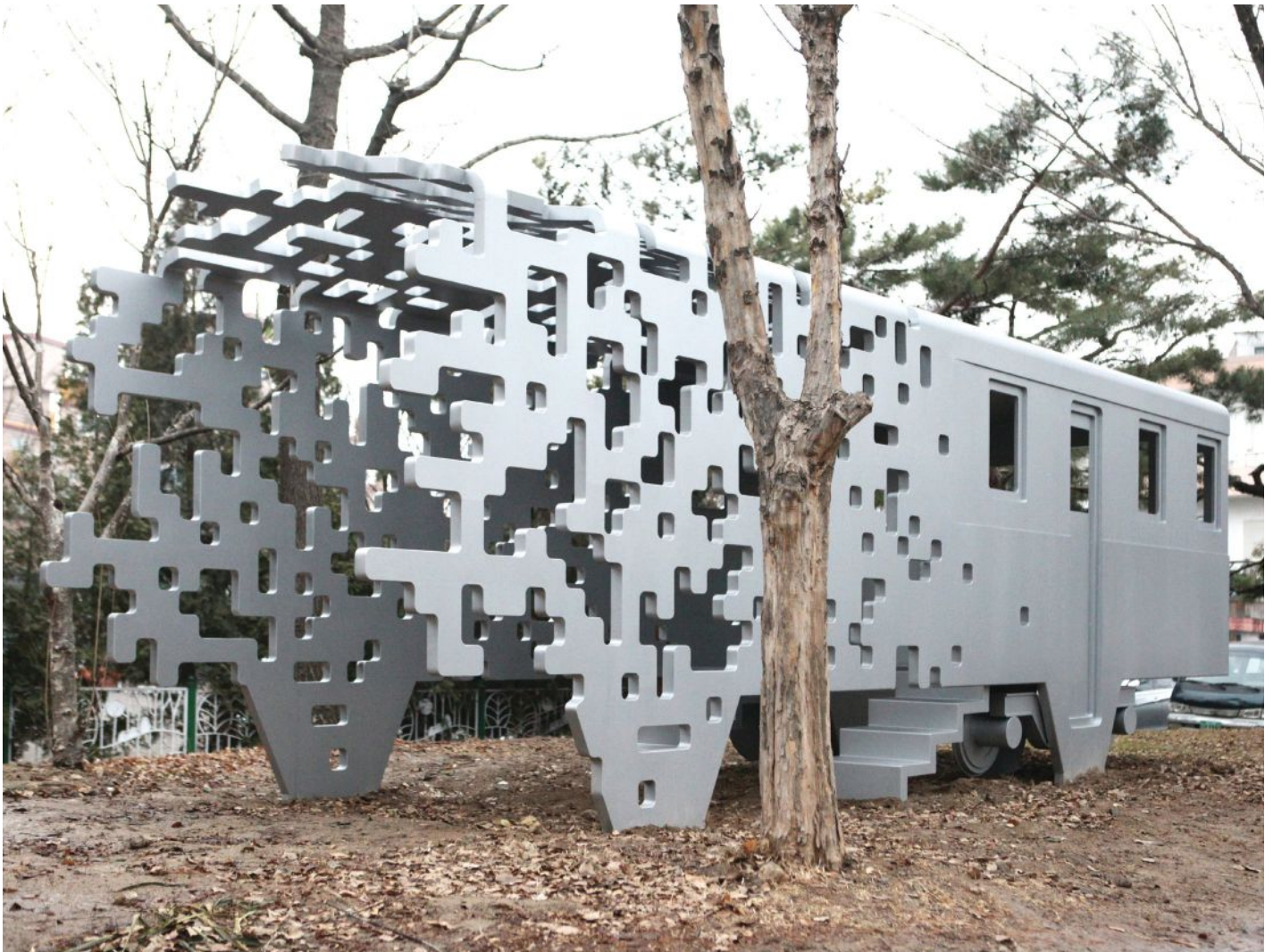
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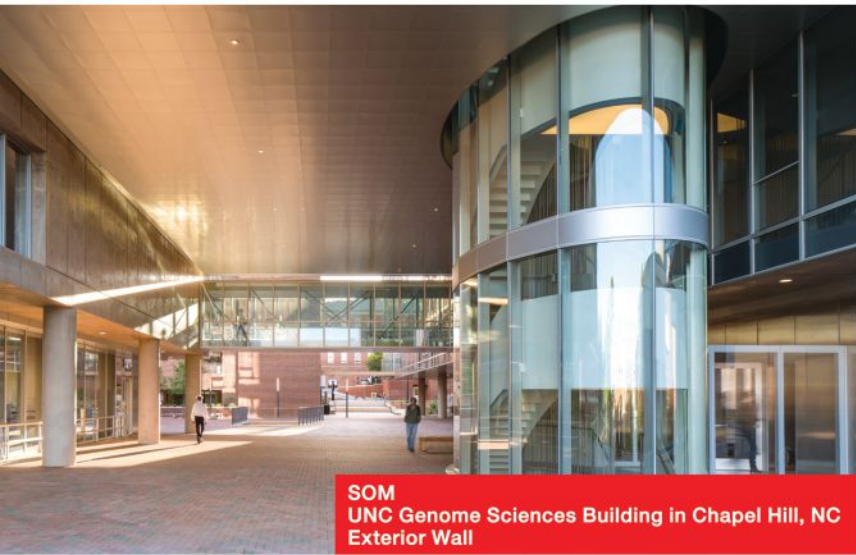
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### **The Memory Train**

Older residents of Suwon, South Korea, will remember a narrow-gauge railway that ran through a landscape of beaches and salterns; it was built to move salt during Japanese rule in the 1930s and later (until 1995) operated as a commuter train. Now, Seoul-based Yong Ju Lee Architecture is helping a new generation relive the experience through a pair of pixelated, stainless steel sculptures that appear to dissolve into their surroundings. Dispersion 1 (above) approximates the exterior of a passenger car on the defunct line, while Dispersion 2, which trails closely behind, reimagines a car interior. —LEAH DEMIRJIAN

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### **Bertoia, Before**

Well in advance of designing the Diamond Chair for Knoll and all those Sonambient sound sculptures, Harry Bertoia ran the metalshop at the Cranbrook Academy of Art in Bloomfield Hills, Mich., where he was known for his jewelry. (He designed Ray Eames' wedding ring.) The exhibition "Bent, Cast, and Forged: The Jewelry of Harry Bertoia," on view at the Cranbrook Art Museum from March 14 to Nov. 29, will lavish overdue and well-deserved attention on 30 of these early works. It hardly seems possible, but the brooches, necklaces, and pendants come off as even more playful than the later, iconic designs. —CHELSEA BLAHUT

> To see more of Harry Bertoia's jewelry, visit [cranbrookart.edu/museum](http://cranbrookart.edu/museum).

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### **In the Shadows of Giants**

This year's Julius Shulman Institute Excellence in Photography Award goes to H el ene Binet, who for 25 years has represented the work of architectural avant-gardes such as Zaha Hadid, HON. FAIA, Daniel Libeskind, AIA, and Peter Zumthor, HON. FAIA, as grayscale structural episodes highlighted by cool slivers of light. The award is paired with "H el ene Binet: Fragments of Light," an exhibition at Woodbury University's WUHO Gallery in Los Angeles. Co-curated with managing director Emily Bills, the show will include Binet's photographs of Le Corbusier's Saint-Pierre in Firminy, France (above). —LEAH DEMIRJIAN

> [Learn more about the exhibition at wuho.architecture.woodbury.edu](http://www.learnmoreabouttheexhibitionatwuho.architecture.woodbury.edu).

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### The Spirit of 76

London's Design Museum has announced 76 nominees in its eighth annual Designs of the Year competition. Covering six categories—architecture, digital, fashion, graphics, products, and transport—the competition recognizes design that promotes change, enables access, extends design practice, or captures the spirit of the times. The museum will host an exhibition of the finalists, including Ateliers Jean Nouvel's spectacular One Central Park in Sydney (above), from March 25 to Aug. 23. Category winners will be announced on May 4 and an overall winner on June 5. —CAROLINE MASSIE

> See all of our top picks from the 76 nominees at [bit.ly/DesignMuseum76](http://bit.ly/DesignMuseum76).



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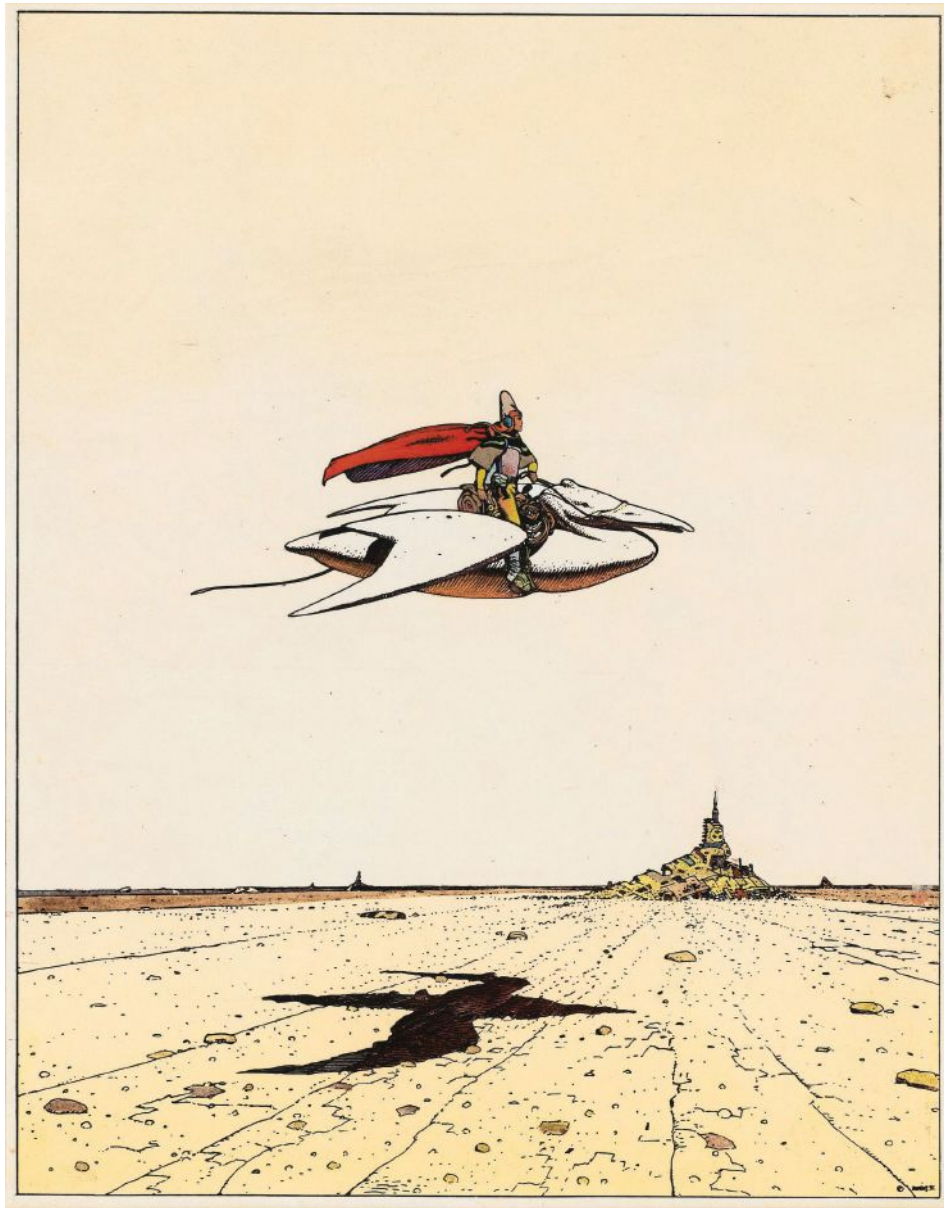
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### Arzach Rides Again

On March 7 in Paris, Sotheby's hosted "Bande Dessinée," an auction featuring 288 illustrations, paintings, and original plates from renowned Franco-Belgian comic strip artists such as Hergé, Hugo Pratt, Peyo, Moebius, Enki Bilal, and François Schuiten, as well as American visionaries such as Winsor McCay, Will Eisner, and Frank Miller. One of the highlights is Moebius' Superstudio-esque *Arzach* (above), drawn as part of wordless picaresque that first appeared in the French magazine *Métal Hurlant*, and went on to inspire the final act in the 1981 film *Heavy Metal*. —CHELSEA BLAHUT

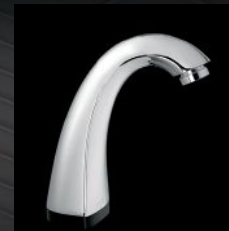
> See the full catalog for the Bande Dessinée auction at [sothebys.com/pdf/2015/PF1555/index.html](https://sothebys.com/pdf/2015/PF1555/index.html).



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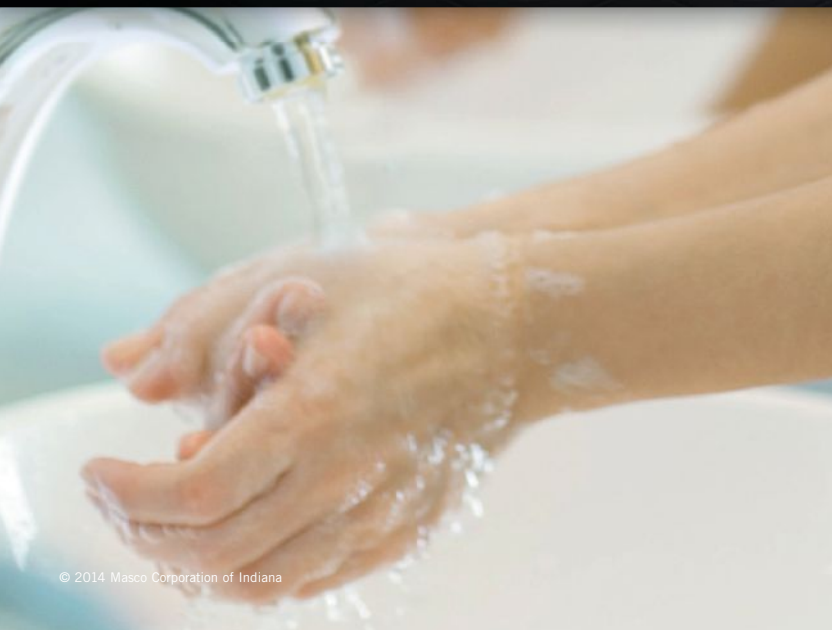
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# Detail: Wood Innovation and Design Centre

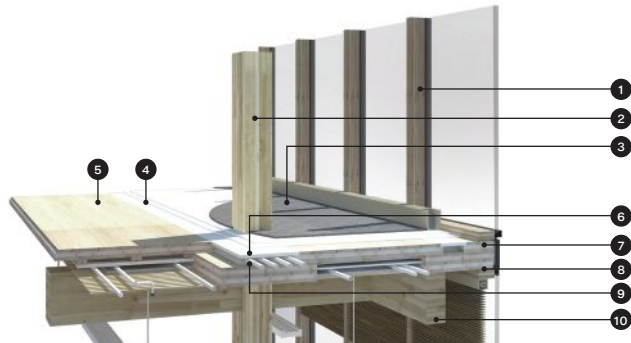
TEXT BY EMILY HOOPER

As of October, the world's tallest wood building can be found at the University of Northern British Columbia, in the city of Prince George. The eight-story, 96-foot-tall Wood Innovation and Design Centre, designed by Michael Green Architecture, in Vancouver, contains 51,000 square feet of office and educational space.

Mass timber construction, which employs prefabricated wood components such as cross-laminated timber (CLT), is strong enough to support the building's post-and-beam structure and lateral-load resisting system; it also has a long life cycle. Glulam beams, which vary in size based on their location, transfer the structural loads to glulam columns, which are 14 inches by 14½ inches on the ground floor and 12 inches by 11½ inches on the upper floors. This superstructure is secured by 2-millimeter to 16-millimeter glued-in rods and stainless steel washer plates that use a proprietary aluminum dove-tail connector. Structurlam and Brisco Wood Preservers supplied the mass timber products, made of British Columbian spruce pine fir.

Current building codes restrict lumber construction to lightweight framing for nonresidential use up to four stories, but the province granted an exemption. Since the building core—including the exit stairs—is constructed from CLT, fire and smoke separation engineering was physically tested and demonstrated for city officials.

The modular design that MGA used can apply to buildings up to 30 stories.



1. Laminated veneer lumber mullion
2. Glulam column, 12" × 11½"
3. Carpet
4. ¼" acoustical underlayment
5. 99mm three-layer CLT panel
6. 13mm plywood (two-ply)
7. 99mm three-layer CLT panel
8. 169mm five-layer CLT panel
9. 25mm semi-rigid glass-fiber insulation board (two-ply)
10. Glulam beam, dimensions vary

EMA PETER

THE NINTH ANNUAL

# R+D AWARDS

## CALL FOR ENTRIES

Are you revolutionizing the process and product of architecture? ARCHITECT wants to celebrate the most innovative building research, materials, and technologies at every scale—from design strategies and building systems to must-have products and software.

### CATEGORIES

Awards will be given in three categories, reflecting different stages in the research and development process:

- **Prototype:** For entries that are in the experimental and testing phase.
- **Production:** For entries that are currently available for use.
- **Application:** For entries that use technology in a novel manner on an architectural project.

The jury will consider newly introduced technologies as well as unconventional uses of existing technologies. Entries will be judged for their documented or prospective innovation in fabrication, installation, user engagement, and performance as well as for their potential to advance the aesthetic, environmental, and social value of architecture.

### ELIGIBILITY

The awards are equally open to architects, designers of all disciplines, engineers, manufacturers, researchers, and students.

### PUBLICATION

The winning entries will appear in the July 2015 issue of ARCHITECT, both in print and online.

### DEADLINES

**Friday, April 17**  
regular submission  
deadline (postmark)

**Wednesday, April 22**  
late submission deadline  
(postmark; additional fee  
is required)

### FEES

First entry: **\$175**  
Additional entries: **\$95 each**  
Late entries: **\$50  
additional fee per entry**  
for those postmarked  
after April 17, 2015.  
Submission requirements  
and examples are available  
at [rdawards.com](http://rdawards.com).

For more information, email: [rdawards@architectmagazine.com](mailto:rdawards@architectmagazine.com)  
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# SMART WOOD PRODUCTS

## ENABLE VERSATILE AND EFFICIENT DESIGN

Nestled in the woods of Provo Canyon, Utah, three cross laminated timber (CLT) cabins do more than inspire hundreds of Girl Scout campers each summer: They boldly embody sustainable design principles that can be applied to nearly any building design.



CLT CABINS FRAME THE COMMON ACTIVITY AND GATHERING AREA

### WOOD MEETS CODE & STRUCTURAL PERFORMANCE

The cabins were constructed with solid wood panels using locally-sourced wood affected by the mountain pine beetle. “Wood was used in a new way,” says project designer Jörg Rügemer, co-director, Integrated Technology in Architecture Center, University of Utah. “We not only recycled mountain pine beetle wood that otherwise would have decomposed, releasing CO<sub>2</sub> into the atmosphere, but we helped mitigate greenhouse gas emissions and provide a wonderful environment for the Girl Scouts of Utah.” These durable wood panels have a lighter carbon footprint than other commonly used building materials.

In addition to sustainability, the use of interlocking CLT also proved to be beneficial to the overall cost, timing, durability, and meeting code requirements. CLT is an engineered wood panel typically consisting of three, five, or seven layers of dimension lumber oriented at right angles to one another and then glued to form structural panels with exceptional strength, dimensional stability, and rigidity.

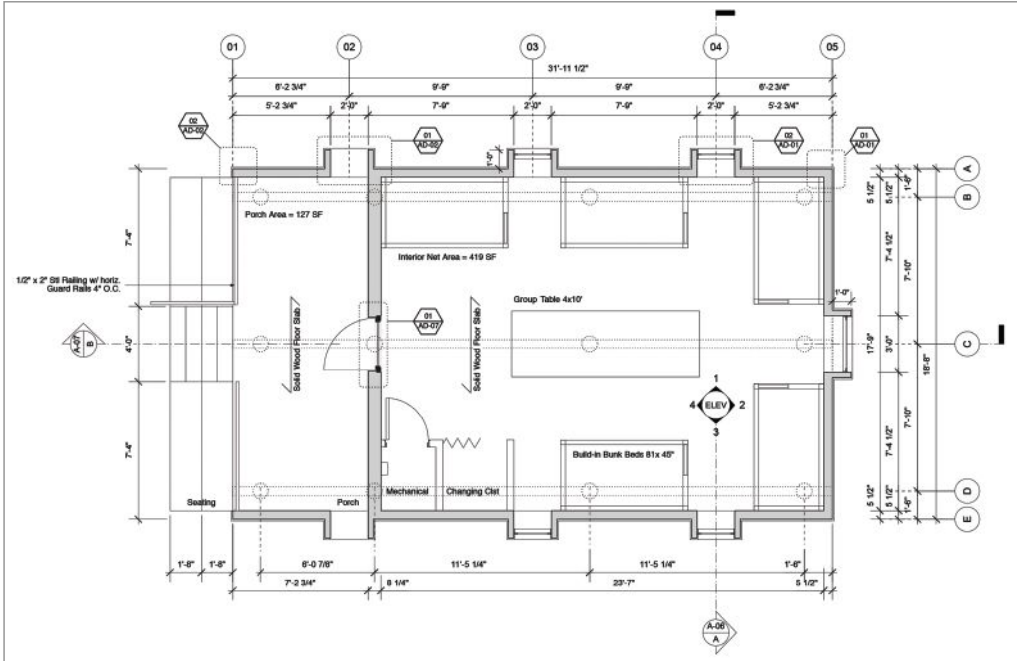
“The owner wanted a domestic and modern architecture and we were on a tight budget and timeline,” Rügemer explained. This innovative timber construction system not only met code requirements and recommendations specified by the fire marshal, but also an accelerated timeline—the final third cabin was completed in less than four weeks.



Solid Floor Assembly



Triple-Layer Interlocking CLT Wall with Dove Tail Connection



SUMMER CABIN FLOOR PLAN

The 602 square-foot sustainable cabins were constructed from interlocking cross laminated timber made from locally sourced wood affected by the mountain pine beetle. CLT offers the structural simplicity needed for cost-effective buildings, as well as a lighter environmental footprint than other materials. It also provides other benefits, including faster installation, reduced waste, improved thermal performance and design versatility.

**WOOD INSPIRES INNOVATIVE DESIGN**

A key element throughout the design process was to remain conscious about not disturbing the outside environment. “We fully embraced the existing surroundings and natural resources of the wooded landscape,” Rügemer says. This meant designing a simple, yet functional space to inspire the Girl Scouts of Utah. According to Rügemer, for all projects, it’s important to consider the size of buildings and respect the natural elements around it. Rügemer and his team exercise this idea when designing many high-efficient spaces.



CABIN #2 INTERIOR

**CABIN DESIGN**

Jörg Rügemer and Erin Carraher, Integrated Technology in Architecture Center, University of Utah

**OWNER**

Girl Scouts of Utah

**ENGINEER**

Acute Engineering

**CONTRACTOR**

Euclid Timber Frames

**PHOTOGRAPHER**

Nicholas Steffens

**AWARDS**

WoodWorks 2015 Wood Design Winner Award Category—Regional Excellence

2014 Design Arts Utah

Juror’s Award

2014 ACSA Diversity

Achievement Award

2014 Honorable Mention

award—Public interest

DESIGN Award

2014 ACSA Collaborative

Practice Award



**Innovative Detail** is a monthly presentation in ARCHITECT of distinct building design and modern architecture. It is sponsored by reThink Wood. Innovative technologies and building systems enable longer wood spans, taller walls, and higher buildings, and continue to expand the possibilities for use in construction. Visit [rethinkwood.com/innovatedetail](http://rethinkwood.com/innovatedetail) to learn more.

# Next Progressives: SurfaceDesign

TEXT BY AMANDA KOLSON HURLEY  
PORTRAIT BY NOAH KALINA

Sigmund Freud believed that psychoanalysis was like archaeology—a slow, methodical digging down to reveal what the conscious mind had suppressed. The principals of San Francisco-based SurfaceDesign aren't psychoanalysts, but they, too, describe their work as an archaeological enterprise: Many of their projects begin with the recovery of half-buried cultural traditions that become the foundation—metaphorical and also sometimes literal—of a new landscape.

SurfaceDesign got a tentative start in 2001, when James Lord was employed in the Berkeley, Calif., office of Peter Walker. Lord launched the firm as a side venture, hoping to drum up enough work so that he and fellow landscape architect Roderick Wyllie could pursue it full-time.

As that prospect drew closer to becoming a reality in 2006, the two met Geoff di Girolamo, a designer who had worked in Skidmore, Owings & Merrill's urban design studio and had attended the University of California at Santa Cruz at the same time as Wyllie—although the two didn't know each other then.

At Walker's office, Lord recalls, anyone who called with a "vaguely Australian" accent got routed to him. A caller one day proceeded to describe his ideas for a new business park in Auckland, New Zealand. Lord was able to pinpoint the exact location, much to the surprise of the caller. "My mother is a Kiwi, and my father's English," Lord says. He then worked alongside Walker on the business park, retaining existing

hedgerows and fences and maximizing views to the water. From there, it was a logical step for SurfaceDesign to reinterpret the landscape of the Auckland International Airport next door. The firm was asked to create a distinctive national identity for the airport, which had devolved (as airports often do) into a generic non-place, a portal to Auckland that could just as easily be in Oakland. Yet the site itself is charged with historic significance: It was where the Maori people first landed in New Zealand.

"We created these different gestures that recalled the different stories of New Zealand," Lord says of their design for the main roadway to and from the terminal. Large, crescent-shaped mounds, reminiscent of the Maori stonefields, hug the road. Hedgerows, a European element, work with the mounds to orient visitors and frame their views of the volcanoes. Lower, blade-like earth forms evoke jet engines and the motion of air travel.

Monterrey, Mexico, is a long way from Auckland, and has a very different semi-arid climate. Yet at Monterrey's Museum of Steel, SurfaceDesign created a similarly rough-hewn landscape appropriate for the site's heritage of heavy industry. Collaborating with Grimshaw and local landscape designer Claudia Harari, the firm reused unusual remnants found during excavation, vertical bars fused with material from old hot-steel pours. The designers turned these into fences and combined them with a linear water feature made



James Lord, Roderick Wyllie, and Geoff di Girolamo

out of the old cladding of the factory, referencing the rail line that used to run through the site. They arranged hunks of raw ore into a small square and rigged it as a misting bath to provide cooling on Monterrey's many hot days. They also put a green roof, Latin America's largest, over the new museum facility.

It's hard not to tie the rise of SurfaceDesign to that of landscape architecture as a discipline, or with the new awareness that landscape design can shape a site, neighborhood, or city. Last year, the firm was honored as one of the Architectural League's Emerging Voices, and it's now being asked to join major projects such as Bjarke Ingels Group's reinterpretation of the South Mall for the Smithsonian Institution in Washington, D.C. With this proposal—which calls for tunnels and subterranean galleries—Lord, Wyllie, and di Girolamo will have plenty of new ground to excavate.



# WOOD DOORS RESTORE HISTORIC THEATER



The remodeled Walter S. Gubelmann Auditorium at The Society of the Four Arts in Palm Beach, Fla. This is the first renovation in 25 years for the 710-seat theater, which opened its doors in 1930.

“The Gubelmann Auditorium is more than 85 years old, which meant that all upgrades needed to be aesthetically consistent with the rest of the structure. Incorporating architectural wood doors was a great solution to not only meet the overall design vision of a historic building, but also ensure that acoustic standards were achieved for a modern music hall. The outcome is perfect. The auditorium looks like it’s been there forever and that was our goal.”

—Keith Spina, AIA, LEED AP  
Senior Partner  
Glidden Spina + Partners

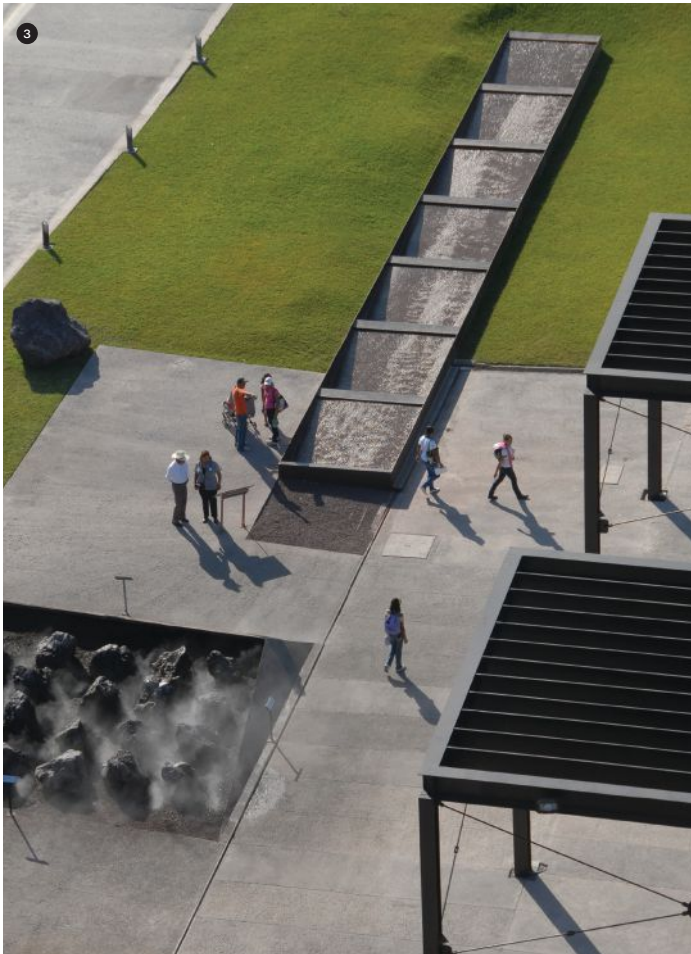


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**Next Progressives** is a monthly presentation in ARCHITECT of an emerging designer or practice. It is proudly sponsored by VT Industries.

**Next Progressives:  
SurfaceDesign**





**1.** Fluid paving patterns in the Ward Village Center, a residential development led by Woods Bagot in Honolulu, echo the iconic exoskeleton of Vladimir Ossipoff’s IBM Building on the site. **2.** At the Lands End Visitor Center in San Francisco, SurfaceDesign worked with local firm EHDD. **3.** Steel from a decommissioned blast furnace demarcates space at Monterrey, Mexico’s Museum of Steel, a collaboration with Harari Landscape Architecture and Grimshaw. **4.** SurfaceDesign managed to squeeze a spacious courtyard (shown), as well as a Golden Gate Bridge-facing roof deck, into the Butterfly House in San Francisco, designed by John Maniscalco, AIA. **5.** By referencing Maori stonefields, SurfaceDesign gave a new identity to the Auckland Airport Gateway. **6.** An aerial view of the Auckland Airport Gateway shows the tremendous scale of its undulating surfaces. **7.** Another partnership with Woods Bagot yielded this finalist scheme in the design competition for a city center in Mesa, Ariz., which features pedestrian promenades and connections between existing museums. **8.** SurfaceDesign is also part of the team—led by Bjarke Ingels Group—selected to reimagine the South Mall for the Smithsonian Institution in Washington, D.C.





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# Up + Running: Words of Advice for Young Firms

TEXT BY NATE BERG

In our search for tips to give designers and design firms that are just starting out, we asked leaders of some successful architecture practices to look back to their early days. Their answers offer hard-learned lessons for architects thinking about launching their own practices.

**Mark Ripple, AIA, Partner and Director of Operations, Eskew+Dumez+Ripple**

Architecture, at its essence, is built on relationships. My late partner [Allen Eskew] used to say that architecture is a great act of optimism because the fact of the matter is if we're building something for somebody, it means they're investing money in something tangible and usually long-term. For any client, there's risk and uncertainty. It took me 30 years to really understand this: What they're mostly looking for is what we like to call architect as trusted adviser. That's the ultimate role that an architect can play.

**Arvind Tikku, AIA, Principal, Ikon.5 Architects**

Decide what kind of firm you want. You should be able to analyze your weaknesses and strengths, and then adjust those against what kind of firm you're going to have. You cannot be everything to everyone. The only places that I wish I'd done something differently is when we were first chasing projects. You lose certain projects that you felt could have been real door openers, and you lose them because you're young, you're not tested, you're not experienced.

That experience, over time, gives you that insight to chase or win projects that in the early part are harder because you just don't have the know-how.

**Marion Weiss, FAIA, and Michael A. Manfredi, FAIA, Cofounders, Weiss/Manfredi Architecture/Landscape/Urbanism**

Competitions are a wonderful way to begin a practice—it's how we began ours. The dreams are well stated and high ambitions are evident at the beginning. It took some time for us to realize that not all projects, and clients, begin with the DNA of a dream or true value of design. Initially, we thought every project had the capacity to be the most extraordinary "fill in the blank," but today we are aware that time is an elusive resource, and it is essential for us to find projects and clients that believe in an architecture of consequence.

**Ann M. Beha, FAIA, Principal, Ann Beha Architects**

All clients are not equally ideal for a practice. The cultures and the aspirations need to be aligned and bridged. Never be afraid to say "No."

**Gordon Gill, FAIA, Founding Partner, Adrian Smith + Gordon Gill Architecture**

Define a clear philosophy or approach to your practice that is achievable and, hopefully, needed. Surround yourself with individuals you trust who will be constructively critical, supportive,

and who have a balanced appetite for innovation and reality. Be involved in the daily decisions, and focus on the culture and the people. Intellectual capital is your greatest asset, while leadership from afar is a recipe for disaster. Manage your firm carefully; the economics and the design are equally critical.

**"The practice of architecture takes time and it is very difficult to be successful on a large scale without first being successful at smaller scales. Small victories eventually lead to bigger opportunities."**

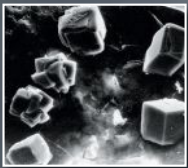
—Lawrence Scarpa, FAIA, Principal, Brooks Scarpa Architects

**David Lake, FAIA, Partner, Lake|Flato**

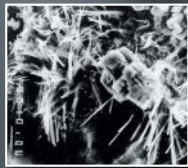
Enjoy passion and commitment to design, but always realize that financial sustainability and a sense of urgency for future work is what ensures that a young firm will enjoy the patience to select the projects that sustain one artistically and professionally. A young firm must have a clear sense of its purpose.

**Julie Eizenberg, FAIA, Founding Principal, Koning Eizenberg**

Starting, frankly, is easy. It's staying in the game that is hard. You have to always stay conscious about quality, anticipate down cycles, be willing to start again, and thrive on change.



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# Products: Noise Buffers

TEXT BY HALLIE BUSTA



## Lite Wall, Teknion Studio

Padding the floors, walls, and ceiling may lower noise levels, but some spaces require more. The Lite Wall freestanding screens attach with magnetic edges and come in three heights and a 48" width to meet the changing needs of a space. [teknion.com](http://teknion.com)

## Patch, StokkeAustad

The Oslo, Norway-based studio is sprucing up textile acoustic wall panels by adding mirrors, polished brass, and stone to call out the material variations. Each Patch panel is encased in a white-stained pine frame. Available in spring 2015. [stokkeastad.com](http://stokkeastad.com)



## 3D Acoustic Wall System, Seeyond

These colorful panels offer a minimum noise reduction coefficient (NRC) of 0.75 and a multifaceted surface that doubles as decor. They can be specified with a 2" to 5" air gap and are made from polyester with up to 50% recycled plastic. [seeyond.com](http://seeyond.com)

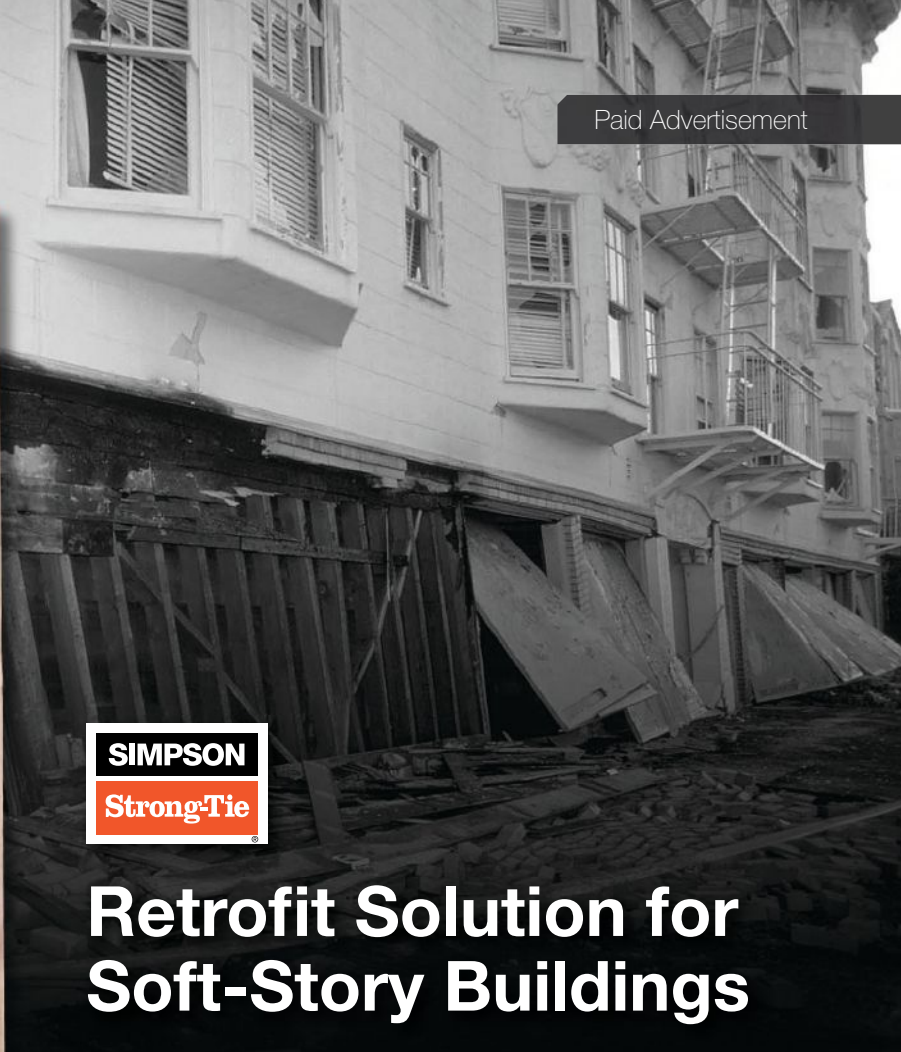
## Figure No. 2, Submaterial

Placitas, N.M.-based designer David Hamlin's Figure No. 2 wallcovering uses 5mm-thick felt, which offers an NRC of 0.20, with cork to mitigate noise in a large-scale version of his studio's wall hangings. In 12"-by-24" sections. [submaterial.com](http://submaterial.com)

## BuzziShade, BuzziSpace

From a studio known for its quirky office furnishings, BuzziShade dampens noise while helping to establish privacy. Offered in 16.5"- and 24.4"-tall sizes, it is clad in felt made from post-consumer recycled plastic that has an NRC of 0.20. [buzzi.space.com](http://buzzi.space.com)





**SIMPSON**  
**Strong-Tie**

## Retrofit Solution for Soft-Story Buildings

Thousands of San Francisco building owners are now required by law to seismically retrofit multi-unit (at least five) soft-story, wood-frame residential structures that have two or more stories over a “soft” or “weak” story.

These buildings typically have parking or commercial space on the ground floor with two or more stories above. As a result, the first floor has far more open areas of the wall than it actually has sheathed areas, making it particularly vulnerable to collapse in an earthquake.

That was the case in both the Loma Prieta and Northridge earthquakes, which is why cities in California, including Berkeley and Oakland, have recently passed similar legislation and many others, including Los Angeles, are now considering it. San Francisco’s ordinance affects buildings permitted for construction before January 1, 1978.

One solution to strengthen such buildings is the Simpson Strong-Tie® Strong Frame® special moment frame. Its patented Yield-Link™ structural fuses are designed to bear the brunt of lateral forces during an earthquake, isolating damage within the frame and keeping the structural integrity of the beams and columns intact.

“The structural fuses connect the beams to the columns. These fuses are designed to stretch and yield when the beam twists against the column, rather than the beam itself, and because of this the beams can be designed without bracing. This allows the Strong Frame to become a part of the wood building and perform in the way it’s supposed to,” said Steve Pryor, S.E., International Director of Building Systems at Simpson Strong-Tie. “It’s also the only commercially-available frame that bolts together and has the type of ductile capacity that can work inside of a wood-frame building.”

Another key advantage of the Simpson Strong-Tie special moment frame is no field welding is required, which eliminates the risk of fire in San Francisco’s older wood-framed buildings. “Field welding is not a good thing, particularly in an existing building because the chance of fire is just too great. A bolted solution is much safer.”

The special moment frame has been recognized in the construction industry for its innovation. It was one of only 16 products selected to win a 2014 Parade of Products@PCBC award, given by the California Building Association.



*Soft-story retrofit using Strong Frame® special moment frame*

The Strong Frame special moment frame is in the final stages of the prequalification process for inclusion in AISC 358-16. For more information, visit the website at [strongtie.com/strongframe](http://strongtie.com/strongframe).

Watch a video about San Francisco’s retrofit ordinance at [strongtie.com/softstory](http://strongtie.com/softstory).

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PHOTO: RICK OLIVER

## AIA VOICES

THE NEW ARCHITECT | DESIGNER AND MENTOR

*José Alvarez, AIA, is a 2015 AIA Young Architect Award recipient and a principal at New Orleans' Eskew+Dumez+Ripple (EDR), the 2014 AIA Architecture Firm Award recipient. Alvarez has led the design of a diverse group of award-winning projects at EDR. He's also committed his free time to volunteering for the Louisiana chapter of the National Organization of Minority Architects (NOMA), AIA New Orleans, and local youth programs.*

**MY INTERESTS REALLY GREW OUT OF OUR FIRM'S PHILOSOPHY.**

Allen Eskew was an important mentor for me, as he always encouraged me to be as engaged as possible. It's about growing as a designer while building the culture of the firm, as well as leadership and mentorship. All of those ideas coalesce in my work as the president of NOMA Louisiana, where I focus on programs with positive social impact, education, and the issues of diversity in the profession. An architect certainly should care about design, but an architect also has the responsibility to mentor—to pass along their understanding of the profession to others. It perpetuates itself.

NOMA's Project Pipeline creates a continuum of mentorship. The reason we start at the high school level is because, after analyzing the data, there are still a small number of minority

students interested in architecture and fewer that matriculate—and graduate—from architecture schools.

Project Pipeline guides young kids and architecture students at each critical step, creating a lasting mentorship network as each person may elect to mentor a younger student. That process of mentoring helps our members reaffirm their interest in architecture, and supports them through architecture school. The program further extends to support the Intern Development and Architect Registration Examination processes.

In my career, I've had a chance to work on a wide range of building types. As a design-first advocate, I'm more concerned with the experience, the successful resolution of the spatial condition, and its detailing, rather than saying that I'm a specialist that focuses on one thing, like healthcare design or hospitality design. I remember starting as an intern with a work visa, certainly not expecting to be in this position by this time in my career. Thankfully, my firm created an environment for me to seek and develop my talents at different stages of my career. If a firm is committed to you, it will foster your shifts in curiosity and ability.

—As told to William Richards **AIA**



**Obiekwe M. Okolo**, Assoc. AIA  
Member since 2014

I  
AM  
AIA

“Music is my first love, and nothing connects me to it like architecture. In my first architecture class, we listened to a Miles Davis album and it clicked for me. Like music, architecture inspires when it unfolds in layers of meaning.”

**Join me.**



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INSTITUTE  
OF ARCHITECTS

# AIANOW

By William Richards  
Art Direction by Jelena Schulz

**1 Driving Forces.** Chicagoans will proudly tell you that a century ago the leading edge of architectural research in design centered on their hometown heroes: Adler, Burnham, Jenney, Root, Sullivan, and, of course, Wright. Fittingly, the Architectural Research Centers Consortium's 2015 conference, "FUTURE of Architectural Research" will take place there, April 6–9.

➔ Learn more at [arcc2015.com](http://arcc2015.com).

**2 Pulleys, Gears, and Wheels.** When you can't find the right machine for the job, your only option is to invent one. Practical machine foundations—the basic investigation into building a machine to fabricate, analyze, or otherwise produce any number of useful things—is one part physics and two parts Archimedean ingenuity. The Practical Machine Foundation Design Workshop in Calgary, Alberta, April 13–14, is billed as an event for engineers but has implications for practicing architects in the mode of architectural research.

➔ Learn more at [gic-edu.com](http://gic-edu.com).

**3 Growth Sector.** Just a month ahead of the 2015 AIA National Convention in Atlanta, architects will find another good reason to travel there: the 2015 Laboratory Design Conference (April 27–29), which will focus on designing sustainable facilities and offer tours of representative local labs that have set the bar high. As the biotech sector continues to grow in the U.S., so too will opportunities for architects.

➔ Learn more at [labdesignconference.com](http://labdesignconference.com).

**4 The New Normal.** If one thing is certain about the near future of architecture, it's that net-zero energy buildings will become increasingly more affordable, desirable, and prominent—not just in practice but in the public realm. To prepare architects for that eventuality, AIA Connecticut will offer a workshop on April 21 that will cover thermal envelopes, mechanical systems, and solar electric systems.

➔ Learn more and register at [aiact.org](http://aiact.org).

**5 Spare Forms.** The architect Tatiana Bilbao, who has offices in Basel and Mexico City, claims to work in a "simple and archaic way," yet the houses, worship spaces, pavilions, and galleries that define her eponymous firm's output over the last decade are refined and elegant—they're simple, and virtuously so. Bilbao, the Louis I. Kahn Visiting Assistant Professor at Yale University's School of Architecture, will deliver a talk, "Lessons from 2 Gardeners" on April 9.

➔ Learn more at [architecture.yale.edu](http://architecture.yale.edu).

ILLUSTRATION: LAUREN KASSEF

# NOTICE

## of AIA Candidates & Convention Business Items

### CANDIDATES FOR INSTITUTE OFFICERS

Elections for the Institute's 2016 First Vice President/2017 President-elect, 2016-2017 Treasurer, and At-large Directors on the AIA Board of Directors, will be held at the 2015 AIA National Convention and Design Exposition, which will take place May 14-16, 2015, in Atlanta. If no candidate for First Vice President obtains a majority of the votes cast during the initial round of voting on May 14-15, 2015, a run-off election will take place on May 16, 2015. The following members have declared themselves candidates for national office.

THE INSTITUTE'S ANNUAL BUSINESS MEETING WILL BEGIN PROMPTLY ON SATURDAY, MAY 16, AT 8:15 A.M. DELEGATES WHO FAIL TO CLAIM THEIR VOTING KEYPADS AND TO USE THEM TO REGISTER THEIR PRESENCE AT THE START OF THE MEETING WILL NOT BE ABLE TO VOTE AT THE MEETING.

### PROPOSED BYLAWS AMENDMENTS

The AIA Board of Directors is sponsoring amendments to the Institute's Bylaws, scheduled for consideration by the delegates at the annual business meeting in Atlanta, on May 16, 2015. Bylaws amendments require approval by an affirmative two-thirds majority of the votes cast (or accredited to be cast) by delegates at the meeting, determined in the manner prescribed in Section 9.011 of the Bylaws.

### BYLAWS AMENDMENT 15-A

The Board of Directors supports amendments to the Institute's Bylaws that would require AIA chapters and certain sections to meet Core Member Services, and that would authorize any state AIA organization to form one or more sections within its territory.

### RESOLUTIONS

The delegates at the 2015 AIA National Convention and Design Exposition will also be asked to consider resolutions, which require approval by a majority vote of the delegates present and voting.

To view the candidate speeches, visit [www.aia.org/business](http://www.aia.org/business). For candidates' statements, and the full text of the proposed Bylaws amendments and resolutions, visit the AIA Convention Web site, <http://convention.aia.org/event/homepage.aspx>.

### 2016 FIRST VICE PRESIDENT/ 2017 PRESIDENT-ELECT

- Don Brown, FAIA  
AIA Montgomery/AIA Alabama
- Stephen A. Fiskum, FAIA  
AIA Minneapolis/AIA Minnesota
- Thomas V. Vonier, FAIA  
AIA Continental Europe

### 2016-2017 TREASURER

- Stuart L. Coppedge, AIA  
AIA Colorado

### AT-LARGE DIRECTORS (THREE TO BE ELECTED)

- Jerome L. Eben, AIA  
AIA New Jersey
- L. Jane Frederick, FAIA  
AIA South Carolina
- Haley M. Gipe, Assoc. AIA  
AIA San Joaquin/AIA California  
Council
- Anthony P. Schirripa, FAIA  
AIA New York Chapter/AIA New  
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# AIA DESIGN

WELCOME TO THE BOOMTOWN | HAS ATLANTA'S RAPID EXPANSION PAID OFF?



IMAGE: COURTESY PERKINS+WILL

*Around and Around We Go: The Atlanta BeltLine, the largest urban development in the country, aims to transform a 22-mile-long ring of underutilized rail lines into a network of paths and light-rail traffic lanes that connect 45 neighborhoods.*

**ATLANTA MAY HAVE ITS ORIGINS AS A RAILROAD TERMINUS, BUT ITS** explosion from a small town struggling to rebuild after the Civil War to one of the largest metro areas in the United States is owed not to the train but to the car. In November 1909, the upstart Southern city hosted the first car show staged outside of New York and Chicago. During Automobile Week, manufacturing executives touted their products in a city that, nearly a half-century after being destroyed by General Sherman, boasted only 63 miles of paved roads (compared to 495 in Boston and 200 in New Orleans at the time). But on Nov. 12, 1909, two-thirds of businesses closed and Atlantans turned out en masse at the speedway, beginning Atlanta's love affair with the car.

Over the following century, the city grew exponentially, expanding from its original compact footprint linked by rail lines and streetcars. With no natural boundaries, metro Atlanta sprawled, fueled by a population that doubled from 2 million in 1980 to 4 million in 2000, and has continued to surge in this millennium. With 28 counties spread over 8,400 square miles, today's Atlanta metro region occupies a larger land mass than the combined states of Connecticut and Rhode Island.

But this explosion comes with a flipside: sprawl and congestion over a fractured region has resulted in dozens of separate municipalities. This means more than just sitting in traffic: Metro Atlanta has one of the lowest rates of social mobility, meaning that it's harder for low-income residents to get ahead here than almost anywhere else in the country. According to a 2014 report from the Brookings Institution, only 18 percent of jobs in metro Atlanta are accessible by transit. Frustrated with sitting in traffic, development patterns driven by subdivisions, and a car-centric culture, a growing number of metro Atlantans are going back to the future by seeking out the compact development patterns of the city's early history.

Nothing exemplifies this better than the Atlanta BeltLine, the largest urban redevelopment project in the country, which aims

to transform a 22-mile long ring of abandoned and underused rail lines into a network of paths and light-rail lines connecting 45 neighborhoods. It's an ambitious project that won't be completed until 2030 at the earliest, but there is cause for optimism: The Eastside Trail, the first two-mile stretch of the BeltLine, completed in late 2012, already has fueled \$775 million in private investment, with condos, apartments, restaurants, and retail sprouting along the corridor. Work underway on a corresponding trail on the city's west side has fueled resurgence in some long depressed areas. The Atlanta Streetcar began operation in December 2014 and is credited as one reason for the growth in millennial residents in the city proper.

But not all interest in walkable new urbanism is happening in areas traditionally labeled urban. One of the most interesting recent projects in the region is Avalon, a mixed-used development in a suburb 27 miles north of downtown Atlanta. Projects such as this have earned Atlanta a spot as one of the top centers for walkable development in a 2014 survey by LOCUS, an affiliate of Smart Growth America.

None of this means that Atlanta's obsession with the automobile is going away any time soon; after all, this is the region that just lured the U.S. headquarters of both Porsche and Mercedes-Benz. But it heralds a slowly changing shift in mindset, a focus on getting around faster and easier, rather than moving further out. This offers opportunities for creative architecture, design, and planning.

Asa Griggs Candler, the Coca-Cola president later elected Atlanta's mayor in 1916, welcomed attendees to that 1909 automobile convention with words that still resonate as the city rethinks its attitude toward sprawl. "Distance divides," he said, "and that which sets distance aside begets acquaintance, which in the end ripens into friendship." —Rebecca Burns **AIA**

➔ The 2015 AIA National Convention takes place in Atlanta, May 14–16. Learn more at [www.convention.aia.org](http://www.convention.aia.org).






Lessons learned in  
finding new ways to  
represent architects  
in the 21st century

# New Rules

**IN 2013, THE AIA AWARDED GRANTS FROM** a newly created Innovation Fund to three Knowledge Communities and 11 AIA Components and Chapters across the country to support its multiyear Repositioning initiative. The idea was simple: Provide resources to member-focused programs, document those programs, and offer a plan for others to replicate those successes. All of the grantees shared the same explicit charge: Foster a 21st-century vision of member service, collaboration, and advocacy. Implicitly, however, the grants allowed recipients to investigate hypotheses and gain insights about the present and future state of architectural practice. What follows are accounts of five of those grant programs, some of which succeeded in executing their plans and some of which uncovered deeper, and unexpected, realities about planning versus execution. The full list of projects can be found at [progress.aia.org](http://progress.aia.org), under Repositioning.







## AIAFEATURE



### Tapping the Wellspring: AIA Seattle's Getting to Zero

The Architecture 2030 Challenge, created by 2015 Kemper Award recipient Edward Mazria, FAIA, and endorsed by the Institute, encourages firms to achieve carbon neutrality in their work by 2030. It's a benchmarking process that offers high-level goals, but, as AIA Seattle points out in their Innovation Fund grant project Getting to Zero, it also raises a lot of practical questions centered on how a firm can adapt its approach on an everyday level.

Getting to Zero, a series of four workshops that target market forces, integrated design processes, post-occupancy operations, and long-term operations, intends to both educate architects and give other AIA Components a realistic way to replicate AIA Seattle's successes.

AIA Seattle began by targeting architects who participated in an earlier version of the program, in partnership with Architecture 2030 as well as organizations such as ASHRAE and local government agencies. By building off that affinity base, program organizers reached its anticipated audience of 40 individuals almost immediately and had to raise their audience cap twice, eventually ending up with 120 attendees. The organization vaulted past its initial

revenue goals—in and of itself an important metric. It did so by offering a series of workshops that outline short- and medium-term steps that any firm can take towards carbon neutrality—always a recipe for success. But, cleverly, AIA Seattle treated Getting to Zero as part of an iterative process that capitalized on a demonstrated interest within an established audience base.

### Road Show Rodeo: AIA Vermont's Archistream

The central challenge of a bricks-and-mortar exhibition space is, well, the bit about bricks and mortar. Remove that challenge and you get AIA Vermont's Archistream, a converted 1969 Airstream Globetrotter. Alone, the vehicle is a novelty that generates awareness just driving down the street—but not enough to sustain interest, which AIA Vermont accomplished by making the interior a mobile resource center, gallery space, and hands-on workshop. Sure, there were new challenges—the right insurance (they settled on a “Marine Policy”), ADA compliance, and retrofitting a Marshall McLuhan-era camper for modern media requirements—but the benefits have outweighed the risks. To date, Archistream has received almost

# Getting to Zero





## AIAFEATURE

# INNOVATION

## vermont



89,000 visitors, 113,000 people print media pedestrians who and silver-

Exposure another. One of was its ability and community folding table and fulfilling metric, logs, and the more people

### **Lessons Learned: AIA Chicago's Outreach Programs**

Chicago's Humboldt Park, Logan Square, and Back of the Yards neighborhoods represent areas of opportunity for architects hoping to make a positive difference. Working with aldermen from each neighborhood, AIA Chicago collaborated with Chicago-based Arquitectos, a professional organization for Latino architects, as well as Neighborhood Housing Services of Chicago (NHS), to launch two outreach programs that raise the profile of architects among potential clients as well as the public-at-large. The first, Working With An Architect (WWAA), is a series of workshops in Spanish and English that covers everything from defining the architect's role to budget planning. The second, Ask An Architect (AAA), dovetails with WWAA to offer potential clients the opportunity to consult with the workshops' architects one-on-one.

In the best turnout, three people registered. So what was the problem, according to a public relations consultant in the debrief process? AIA Chicago, Arquitectos, and NHS did not refine their marketing approach. First-generation Latinos are not likely to use an architect at all (or even consider using one), making the workshops a challenging sell. And while second-generation Latinos are more

not to mention the estimated who have seen television and coverage, and an untold number of have seen its lime-green tagging tinted super-graphics roll past.

is one thing, but engagement is AIA Vermont's metrics for success to join the greater Vermont arts scene—unachievable with a brochure stack. And, it's a self-too. The more miles Archistream more events it rolls up to, the either “meet” architecture for the first time or are reminded of what architects do. The only limits for the campaign? The number of towns and cities it can reach with four wheels and an engine.

likely to engage an architect (and recommend one to their family and friends), they were not as rigorously targeted by the campaign as were first-generation Latinos.

One lesson, then, is about how to segment audiences correctly. Another is about attitudes toward architecture: It's not necessarily about just cultural identity, it's about an individual's outlook shaped by significant life events. Some analysts have claimed that the naturalization rate among Chicago Latinos has grown significantly in the last decade. Other analysis point to the decline in Latino residents in Chicago proper, matched by a staggering increase of 338 percent in surrounding Cook County during the same period.

In the end, the WWAA and AAA team got their geography right—targeting predominantly Latino neighborhoods—but public awareness and client development, as they also learned, should weigh a range of vital variables to succeed.

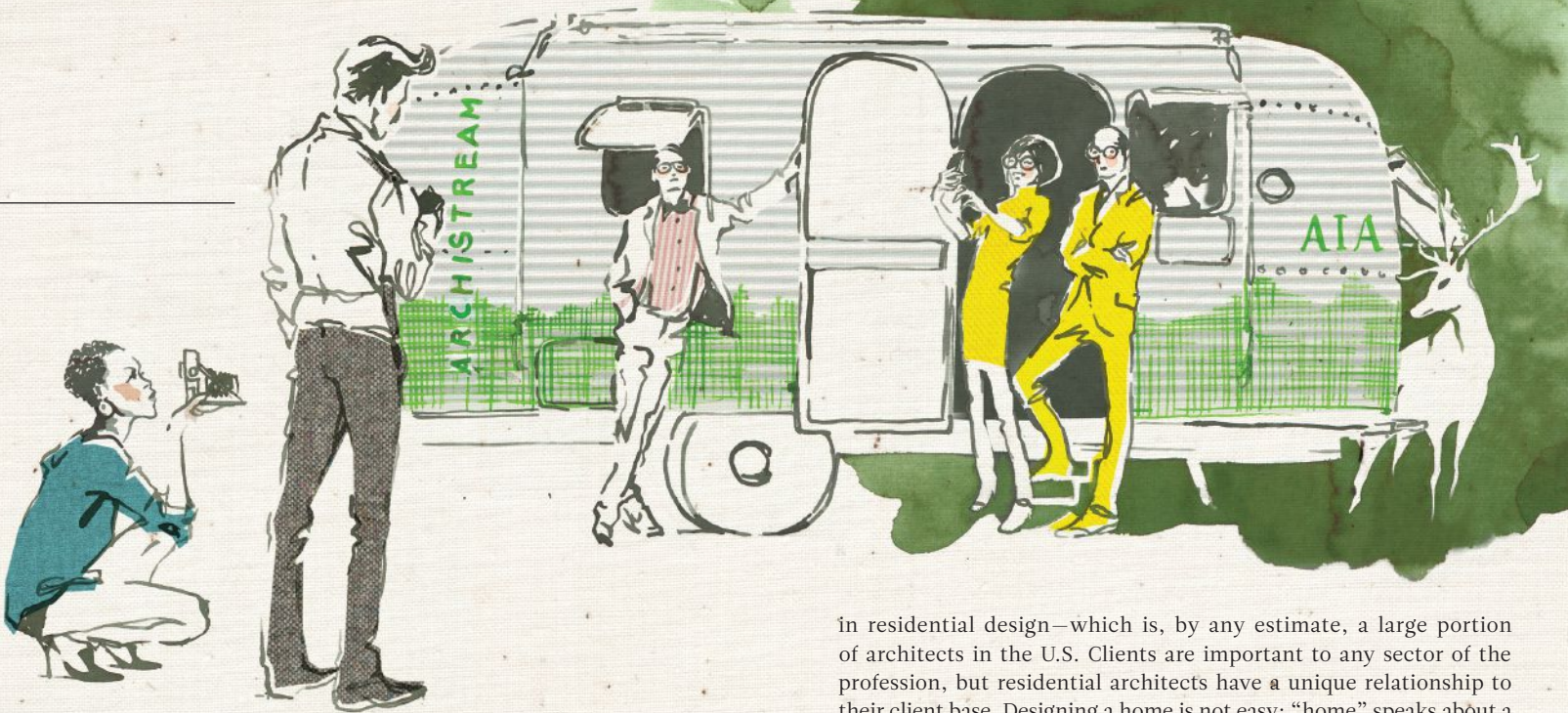
### **Small Project Practitioners' Oral History Project**

Context drives a lot of an architect's design process, but it is also an essential part of the architect's professional arc. It's a regulated profession, to be sure, but also a highly personal one that emerging professionals, especially, must navigate while studying for licensure and plotting a course for creative growth. The AIA's Small Project Practitioners (SPP), a knowledge community for members of firms numbering five or fewer architects, developed “First Projects—Oral History” to help emerging professionals find out more about how established architects began and why small projects are important in any architect's career.

The gist of the project is a toolkit that SPP developed to help AIA chapters everywhere create reliably high-quality, consistently edited, and professionally presented videos that speak not only to young architects but also to regional excellence in profiling individual



ILLUSTRATION: PAULA SANZ CABALLERO



projects and their architects. For anyone that's tried to shoot a video, it's never as easy as hitting the record button. There are tons of location variables. (Did you plan to shoot on a day that 500 high school sophomores have arrived for a field trip?) And before you can balance talking heads and b-roll in post-production, you've got to know what to shoot in the first place. And as any professional videographer will tell you, that's just scratching the surface.

What was your first project? What was the design process like? What do you wish you knew when you started? Sure, each video subject is unique (and so are his or her career "firsts"), but if this oral history project is going to be useful—as SPP hopes—then each installment has to be consistently good. And that relationship between useful and good, in the end, could even be a mantra for any emerging architect, anywhere.

### **The Hows and Whys of CRANTv**

The AIA's Custom Residential Architects Network (CRAN) is one of the most active groups dedicated to helping architects who specialize

in residential design—which is, by any estimate, a large portion of architects in the U.S. Clients are important to any sector of the profession, but residential architects have a unique relationship to their client base. Designing a home is not easy; "home" speaks about a client's aspirations, status, and comfort—not to mention the process of setting a budget, thinking about space, and being realistic about one's lifestyle—a deeply personal process of discovery from start to finish.

Square one in that process is—and, by CRAN's reckoning, has to be—developing trust with clients. What makes architects special? Who really needs an architect? How do you choose the best architect for your needs? What should your house look like anyway? CRAN's attempt to broach these subjects is its eponymous CRANTv, a series of videos that can be borrowed by AIA chapters, other architects, and anyone, really, who is in the business of demonstrating an architect's value to the world.

Working with Doug Patt, AIA, who runs *How to Architect* ([howtoarchitect.com](http://howtoarchitect.com)), the members of CRAN have produced and posted five separate installments of CRANTv on YouTube, arranged in a logical sequence. It's a kind of pre-discovery process for clients before the hard work of schematic design and design development begins. And it's working. To date, the videos have garnered tens of thousands of views and, in the process, CRAN has likely converted more than a few potential clients into happy homeowners. —William Richards **AIA**



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**WITH THE PROLIFERATION OF SOPHISTICATED SOFTWARE TO** monitor and guide everything from the medical care of patients to resource consumption in our homes and at work, we can live more efficient and productive lives. However, although omnipresent, digital technology is not omniscient. Care needs to be taken not to diminish the importance of the human factor. Making the hard choices about how we live our lives and build communities should never aspire to be preprogrammed or easy.

It's this: The listening, feeling, hearing, seeing, and sensing—coupled with the filtering of a lifetime of training and experience—provide the color and depth of authenticity.

This holds especially true for the way architects work with their clients to shape the environment. With the new and extraordinary software programs available to firms, some clients might believe the design process simply involves answering questions on a preprogrammed checklist. To be sure, advances in digital technology do allow individuals to benefit from compressing the time spent on formulaic tasks. Design software can quickly generate many paths to address the client's needs. But does the

number of options really matter if they're all formulas?

The real value of the tools is not that they make design easy. It's the opportunity to be even more deliberate—to perform research, to listen to the site, to consider culture and material, and to deeply engage those who will be served by our work. With this information in hand, an array of disciplined options generated by sophisticated digital technology can be sifted and weighed.

It's this: The listening, feeling, hearing, seeing, and sensing—coupled with the filtering of a lifetime of training and experience—provide the color and depth of authenticity. Informed by talent and experience, our minds do what is still beyond the reach of a computer. We see new connections between disparate parts and use that to create something innovative and truly extraordinary.

Practice in the 21st century means being connected to the world of digital technology. But it should not mean being dependent to the extent that we will stand still if all of our fancy tools go down. As we integrate technology to practice, we should be mindful that what we bring to the design process—the human dimension—is unique. Judgment, experience, and discipline must accompany the use of technology in providing value.

Education and practice have to adapt. It is at the intersection of tools and talent where real creativity happens. And, as it does, a new world of learning, thinking, and business practices will emerge integrating talent, technology, and authenticity. **AIA**

*Elizabeth Chu Richter, FAIA, 2015 AIA President*



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“They were discussing what it means for architecture when young people are not given the space to experiment. I guess we were at the right place at the right time.”

“Treatise: Why Write Alone?,” organized by Jimenez Lai, brings together 14 young design offices to consider the architectural treatise as a means of theoretical inquiry, experimentation, and debate. The exhibition, on view at the Graham Foundation in Chicago until March 28, is accompanied by a series of volumes, with each firm publishing its own title. How did Lai choose the contributors, which include Andrew Kovacs (Los Angeles), Bittertang (New York), Norman Kelley (Chicago and New York), and Speedism (Brussels)? “Generally speaking, they don’t do anything useful,” he says by way of explanation. “They do impractical things, or things that are not immediately remedial, or that are even somewhat unprofessional.”

That’s high praise from Lai, 35, who has developed a reputation as a provocateur with a longstanding interest in discursive practices and nonconformist approaches to architecture. His first manifesto, *Citizens of No Place*, a graphic novel, uses Japanese manga-style storyboards to explore the role of fantasy and storytelling (as well as theory and criticism) in the profession. And most recently, he curated the Taiwan Pavilion at the 14th Venice Architecture Biennale. His “Township of Domestic Parts: Made in Taiwan” was a collection of nine small houses, each with a single program, and each larger than a piece of furniture but not quite big enough to be architecture.

In October, Lai uprooted his Chicago practice, Bureau Spectacular, and moved cross-country to teach in the Department of Architecture and Urban Design at the University of California at Los Angeles. In February, I sat down with Lai at a bustling ramen joint on Sawtelle Boulevard to talk about “Treatise” and his plans for his new office in downtown L.A.

#### Welcome to L.A.!

*Jimenez Lai:* First, I want to say I miss Chicago. I miss Stanley Tigerman, FAIA, Bob Somol, Sarah Herda. They’ve been so supportive. I really found the time and the space in Chicago to produce my work. But it was a good moment of clarity to uproot everything.

In Chicago, I didn’t know what it meant to have an architectural practice or an art practice. I think it’s time for me to actually sit down and look at what these two things mean. And if I should have any ambition in both, it means that I also have to compartmentalize our activities in the office here in L.A.

I feel like the Rudolph Schindlers of the world, who moved out here to pursue a foolish path. I’m Naomi Watts in *Mulholland Drive* or something (*laughs*). I’m landing here looking for a gig.

**In “Citizens of No Place” and your current project “Treatise: Why Write Alone?,” narrative appears to play a critical role in the definition of your practice.**

It’s super important. Everything we do in the office is super-deliberate and specific. For example, I wrote a bunch of texts for “Treatise.” One of my personal favorites is “Glue, My Only Weakness.” When I say glue, I’m talking about tectonics, how the success of certain buildings is oftentimes measured by their detail. But I wonder if buildings can be designed so that the measure of success is different.

Going back to writing, it’s pretty important for us to clarify these thoughts and to be very specific about what it is that we target and invest our efforts in. I mean, we can’t do everything.

“I’m Naomi Watts in  
*Mulholland Drive*.  
I’m landing here  
looking for a gig.”

—Jimenez Lai

**You cite Steven Holl, FAIA, and William Stout’s “Pamphlet Architecture” series of books as an inspiration for “Treatise.” Are there other projects that inspired the exhibit?**

Some of the others include “Matters of Sensation,” [a 2008 exhibit at Artists Space in New York that also featured a selection of 14 projects, and was curated by Georgina Huljich and Marcelo Spina, INTL. ASSOC. AIA]. To me that was a really important show. And that was only seven years ago.

I believe that seems to be the right generational gap, seven to 10 years. There are also interesting and strange ways of defining generations. The oldest people in “Treatise” are Michael Young [of Young & Ayata in New York] and the principals of Fake Industries Architectural Agonism in New York. And by old, Michael Young turned 40 last year. But what’s interesting about that is Huljich is also 40, but she belongs to the previous generation.

**How did you come up with the premise of “writing alone”?**

There are two flip sides to writing alone. Writing alone can be good, because there is a sense of freedom and no overlord watching over your shoulder. But it can also be bad. I’ve kind of joked about Alanis Morissette being the “greatest” self-writer because she has no awareness of what sounds good (*laughs*).

That’s why I also think writing alone with other people is good—the idea of being able to compare



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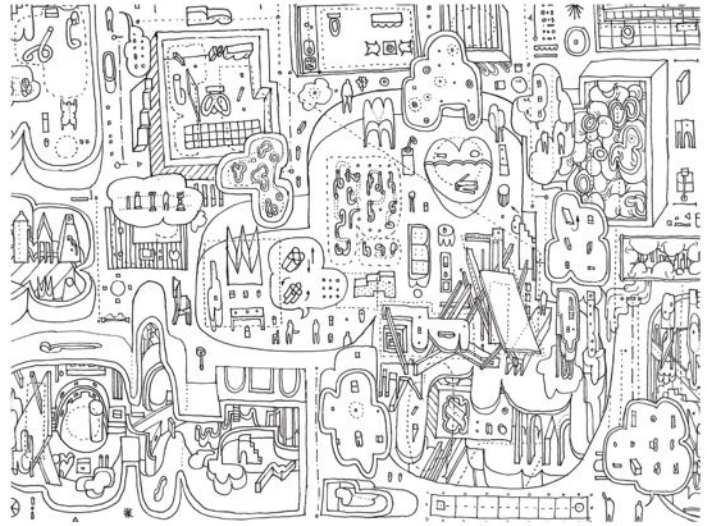
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notes with your contemporaries, who may be like-minded in attitude but not like-minded in genre. I have nothing in common with Softlab (New York), and very little in common with First Office (Los Angeles), or even Michael Young [all of whom are “Treatise” contributors], but I have admiration for what they do.

There are certain individuals that experiment by making—people I really admire—such as Catie Newell [of Alibi Studio in Detroit] and Brandon Clifford [of Matter Design in Boston]. And then there are also people who come up with ideas. Why are we building? What are we building? Those questions are really important to me.

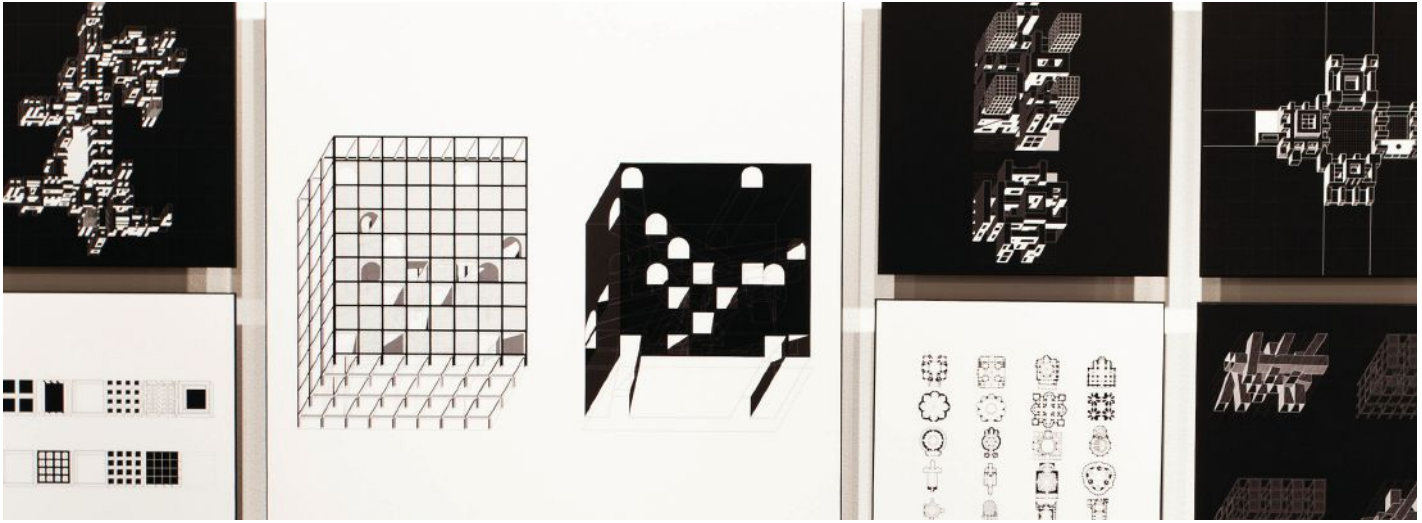
**Why did you decide to contribute to the book series?**

I actually discussed this in depth with Georgina [Huljich] and to some extent with Marcelo [Spina]. Georgina and Marcelo did not include themselves in their show. And when I wondered why they didn’t, Georgina said that in some ways you don’t want to



Bureau Spectacular (Jimenez Lai), “Inside Outside In-between,” 2014–15





Alex Maymind, "100 Drawings," 2012-13



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extend yourself that way. I can't really quote her exactly, but it was a combination of humility and modesty, maybe.

When I discussed this topic with the Graham Foundation, they offered the flipside of that modesty, which is a sense of being above it. But I didn't want to be above it, so the happy medium was getting involved and getting dirty.

**"Matters of Sensation" was primarily an exhibition, although there was a follow-up in the journal *Log 17*. For "Treatise," was the physical exhibition always an integral part of the project?**

No, at first we were just going to self-publish, à la "Pamphlet Architecture," which is a nonchalant, saddle-stitch work. It was really rough in the late 1970s. Steven Holl [who co-created the series with William Stout] was jobless at the time; he was pretty much homeless, too. He had just moved to New York from Seattle and had nothing, no one. And now he's Pritzker-worthy. We were definitely inspired by that.



First Office (Andrew Atwood and Anna Neimark), "Duchamp Door Model," 2015



While I was in Venice, I ran into Sarah [Herda], and she mentioned that at a Graham Foundation board meeting they were discussing what it means for the state of architecture when young people are not given the space to experiment. I guess we were at the right place at the right time, and they wanted to host us. The board, as well as Sarah, felt that the exhibition accompanied by the publication would be a really great thing.

**This does seem like a critical point of time in practice. There is a definite sense of urgency.**

Youth is fleeting. Steven Holl was in his early 30s during the late 1970s. "Pamphlet Architecture" became an institution in the mid-1990s. Issue #15 in 1995 was the last Lebbeus Woods issue, and for me, that was the last time I paid close attention to it. If I had waited until the 2030s [to organize something like this], I would have been 50 years old. I believe something like "Treatise" is the work of young people.



Point Supreme (Konstantinos Pantazis and Marianna Rentzou), "Faliro Pier," 2012

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“It’s not that Jerde became more subtle during his career, but that faux places, with all their brightness and hyperactivity, have become so commonplace.”

**Remembering Jon Jerde** by Karrie Jacobs

In *The Unreal America: Architecture and Illusion* (1997), Ada Louise Huxtable wrote this about a Jon Jerde project: “The social stroll has become a sensuous assault.” She was discussing one of the architect’s more perverse exercises, the Fremont Street Experience (1995) in downtown Las Vegas. When I first heard about it, I thought the whole concept of taking a downtown street and covering it with a giant canopy embedded with millions of lights seemed like sacrilege, urbanistically speaking, even if that street was already a seedy stretch of casinos. I hated the idea. But I didn’t actually visit the project until eight years later. Some Las Vegas pals, hardcore design aficionados, were showing me their favorite spots in the city. One of them was a bar with a view straight down Fremont. After a drink, they led me outside to stand under the canopy. When the overhead light and music show, called Viva Vision, began, this sophisticated couple dove into the crowd and began to shimmy.

More recently, I spent the better part of a week in downtown Las Vegas, inspecting the beachhead of hipsterdom that Zappos mogul Tony Hsieh has been installing there. But the thing that impressed me most was not the Hsieh empire, with its shipping container shopping mall and fire-spewing praying mantis sculpture, but the Fremont Street Experience. The dazzling graphics of the overhead show—jumbo psychedelic flowers or scenes from outermost space, paired with classic rock—had surprising emotional power. I felt as if I were walking into a remix of Milan’s Galleria Vittorio Emanuele II, the 19th-century glass-covered shopping arcade. But unlike Jerde’s Bellagio (also in Las Vegas), loosely inspired by a town on Lake Como, the Fremont Street Experience isn’t a copy of anything. It is simply, as Huxtable put it, a “sensuous assault.” Unlike Huxtable, I mean it as a compliment.



Horton Plaza, San Diego, 1985

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**“Consumption is the Addiction of the American”**

Jerde, who died in February at age 75, described himself not as an architect but as a “place maker.” Indeed, it’s emblazoned in bold type on the bottom of every page of the website for his Venice, Calif.–based firm, the Jerde Partnership: “PlaceMaking since 1977.” As the date implies, Jerde was a solidly late 20th-century practitioner. America’s most distinguished 19th-century place maker, Frederick Law Olmsted, wouldn’t have labeled himself that way. Places, in Olmsted’s day, did not have to be consciously made. His works were intended as respites from existing places, more like anti-places. As for the 21st-century professionals who might be thought of as place makers (landscape architects such as James Corner), they tend to downplay the cunning techniques they use to deftly wed public and private terrain, and instead portray themselves as fabricators of “authenticity.”

Place making, à la Jerde, was really a product of the 1960s, an antidote to the soulless environments generated by urban renewal. The discipline’s early champions, like Jane Jacobs and William Whyte, were specifically concerned with public places. Jerde’s approach to place making, by contrast, was about fashioning private space that mimicked public space. His goal was to lure ordinary Americans out of their suburban backyards and into something akin to communal experience. He believed there was one way to do it: “The only possible public experience that you could have at all, ever, was in shopping,” he said in a 2001 interview with the University of Southern California’s news website. “Consumption is the addiction of the American.”

Indeed, his breakout project, Horton Plaza, which opened in 1985, turned a section of downtown San Diego into a colorful open-air shopping mall, a sugarcoated version of an urban business district.

It was wildly successful, attracting 25 million visitors in its first year.

Jerde leaves behind a legacy of “places”—more than 100 of them around the world—that generally use publicly spirited strategies to further

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consumption. The archetypal Jerde project is Universal's City Walk in Los Angeles (1993), a shopping mall in the form of a pumped up, mythologized version of Hollywood Boulevard. Jerde also designed the Mall of America in Minneapolis

(1992) which, with its 500-plus stores and branded attractions (the Nickelodeon Universe, the Barbie Dreamhouse Experience) comes across more as a French theorist's mean joke about America than as a place where you'd go to buy socks.

Of course, publicly spirited strategies deployed on private property sometimes have unintended consequences. In December, political activists wanted to stage a Black Lives Matter protest in suburban Minnesota. When protesters quickly filled the Mall of America's multi-tiered atrium, a giant LED display screen, situated between two towering Christmas trees, lit up with a dire warning: Disperse immediately or face arrest. The Mall of America has a long history of banning protest. In 1997, a Minnesota district court ruled that public subsidies to the mall meant it was "born of a union with the government" and had to allow the exercise of free speech. But that decision was overturned by the Minnesota Supreme Court. The upshot: There's a crucial difference between "places" and places.



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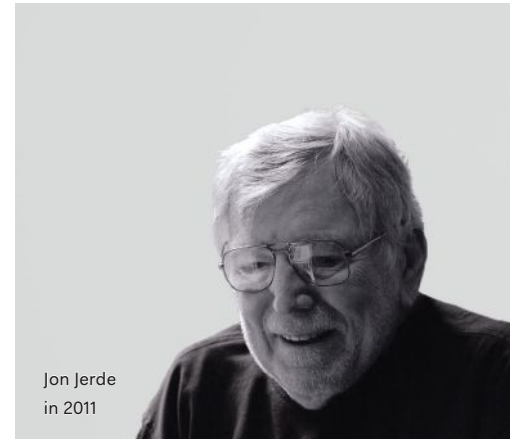
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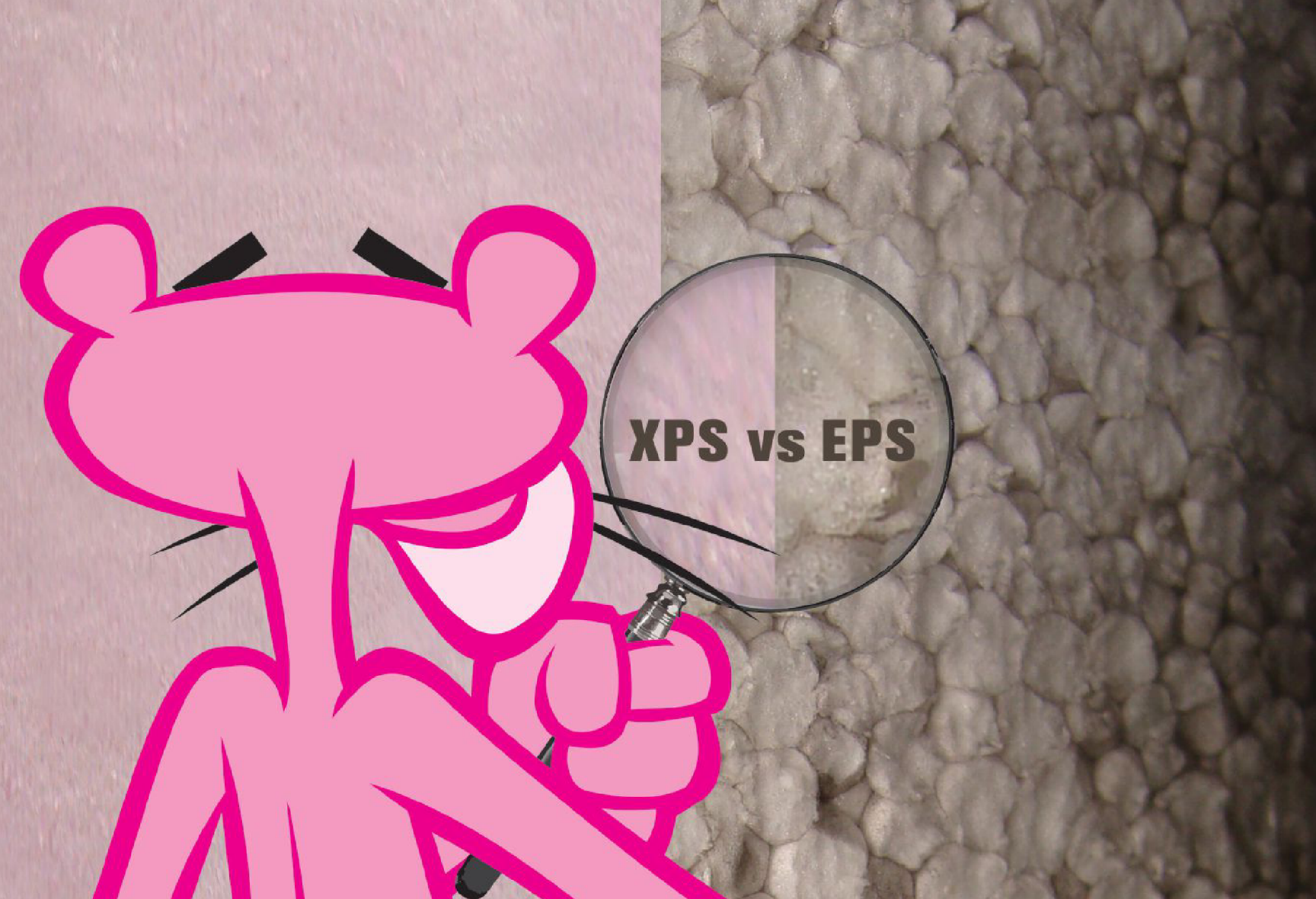
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Jon Jerde  
in 2011

**"Communal Experience is a Designable Event"**

As I look back on Jerde's career, I'm surprised at how ubiquitous his firm's work has become; indeed, I'm amazed by how many of his



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- REVOLVING CANOPY  
by Felix Cheong  
Architecture Student

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COMMERCIAL

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creations I've visited without even realizing it. I once stayed at the Treasure Island Hotel and Casino in Las Vegas—the one with pirates battling out front—because it was cheap and convenient. It didn't even occur to me that it was Jerde's. When I toured the Palms Casino Resort, a Las Vegas tower geared to hipsters, I took in the *Wallpaper*-sleek lounges and heard about how the hotel was the setting for a season of MTV's *The Real World*. I never distinguished Jerde's imprint.

Perhaps it's not that Jerde became more subtle during his career, but that faux places, with all their brightness and hyperactivity, have become so commonplace that his handiwork is harder to notice. Occasionally, Jerde's environments, over time, shed their eager-to-please quality and, like the Fremont Street Experience, merge with the urban landscape. The Bellagio, for instance, is an overtly fake slice of Northern Italy, but the dancing fountain out front (courtesy of WET Design) has become an indigenous piece of Las Vegas, a manufactured spectacle that now feels like a civic monument.

Jerde was ahead of his time, but the world has caught up. Now, the social stroll is almost always a sensuous assault. This is something I noticed on my last visit to Santa Monica Place, a mall in that city's downtown, originally designed by Frank Gehry, FAIA, back when he still worked for Gruen Associates. Previously, I'd only ever set foot in the building to use its parking garage or its restrooms. But on a trip to L.A. a couple of years ago, I discovered that it had been remade by Jerde. As his firm's website puts it, this was "the first mall remodel project that actually transforms an existing mall into an urban place." I wouldn't go that far, but Jerde's rehab peeled off the complex's roof and turned the upper floors into an attractive open-air dining court.

The night I stopped in for dinner, the main level of the mall, ringed by illuminated palm trees, was crammed with people dancing. I learned that a TV reality show called *Mobbed* was there shooting an episode and had invited hundreds of extras to form a "flash mob." A flash mob, especially one conjured up for a reality show, is something less than spontaneous. But the scene, an atrium full of dancers—with some circus acts in the middle—was so far over the top that the contrived event turned into a genuine phenomenon. The fake flash mob in this newly minted "urban place" was—like much of contemporary life—a mille-feuille of the simulated and the real, layer upon layer upon layer. Which is a pretty apt way of understanding the vision of Jon Jerde, whose motto, long before it became conventional wisdom, was "communal experience is a designable event."



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COMMERCIAL

**Hennepin County Walker Library  
Minneapolis  
VJAA**

INTERVIEW BY JOHN MORRIS DIXON, FAIA  
PHOTOS BY PAUL CROSBY



Hennepin Av

ONE WAY  
←

NO PARKING  
ANY TIME  
DAY OR NIGHT

NO PARKING  
←

**One of the crucial aspects of this library is that it's, as I understand it, a replacement. There's been a library in essentially this location since 1911, is that right?**

*Jennifer Yöos, FALA:* The original Walker Library was across the street. It's still there, though it's now privately owned. On this site, there was an underground library, built in the late 1970s during the energy crisis. But it had no neighborhood presence—people didn't know it was there.

**Fortunately the county decided to do something about this. When did you get the commission?**

*Yöos:* It started in 2009, after the economic downturn. They had actually cut the budget by about a third before the project even began.

*Vincent James, FALA:* As a result, we actually used half of the existing foundations and the remaining retaining wall as part of our construction.

**This site is a particularly busy area in the Uptown retail district of Minneapolis ...**

*James:* It's a very diverse neighborhood. A lot of young people but also older residents, racially mixed. It's kind of a wonderful melting pot.

*Yöos:* Also, a lot of younger families are now in that area, and that's a shift that happened in the last five years. The previous library didn't attract families. Now the library is filled with families with young children.

**What impact did that community have on the development of the building?**

*James:* They were really important to the process of helping us craft a project that was more progressive than we might have expected. In the neighborhood, the urban fabric is very eclectic. Many different materials, techniques, and styles are mashed together in a wonderful way—but it's pretty loose.

*Yöos:* A lot of the people from the county assumed that the community did not want a modern building. But in reality, when they started having these discussions, it was really a certain integrity they felt the original historic building had that they were looking to recapture. It had nothing to do with the way the building looked. We wouldn't have understood that if we didn't have direct contact with them.

**And Beaux-Arts it isn't. What is the material for the cladding on the upper portion of the façade?**

*James:* It was developed as a stainless steel roof tile, and we applied it to the façade. It's become very popular because it's relatively inexpensive, but the trick is you have to detail it carefully. If you use conventional termination techniques—cladding with extra strips and

cover plates—it gets really clumsy. So we created a set of very inexpensive custom-molded metal details to make the corners very crisp and keep the abstract quality. We found a good balance between the variability of the material and the continuity and consistency. And in the end, it is really amazing how, because of the different angle in each tile, it picks up light in unusual ways.

**In fact, the whole structural system is very direct, but refined for the specific needs of the space. How were the steel trusses customized?**

*James:* Well, we just did a few very simple things. For example, we turned the top and bottom chords of the trusses 90 degrees so that the "I" shape is on its side, forming an "H." This provided flanges for us to anchor the webbing and gave a crisp detail. When you don't have a lot of money you have to use every flange you got. *Yöos:* We knew we had to use very simple systems and structures. A lot of our thought process was: How do we take this out of the normal? Shifting something slightly—making it look unfamiliar—makes it seem like it's not off-the-shelf when it's in there.

**Another interesting detail on the ceiling plane is the light monitors. How were they constructed?**

*Yöos:* The glazing in the monitors has a simple yellow laminate in it. When the light bounces into the monitor, the color of the glass window bounces in and down into the reading rooms. It really depends on where the sun is in the sky, and whether it's hitting directly onto the monitors. But, because they're all facing different directions, they take up direct sun at different points, as the light changes over the course of the day.

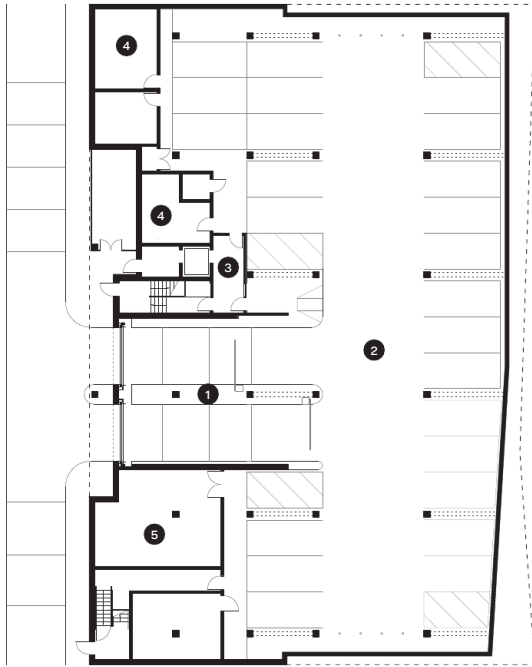
*James:* And when the sun goes down, they turn blue because the yellow is no longer illuminating it, just the LED fixtures inside that pick up the blue wall surface. It's a way of adding an animated element to the upper part of the room for your eye to go to.

**How did you craft the plan to address the changing needs of libraries, and to serve as a social hub?**

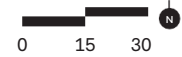
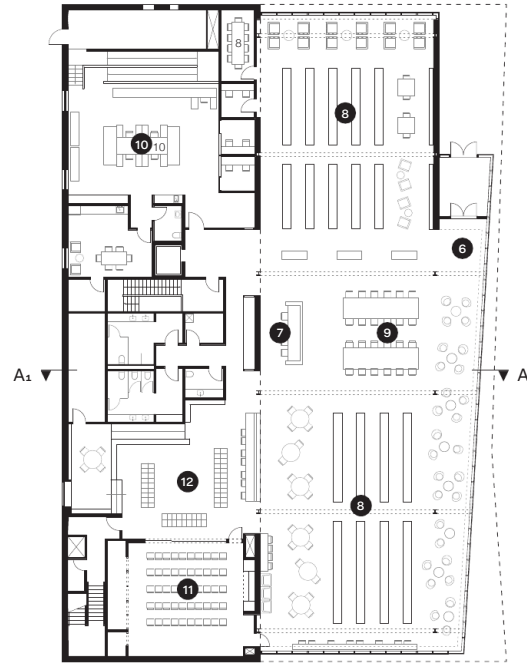
*James:* The clients asked that we locate much of the seating around the perimeters and set up a direct relationship to the street, so that people sitting and reading could participate in the street life and do some people watching. Acoustical surfaces in the space and sound-insulating glazing ensure that even though buses are rolling by constantly, it's really quite acoustically comfortable. That's one thing we were really anxious to bring to the library, and the community, after they had suffered their subterranean experiences for so many years: being able to enjoy the connection between the interior library and the life of the street.



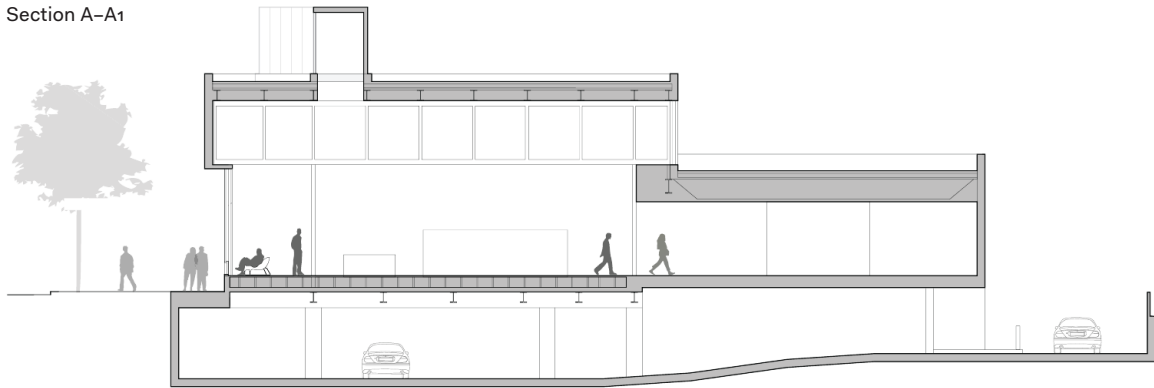
Lower-Level Plan



Ground-Level Plan



Section A-A1



- 1. Ramp entrance
- 2. Parking
- 3. Lobby
- 4. Storage

- 5. Mechanical
- 6. Main entrance
- 7. Service desk
- 8. Reading room

- 9. Technology
- 10. Staff workspace
- 11. Multipurpose space
- 12. Children's library

*Opening Spread:* The library is located on Hennepin Avenue, one of the longest thoroughfares in Minneapolis. It is sited between a landscaped pedestrian mall and a bustling transit hub, making for lots of foot traffic.

*This Image:* VJAA clad the building in stainless steel roof tiles that reflect the changing light. On the roof, light monitors with yellow-tinted glazing point in different directions to capture sunlight throughout the day.





RIGHT LANE  
MUST  
TURN RIGHT

Hennepin County Library  
Walker

2800





*Top:* A butt-glazed curtainwall, seen here from the north, wraps the reading rooms. Articulated mullion caps create a balustrade effect.

*Above:* Basement parking is accessible from an alley on the west side.

*Opposite:* Light monitors break through the ceiling plane in the south reading room. The blue-hued "frieze" helps dampen sound.



Allsteel benching with computer terminals exemplify the library's evolving role in the information age. The lime green children's area, at left, features letterforms suspended flat from the ceiling.

#### Project Credits

*Project:* Hennepin County Walker Library, Minneapolis

*Client:* Hennepin County

*Architect:* VJAA, Minneapolis · Vincent James, FAIA, Jennifer Yoos, FAIA (design principals); Nathan Knutson, AIA (managing principal); Paul Yaggie, AIA (senior project architect); Eric West, AIA, Nate Steuerwald, AIA (project managers); Emma Hockett, Dzenita Hadziomerovic, Tim Ogren, Karen Lu, AIA (project team); Kai Salmela (graphic murals)

*Interior Design:* Barnhouse Office

*General Contractor:* Shaw Lundquist

*Energy Design Assistance:* The Weidt Group

*Structural Engineering:* BKBM Engineers

*M/E/P Engineering/Lighting Design:*

Engineering Design Initiative

*Civil Engineering:* Pierce Pini

*Landscape Architect:* Close Associates

(predesign); VJAA · Travis Van Liere

*Size:* 30,000 square feet

*Cost:* \$7.45 million (construction)

#### Materials and Sources

*Glazing, Flooring, Glass "Skycubes":* W.L. Hall

*Window Systems:* Wausau

*Architectural Metal Panels:* Millennium Tiles

*Concrete Work:* Artstone

*Ceilings:* Hunter Douglas

*Acoustical Deck:* Epic

*Millwork:* Aaron Carlson



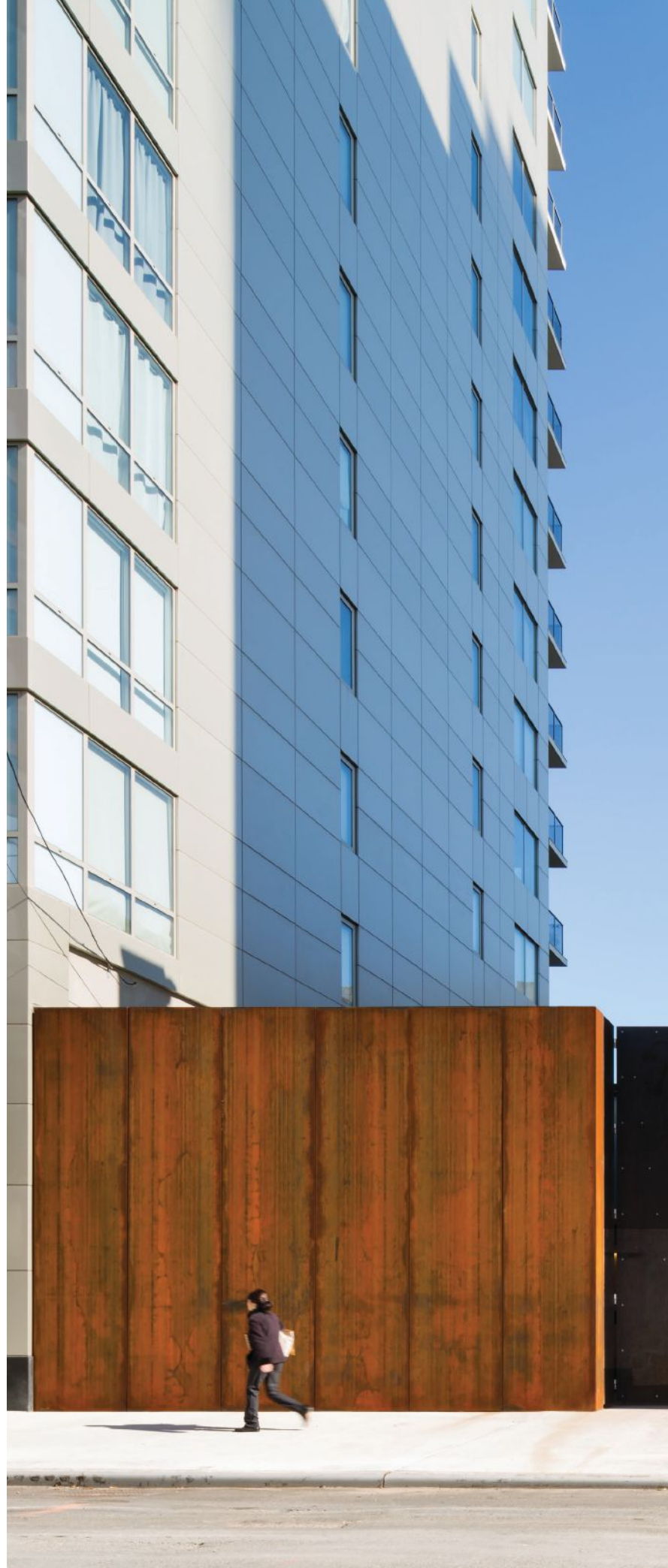
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**SculptureCenter  
Renovation and Expansion  
Long Island City, N.Y.  
Andrew Berman Architect**

TEXT BY DEANE MADSEN  
PHOTOS BY MICHAEL MORAN/OTTO







The original RFP for an addition to the SculptureCenter in Long Island City, N.Y., was for a simple fire stair. But when local architect Andrew Berman, FAIA, examined the 1907 structure—which had become the institution’s home in 2001 following a renovation by Maya Lin—he found ways to modify the existing program, and building, to maximize use.

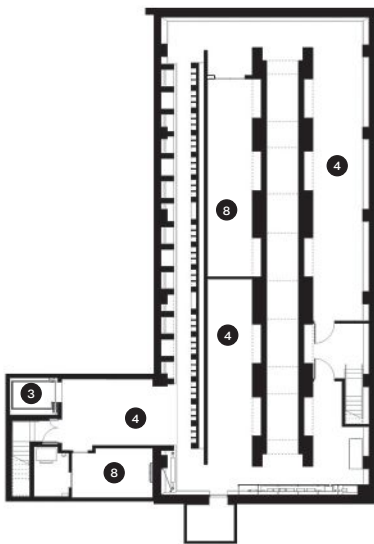
*Previous Spread:* Berman, who also worked on the entry building at nearby MoMA PS1, reconfigured the center’s side lot entrance into a layered spatial procession by creating a courtyard and lobby behind a wall of Cor-Ten steel.

*Opposite:* Beyond the new entry portal, and a floating wall just inside, is the main exhibition hall. Berman added staff offices and restrooms to one end. “It’s a place to show art, but also a place to make art,” Berman says. “A lot of the shows are site-specific, designed for the space, and fabricated within it.”

*Right:* Two new staircases and an elevator allow the center to expand its galleries below grade. “You can very much appreciate the found architecture there,” Berman says: The space includes an 80-by-4-foot area designed for high-voltage electrical management in the building’s previous life as a trolley repair facility.



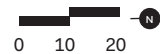
Basement-Level Plan



Ground-Floor Plan



1. Exhibition hall
2. Lobby
3. Elevator
4. Gallery
5. Courtyard
6. Bookshop
7. Office and restrooms
8. Storage/mechanical





**Project Credits**

*Project:* SculptureCenter Renovation & Expansion, Long Island City, N.Y.  
*Client:* SculptureCenter · Mary Ceruti (executive director and chief curator)  
*Architect:* Andrew Berman Architect, New York · Andrew D. Berman, FAIA (principal and architect); Dan Misri, Vinci So (project architects)  
*Mechanical Engineer:* AltieriSeborWieber  
*Structural Engineer:* Gilsanz Murray Steficek  
*Geotechnical Engineer:* RA Consultants  
*General Contractor:* Adam Developers Enterprise  
*Size:* 11,800 square feet  
*Cost:* \$4.5 million



Within the 2,000-square-foot addition, Berman added a foyer, bookstore, gallery, elevator, and, of course, the required fire stair. The entry pavilion provides a more legible street identity, and divides the side lot into a forecourt, a lobby, and a 1,500-square-foot outdoor exhibition and event space at the rear. “We wanted to develop a much richer variety of spaces and experiences,” Berman says. But in doing so, the firm chose a restrained palette: “We wanted to use raw, elemental materials,” Berman explains, because “the existing building’s thick masonry walls [were] a direct expression of construction as a utilitarian endeavor.”



**Aesop Store  
Oslo, Norway  
Snøhetta**

TEXT BY KATIE GERFEN  
PHOTOS BY LUDGER PAFFRATH





Aesop has made a reputation for itself by doubling down on design in its retail outlets around the world—it is almost as well known for its collaborations with famed architects as it is for its merchandise. So when the Australian purveyor of bath and beauty products decided to open its 100th store, in historic central Oslo, Norway, it remained true to form and sent out letters of intent to three locals, including Snøhetta.

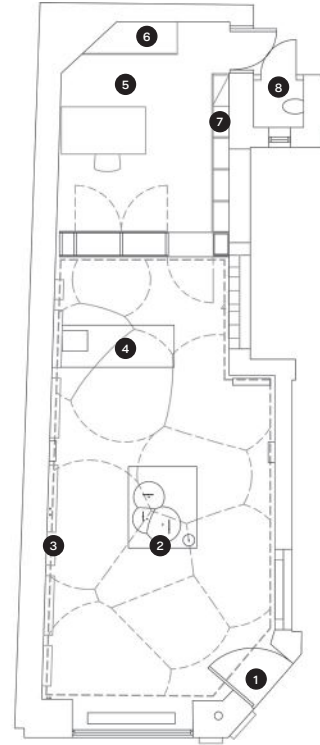
The site was set when the firm interviewed for the job: a former lingerie shop just off the main shopping promenade in an area that is being converted to a pedestrian-only streetscape. The façade is landmarked but the interior was fair game, and the only rule was that there were no rules. Each Aesop store “is individual and contextual,” says Peter Girgis, senior interior architect at Snøhetta. “That freedom loosens you up.”

The design team developed three schemes using different materials as the project’s core identity, but the clients were drawn to the series of glass-fiber reinforced gypsum domes that now shape the ceiling plane of the store. “It is a very Nordic material,” Girgis says. “It’s like a reversed hill landscape of snow.” The coffers might have been too much for some markets, but “we can be daring and risky in Oslo,” Girgis says. “The city can handle something a bit experimental.”

The domes were designed in Rhino, with algorithmic modeling in Grasshopper. But there simply wasn’t time for the digital fabrication process that the team envisioned—the firm won the project in July, and the store opened in December. So Girgis turned to a local fabricator, Byggimpuls, which had done plaster work on Snøhetta’s Oslo Opera House and other projects, but always in flat planes. The craftsmen took the 3D digital design and built it in an analog fashion: “They created two half-spheres, and they cast the sections onto them. They made 85 to 90 sections that were lifted into place,” Girgis says, adding that the team worked with a 1:1 copy of the ceiling plan laid out on the floor so that they could center each dome.

Gypsum was also used to cover the existing brick walls, and the interior fixtures and displays (which Girgis says were “very much co-created” with Aesop’s Paris-based design team) are formed from glass-fiber reinforced concrete. An antique-style, though modern-make, mirror lines the back wall, creating the effect of a much larger retail space; it also conceals a small office and storage. But the biggest surprise, though anticipated to an extent, about the completed space is its acoustics: Each dome becomes a tiny whispering gallery that reflects muted sound differently with each person—a quality that makes this store vividly contextual and distinctly unique from the 99 that have gone before it. As Aesop would want it to be.

Floor Plan With Reflected Ceiling Plan



1. Entrance
2. Sink
3. Shelf displays
4. Cash wrap
5. Office
6. Kitchenette
7. Storage
8. Bathroom



#### Project Credits

*Project:* Aesop Store, Oslo, Norway  
*Client:* Aesop  
*Design Architect:* Snøhetta, Oslo  
*Plaster Work:* Byggimpuls  
*Woodwork and Custom Cabinetry:* Henriksen Snekkeri  
*Lighting:* Concept Design  
*Size:* 66 square meters (710 square feet)  
*Cost:* Withheld



# Aēsop



*Previous Spread:* The store interior, with its glass-fiber reinforced gypsum domes and displays

*This Image:* View of interior from the pedestrian thoroughfare

**HAWE Factory**  
**Kaufbeuren, Germany**  
**Barkow Leibinger**



TEXT BY EDWARD KEEGAN, AIA  
PHOTOS BY DAVID FRANCK



Contemporary factories have become synonymous with soulless big-boxes. But not so in southern Germany, where manufacturers tend to be family-owned and have deep local roots. Add the intellectual capital of Berlin- and New York-based Barkow Leibinger partners Frank Barkow and Regine Leibinger, and the new 538,615-square-foot production center for HAWE—a maker of hydraulic systems and components—is a creative facility that provides a humane workplace.

Sited just outside of Kaufbeuren—a town of almost 42,000 people—the factory is set in a rolling countryside with views of the nearby Alps. The firm’s design began with an eight-way competition in 2008, and was refined over the ensuing six years when construction was delayed by the worldwide recession.

“The initial schemes were more elaborate, with an origami-like roof,” Barkow says. The built scheme reduced the initial proposal to its essentials—a pin-wheeled plan around a central courtyard. Each of the four production halls sports a saw-toothed roof with 30-degree sheds that admit light through north-facing clerestories and provide the fulcrum for south-facing photovoltaic panels. Clad in horizontally scored insulated metal composite panels, each bay sports windows that use highly insulated channel glass for all but the lowest range, where triple clear glazing provides workers with views of the landscape.

The halls are constructed with precast concrete columns and beams. Mechanical and electrical services run along the ceiling to allow for a flexible floor that’s encumbered only by columns at 82-foot intervals. “You can’t design for any specific activity,” Barkow says. “Any current production activities will be obsolete in 10 years.” Each hall’s footprint (two can be expanded) was determined by fire code.

Support spaces are located at the periphery of the halls and in the areas between—where offices and a cafeteria overlook a landscaped central courtyard. A dark metal window wall denotes these spaces, including the public entrance at the north end of the factory. The interiors are light-filled and carefully detailed with articulated fins in metal and wood.

Today’s best factories are about supporting the local community and attracting talent. But the solution has to successfully answer very basic architectural questions. “It’s about integrating systems,” Barkow says. “It’s not a museum; it can’t be precious.”

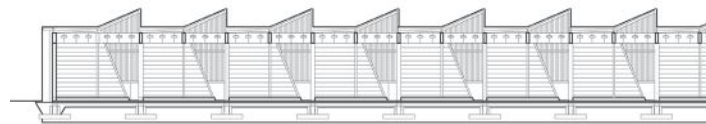
The firm has made quite a name designing for manufacturers, though it is growing its portfolio. But “we’ll continue doing industrial architecture,” Leibinger says. And given their expertise, the HAWE facility is sure to inform other cost-conscious, yet aspirational, takes on contemporary manufacturing.



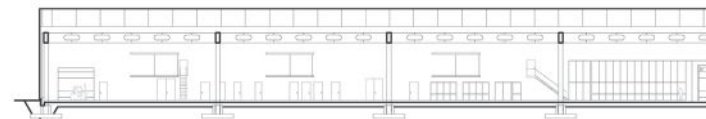
*Previous Spread:* View of the factory’s western face

*Above:* Aerial view showing the north-facing rows of clerestory windows over the production halls

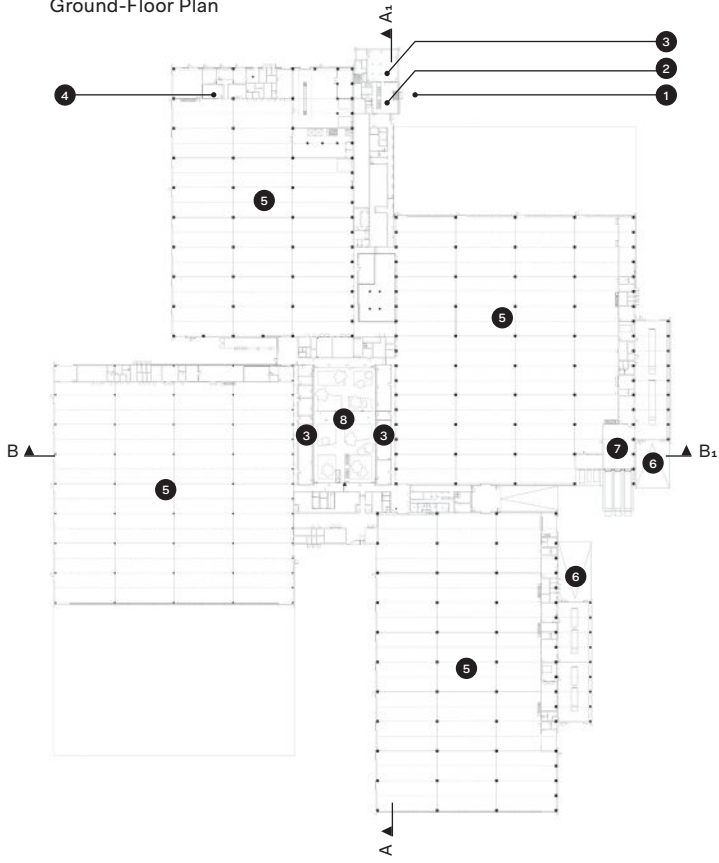
Section A–A1



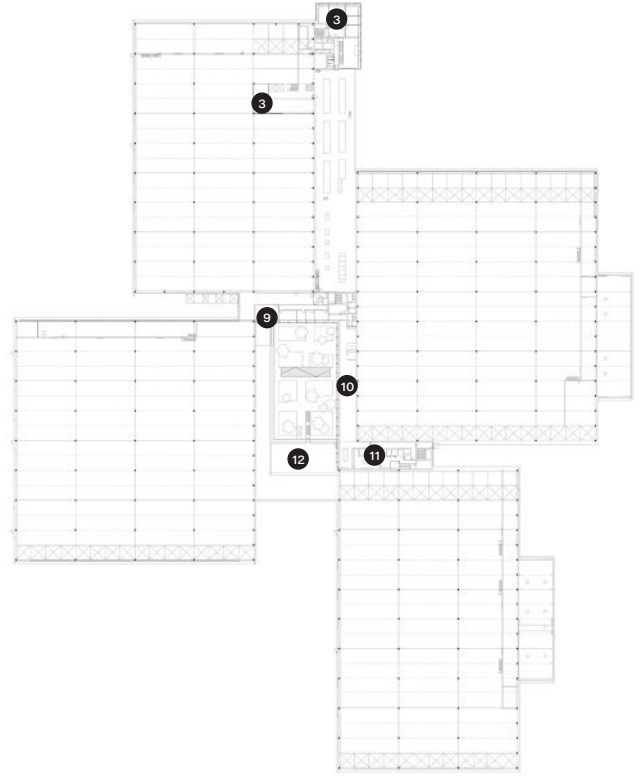
Section B–B1



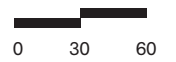
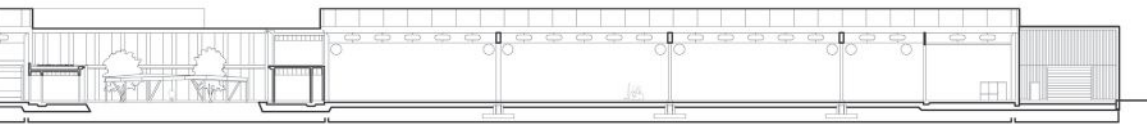
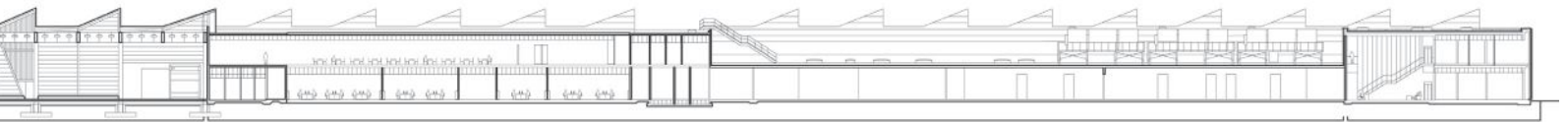
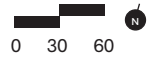
Ground-Floor Plan



Second-Floor Plan

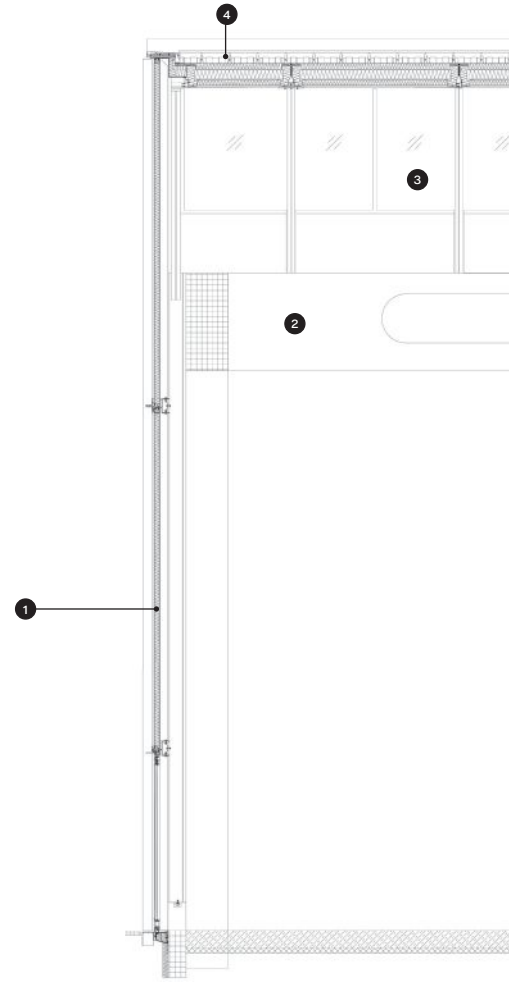


- |             |                    |                    |
|-------------|--------------------|--------------------|
| 1. Entrance | 5. Production hall | 9. Conference room |
| 2. Lobby    | 6. Delivery        | 10. Cafeteria      |
| 3. Office   | 7. Shipping        | 11. Kitchen        |
| 4. Training | 8. Courtyard       | 12. Roof terrace   |





Wall Section Detail



1. Insulated translucent channel glass
2. Concrete beam with rounded opening for service run
3. Triple-glazing
4. Prefabricated sheet metal sandwich unit roofing





*Opposite Top:* Production hall interior window

*Opposite Bottom:* South-facing wall of channel glass

*This Image:* Public lobby at the north end of the complex, with wood and metal fins

Landscaped central courtyard,  
looking north









Top: Glass-enclosed offices overlook both the courtyard and the factory floor

Above: Employee cafeteria

Opposite: Production hall

#### **Project Credits**

*Project:* HAWE Factory, Kaufbeuren, Germany

*Client:* HAWE Hydraulik SE

*Architect:* Barkow Leibinger, Berlin and New York · Frank Barkow, Regine Leibinger (partners); Martina Bauer, Natascha Bauer, Frederic Beaupere, Aki Nagazaka, Ruwen Rimpau, Morihide Seki, Jens Wessel (team design); Lukas Weder, Matthias Anke, Franz Brunnert, Ulrich Fuchs, Johannes Gesterling, Michael Johl, Henrike Kortemeyer, Arne Löper, Mathias Oliva Y Hausmann, Andrea Hronjec, Ruwen Rimpau, Morihide Seki, Antje Steckhan, Jonas Troescher, Tim Unnebrink (team construction)

*Project Management:* Ingenics AG  
*Construction Management:* Höhler + Partner

*Structural Engineer:* Dobler GmbH & Co. KG Planungsbüro

*HVAC and Plumbing:* Albrecht

*Electrical Engineer:* Christian Kaindl

*Energy Design:* Rögelein + Partner Ingenieure

*Façade Consultant:* Priedemann Fassadenberatung

*Building Physics:* Müller-BBM

*Landscape Architect:* Stefanie Jühling

*Size:* 50,039 square meters (538,615 square feet)

*Cost:* Withheld



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Amagansett, N.Y.  
LevenBetts**

TEXT BY SARA JOHNSON  
PHOTOS BY MICHAEL MORAN/OTTO



Concrete is not the first material that comes to mind when considering either a beachside retreat or the architecture of the Hamptons. But New York–based LevenBetts turned to the material to evoke the color of the nearby sand for the 8,000-square-foot 36SML Beach House in Amagansett, N.Y.

The vacation house is designed for both entertaining and for separating—but not isolating—the family’s varied interests. The clients—a husband and wife and their three teenage children—wanted a house that could accommodate a range of activities, including tinkering with cars and motorcycles. “One really important factor was that he [the husband] could always be connected to the family, not out in the garage away from everybody,” says partner David Leven, AIA, noting that the various programmatic zones “connect with one another in the public spaces.”

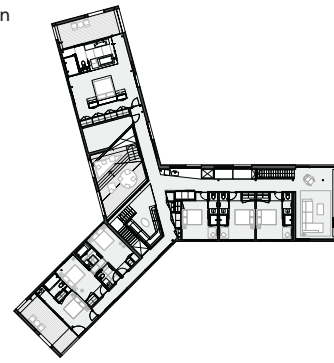
To create these different areas of activity, the house is organized around three spokes. On the ground level they comprise a three-car garage, a kitchen, and a living area. The house is oriented so the driveway cuts through a breezeway near the hub of the spokes, orbits a roundabout, and exits the site under a cantilever at the northwest end of the structure. “We were denying that formal front door with the front circle drive that you see a lot out in Long Island,” partner Stella Betts says. Instead, there is a door that leads from the covered breezeway into the living area.

The second floor is divided into a wing for the master suite, a wing for the three teenagers’ bedrooms, and a three-bedroom guest wing. The circulation is organized around a central indoor–outdoor space with wooden amphitheater seats leading up to a roof deck. Accent rear-projection film allows movies to be projected directly onto the surface of the glass.

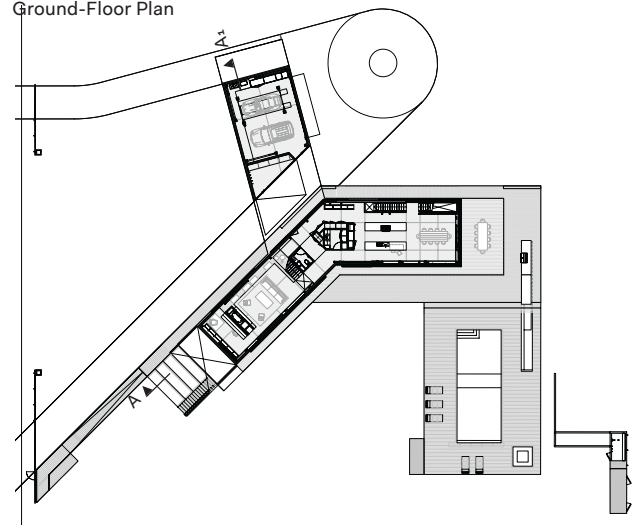
The basement level of the house includes a living area and an extra bunk room that can sleep another six people. To bring light in, the architects excavated a below-grade patio with a stepped garden leading up to the south lawn. “In almost every room, you’re connected to the outdoors,” Betts says.

On the exterior, concrete is everywhere. The ground level is clad in glass-fiber reinforced concrete panels with stainless steel fasteners. Concrete continues inside as the floor in the kitchen and living areas, then switches to white oak for the central staircase and the living quarters. The second story is sheathed in cement-board panels, punctured by generous windows and sliding glass doors. Several of the windows slide into concealed pockets when open, removing the last, transparent barrier between the inside and out and proving that a concrete house can still be wide open to the sun and ocean breezes.

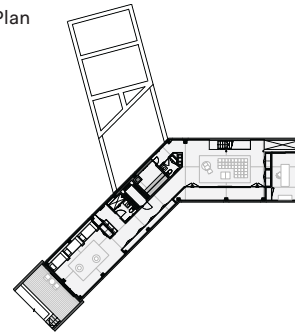
Second-Floor Plan



Ground-Floor Plan



Basement-Level Plan



Section A–A1



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0 10 20

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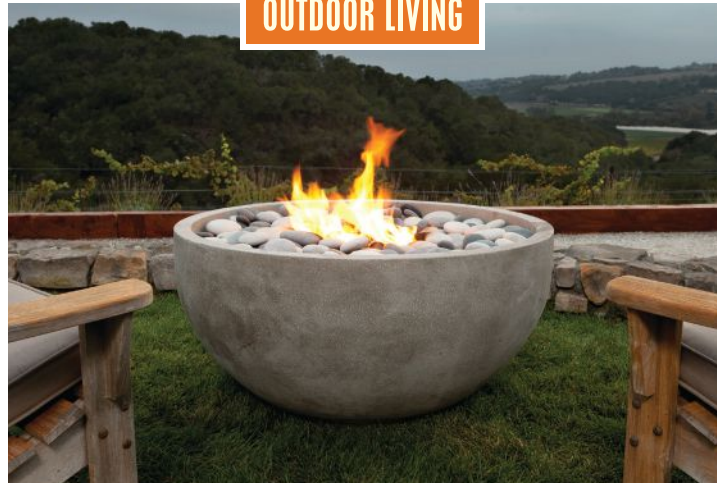
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*Top:* Exterior, view from the north

*Bottom:* Kitchen, looking east to the swimming pool beyond



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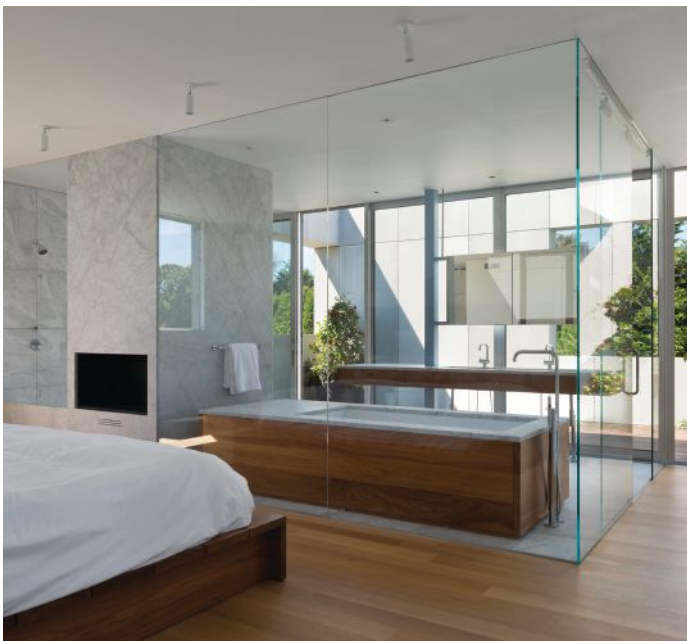
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*Above:* Second-floor hallway linking master suite to other bedrooms, with outdoor amphitheater seating at right

*Left:* Master suite, with glass-enclosed bathroom and terrace beyond



**Project Credits**

*Project:* 36SML Beach House,  
Amagansett, N.Y.  
*Architect:* LevenBetts, New York ·  
David Leven, AIA, Stella Betts (partners);  
Andrew Feuerstein (project architect); Deric  
Mizokami, Sebastian Mardi, Angi Tsang,  
Edwin May, Bret Quagliara (project team)  
*Structural Engineer:* Guy Nordenson and  
Associates  
*Lighting Designer:* Tillotson Design  
Associates  
*Contractor:* Reinhardt O'Brien  
*Size:* 8,000 square feet  
*Cost:* Withheld

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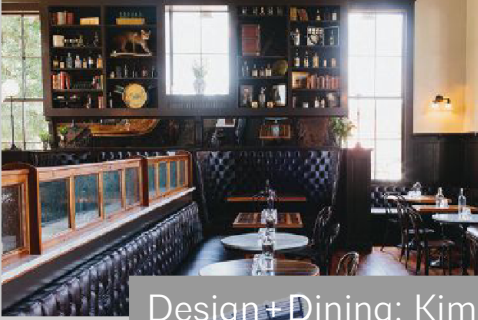


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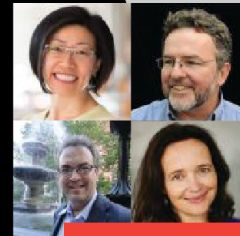
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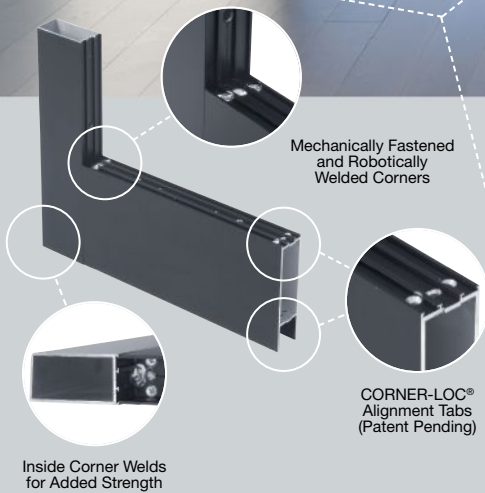
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# Editorial: Jon Jerde the Apostate

I love the two columns in this issue of ARCHITECT: Danielle Rago's interview with emerging talent Jimenez Lai of Bureau Spectacular (page 53) and Karrie Jacobs' reflection on the work of the late Jon Jerde (page 61). It's a great juxtaposition of subjects. If historian Charles Jencks were to include both designers in one of his evolutionary diagrams of modern architecture, they'd belong in roughly the same genomic zone, the one labeled "Gleeful Outsiders."

I met Jerde once, sometime around the turn of the millennium, on a visit to his firm's oceanfront studio in Venice Beach, Calif. Curiously, his personal workspace was windowless, a proto-man cave painted midnight blue and filled, as I recall, with Navajo blankets and low-slung, vaguely Middle Eastern lounge furniture.

This wasn't a typical stop for an editor from *Architecture*. On Southern California scouting trips, architects like Michael Maltzan, FAIA, Hodgetts + Fung, and Eric Owen Moss, FAIA, were the big attractions (and still are, truth be told). I added Jerde to the itinerary because his practice intrigued me, even though the work—themed casinos, entertainment destinations, and the like—fell outside the magazine's high-culture remit.

Jerde, somewhat like John Portman, FAIA, in the preceding generation and much like Morris Lapidus in the generation before that, was an apostate, a promising designer snubbed by the cognoscenti for subverting the canon to popular and commercial ends.

Lapidus famously tweaked the International Style with *Breakfast at Tiffany's* glamour, while Portman got rich with his for-profit variant of urban renewal, rendered with *Playboy*-era classiness in mirrored glass and *béton brut*. Jerde was a postmodernist, a deft manipulator of symbols during his salad days in the early '80s, when he designed the Los Angeles Olympics. And like Portman and Lapidus, Jerde always exhibited an affinity for planning, the subtle art of moving people through public places. The rub, as

Jacobs notes in her essay, is that the places in question were often actually private.

The best of these environments—Horton Plaza in San Diego, the Fremont Street Experience in Las Vegas, Canal City Hakata in Fukuoka, Japan—may be revenue-driven, but they were also developed and designed to please. That's not a bad goal. A similar solicitude infuses Bureau Spectacular projects such as Giant Urban Toys, a scheme for vacant lots that Lai describes as "sprinkling Skittles" on the "urban voids of an American downtown." His work is more witty and self-conscious than Jerde's, touched as it is by the cerebralism of OMA and Venturi, Scott Brown. It remains to be seen how the challenges of full-scale building will affect Lai's design sensibilities.

In our January 2013 cover story on Millennials, Lai told ARCHITECT that when architects "talk about solving other world problems ... in my mind, they're effectively forfeiting the very thing they're supposed to be an expert on. If we're not going to cultivate formalism, who will?" It's essential, of course, that the profession maintain its focus on social justice and the environment. But it's also worthwhile to be reminded in our earnestness that aesthetics matter, laughter is a basic need, and architecture can be a good time.



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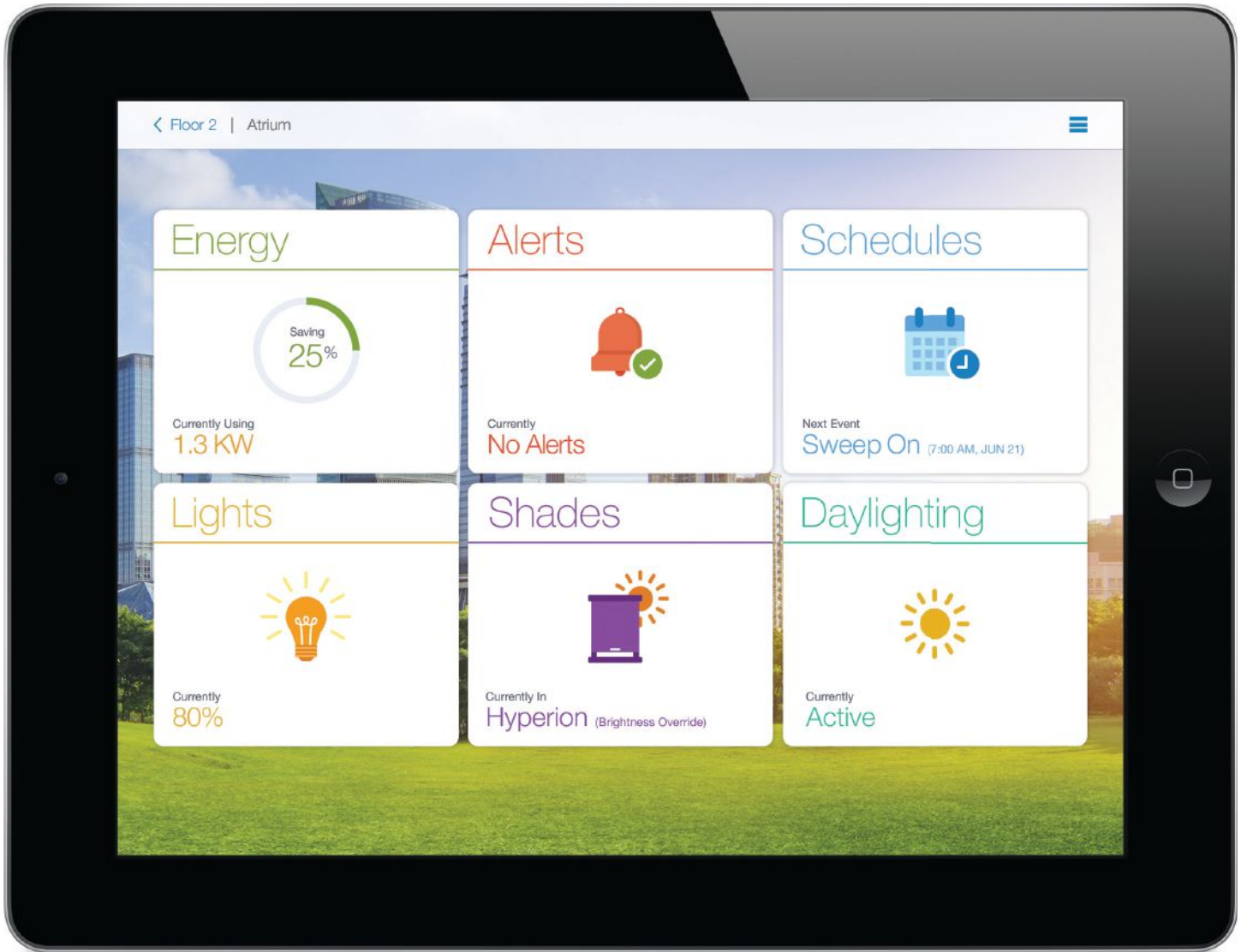
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