NEW OWNERSHIP COULD THREATEN ONE OF CESAR PELLI’S—AND MARYLAND’S—MOST BELOVED WORKS OF ARCHITECTURE

One of architect Cesar Pelli’s best-known works, the former Comsat building in Clarksburg, Maryland, has been sold to a developer and faces an uncertain future. Pelli’s building is part of a 204-acre tract that was purchased by Lantian Development, a real estate investment and development company based in Bethesda, Maryland. Completed in 1969, the 496,000-square-foot COMSAT building was constructed as a research facility and headquarters for the Communications Satellite Corporation (COMSAT), created by the Communications Satellite Act in 1962. COMSAT sold the property in 1997 but continued to lease it for a time.

In November and December, all five of New York City’s Borough Boards, and 50 of 59 Community Boards, voted against one or both of two proposed zoning text amendments, Zoning for Quality and Affordability (ZQA) and Mandatory Inclusionary Housing (MIH). Though the boards’ decisions are advisory and non-binding, they reflect widespread public dissatisfaction with the changes that would allow denser new development in exchange for more affordable housing.

EDWARD SOJA, 1940–2015

The award-winning writer, editor, and urban planning professor Edward Soja passed away on November 2, 2015, in Los Angeles at the age of 75. Born in the Bronx in 1940, Soja attended Syracuse University where he earned a PhD in Geography. After beginning his career as a specialist on East Africa, he began work at University of California, Los Angeles in 1972. During his four decades at UCLA, a radical shift occurred in how we understand urbanism in L.A. and elsewhere and Soja was one of the most influential voices of the then emerging “Los Angeles School.” Beginning with his watershed book, Postmodern

In New York City, all five Borough Boards reject proposed citywide rezoning plans

ZONING OUT?

To say that development along the Chicago River is booming would be an understatement. With towers rising on nearly every open piece of bank in the downtown, it was no surprise when the city gave final approval to fill one of the city’s largest gaps. Plans include five residential towers, a series of townhouses, public park space, over 3,600 residential units, a river walk, and 16,000 square-feet

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HENRYBUILT
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In 1986, the City of New York demolished activist Adam Purple's Garden of Eden to build housing. The intricately designed 15,000-square-foot plot on the Lower East Side was a beloved outdoor space, open to everyone. Although marked vacant on official maps throughout its 11-year existence, it was a work of public art so impactful that the Storefront for Art and Architecture held a competition in 1984 to reimagine what it could be, if the housing were created around it and the garden saved. NYCHA received proposals from architects such as Eric Owen Moss, Neil Denari, Lebbeus Woods, and Diller + Scofidio. Today, the legacy of Purple's epic garden project lives on at the Hotel Indigo, a boutique hotel on a very different Lower East Side. In the hotel is Mr. Purple, a bar that appropriates Purple's cachet but, as a quasi-public space, rejects the values he embodied. There was even a burger called "Mr. Purple Burger," an odd choice given that its namesake was a vegetarian. (It has since been taken off the menu.)

This sad spectacle parallels the state of architecture and public space in 2016 Manhattan. Many of the most sophisticated, largest, grandest design projects in the city today are "luxury" residential, made to be experienced by only a few. It can be hard to reconcile the top-notch designs from afar with their lesser-than-inspiring programs at street level. As critic Aaron Betsky once quipped, "Manhattan is too good for us, we just get to admire it.

If culture and architecture have absorbed these urban changes, it stands to reason that the public sphere has changed, as well. The relationship between public and private realms is increasingly complex. Perhaps nowhere is the interweaving of public and private more palpable than in outdoor spaces, from balconies and terraces, to plazas and parks, to courtyards and gardens.

The transformation of urban outdoor space into a commodity has elevated outdoor space to the same grandeur that has historically been reserved for luxury interiors, and there is a lot to learn from the shift.

In this month's feature, In and Outdoors, Sam Lubell focuses on some of the latest outdoor spaces that came with the tidal wave of large and very expensive residential projects. These projects raise some of the most complicated design questions around the value of privacy and public outdoor space. AN profiles everything from Midtown towers to smaller projects along the High Line. So what to make of these new urban residential outdoor spaces, their relationship to the city, and to ourselves?

Among the responses to AN editor-in-chief William Menking's last editorial, architect Claire Weisz responded with a call for a city all architects, publishers, activists, and city-dwellers to care about and fight for their civic spaces.

While some of the most intriguing residential outdoor spaces resemble suburban lawns—in theory and proportion—in the sky, we can't forget that designers and architects should strive to make an impact where they can, whether through advocacy, alternative funding models, innovative technologies, or even good old-fashioned beautiful design.

The realities of these projects can raise questions—both good and bad—about the changing relationship of politics, finance, and design. Interboro's Latest Space temporarily turned a private lot into a public garden, but only with the permission of Trinity Real Estate and Carl Weisbrod. The project was a controlled public space that will be landbanked until property values go up. Even as the spectacular private residential boom causes massive techorphic shifts in the city's landscapes, Mayor de Blasio seems, at least on principle, to be turning focus from highly developed areas to the city at large. Parks Without Borders asks citizens to help allocate 50 million dollars to improve the quality of parks in all boroughs. If approved, his ambitious and embattled citywide rezoning plans would aim to increase the number of affordable housing units in exchange for increased density in all corners of the boroughs.

Architects and planners can still speak up for the public outdoor spaces they believe in and ask questions about the mechanisms by which they are delivered, even if these new spaces look slightly different than traditional parks and plazas. We can take cues from the ongoing struggle for Bushwick Inlet Park, the promised—but-not-yet-delivered, quod pro quo public green space from the 2005 Williamsburg residential rezoning, or the questions raised by NYCHA's plans to infill public green space at housing projects with market-rate and affordable housing, developed privately.
In The Architect’s Newspaper’s December issue, editor-in-chief William Menking published the editorial, “What Happened to the Architectural League?” In it, he questioned MAS’s commitment to architecture and New York City, saying: “What was once one of the freshest and most vibrant local Culture Authority organizations that would legitimize when it thought the best interests of the city were threatened, has now become a de-fanged developer and real estate-led organization that serves as a cheerleader for major development projects…” Many of you responded and we are sharing a few letters below:

I was the executive director of the Municipal Art Society (1975 to 1984) and share intelligence on development proposals before various city agencies. When the Urban Center project started, the MAS was raising its funding month by month. It had to endowment and almost no cash on hand. On the strength of the concept of an “Urban Center (totally original at the time)” we raised the funds (nearly a million dollars) for the renovation for programming. We finished the work in the fall of 1979 for the offices, the public spaces, and Urban Center Books (which was a fund-raising vehicle for the J.M. Kaplan Fund). We and our nonprofit sub-tenants were all subsidized by our commercial tenants. The National Trust for Historic Preservation held its annual meeting in New York in late 1979, and we were able to open the doors of The Urban Center in time to welcome them. It is interesting that MAS, an organization with a passionate, involved board, a tiny staff and no financial strength at the start, could carry out a major plan like this. It was the only organization that perceived the vacuum in uniform civic leadership and undertook to fill it. The pioneering donors like CBS, Brooke Astor, and the National Endowment for the Humanities took a big leap of faith to back the effort at the beginning. In its time, The Urban Center did much to balance the combined strength of the real estate community and the public agencies with the concerns and desires of local citizens and enlightened professionals. The MAS organized and managed The Urban Center in its thirty years of existence with a lively program of exhibitions, presentations, bookstore, and celebrations, as it became a destination and meeting place for design professionals and students from all over the world. It is still missed by many.

MARGOT WELLLING, ORGANIST

I did not recognize the Municipal Art Society described in the December 11th Editorial. As a partner for the past three years in improving the safety, health, and prosperity of Brownsville, Brooklyn, MAS has brought attention to preservation, livability, and resource concerns that it and other outer borough neighborhoods, particularly those with the highest rates of poverty, have long needed. I also have an initial lease with residents and organizations in Brownsville, MAS has combined the best of its advocacy tradition with emergent tools and smart urban strategies aimed at helping local residents thrive. It’s an impressive evolution for an organization that continues to stand fundamentally for a more inclusive city.

ROSANNE HAGERTY, PRESIDENT OF THE COMMUNITY SOLUTIONS/BROWNSVILLE PARTNERSHIP

I worked there. I learned about “social loafing,” which I teach in my management courses.

VAL GINTER, FORMER MAS TOUR GUIDE

I worked, consulted, and partnered with the MAS for many decades and think you may have underestimated the value of the work it has been doing over the past years. For example, there was the AIA New York Chapter’s resolution that it is the leading MAS TIME Square Competition recently revisited at the Skyscraper Museum. More recently, during my term as president of the AIA New York Chapter, I partnered with the MAS and the Architectural League on a public forum addressing the then immediate and contentious future of the American Folk Art Museum. But the most important work the MAS has been doing is related to the future of the city, the region, and the globe starting with its immediate and immense involvement with the Green Dream activities. The MAS was present at the 2012 agency meeting at the AIA NY Chapter and was central to the HUD/RBD activities and to use new tools to engage a broader audience and to support the broad array of smaller preservation organizations. Those recommendations were supported by the Board, our staff, and members, who had experienced, highly respected preservation professionals to support our efforts. We have formalized our areas of focus—Penn Station, superblocks, East Midtown, landmarks, and loss of character in neighborhoods across our five boroughs. Considerable planning has gone on in these community-based focused areas.

LANCE JAY BROWN, FAIA, ARCHITECT

Your article is on target. The MAS is currently a sad situation given its long and distinguished history. For more than a century, MAS acted as advocate for zoning, planning, and historic preservation. It has moved from our first preservation policy, to tools that allow us to merge preservation with design planning. Through the leadership of a new President, the Board, our staff, and members, MAS is committed to an ambitious future for the city, which includes the fundamental importance of preservation. MAS has a huge opportunity to continue to be owned by all who care about its work and thus drive the agenda. It is a membership organization and ownership should grow to encompass all New Yorkers.

CHRISTY MACLEAR, EXECUTIVE DIRECTOR AT ROBERT RAUSCHENBERG FOUNDATION

Has MAS lost its fight? An important question, but we could equally ask: “Have we lost our fight?” William Menking’s editorial poses a question that the media, advocacy organizations, and the profession itself should be asking. As an example, AllItself used to be known for publishing the latest gossip from the upper boardrooms of design, now it publishes break-down-walls. But controversy is hard to sustain. For both not-for-profit and for-profit concerns, the fight seems to be for relevance. But in the real world, as that are committed to what makes New York make New York, struggle with how to inspire New Yorkers to fight the continuing loss of variety in our city and its places. The struggle plays out through individual fights for buildings and larger fights for policy change, but what remains lacking is investment in and support of a place for the future. Now, we are left to tackle our future, as civic issues that bring together organizations and their resources.

CLAIRE WEIZ, FAIA, PRINCIPAL, W Y ARCHITECTURE + URBAN DESIGN
When LA><ART, the well-known contemporary gallery founded by curator Lauri Färstenberg, left Culver City last year, it joined the ranks of art spaces remaking Hollywood. The new venue, designed by architects Lorcan O’Herlihy and Jessica Colangelo, is located in a former recording studio first built for RCA Victor in 1928. While the architects wanted to preserve the atmosphere of the site, which is loaded with music history (Elvis Presley, Stevie Wonder, The Beach Boys, Nat King Cole, Bing Crosby, and Jimi Hendrix all recorded hits in the building), they also aspired to create a venue that could accommodate LA><ART’s innovative exhibitions and events.

“LA><ART hosts a number of public outreach programs and events, including artist talks, performances, and Slanguage, their on-site educational program,” noted O’Herlihy. But, he resisted white cube conventions. By stripping back the 4,000-square-foot space to the original wood beams and brick walls, the architects established a baseline for new work. Sure, de rigueur white walls are on hand for hanging artworks, and skylights fill the gallery with natural light, but the space is also ready to adapt to multimedia works or performance. “We embraced this space as a flexible, working gallery that fosters curatorial and artistic freedom and highlights contemporary art in all forms,” said O’Herlihy.  

‘CHELLA YO SELF

L.A. architect Jimenez Lai of Bureau Spectacular recently discovered that he would be designing one of the large installations at Southern California music festival Coachella this summer. Announcing the exciting news on Facebook, he said “I want to kiss the earth –style. I’m now able to say I’ve been taking the opportunity to discuss the criticism with Schumacher himself. The conversation was cordial, but it was clear at the end that the two were far from seeing eye to eye on the topic.

GO ART GO

After a bitter fight at Bergamot Art Station, the Santa Monica Museum of Art is decamping to Downtown Los Angeles. Reports of an eastward move come with hints of a necessary name change as well as a shortlist for its new space in the Arts District. Players are Tightlipped, but AN’s sources say Gensler, Zellner Naecker Architects, and wHY (a longtime museum collaborator) have been invited to submit design proposals.

TALK THE TALK

At Zaha Hadid’s December 10th lecture in Chicago, ZHA Partner Patrik Schumacher was overheard discussing a possible future debate with Chicago Architecture Biennial Co-Director Joseph Grima. Schumacher has been an outspoken critic of the inaugural Biennial, in particular its inclusion of participants whose work focuses directly on social issues. After the lecture, one of the participants criticized by Schumacher, Chicago-based artist Amanda Williams, took the opportunity to discuss the criticism with Schumacher himself. The conversation was cordial, but it was clear at the end that the two were far from seeing eye to eye on the topic.
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Matthew Messner
To architect Ersela Kripa, “borders are much thicker than we imagine.” She and her partner Stephen Mueller of AGENCY are building on the strong legacy of theory and practice at the U.S.-Mexico border with their students at Texas Tech University El Paso. This fall, their students at TTU-El Paso produced FLASH Installation: Architecture at Rush Hour, a daylong “tactical occupation” of an underused bus terminal at the El Paso-Juárez border.

On a map, the border is easy to depict and define. But its implications run deeper and elude precise definition. In Borderlands/La Frontera: The New Mestiza, Chicana writer, activist, and cultural theorist Gloria Anzaldúa muses on the border’s many meanings:

“Borders are set up to define the places that are safe and unsafe, to distinguish us from them. A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition.”

Juárez and El Paso form a bi-national metropolis. When Kripa and Mueller arrived in Texas this September to teach at TTU-El Paso, they were intent on engaging with the surrounding space. Housed in an active Amtrak train station, the school’s identity is tied to the flow of goods and people across borders. In conversation with AN, Kripa explained that “cross-border issues are a daily way of being” for her students. In her and Mueller’s fall studios, students range in age from 20–50 and many work full-time in addition to their studies. Around 30 percent of students cross the border every day for school.

TTU-El Paso hopes to grow its architecture program around critical engagement with border culture. To that end, TTU-El Paso staged its third Beaux Arts Ball in October. To accommodate attendees, food trucks, and a dance floor, a lightly used bus parking lot was selected for the venue. The theme: “being reflective.”

Student volunteers erected FLASH Installation: Architecture at Rush Hour to provide a light-filled canopy for the ball and spark conversation around the heavily policed, yet highly porous, border. Apache Barricade & Sign, a local, woman-owned company, lent the studio 256 brand-new, orange reflective traffic barrels for the day. Students spent eight hours rigging them to the bus station’s ceiling in a 16 by 16 configuration at varying heights. Below, an installation of 300 ground reflectors marked a temporary dance floor on the asphalt. Why traffic barrels? The temporary structures, Kripa explained, are a “spatial manifestation of a politics of directing flow. It’s an extension of politics—infrastructure that enacts the law.” The impermanent pieces of transit infrastructure underscore the permanence of the bus canopy.

The pair hopes to reactivate the bus depot annually with their students. “As architects who are not only interested in making beautiful space, we at AGENCY feel profound obligation to expose what’s happening. We [architects] are well equipped to uncover inequality and injustice.”

Socially-engaged work is the status quo for Kripa and Mueller (hence the name of the interdisciplinary practice they cofounded in 2006). The pair won the Rome Prize from the American Academy in Rome in 2010, and during this time, Kripa and Mueller studied the forced movement of the Roma, addressing its housing crisis amid a city of overlapping networks, real and imagined.
While the world watched, One World Trade Center grew in both height and symbolism, its 1,776-foot crystalline form bringing unmatched views back to Lower Manhattan. A redundant structural steel frame, the result of creative collaboration between Skidmore, Owings & Merrill and WSP Cantor Seinuk, ensures that its safety is as substantial as its stature. Read more about it in Metals in Construction online.
LIFE AFTER WARTIME

Covering 388 acres of prime real estate, the West Los Angeles Veterans Administration campus could, in its crudest configuration, give every one of the 4,500 homeless veterans in Los Angeles County 1/12 of an acre to him-or herself. As it happens, decades of neglect, mismanagement, and confusion over the institution’s mission have given most needy veterans not so much as a bed. While the campus, which was decided to be a precursor to the Veterans Administration in 1888, includes a thriving hospital, countless other buildings lie dormant and crumbling. Some of property has even been leased to outside users, including a private school and UCLA, to supplement the facility’s $900 million annual budget. One of the more egregious insults to the bequest came in the mid-1990s when the VA explored the prospect of turning over some property to high-rise commercial development. “It’s been fairly well documented that in the past the administration at that facility was not necessarily as focused on the veterans’ needs as they needed to be,” said Vince Kaine, special assistant on homelessness to VA Secretary Robert McDonald. In a lawsuit filed in 2011, plaintiffs, including the ACLU, veterans rights groups, and the descendants of the property’s original owners, contended that the VA was under- and misusing the property. In 2013, a federal court found that the 388-acre covenant requires all campus land to directly serve veterans. “The lawsuit was a catalyst to get things re-focused on the veterans,” said Kaine. The VA retained the Los Angeles office of HOK to draft a preliminary master plan to optimize the use of all 388 acres, with a particular focus on serving homeless veterans. Begun early this year and completed in October for a 45-day public comment period, the initial master planning process followed what Kaine described as a “very aggressive timeline.” The rectangular campus is oriented north-south, with roughly one-quarter of the property lying south of Wilshire Boulevard. The draft master plan envisions four zones to be developed with decreasing intensity, starting with the southernmost healthcare zone. North of Wilshire, the plan envisions zones for coordinated care, housing, and recreation and partnerships. In addition to the development of a 450,000-square-foot replacement hospital, the plan recommends the development of roughly two-dozen new structures in the other three zones. It outlines design concepts and calls for “neighborhoods” consisting of dormitories, open space, and supportive services. A “greenway” would run the entire length of the campus.

The final plan is likely to incorporate both new construction and rehabilitation of existing buildings. Reminiscent of a drab college campus, the VA currently consists of mostly beige institutional structures surrounded by generous buffer zones, including parking lots and roadways. Many of them are vacant and substandard. The campus also includes century-old historic structures, including a former trolley depot and a Victorian chapel. “The focus of the master plan is to maintain the campus’s low-density environment,” said HOK’s Cynthia Keeffe, project lead and the firm’s regional leader of healthcare. “We respected the historic campus and the open space.” Kaine said that the plan is not intended to present an architectural vision for the campus just yet. The VA is seeking more input from the community before it gets into the details of design. Despite its scope, the plan has drawn criticism for what some consider an inordinately modest vision for serving homeless veterans. It calls for fulfilling an “immediate need” for 700-800 units, prioritized for high-risk homeless populations, including elderly, female, and disabled veterans. The plan includes long-term capacity for up to 2,500 units of permanent and supportive housing but also calls for homeless veterans to be housed, with VA assistance, throughout the community. “The whole point is to look at not only what is the capacity on the campus but what is the need,” said Kaine. The campus can’t do all the housing.

Councilmember Mike Bonin noted that exorbitant rental costs in the area and low vacancy rates make this vision unrealistic. “[The area] is not able in any one location to absorb the volume of new residential units necessary to achieve an end to veteran homelessness,” Bonin wrote in a letter to the VA. “I urge the VA to… adopt an even more ambitious plan.” Though the campus is surrounded by the City of Los Angeles, the city has no formal control over its operation or development. The Metropolitan Transportation Authority is, however, extending the Purple Line subway, with a proposed terminus at the VA campus. Bonin also noted that the 889-page draft makes no mention of the subway.

JOSH STEPHENS
One voice out of forty emerged from the speaker installed in the recently renovated Gallery 308 at Fort Mason Center for Arts & Culture as part of Janet Cardiff’s The Forty Part Motet now installed as the last project of the SFMOMA On the Go exhibition series. The ethereal voice sung Spem in Alium, Latin for “In No Other Is My Hope,” by 14th-century British composer Thomas Tallis.

The immersive sound sculpture is transfixing and it is complemented by the recently updated space, which was specifically renovated for this contemporary sound masterwork. Jensen Architects transformed the old army base building into a light-filled, airy gallery.

Jensen principal Steven Huegli explained that the project was instigated by Cardiff after her visit to the proposed space. “She had found it overly beige, with lots of carpets, partitions, and to be an overall suffocating environment,” recalled Huegli. With a light and deft hand Jensen Architects returned the space to one large volume. “[We] removed more materials than added,” he continued, explaining that the firm went to lengths to expose the gossamer steel trusses and the existing structure.

Located on San Francisco’s northern waterfront, Gallery 308 is the latest piece of the multi-year, multi-million dollar rehabilitation and renovation of the Fort Mason Center for Arts & Culture, a complex which began life as a U.S. Army base in 1910 but ceased being an active base in the 1960s. Ownership was transferred to the National Park Service in 1972 and the Fort Mason Center was established in 1977. Currently, it operates as a nonprofit cultural center within the Golden Gate National Recreation Area and hosts over 1.2 million visitors a year who attend a mix of arts, educational, and cultural programming. Additionally, the Center is permanent home to nearly two dozen non-profit art and cultural organizations.

“One the project preserves an important part of our city’s historic waterfront, and allows Fort Mason Center to continue to serve as a unique cultural hub in San Francisco,” said Rich Hillis, the Center’s executive director. Jensen’s new gallery adds to a major adaptive reuse project finished in 2014—a renovation of Pier 2 undertaken by the National Park Service and designed by San Francisco-based firm Leddy Maytum Stacy Architects.

The earlier renovation focused on the rehabilitation of the pier’s substructure and shed, seismic repair, and added an energy efficiency upgrade. “The renovations incorporated a variety of sustainability strategies, including installation of a 255-kilowatt photovoltaic solar panel array that meets up to 85 percent of the building’s electricity needs, an economical heating/cooling system that incorporates cool bay air, radiant-floor heating, enhanced insulation, and high efficiency-lighting,” said architect Marsha Maytum, principal of LMS Architects. Her firm has been involved with Fort Mason since spearheading a campus assessment in 1999 and their dedication to rehabilitating the structures while maintaining their historic character has been widely recognized. Pier 2 was awarded a Design Award by the California Preservation Foundation in 2015 and most recently the Center received the Trustees’ Emeritus Award for Excellence in the Stewardship of Historic Sites by the National Trust for Historic Preservation.

Pier 2 awaits the imminent arrival of the San Francisco Art Institute’s graduate campus, slated to open in June 2016. It adds to academic sites already in situ, including San Francisco City College’s Fort Mason Art Campus. Supporting the art-making and exhibition spaces is a 5,000-square-foot Flax art supply store, which needed to move from its location at Valencia and Market streets to make room for luxury housing. A defunct military port transformed into a hub of artistic creation, the Fort Mason campus is bursting with cultural energy and enthusiasm that impacts SF’s whole north waterfront area.

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It would be safe to say that the suburban subdivision pool house typology is rarely worth mentioning in any architectural terms. But, this is not the case with the austere Srygley Pool House just outside of Springdale, Arkansas. Designed by Fayetteville-based Marlon Blackwell Architects, the 945-square-foot figure peeks out from its own little world over a tall privacy fence to the more normative neighborhood. Working within a modest budget for a trusting repeat client, Blackwell delivered a project that transforms a typical backyard into a dynamic entertainment space.

Clad in contextually appropriate, subdued cedar siding, the project subverts normal suburban materiality to produce a bold simple figure. The project privileges the pool with a strong compositional facade with the use of large fields of glass. “With fenestration we like to work the edges. From an edge or to an edge. Once we have established that as a primary move with windows, we’ll have secondary moves where windows float, carefully composed.” This is most noticeable on the upper level, where a long ribbon window extends across the facade, flush with the siding material. “We are really trying to make the windows part of the surface as opposed to being a second element.” And yet it’s more than just an aesthetic move, large west facing ribbon window also serves to bathe the interior with soft morning light and bright evening sunsets.

The interior of the pool house is designed to act as an entertainment space as well as a fully functional crash pad for late-night partygoers. At the lower level, a glass facade opens onto the pool terrace, blending the indoor and outdoor space into one larger area for hosting large groups. “I tend to work in section and profile,” Blackwell said. “And try to inverse that relationship between the building and the ground, and the building and sky. So rather than being heavy at the bottom, it is light.” In doing so, the bright open kitchen and dining areas look out onto the pool area as well up to an upper, more enclosed, loft space. In the loft, nestled behind the front facade’s ribbon window, a series of built-in bunk alcoves and storage overlook the pool, inviting waking guests to take a morning swim.

Along with the figural nature of the building, the pool area includes ceramic alligators, carved stone birds, and an imposing 3,000-pound concrete triceratops, making the Srygley Pool House a small world within the more mundane “Ruburbia”—a term used by Blackwell to describe the reclaimed former rural farm areas converted into outskirt suburbs. As such, Blackwell aligns his work with rural sensibilities of form and material. “It is at once strange and at once somewhat familiar to them,” he said, describing the locals’ reactions to his work in the context of central Arkansas. “They see it as something that’s potentially wonderfully strange, but born of its own space.”

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A couple of weeks before its grand opening, the Allen Institute for Brain Science in South Lake Union opened its doors for a tour with the architects from Perkins+Will. Since September, the Allen Institute has consolidated its staff into its new 272,000-square-foot building, and over 300 employees moved in from four Seattle buildings—three in the Fremont neighborhood and one in Eastlake.

The petal-like design by the firm’s Seattle office echoes the institute’s recently centralized arrangement. Labs radiate out from a central skylit atrium, interspersed with moveable walls reconfigured to accommodate new employees (there is room to grow to just under 500 employees) or different experiments and research projects.

Philanthropist and Microsoft cofounder Paul Allen started the institute in 2003 with a $100 million donation. Vulcan Inc., also a Paul Allen–owned company, developed the building. (Vulcan owns the land beneath the under-construction Amazon towers and has projects as diverse as the London Hospital Club in England.) The private and independent research project was founded on a ten-year scientific plan and has to galvanize team science to map the human brain.

Laboratory spaces on every floor feature glass walls: one end looks inward to the atrium, the other faces the perimeter corridors and views of Lake Union beyond. “That was one of the earliest goals—to see through the building as much as possible,” Kornovich said. There is a view from almost anywhere. Pathways encircle every level, with direct circulation routes tying the atrium core and longer scenic walkways along the perimeter of the building.

Cantilevered pods for collaborative meetings extend into the atrium. “We left the pods to be a lot more low-tech, with soft seating,” said Paul Wohnoutka, senior director of operations at the Allen Institute.

In addition to the tech spaces, there are program areas dedicated to broad outreach and to bridging the gap between the general public and scientists. The ground floor houses the nonprofit Pivot Art + Culture—a striking, 3,000-square-foot white-walled gallery with polished concrete floors. Currently, it’s a clean backdrop to 20 works by a roster of big name international artists: Johannes Berger from Germany, Anish Kapoor from London, Ruben Pang of Singapore, Willem de Kooning, and Alberto Giacometti, among others, including four works from Paul Allen’s personal collection.

An auditorium on the first level is equipped with digital technology so that the Institute can stream science symposiums and other events for the public. The sixth floor features public spaces, a library, cafe with Knoll furniture, and a data center, lit in varying colors of LEDs.

Paul Allen was mostly hands-off. “We met with him three times,” said Kornovich. “He just wanted to monitor our progress,” explained Erik Mott, design principal at Seattle Perkins+Will, also on the tour. Mott said Allen focused on making sure the space was warm and there were places for art.

The institute incorporates 2,760 restored terra-cotta tiles from the facades of the former historic auto showrooms, the Ford and Pacific McKay buildings, which were moved to make way for the rerouting of Mercer Street.

The preserved tiles are a counterpoint to the façade’s giant digital media wall depicting shifting neuron images. Up close, the neuron images alternate, sometimes made up of zeros and ones, and other times, tiny arrows.

“The city had a requirement for transparency, but the program wouldn’t really allow that, so this was a way to communicate something about what is happening inside,” said Wohnoutka. Perkins+Will’s Kornovich reflected on the Allen Institute design: “I don’t know if you’d say it’s a prototype,” she said, noting the collaborative process. “I think it’s a new way of thinking about science first and then the architecture follows the thinking. And the architecture doesn’t drive the way [the scientists] work, it’s hopefully complementing the way they work.”

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Sixty years ago, black students at Baltimore’s Morgan State College couldn’t go to the movie theater in the shopping center just down the road from their campus. The students also weren’t served in the department store’s restaurant at the shopping center or the nearby ice cream parlor. It took years of protests, sit-ins, and arrests—hundreds were hauled off to the city jail—before those businesses agreed to admit African American students.

Today this historically black institution, now Morgan State University, not only owns much of the land where its students were banned, but is using it to expand its campus with academic buildings that will help new generations of students get ahead.

To do so, it is relying on the talents of top-rated architects, including Kohn Pedersen Fox (KPF), Ayers Saint Gross (ASG), HOK and Cho Benn Holback + Associates.

In November, the public university opened the Morgan Business Center, home of the Earl G. Graves School of Business and Management, almost exactly where the department store restaurant used to be.

The new business center’s opening has great significance for students, faculty, and alumni. University President David Wilson said it “the dawning of a new day in Morgan’s growth and progress.”

Wilson said today’s students and faculty at Morgan are benefiting from efforts not only to end discrimination but to improve the quality of teaching facilities and technology at historically black universities.

The new business center, he said, “is going to provide our faculty with the tools they need to teach at a higher level and our students with unique opportunities to be innovators on the global stage and to learn in a world-class environment that is second to none.”

“It not only serves as an attractive focal point for the campus, but it also serves as a great tool to support our outreach efforts to attract the top students and the most talented faculty,” said Fikru Boghossian, dean of the business school.

The school is named after Enterprise Magazine publisher Earl G. Graves Sr. The 140,000-square-foot business center features computer labs, classrooms, seminar rooms, a central atrium, a 299-person auditorium, a demonstration kitchen, and ten hotel rooms. One upper-level space is set up as a stock trading floor.

Andrew Kline, a director with KPF, said it is fitting that Morgan would build a business school to set the tone for its new west campus. He said business schools tend to be more sophisticated in their designs and finishes than many campus buildings because they are intended to prepare students for the corporate world off-campus.

As designed by KPF and ASG, Morgan’s business center has a distinctive shape, including a curving west wall and a south end that comes to a sharp angle, as if it is pointing. On the top level is a lounge with sweeping views of the city.

Kline and David Ottavio of HOK said the curving geometry was introduced to help make the new campus welcoming not only to students but the surrounding community. They said buildings arranged on a more traditional rectilinear grid might not have seemed as open or inviting.

Wilson explained that the design is “deliberate and symbolic.” The north side, closest to the main campus, can be seen as a nod to the past and the institution’s shared history of fighting for civil rights, he said.

The south side, facing away from the historic campus, comes to an angle because it is pointing the institution in a new direction, he said: “It’s pointing to the future.”

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Everyone wants to live in a neighborhood with quality public space and vibrant street life. Everyone wants to live in an area that they can comfortably afford, where new construction is sensitive to the existing neighborhood fabric.

The city’s specific policies engender considerable disagreement. Critics contend the plans will result in developers’ interests and won’t do enough to prevent the displacement of low-income residents.

MIH aims to create permanently affordable housing in exchange for zoning changes that substantially increase density. The changes under review are part of Housing New York, Mayor de Blasio’s 2014 plan to build or preserve 200,000 units of affordable housing over ten years. MIH would compel developers to set aside 25 percent of units in market-rate developments at 60 percent of the Area Median Income (AMI), or 30 percent at 80 percent of the AMI. The AMI is $86,300 for a family of four in New York City.

The council’s decision is binding. Unlike the ULURP application, a five-story residential building could replace the existing four-story building, according to city officials.

The estimated $100 million sale would provide funding to repair the decaying 15-acre pier, including air rights to the owner of St. John’s Terminal, who currently owns the Air Rights Development Rights, the COOKFOX-designed St. John’s Terminal site in Hudson Square, a Manhattan neighborhood known for its fervent opposition to new construction, could be the key to ensuring much-needed infrastructure improvements to nearby Pier 40 and Hudson River Park.

In an agreement outlined by the COOKFOX administration this past October, the Hudson River Park Trust—a partnership between New York State and City that operates Pier 40—plans to sell 200,000 square feet of its unused air rights to the owner of St. John’s Terminal to allow for the construction of taller buildings. The estimated $100 million sale would provide funding to repair the decaying 15-acre pier, which is sinking into the Hudson River.

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THE ARCHITECT’S NEWSPAPER JANUARY 13, 2016

ARCHITECTURE OF LIFE

There’s nothing retiring about the ambitious title of the inaugural exhibition of The University of California, Berkeley Art Museum and Pacific Film Archive (BAMPFA). When the new building by Diller Scofidio + Renfro opens at the end of January, the sweeping survey curated by museum director Lawrence Rinder will fill all of the galleries with an imaginative, interdisciplinary, and international collection of some 250 works drawn from art, architecture, and science.

Although the show promises some self-reflexive spectacle, it is the title of the initial film program that sets the tone for an understanding of DS+R’s hybrid adaptive reuse and suggestive formalism. The understanding of DS+R’s hybrid adaptive program that sets the tone for an self-reflexive spectacle, it is the title of the initial film program.

It is impossible to visit the Downtown Berkeley museum without evoking memories of Mario Ciampi’s raw concrete edifice across campus. Seismic issues drove BAMPFA out of that 1970 building, but Rinder also suggested that the architect’s open atrium and spiral of cantilevered, tray-like galleries made it a challenging space to hang and see art, setting up the case for a replacement rather than renovation. In 2008, the museum announced a $200 million design by Toyo Ito to be located along Center Street. The transit-friendly location paired nicely with an ongoing revival of downtown Berkeley and a reorientation of the campus-city interface to the west, rather than south toward Bancroft and Telegraph Avenues.

Then the recession hit. The university needed a cheaper option for the Center Street site. At $112 million, DS+R’s scheme efficiently integrates the existing 48,000-square-foot art deco industrial building and an organically shaped, 35,000-square-foot structure (much of which dedicated to the theater and to Babette, the upper level cafe). In adapting the older WPA structure—formerly the University of California printing plant—the museum adds another layer of history: In 1945 the UN Charter was printed in the building.

As BAMPFA finishes construction, the museum cafe cantilevers over the soon-to-be-open entrance.

The New York City–based firm’s design is an architecture mon amour; it cannot help but carry the burden of longing for past plans and former architectures. It is impossible to visit the Downtown Berkeley museum without evoking memories of Mario Ciampi’s raw concrete edifice across campus. Seismic issues drove BAMPFA out of that 1970 building, but Rinder also suggested that the architect’s open atrium and spiral of cantilevered, tray-like galleries made it a challenging space to hang and see art, setting up the case for a replacement rather than renovation. In 2008, the museum announced a $200 million design by Toyo Ito to be located along Center Street. The transit-friendly location paired nicely with an ongoing revival of downtown Berkeley and a reorientation of the campus-city interface to the west, rather than south toward Bancroft and Telegraph Avenues.

And it is impossible to visit the new BAMPFA without inducing comparisons to Los Angeles’s The Broad, even though the two museums—one budget-minded, one blockbuster—share few common approaches and features. Differences even extend to design principal: Within the DS+R universe, Elizabeth Diller oversaw The Broad, while Charles Renfro took on the Berkeley project. Nevertheless, as BAMPFA is matched against the spatial drama of both Ciampi building and The Broad, it comes up pale—Depression-era architecture jazzed up with a shiny, stainless-steel skin.

Inside, DS+R duly parcels out the programmatic requirements, the largest being the main gallery lit by the original north-facing sawtooth skylights and its programmatic opposite, the windowless 232-seat theater—the auditorium’s volume gives the building exterior its rounded form. Four additional white-walled galleries perfectly function, but dull and a tiny 33-seat theater are tucked below grade. BAMPFA is an unrequited architecture—a building wishing it was more than the sum of its parts, of its pasts. But the pragmatic holds sway. Rinder noted that one goal of the museum was to “present our programmatic capacity in a safer building with a more efficient design.”

The best spatial experiences come when the programmatic imperative lightens up, producing overlaps and intersections indicative of DS+R’s imprint. The meeting of the auditorium and the older structure, for instance, produces stagy section slippages and creates an atrium that has views to the street and into study areas. A visit to the upstairs cafe—a chill-red corridor-esque space—pays off with God-like glimpses into the large gallery below and a viewing platform overlooking Center Street.

Brushing away the past, the museum’s current romance seems to be focused on engaging the public and establishing itself as a civic institution. Rinder noted that only 30 percent of museum visitors are students. Storefront windows along the main facade open onto the Art Wall, a 60-by 25-foot space reserved for temporary murals. A painting by Chinese artist Qiu Zhihe will inaugurate the space. DS+R installed a LED video screen on the north exterior wall of the main theater in order to screen films outside the typical auditorium setting. With a very small outdoor lawn for gathering, it is unclear at moment how this screen will transcend any prescribed role as digital billboard.

Just off the entry and ticketing, the ground floor drops away, replaced by cascade of meticulously joined wooden risers. Built by master woodworker Paul Discoe out of Canary Island pine lumber harvested on-site, the performance space is a site-specific artwork in itself. Rinder emphasized that attention to craftsmanship and natural materials connects to a Bay Area ethos: “It’s more Berkeley-ish than DS+R-ish.”

But is the space homage to Ciampi’s atrium, a tribute to the happenings when the museum opened in 1970, or a contemporary recognition of the need for public performance spaces in today’s cultural venues? In the end, BAMPFA’s future is a clouded personal and institutional memory, leaving one to wonder whether the museum’s architecture is robust enough move beyond lingering histories and truly engage downtown Berkeley.
The park's two entrances at 77th and 78th Streets face each other at mid-block. A new citizen-driven planning initiative will tear down those fences, making select parks more accessible from the street. With a combined $50 million in funding from OneNYC grants, Parks Without Borders invites New Yorkers to nominate parks that need stronger relationship to surrounding streets, via fewer fences, new entrances, or revived “park-adjacent spaces,” those underused, vestigial public spaces that sit between parks and the street or sidewalk. Parks figure heavily into the goals of OneNYC, the city’s guiding mission that can be applied to many situations.” Parks that are particularly prime for improvement, he noted, are surrounded by fences that block views into the park, especially barriers above eye level. Parks with difficult or narrow entrances, or that lack entrances at key locations, are strong candidates too. Additional considerations include a park’s proximity to a busy commercial corridor or public institutions and the number of street trees.

To nominate a park for Parks Without Borders, residents can search for “Parks Without Borders” on nygovparks.org to access an interactive map. Click on a park and a checklist of potential improvements appears, such as “street furnishings,” “paving,” “fences,” and “activities,” as well as an open-ended comments field. The submissions period began mid-November 2015, and, at press time, the Parks Department has received 1,850 entries.

To reach all New Yorkers, especially residents with limited access to the internet, the department will distribute informational flyers at libraries and recreation centers, conduct presentations and workshops at community board forums, and run neighborhood events where, according to Silver, “we will be using a table-top exercise that collects exactly the same feedback as the website does, in a format that is more accessible to those who do not feel comfortable using computers or websites.”

Parks enthusiasts, plan ahead: the department will select eight initial parks for a makeover when the call for submissions ends February 2016.

THE KENTUCKY MUSEUM OF ART AND CRAFT RECEIVES A MUCH NEEDED UPDATE

Kentucky Wildcraft

The Kentucky Museum of Art and Craft (KMAC) set out in the 1980s to promote the Commonwealth’s artisans through a retail store. Thirty years later, the institution has grown up into a professional art museum, but until recently, its building was trapped in an uneasy pull between exhibition space and that original store.

“You’ve got this long shop and this really awkward exhibition space,” KMAC executive director and chief curator Aly Milliken told A+I. “You have a space that shows the exhibitions were not the most important part of the museum. It was obvious that the design meant retail.”

New York–based Christoff / Finio Architecture (C:Fa) was in the process of updating the museum’s home, a Civil War-era, cast-iron warehouse in Downtown Louisville. “They professionalized KMAC in a sense,” Milliken said. “The design was the missing link to what the 21st century museum could be.” The firm was chosen from a shortlist of ten local and national offices.

The 41-foot-wide ground floor was divided in half—one side containing the gift shop and the other the museum—each with its own entrance to the street. C:Fa will merge those spaces to open up the visitor experience.

The entry was consolidated to a single point where C:Fa inserted a ten-foot-long Cor-ten steel vestibule projecting into the lobby. “It’s an announcement of entrance, you’re not just entering the museum,” Shane Neufeld, project manager at C:Fa said. “It’s more than just opening a door and you’re in the museum. It’s having a sustained presence of entry, the way it’s constructed. Create an accessible experience again—to allow people to see what the building was. Opposite the entry, a Cor-ten staircase is set six inches off a structural brick wall and winds up through the four-story building. “The idea was bringing activity and circulation to the street,” Neufeld said.

“Letting people know that KMAC is a vertical experience and not just a first floor one. It’s an opportunity to create drama, inside and out.”

The second floor is pulled away from the stair, creating a double-height art wall for large-scale display and projection. In exhibition spaces, architects kept the design minimal, with a standardized color palette, industrial wood flooring, and sleek LED fixtures overhead. “We’re synchronizing the color of the structure because it’s all over the place,” Neufeld said. “We’re trying to create a level of cohesion with color.”

Construction is taking place now and the museum is planning a grand reopening spring 2016 with an exhibition entitled The Material Issue that explores the materiality of traditional craft.

“They’re going to create a space, and it’s our job to mess with it and perform in it as best we can,” Milliken said. “The museum can be a canvas—it’s not static. People need dynamism in a museum.”
IN AND OUTDOORS
As more people choose to live in dense urban environments, the latest hot-ticket residential amenity has nothing to do with marble countertops or on-call concierges: It’s outdoor space, the scarest of all commodities in an environment where, regardless of grandeur, distance from nature can take a toll on quality of life.

Outdoor spaces are showing up everywhere: In towering vertical gardens, oversize balconies, communal exercise spaces, expanded courtyards, green roofs, and bridges. Sometimes areas are carved out by necessity—as part of master plans or public initiatives—but more often they’re designed (often in coordination with landscape architects) as a way to draw new clients looking for something different than the usual sealed box in the sky.

The demand for outdoor and green space aligns with several emerging trends: Increased environmental awareness, a culture of public versus private priorities, more need for serenity, and changes in tastes in privacy and aesthetics. But more than anything, people just know it’s something they want and developers and architects are responding.

“Our spaces and neighborhoods were once geared to human scale and public space, and we seem to be going back to that,” said Eran Chen, founder of ODA New York, which is designing creative private and public outdoor spaces across the city. “In New York it’s very difficult to carve out space. But does that mean we have to compromise the quality of our experiences?”

Chen says that the most effective tool is a knowledge of zoning requirements and an ability to reshape building envelopes, creating what he calls “vertical villages” by capturing open and shared spaces when facades are shifted, lifted, or otherwise morphed. “You can put together more than a flat facade,” he said.

Outside of exploiting zoning laws, firms across the country are employing advanced construction techniques to create larger and more complex outdoor spaces. They’re building greenery in leftover and ignored zones, and they’re greatly expanding tried and true methods like green roofs, cantilevers, and patios.

According to L.A. architect Lorcan O’Herlihy, who has implemented an array of techniques to incorporate public space into his projects—from terraced green spaces to adjacent pocket parks—the upfront cost and effort pay substantial dividends. “If you create an outdoor space it makes for a better building, and for a great return,” he said.

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While balconies, roof terraces, and other private outdoor spaces have long played a role in dense residential living, they’re getting bigger, greener, and more sophisticated than ever. In many cases old typologies no longer apply: Balconies are morphing into private outdoor rooms, outdoor is merging with indoor, and roof decks are filling with amenities. Spending time outside is more enticing than ever, no matter the climate.

ODA’s 2222 Jackson Avenue in Long Island City, Queens, shifts its exterior bays in and out, creating voids and projections that become large 13- by 7-foot outdoor areas. The reconfiguring, Chen said, opened up units’ views and created twice the exterior surface area of a conventional layout. The firm’s East 44th Street tower features covered outdoor spaces in gaps stretched between floors, decreasing the building’s wind load and creating radical, enclosed gardens for each unit. Each apartment will get its own 1,400-square-foot terrace, with two such spaces per floor.

“New York is very tight, and you have to be very clever how you work with the constraints,” said Hannes Schafelner, an associate at Zaha Hadid Architects. The firm’s 520 West 28th Street building overlooking the High Line uses its oversize balconies (containing large glass sliders and flooring continuing from the interior) to help the developer provide as much square footage as possible. “Regulations say you can build over the building line by 50 percent of the length of the building. So these balconies are 50 percent of the length of the building,” he said. Such supersized balconies and private exterior spaces are not exceptions. At Foster + Partners’ Faena House in Miami Beach, wraparound terraces are so big that the firm calls them “verandas in the sky.” Balconies at Architecture Outfit’s Sorting House in Chelsea range from 225 to 600 square feet, while the roof deck has a shared area and private terraces on the same floor. Perhaps the most dramatic example is Herzog & de Meuron’s 56 Leonard Street, also nicknamed the “Jenga Building” for its wildly varying staggered glass balconies and spatial configurations. The oversized cantilevers—which vary in size throughout—don’t just give the building an unusual look, but also provide extra large private spaces for tenants in the sky. In total the project has about 16,000 square feet of balcony space.

Rooftop apartments have room for even larger private amenities. Foster’s 551 West 21st Street has its own 61-foot-long “Sky Pool” with an infinity edge that makes it seem like it’s draining straight into the river. Large rows of hedges provide privacy and add a pastoral touch.

Above left: The penthouse at Foster + Partners’ 551 West 21st Street in Chelsea has a 61-foot-long pool with an infinity edge. Above right: The Shore Club in Miami Beach features large, 30- to 50-foot-long terraces that project off of the original, iconic David Chipperfield design. Below: Each unit at ODA’s 44th Street Tower will have a private 1400-square-foot outdoor area.
As residents get more comfortable sharing space with their neighbors, collective spaces are changing radically, with green roofs, amenity areas, patios, and other common zones becoming more expansive and incorporative. Landscape architects are taking on a greater role in shaping such projects and architects are finding creative areas—between floors, around perimeters, and so on—to make public.

ODA’s 10 Montieth Street’s green roof slopes down over five floors to give residents on all floors direct access. Bjarke Ingels Group’s VIA, located at West 57th Street, is a hybrid between a perimeter block and a high rise. While its northeast corner juts upward like a skyscraper, the other three corners remain low, exposing its courtyard—a green space that the firm sees as an extension of the Hudson River Park—and inner units to light and views. Hadid’s 520 West 28th Street public spaces—carved out from necessary site setbacks near the High Line—are highlighted by a ground floor plaza (developed with landscape firm Future Green) where walls and floors merge. Plantings are creatively embedded into walls and ground planes fold upward. Nearby, in Chelsea, Isay Weinfeld’s Jardim creates a lush 40- by 60-foot common area planted with mature trees and bushes.

In Los Angeles, O’Herlihy’s SL11024 building, adjacent to Richard Neutra’s Strathmore Apartments, has a stepped combination of green roofs and patios dotted with planters that are designed to have the look and feel of green roofs without the upkeep. All the terraces are close enough to the street, said O’Herlihy, that they contribute to public life in the neighborhood. In L.A.’s Arts District, Michael Maltzan has installed parks not only in obvious places like One Santa Fe’s courtyard and flexible parking lot, but under and on top of bridges between structures. He likens the project’s design to master planning just as much as architecture. In Santa Monica, OMA’s Plaza at Santa Monica zig-zags back and forth, exposing more surface area and maximum amount of public green roof space.

Neighbors are not just willing to hang out together, but they’re ready to share common amenities too—no matter how highbrow. 56 Leonard, for example, features 17,000 square feet of amenity spaces on its ninth and tenth floors, including a 75-foot pool, a 25-seat indoor-outdoor screening room, a private dining room, and a children’s playroom, among other things. Perhaps the most ambitious public amenity area belongs to SHoP’s 626 First Avenue, a pair of New York towers whose connecting three-level bridge contains a pool in which users can swim from one end to the next. The space also contains a gym that provides tenants with unimpeded views of the East River.

“The most sustainable thing you can do is build density near mass transit. But it would be a dystopian world without great design,” said SHoP principal Gregg Pasquarelli.
Sometimes outdoor spaces simply provide a visual amenity, turning green elements into large art pieces or architectural details. Jardim, for instance, incorporates plantings onto each of its balconies, enhancing privacy and creating a natural environment for those outside, akin to planter boxes in European cities. Foster’s 551 West 21st Street includes a 20-foot-tall green wall at its drive-in entry court, and its mid-floor terrace is heavily planted to provide greenery and privacy for residents. Hadid’s High Line building has a sculpture park that is not accessible to the public, but provides an amenity for residents and passersby on the High Line.

Even a courtyard can serve as a visual-only amenity from time to time. Morris Adjmi’s Schumacher (a former printing loft building in Noho converted into 20 condominium residences) and Sterling Mason (a 33-unit condominium composed of a restored warehouse and a matching addition) feature enclosed spaces by Deborah Nevins and Ken Smith that are inaccessible to tenants, but provide a peaceful viewing area.

“They didn’t want noisy courtyards,” said Adjmi, who admitted, “I didn’t really understand that decision completely.” Adjmi said that pretty much every building his firm is working on has a significant green component, from a green roof and lawn at 262 South 5th Street in Williamsburg to Atlantic Plumbing in Washington, D.C., a residence with a planting strip on every side of the building, a green roof, and green walls.
It doesn’t happen enough, but some residences give back with open spaces for the general public. Often parks are demanded by planners as a tradeoff for large scale projects, sometimes they come about as a result of Plaza Bonuses, which are designed to incentivize public space, and other times they’re offered by developers as a symbiotic tool.

Thanks to its neighborhood’s master plan, SHoP’s First Avenue project incorporates a huge public space designed by SCAPE Studio that carries its language into the building through a 100-foot-tall breezeway connecting directly to the park. O’Herlihy, known for creating a public pocket as part of his Formosa 1140 in West Hollywood, is developing a similar project (its details are still under wraps) in which the city of West Hollywood leases the land from the owners. It’s a model that has proven very successful, pleasing both tenants and local residents with more public space.

In Chicago, Studio Gang’s massive Wanda Vista Towers will incorporate public space—designed by Olin—on both its street and riverfront levels, while nearby Perkins+Will’s Riverline will contain a river walk, retail plaza, park, children’s playground, river taxi access, kayak launch, and riverfront amphitheater.

Above left: The Wanda Vista Towers by Studio Gang incorporate Olin-designed public space on the river and street levels in Chicago.

Above right: Koning Eizenberg’s Belmar Apartments are arranged around a bisecting, public “Living Street.”

Below left: The Plaza at Santa Monica by OMA has retail and a variety of uses interspersed among its rotating volumes.

Below right: SCAPE Studio and SHoP collaborated to bring a water plaza to the base of 626 First Avenue in Manhattan.
The Architect’s Newspaper: How do you conceive of outdoor space in your designs?

Jeanne Gang: Urban living has plenty of benefits, but I think the concept of outdoor space in the city remains somewhat underdeveloped. We’ve been looking for ways to extend outdoor living in cities in multiple ways. Through our work with the Aqua Tower, we’ve evolved the concept of a balcony into something that can create the identity of the building, as well as a tool to offer a sense of community. At City Hyde Park, which opens this month, the balconies create an entirely new kind of vertical neighborhood space on the facade while doubling as a sunshade. On a larger scale, we’ve been designing outdoor space to support biodiversity, complemented by architecture with a programmatic flexibility, such as the Nature Boardwalk at Lincoln Park Zoo and the Northerly Island Park framework plan, a portion of which opened last September.

How does that play out, more specifically, in the City Hyde Park project?

We wanted to improve the energy performance of the structure and decided to use the balconies as a kind of sunshade that are self-supported and act like a column. We call them “balcony stems.” Making a series of balconies into a column also allowed us to design a thermal break between the balcony and the structure, saving more energy. Along with the other shared amenity spaces in the building, the balconies form a private outdoor space—one that allows oblique visual connections between neighbors. We view this as a benefit for creating community in a building type that has traditionally only supported the private experience. Have clients been open to exterior experimentation, or do they generally need convincing?

Generally, our clients have recognized that people have a variety of needs, including privacy, social interaction, and access to a variety of green spaces in order to lead full, healthy lives, and that these kinds of amenities benefit everyone. Have you been able to speak with clients post-occupancy to hear how the outdoor space is being utilized?

Anecdotally, Chicago residents of the Aqua Tower have high praise for the balconies and common areas of the tower, including its 80,000-square-foot outdoor roof garden. I’ve also been an occasional guest of people living high up on the tower who use the terraces as an extension of their living space for entertainment. The differing curves also work to create less windy conditions for residents and extend the season of their use.

What have been some of the insights gained from one project to the next concerning the design of outdoor space?

An important part of designing taller structures is how they meet the ground. Whenever we can, we have been trying to make the base of the buildings as porous as possible to enhance urban connectivity. With our Vista Tower project in Chicago, we’re creating a public connection literally under the building on two levels to connect a park space to the river walk. Though difficult due to the functional needs at the base of these large buildings, I think this is a quality we will continue to pursue.

Q&A: Alfonso Medina

Architect Alfonso Medina has designed, developed, and constructed dozens of projects in Tijuana and across Mexico. His firm T38 Studio is based in both New York City and Tijuana.

The Architect’s Newspaper: What do outdoor space trends mean in a place like Tijuana?

Alfonso Medina: The sad part of how Tijuana developed is that there is no urgency in the city to promote any type of public space. The city is just now working on the first part in downtown in ten years. Eventually what is going to happen, and it’s been happening in the rest of Mexico, is that public space will only be the space that is in between each shopping mall. It ends up being the choice of the developer to promote some kind of public life. It’s not ideal, and I really don’t like it, but it is the only space that we have. People need outdoor space to sit down and have a coffee, but if we don’t have parks and there are no public spaces...

The projects we’ve been doing over the last ten years have been reacting to the moment that the city is in. As you know, the city has been extremely chaotic and has transformed itself over and over again. My first large-scale project was an 18-house project development where the project wasn’t about the houses, it was about the street in between the 18 houses and how that could become public space—we wanted to create community. I wanted to create a project where kids could go into the space and play. It’s the most obvious thing you can think of, but it wasn’t happening. We did whatever we could do to promote exchange between neighbors: the houses are set back from the street, the garages are open, and we kept the walls low between properties.

As an architect and developer, where do you see value and return on these kinds of amenities?

I was extremely young when I started. I was 23 years old when I did the 18-house project, so it was a huge responsibility and I was very naïve. I wasn’t designing based on profit or numbers, although I knew that it would eventually work out. I was doing it based on how I wanted to live—what I would want from a community in Tijuana. Everything is about quality of life and space.

The renderings for your 90-unit housing project Arboleda in Tijuana show outdoor decks and balconies. How and why do you integrate outdoor spaces into a multi-unit residential building?

The project is a high-end development in the neighborhood La Cachó in Tijuana. The site is transforming urban life. It’s on a hill and has views completely east and completely west. We designed 20,000 square feet of outdoor space, and that was the most important part. Our concept for the whole project was the idea of experience—of how you could walk through it. Any time you walk anywhere you are going through outdoor space. Some people may not find it practical, since you exit your apartment and you are outside, but the weather in Tijuana is super mild. We worked with the landscape architecture office Entorno in Mexico City and the building is full of common outdoor areas—long paths of experiences. We have a series of shared decks, which we hope will be super active. You can do yoga in one and there’s a kids’ play area in another.

Again, it’s about quality of life. If you live in a 2,000-square-meter house, you might have a 200-square-meter garden. People tend to build such large houses that they end up with very small gardens. Here, you can live in a decent-sized apartment in a park. It is not ideal that it is private, but there is not much alternative. If we made the outdoor space public, people wouldn’t buy the units. Within private development you can create outdoor space, but in Tijuana right now there is no possibility of doing public space. Tijuana has the opportunity to be a rebel city and not follow certain development patterns that exist in other cities. The border dynamic makes it unique and not like any place in the world. But I don’t think the people who are in the city planning agencies right now have the vision to really think about a different future for public space.
The two most popular rooms of virtually any building, the kitchen and bathroom offer ample opportunities for high-tech creativity and material innovation. The latest hardware, accessories, and appliances max out on convenient electronic features and scale back on bulky add-ons. From seamless induction ranges to chromotherapy shower heads, we share the newest next-level kitchen and bath products.

Reported by Mallory Szczepanski and Olivia Martin
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The gently curved SieMatic 29 kitchen sideboard is part of SieMatic’s new style collection called URBAN. The sideboard is compatible with individual kitchen essentials and coordinates with URBAN’s cabinet combinations outfitted with ovens, dishwashers, and refrigerators. SieMatic 29 is available in a wide range of colors and materials.

siematic.com

StyleAvant is a customizable frameless kitchen and bath cabinetry line that features fresh and clean finishes. With over 24 standard door and endless “build your own door” options, this cabinetry line is constructed with 100-percent plywood, solid wood doors, and dovetailed drawer boxes, full depth adjustable shelves with solid wood edges, and locking dado.

styleavant.com

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poggenpohl.com

Dura Supreme has expanded its glass and mirrored cabinetry line with white and black back-painted glass options, a nickel caming for leaded glass doors, and various mirror selections for both framed and mullion cabinet doors. The new mirror options include beveled, antique, gray, bronze, and standard.

durasupreme.com
From sleek, modern designs to cozy, space-saving kitchen systems, these multifunctional and customizable cabinets are compatible with a wide range of layouts.

5 THE VIPP KITCHEN Vipp

Made of powder-coated stainless steel, this versatile kitchen is comprised of tall, wall, and island modules. The kitchen countertop is outfitted with a sink, and optional induction or gas range. The kitchen shelves come in two sizes, and the full kitchen is available in both white and black.

vipp.com

6 ITALIA PVD ARCLINEA

This chic kitchen island features a stainless-steel worktop and a stainless-steel door in Physical Vapor Deposition (PVD), a production process where stainless steel is bound with titanium at a molecular level to form a surface-level metal alloy. Italia PVD comes in Bronze, Black, and Champagne finish options.

arclinea.com

7 GENIUS LOCI VALCUCINE

Designed by Gabriele Centazzo, Genius Loci is a wall-mounted or island kitchen system that features a slim worktop, low plinth height, and two drawer options—angled and straight. The drawers come in a variety of finish options and they can be customized with an array of craft techniques, such as inlaid marble or wood.

valcucine.com

8 REMNANTS COLLECTION DESIGN-CRAFT CABINETRY

Designed for Design-Craft Cabinetry's Pike's Peak door style, the Remnants Collection of cabinetry finishes resembles timeworn wood and is made of textured melamine. The collection is available in four color ways—Tobacco, Desert Wood, Silver Moss, and Driftwood.

designcraftcabinets.com
Architecture and design firm Cook Architecture along with Modern Constructs were tasked with renovating the kitchen in Tim Vermeulen and Gabriela Sakamoto’s 1951 Charles M. Goodman–designed mid-century home in Takoma Park, Maryland. To transform the small, closed-off kitchen into an airy 10-by-21-foot space, the firm worked with luxury kitchen cabinetry maker Poggenpohl to combine the separate kitchen and dining room spaces into one open, functional kitchen.

Cook Architecture worked with the design theme of “openness” to construct panels with end cuts and finished edges on both sides, allowing the design team to fabricate the two-sided, pass-through kitchen cabinet wall on-site. Comprised of 100 linear feet of 13-inch-wide Poggenpohl Teak Decor DX204, the cabinet wall is equipped with custom shelving that houses the owners’ art collection and pottery on the kitchen side and books on the entry side. “Poggenpohl’s flexible panel systems allowed us to match the finishes for the custom open shelf unit with the kitchen cabinet finishes by ordering sheet material in thinner widths, all with finished edges, direct from the factory,” Michael Cook, principal at Cook Architecture, said.

The design team also conceived a small, built-on-site countertop cabinet made of Poggenpohl Terra Matte lacquer ML1128, which was also used to create a custom knife holder, spice rack, and phone and key storage holder. In addition, Poggenpohl’s Pebble Grey Matte lacquer ML1124 was used throughout.

“The combination of different finish materials in the kitchen created a whimsical and unique space that blends in with the surrounding space,” Mark Donnell, Poggenpohl’s Los Angeles showroom manager, said.

For over 120 years, Poggenpohl has shared its design expertise with well-known architects and designers to create one-of-a-kind, luxury kitchens and cabinets. For more information, visit poggenpohl.com.
P’7350 Discover the fascination of a kitchen which stands for what has characterised Poggenpohl and Porsche Design Studio over many years: concentration on the overall line.

www.poggenpohl.com
The Blendart Collection is comprised of glazed porcelain tiles that look like vintage barn wood. The tiles are compatible with both indoor and outdoor environments and come in three colors—white, gray, and black. The tiles are also available in two styles: 6-by-47-inch planks and 24-by-24-inch squares.

WALKER ZANGER

Textured Oak Abruzzo is the latest addition to LEICHT’s TOPOS collection of wood surfaces. This surface has a front thickness of three-fourths of an inch, an environment-friendly PUR-lacquer sealing, and solid wood edges. Textured Oak Abruzzo is available in both oak- and walnut-veneered options.

LA BOHÈME

Inspired by a Lebanese cedar tree, La Bohème is the latest addition to the Neolith Timber Collection. This half-inch-thick wood finish comes in two versions: La Bohème B01 and La Bohème B02. La Bohème B01 features a raw wood color palette, while La Bohème B02 includes a set line-and-knot pattern.

TheSize.es

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Leicht.com

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Surfacedesign 2016

Formica Corporation brings the outdoors in with its Surfacedesign 2016 collection, which includes two finishes, six solid colors, 11 patterns, 12 wood grains, a reclaimed denim fiber laminate, and four new patterns designed by Jonathan Adler. The 35 new products are sorted into three minimalist color palettes—Unfiltered, Saturate, and Raw—that are inspired by nature.

Formica.com

K&B 34

Natural-looking wood surfaces and finishes add a sleek-yet-rustic feel to interior environments.
This collection of 6-by-33 inch transitional plank porcelain tiles mimics wood and is suitable for both commercial and residential spaces. Downtown comes in four colors—Plaster, Lead, Gunmetal, and Military Green—and increased slip resistance. The tiles also have a flat-honed finish and feature up to four embedded textures.

cancos.com
Bjarke Ingels is everywhere these days—including your bathroom. Working with KiBiSi, the design group he founded with Lars Larsen and Jens Martin Skibsted, Ingels created a 14-piece Taper bath and shower collection for Kallista. KiBiSi expanded on its signature midcentury Danish aesthetic to create smooth cone-to-cylinder shapes for the faucets, towel bar, handles, and other hardware. Unlike traditional faucets, the sleek design eliminates the escutcheon—the ring around the base of the faucet—and keeps the spout tip flush with the faucet. Right angles contrast with the rounded forms for a seamless, geometric effect.

The Architect's Newspaper: How did this collaboration come about and what design requests did Kallista have?

Bjarke Ingels: Kallista approached BIG looking for new designs combining advanced engineering with minimalist style that is rooted in classic mid-20th century Danish design. We were inspired by their openness to create something truly innovative.

What inspired Taper? What did you look to for inspiration?

Simple geometry and a holistic strategy. There is something beautiful in translating the practical into poetry. The sculpted shape of Taper is designed to provide a simplified flow of water to the hands and body. We wanted to strip the form down to its most elemental essence.

Why did you eliminate the escutcheon? Did that alter or inform the rest of the design?

The idea in eliminating the escutcheon and other elements, including a base and bonnet was to give Taper a purity of form, the appearance of a single, flowing silhouette.

As an architect, were there elements to the production process that surprised or challenged you?

Yes, creating Taper was an intensely architectural process. There were very precise engineering requirements to assure that the exterior form was in sync with its essential function, i.e. the easy flow of water through unusually compact piping. That was maybe our biggest challenge. But of course we made it work.
You create your culinary masterpiece...
Kitchen system company Henrybuilt joined forces with Gachot Studios, Morris Adjmi Architects, and landscape designer Deborah Nevins to renovate The Sterling Mason in Tribeca. The building includes 33 residences outfitted with kitchens designed by Gachot Studios in collaboration with Henrybuilt. Henrybuilt CEO and founder Scott Hudson spoke to AN about the collaboration and the company’s plans for the new year.

**The Architect’s Newspaper: What was the design inspiration for the Sterling Mason?**

Scott Hudson: Taconic Investment Partners, the developer, wanted to create a building that was truly good to the core. “Good to the core” is one of the principles that drives Henrybuilt as a business so, in that sense, it was a perfect match. Most sophisticated, multi-unit developers building at the upper end of the market in cities like New York understand the value of working with a branded kitchen system company, as opposed to a traditional mill worker. But the range of options with European systems is limited and quality varies. In this case, we were able to produce our system, with all of its built-in functionality and quality, with a more traditional feel that we tailored to the project. This was perfect, given the priority of creating a building that had a connection to the feel and history of the neighborhood. The design direction and objective was very “American” and, in that sense, we were a unique choice.

**What was Henrybuilt’s role in this collaboration?**

We wanted to translate the primary design objectives developed by Gachot and Adjmi into a combination of features that could be executed well and still work within a reasonable budget. We developed custom pulls for the project and worked with Gachot to refine some very specific and tailored traditional details. We then worked with Morris Adjmi and Gachot to refine the design of each kitchen, assuring it worked well, took maximum advantage of the functional and quality aspects of our system, and could be installed efficiently. This was particularly challenging given the furniture-grade quality of the pieces. The vanities, also by Henrybuilt, were based on a design by Gachot that we only very slightly refined with them.

**What can we expect to see from Henrybuilt in 2016?**

We are expanding and improving our Whole House line of products to enable architects to work with us more easily and completely on every room in a home. We are also taking steps to build on the corporate kitchens we’ve provided to companies like Steelcase, Warner Music Group, Talbots, and Value Act Capital.

Some residents of the Sterling Mason have also requested that Henrybuilt design other elements in their homes in addition to the kitchen systems with Gachot.
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For more information, please visit www.gaggenau-usa.com or call 877.442.4436.
The Davoli Pull-Down Kitchen Faucet is a customizable faucet available in seven distinctive handle designs and 30 decorative finishes. The faucet’s design includes a pull-down spray head, a magnetic docking station, and a toggling function that switches between single stream and spray modes with ease.

Made of solid brass, this soap dispenser can be used with both dishwashing and hand soap. The BLANCO NAPA Decorative Soap Dispenser matches the BLANCO NAPA faucet, holds 12.5 fluid ounces of soap, features a design that eliminates slugs and drips, and comes in both stainless steel and chrome.

This dual-spray, cube-inspired kitchen faucet features a 140-degree swivel arm, a 360-degree maneuverable spring arm, a metal spray head with rocker-diverter, a forward-rotating lever that eliminates backsplash, and a SimMove Cartridge. It’s available in Starlight, SuperSteel Infinity, and Chrome finishes.

This cooktop collection uses magnetic fields to transmit energy directly to cookware products. Available in 24-inch, 30-inch, 36-inch, and 42-inch models, the Induction Cooktops include Miele’s Con@ctivity 2.0 technology, and a unique large cooking zone called PowerFlex.

This 30-inch-wide, built-in oven has 11 high-performance cooking modes, metal knobs outfitted with CoolLit LED lights, a Gourmet-Glo Glass Enclosed Infrared Broiler, and a Vari-Speed Dual Flow Convection System. The oven also has six porcelain-coated rack positions, one standard rack, and two TruGlide Full Extension Racks.

Customize cooking experiences by using the wireless Dacor iQ Controller to control the smart oven and stove. Discovery 48-Inch Dual-Fuel Range is equipped with SimmerSear burners, Illumina burner controls, GreenClean steam cleaning technology, and more.
New York–based architecture and interior design firm CetraRuddy teamed up with IRP Designs for Kitchens & Bath to launch INSPIRA, the firm’s first publicly available kitchen design. INSPIRA blends scale, proportion, and handcrafted quality to create a central living space in any home. Nancy J. Ruddy, founding principal of CetraRuddy, gave The Architect’s Newspaper an inside look at INSPIRA and the firm’s upcoming projects for 2016.

The Architect’s Newspaper: What was the inspiration behind the design for INSPIRA?

Nancy J. Ruddy: Our goal was to create a truly original product with integrity and quality that could be purchased by people not working with us directly: homeowners, developers, and designers. With this in mind, we looked at some of our latest ideas in kitchen design, some based on themes we’d been exploring for years. For the kitchen—the real heart of the home—it seemed so important for people to be able to have the hand-wrought materials, custom-made cabinetry, and crafted design that one really only sees in custom-designed homes or the great manor houses of yesteryear, but with an up-to-date and more modern feel. With INSPIRA, more people benefit from the research and thought that went into the design.

What was it like collaborating with IRP Designs for Kitchens & Bath?

We have a shared vision of bringing new things to market based on quality, integrity, and advanced design. IRP understood our requests for getting the detailing perfect and, after many samples and friendly sparring, we created a product that we are all proud of. The line’s name, INSPIRA, comes from the hope that this unique kitchen line—with three hand-selected finish packages and a variety of exciting details—will provide design inspiration to the purchaser.

How is INSPIRA different from any other kitchen?

INSPIRA is a high-spirited and sophisticated line of cabinetry that captures forward-thinking design with the traditions of fine cabinetry detail. With a rich palette of materials, we conceived INSPIRA first as a bold gesture: A crafted, architectonic proscenium in warm wood or bronzed metal that surrounds the cooking center, reflecting the home’s spiritual core. It’s a true cook’s kitchen in an American style, but it’s the allure of craft and spirited design that makes INSPIRA really special: Hand-tooled with uniquely crafted metals, woods, lacquered finishes, and the glint of back-painted glass.

What can we expect to see from CetraRuddy in 2016?

We are designing a new multiuse building in the Hudson Yards containing a hotel and a 75-story tower in Manhattan. In addition, we’re designing three K-12 schools for Choice Schools in Kerala, India, which are built on sustainability and new ideas in learning environments. Also, our hospitality work will continue on at least two continents, and we even have a major office building in North America—too bad I can’t tell you where!
Making A Splash

These squeaky-clean bath essentials transform traditional bathrooms into luxurious spaces.

1. **SHOWER PLUS ZUCCHETTI, KOS**
   - Dedicated to wellness and personal care, the Shower Plus collection includes a wide range of showerheads that are outfitted with colored lighting, three aromatherapy options, and a variety of water jets. The showerheads are available in round, square, and rectangular shapes.

2. **CROMA SELECT E 110 3-JET HANDSHOWER HANSGROHE**
   - This chrome-finished handshower features three spray modes—SoftRain, IntenseRain, and Massage—that can be selected by the push of a button. The Croma Select E 110 3-Jet Handshower features a 2.0 GPM flow, a 30-degree adjustment, and comes with a 63-inch Techniflex Hose and a Showwarm Mount with a handshower holder.

3. **P3 COMFORTS DURAVIT**
   - Duravit has partnered with Phoenix Design to create P3 Comforts, a collection of comfort-inspired bathroom products designed to be experienced by all five senses. The wide-ranging collection includes washbasins, rimless toilets, bidets, bath and whirl tubs, and shower trays.

4. **OCTAGON VILLEROY & BOCH**
   - The freestanding Octagon ceramic column bathroom sink mimics a polished crystal. Blending Villeroy & Boch’s new material TitanCeram with mattes Edelweiss CeramicPlus coloring, Octagon is comprised of precise angles and facets. Octagon is available with a leather, wood veneer, or stone veneer base.

5. **ELBOW SPOUT SONOMA FORGE**
   - Compatible with ramp-style and small sinks, Elbow Spout produces a straight-down stream of water. New to the WaterBridge faucet collection, the Elbow Spout resembles raw plumbing parts and comes in four finishes—Rustic Copper, Rustic Nickel, Satin Nickel, and Oil-Rubbed Bronze. The faucet is also available in various sizes, spout styles, and handle styles.

6. **ILBAGNOALESSI ONE LAUFEN AND ORAS**
   - Laufen has added new water closets and bidets to its ILBAGNOALESSI One line. The water closets and bidets both come in hanging versions as well as freestanding versions. The new additions also feature a Laufen Clean Coat finish, and a WaterSense label.

7. **W2 WAVE TUB WETSTYLE**
   - W2 Wave Tub is part of WETSTYLE’s new W2 line that includes three freestanding soaking versions of the standard W2 model. The basin features a concealed drain, and it’s available in six neutral colors, left- or right-handed basin options, and with or without brackets. Flora Mini is also designed for use with a wall-mounted tap, and it can be supplied with taps, traps, and wastes.

8. **FLOR MINI LOWINFO**
   - Part of the Kast family of concrete basins, Flora Mini is a downsized version of the standard W2 model. The basin features a concealed drain, and it’s available in six neutral colors, left- or right-handed basin options, and with or without brackets. Flora Mini is also designed for use with a wall-mounted tap, and it can be supplied with taps, traps, and wastes.

zucchettikos.com  hansgrohe-usa.com  duravit.us  villeroy-boch.com  sonomaforge.com  laufen.com  wetstyle.ca  lowinfo.com
P3 COMFORTS. COMFORT FOR ALL SENSES.

The P3 Comforts series from Duravit and Phoenix design provides the ultimate comfort – in its look, its feel and its function. The thin edges and delicate shapes of both, washbasin and bathtub, are as characteristic as they are comfortable. The generous width of the toilet provides 3/4" of additional seating comfort. A perfect match is the bathroom furniture range L-Cube. More on www.duravit.us
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Residential Project in Boca Raton Miami (USA) - Marc Michaels Interior Design
Outdoors Façade: Basalt Black (FUSION Collection)
Shown: Floor and Wall Tiles: Motreal Classico; Mosaic Wall Tile: Wood Aged Square; Bathtub: Lounge; Vanity: Leaf Blanco; Faucet: Lounge; Towel Warmer: Sky.
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Siematic

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[siematic.com](http://siematic.com)

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[styleavant.com](http://styleavant.com)

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Poggenpohl

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[poggenpohl.com](http://poggenpohl.com)

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[durasupreme.com](http://du拉斯upreme.com)
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ARCLINEA
This chic kitchen island features a stainless-steel worktop and a stainless-steel door in Physical Vapor Deposition (PVD), a production process where stainless steel is bound with titanium at a molecular level to form a surface-level metal alloy. Italia PVD comes in Bronze, Black, and Champagne finish options.

arclinea.com

7 GENIUS LOCI
VALCUCINE
Designed by Gabriele Centazzo, Genius Loci is a wall-mounted or island kitchen system that features a slim worktop, low plinth height, and two drawer options—angled and straight. The drawers come in a variety of finish options and they can be customized with an array of craft techniques, such as inlaid marble or wood.

valcucine.com

8 REMNANTS COLLECTION
DESIGN-CRAFT CABINETRY
Designed for Design-Craft Cabinetry’s Pike’s Peak door style, the Remnants Collection of cabinetry finishes resembles timeworn wood and is made of textured melamine. The collection is available in four color ways—Tobacco, Desert Wood, Silver Moss, and Driftwood.

designcraftcabinets.com
Architecture and design firm Cook Architecture along with Modern Constructs were tasked with renovating the kitchen in Tim Vermeulen and Gabriela Sakamoto’s 1951 Charles M. Goodman–designed mid-century home in Takoma Park, Maryland. To transform the small, closed-off kitchen into an airy 10-by-21-foot space, the firm worked with luxury kitchen cabinetry maker Poggenpohl to combine the separate kitchen and dining room spaces into one open, functional kitchen.

Cook Architecture worked with the design theme of “openness” to construct panels with end cuts and finished edges on both sides, allowing the design team to fabricate the two-sided, pass-through kitchen cabinet wall on-site. Comprised of 100 linear feet of 13-inch-wide Poggenpohl Teak Decor DX204, the cabinet wall is equipped with custom shelving that houses the owners’ art collection and pottery on the kitchen side and books on the entry side. “Poggenpohl’s flexible panel systems allowed us to match the finishes for the custom open shelf unit with the kitchen cabinet finishes by ordering sheet material in thinner widths, all with finished edges, direct from the factory,” Michael Cook, principal at Cook Architecture, said.

The design team also conceived a small, built-on-site countertop cabinet made of Poggenpohl Terra Matte lacquer ML1128, which was also used to create a custom knife holder, spice rack, and phone and key storage holder. In addition, Poggenpohl’s Pebble Grey Matte lacquer ML1124 was used throughout.

“The combination of different finish materials in the kitchen created a whimsical and unique space that blends in with the surrounding space,” Mark Donnell, Poggenpohl’s Los Angeles showroom manager, said.

For over 120 years, Poggenpohl has shared its design expertise with well-known architects and designers to create one-of-a-kind, luxury kitchens and cabinets. For more information, visit poggenpohl.com.
P’7350 Discover the fascination of a kitchen which stands for what has characterised Poggenpohl and Porsche Design Studio over many years: concentration on the overall line.
**TEXTURED OAK ABRUZZO**

**LEICHT**

Textured Oak Abruzzo is the latest addition to LEICHT’s TOPOS collection of wood surfaces. This surface has a front thickness of three-fourths of an inch, an environment-friendly PUR-lacquer sealing, and solid wood edges. Textured Oak Abruzzo is available in both oak- and walnut-veneered options.

leicht.com

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**LA BOHÈME**

**THESIZE**

Inspired by a Lebanese cedar tree, La Bohème is the latest addition to the Neolith Timber Collection. This half-inch-thick wood finish comes in two versions: La Bohème B01 and La Bohème B02. La Bohème B01 features a raw wood color palette, while La Bohème B02 includes a set line-and-knot pattern.

thesize.es

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**WOOD’VE COULD’VE**

Natural-looking wood surfaces and finishes add a sleek-yet-rustic feel to interior environments.

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**BLENDART COLLECTION**

**WALKER ZANGER**

The Blendart Collection is comprised of glazed porcelain tiles that look like vintage barn wood. The tiles are compatible with both indoor and outdoor environments and come in three colors—white, gray, and black. The tiles are also available in two styles: 6-by-47-inch planks and 24-by-24-inch squares.

walkerzanger.com

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**SURFACESSET 2016**

**FORMICA CORPORATION**

Formica Corporation brings the outdoors in with its SurfacedSet 2016 collection, which includes two finishes, six solid colors, 11 patterns, 12 wood grains, a reclaimed denim fiber laminate, and four new patterns designed by Jonathan Adler. The 35 new products are sorted into three minimalist color palettes—Unfiltered, Saturate, and Raw—that are inspired by nature.

formica.com
DOWNTOWN
CANCOS

This collection of 6-by-33-inch transitional plank porcelain tiles mimics wood and is suitable for both commercial and residential spaces. Downtown comes in four colors—Plaster, Lead, Gunmetal, and Military Green—and increased slip resistance. The tiles also have a flat-honed finish and feature up to four embedded textures.
cancos.com

TIMBERCUTS AND TIMBERBRUSHED
ARMSTRONG

TimberCuts and TimberBrushed are the latest additions to the Artistic Timbers collection of hardwoods. Resembling distressed wood, TimberCuts is three-fourth-inch solid hardwood that comes in three widths and two installation options. TimberBrushed measures a 1/2-inch thick and 7 ½ inches wide and embraces the natural characteristics of white oak. Both come in ten colors.
armstrong.com

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866-844-6566 | www.veronaappliance.com
Bjarke Ingels is everywhere these days—including your bathroom. Working with KiBiSi, the design group he founded with Lars Larsen and Jens Martin Skibsted, Ingels created a 14-piece Taper bath and shower collection for Kallista. KiBiSi expanded on its signature midcentury Danish aesthetic to create smooth cone-to-cylinder shapes for the faucets, towel bar, handles, and other hardware. Unlike traditional faucets, the sleek design eliminates the escutcheon—the ring around the base of the faucet—and keeps the spout tip flush with the faucet. Right angles contrast with the rounded forms for a seamless, geometric effect.

The Architect's Newspaper: How did this collaboration come about and what design requests did Kallista have?

Bjarke Ingels: Kallista approached BIG looking for new designs combining advanced engineering with minimalist style that is rooted in classic mid-20th century Danish design. We were inspired by their openness to create something truly innovative.

What inspired Taper? What did you look to for inspiration?

Simple geometry and a holistic strategy. There is something beautiful in translating the practical into poetry. The sculpted shape of Taper is designed to provide a simplified flow of water to the hands and body. We wanted to strip the form down to its most elemental essence.

Why did you eliminate the escutcheon? Did that alter or inform the rest of the design?

The idea in eliminating the escutcheon and other elements, including a base and bonnet was to give Taper a purity of form, the appearance of a single, flowing silhouette.

As an architect, were there elements to the production process that surprised or challenged you?

Yes, creating Taper was an intensely architectural process. There were very precise engineering requirements to assure that the exterior form was in sync with its essential function, i.e. the easy flow of water through unusually compact piping. That was maybe our biggest challenge. But of course we made it work.
You create your culinary masterpiece...
Kitchen system company Henrybuilt joined forces with Gachot Studios, Morris Adjmi Architects, and landscape designer Deborah Nevins to renovate The Sterling Mason in Tribeca. The building includes 33 residences outfitted with kitchens designed by Gachot Studios in collaboration with Henrybuilt. Henrybuilt CEO and founder Scott Hudson spoke to AN about the collaboration and the company’s plans for the new year.

The Architect’s Newspaper: What was the design inspiration for the Sterling Mason?
Scott Hudson: Taconic Investment Partners, the developer, wanted to create a building that was truly good to the core. “Good to the core” is one of the principles that drives Henrybuilt as a business so, in that sense, it was a perfect match. Most sophisticated, multi-unit developers building at the upper end of the market in cities like New York understand the value of working with a branded kitchen system company, as opposed to a traditional mill worker. But the range of options with European systems is limited and quality varies. In this case, we were able to produce our system, with all of its built-in functionality and quality, with a more traditional feel that we tailored to the project. This was perfect, given the priority of creating a building that had a connection to the feel and history of the neighborhood. The design direction and objective was very “American” and, in that sense, we were a unique choice.

What was Henrybuilt’s role in this collaboration?
We wanted to translate the primary design objectives developed by Gachot and Adjmi into a combination of features that could be executed well and still work within a reasonable budget. We developed custom pulls for the project and worked with Gachot to refine some very specific and tailored traditional details. We then worked with Morris Adjmi and Gachot to refine the design of each kitchen, assuring it worked well, took maximum advantage of the functional and quality aspects of our system, and could be installed efficiently. This was particularly challenging given the furniture-grade quality of the pieces. The vanities, also by Henrybuilt, were based on a design by Gachot that we only very slightly refined with them.

What can we expect to see from Henrybuilt in 2016?
We are expanding and improving our Whole House line of products to enable architects to work with us more easily and completely on every room in a home. We are also taking steps to build on the corporate kitchens we’ve provided to companies like Steelcase, Warner Music Group, Talbots, and Value Act Capital.

Some residents of the Sterling Mason have also requested that Henrybuilt design other elements in their homes in addition to the kitchen systems with Gachot.
The difference is Gaggenau.

Creating flawless perfection can be a messy process. While our 400 series Combi-steam oven frees you to bake, braise, broil and steam, these freedoms can leave their mark inside the oven. Hence our unique, innovative cleaning system. Simply insert the cleaning cartridge and let the water do the work. The challenges others shy away from, we rise to. We introduced the Combi-steam oven to the private kitchen over 15 years ago - and now we’re cleaning it.

For more information, please visit www.gaggenau-usa.com or call 877.442.4436.
The Davoli Pull-Down Kitchen Faucet is a customizable faucet available in seven distinctive handle designs and 30 decorative finishes. The faucet’s design includes a pull-down spray head, a magnetic docking station, and a toggling function that switches between single stream and spray modes with ease.

californiafaucets.com

Made of solid brass, this soap dispenser can be used with both dishwashing and hand soap. The BLANCO NAPA Decorative Soap Dispenser matches the BLANCO NAPA faucet, holds 12.5 fluid ounces of soap, features a design that eliminates stugs and drips, and comes in both stainless steel and chrome.

blanco-germany.com

davoli.com

This dual-spray, cube-inspired kitchen faucet features a 140-degree swivel arm, a 360-degree maneuverable spring arm, a metal spray head with rocker-divertor, a forward-rotating lever that eliminates backsplash, and a SiMKnoz Cartridge. It’s available in Starlight, SuperSteel Infinity, and Chrome finishes.

grohe.com

This cooktop collection uses magnetic fields to transmit energy directly to cookware products. Available in 24-inch, 30-inch, 36-inch, and 42-inch models, the Induction Cooktops include Miele’s Con@ctivity 2.0 technology, and a unique large cooking zone called PowerFlex.

mieleusa.com

This 30-inch-wide, built-in oven has 11 high-performance cooking modes, metal knobs outfitted with CoolIT LED lights, a Gourmet-Glo Glass Enclosed Infrared Broiler, and a Vari-Speed Dual Flow Convection System. The oven also has six porcelain-coated rack positions, one standard rack, and two TruGlide Full Extension Racks.

vikirnge.com

dacor.com

When it comes to versatility and durability, these kitchen hardware products have you covered.

When it comes to versatility and durability, these kitchen hardware products have you covered.
New York–based architecture and interior design firm CetraRuddy teamed up with IRP Designs for Kitchens & Bath to launch INSPIRA, the firm’s first publicly available kitchen design. INSPIRA blends scale, proportion, and handcrafted quality to create a central living space in any home. Nancy J. Ruddy, founding principal of CetraRuddy, gave The Architect’s Newspaper an inside look at INSPIRA and the firm’s upcoming projects for 2016.

The Architect’s Newspaper: What was the inspiration behind the design for INSPIRA?

Nancy J. Ruddy: Our goal was to create a truly original product with integrity and quality that could be purchased by people not working with us directly: homeowners, developers, and designers. With this in mind, we looked at some of our latest ideas in kitchen design, some based on themes we’d been exploring for years. For the kitchen—the real heart of the home—it seemed so important for people to be able to have the hand-wrought materials, custom-made cabinetry, and crafted design that one really only sees in custom-designed homes or the great manor houses of yesteryear, but with an up-to-date and more modern feel. With INSPIRA, more people benefit from the research and thought that went into the design.

What was it like collaborating with IRP Designs for Kitchens & Bath?

We have a shared vision of bringing new things to market based on quality, integrity, and advanced design. IRP understood our requests for getting the detailing perfect and, after many samples and friendly sparring, we created a product that we are all proud of. The line’s name, INSPIRA, comes from the hope that this unique kitchen line—with three hand-selected finish packages and a variety of exciting details—will provide design inspiration to the purchaser.

How is INSPIRA different from any other kitchen?

INSPIRA is a culmination of kitchen design that CetraRuddy and IRP Designs have been exploring for years and comes in three palettes that utilize warm wood or milk glass paired with marble or stone and polished nickel or bronze hardware.

INSPIRA is a high-spirited and sophisticated line of cabinetry that captures forward-thinking design with the traditions of fine cabinetry detail. With a rich palette of materials, we conceived INSPIRA first as a bold gesture: A crafted, architectonic proscenium in warm wood or bronzed metal that surrounds the cooking center, reflecting the home’s spiritual core. It’s a true cook’s kitchen in an American style, but it’s the allure of craft and spirited design that makes INSPIRA really special: Hand-tooled with uniquely crafted metals, woods, lacquered finishes, and the glisten of back-painted glass.

What can we expect to see from CetraRuddy in 2016?

We are designing a new multiuse building in the Hudson Yards containing a hotel and a 75-story tower in Manhattan. In addition, we’re designing three K-12 schools for Choice Schools in Kerala, India, which are built on sustainability and new ideas in learning environments. Also, our hospitality work will continue on at least two continents, and we even have a major office building in North America—too bad I can’t tell you where!
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Making A Splash

These squeaky-clean bath essentials transform traditional bathrooms into luxurious spaces.

1. SHOWER PLUS ZUCCHETTI, KOS
   Dedicated to wellness and personal care, the Shower Plus collection includes a wide range of showerheads that are outfitted with colored lighting, three aromatherapy options, and a variety of water jets. The showerheads are available in round, square, and rectangular shapes.
   zucchettikos.com

2. CROMA SELECT E 110 3-JET HANDSHOWER HANSGROHE
   This chrome-finished handshower features three spray modes—SoftRain, IntenseRain, and Massage—that can be selected by the push of a button. The Croma Select E 110 3-Jet Handshower features a 2.0 GPM flow, a 30-degree adjustment, and comes with a 63-inch TechniFlex Hose and a Showwarm Mount with a handshower holder.
   hansgrohe-usa.com

3. P3 COMFORTS DURAVIT
   Duravit has partnered with Phoenix Design to create P3 Comforts, a collection of comfort-inspired bathroom products designed to be experienced by all five senses. The wide-ranging collection includes washbasins, rimless toilets, bidets, bathtubs, whirl tubs, and shower trays.
   duravit.us

4. OCTAGON VILLEROY & BOCH
   The freestanding Octagon ceramic column bathroom sink mimics a polished crystal. Blending Villeroy & Boch’s new material TitanCeram with matt Edelweiss CeramicPlus coloring, Octagon is comprised of precise angles and facets. Octagon is available with a leather, wood veneer, or stone veneer base.
   villeroy-boch.com

5. ELBOW SPOUT SONOMA FORGE
   Compatible with ramp-style and small sinks, Elbow Spout produces a straight-down stream of water. New to the WaterBridge faucet collection, the Elbow Spout resembles raw plumbing parts and comes in four finishes—Rustic Copper, Rustic Nickel, Satin Nickel, and Oil-Rubbed Bronze. The faucet is also available in various sizes, apout styles, and handle styles.
   sonomaforge.com

6. ILBAGNOALESSI ONE LAUFEN AND ORAS
   Laufen has added new Waterclosets and bidets to its ILBAGNOALESSI One line. The water closets and bidets both come in hanging versions as well as floorstanding versions. The new additions also feature a Laufen Clean Coat finish, an EasyFit installation, and a WaterSense label.
   laufen.com

7. W2 WAVE TUB WETSTYLE
   W2 Wave Tub is part of WETSTYLE’s new W2 line that includes three freestanding soaking versions of the standard W2 model. The basin features a concealed drain, and it’s available in six neutral colors, left- or right-handed basin options, and with or without brackets. W2 Mini is also designed for use with a wall-mounted tap, and it can be supplied with taps, traps, and wastes.
   wetstyle.ca

8. FLOR MINI LOWINFO
   Part of the Kast family of concrete basins, Flor mini is a downsized version of the standard Flor model. The basin features a concealed drain, and it’s available in six neutral colors, left- or right-handed basin options, and with or without brackets. Flor Mini is also designed for use with a wall-mounted tap, and it can be supplied with taps, traps, and wastes.
   lowinfo.com
P3 COMFORTS. COMFORT FOR ALL SENSES.

The P3 Comforts series from Duravit and Phoenix design provides the ultimate comfort – in its look, its feel and its function. The thin edges and delicate shapes of both, washbasin and bathtub, are as characteristic as they are comfortable. The generous width of the toilet provides 3/4” of additional seating comfort. A perfect match is the bathroom furniture range L-Cube. More on www.duravit.us
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Photographer: Eric Frigge Photography
Designer: C.C. & Company
January 14

Lecture
Robert Z. Melnick
Cultural Landscape Heritage in the Time of Climate Change
6:00 p.m.
UPenn Meyerson Hall
210 South 34th St.
Philadelphia
design.upenn.edu

Friday 15
Exhibition Opening
Epigenesis: Plastic Assemblages
Alexandra Neyman
6:00 p.m.
UMich A+D Auditorium
2000 Bonstein Blvd.
Ann Arbor, MI

Saturday 16
Exhibition Opening
Architecture as Interface
Sculpture and Video by
Architecture as Interface
Zhulong Gallery
1062 Dragon St., Dallas
zhulonggallery.com

Tuesday 19
Lecture
Housing a Growing City: Seema Agnani, Purnima Kapur, et al.
6:30 p.m.
Center for Architecture & Design
1010 Western Ave.
Seattle
seattlearchitecture.org

Thursday 21
Exhibition Opening
Experiments in Environment: The Halprin Workshops, 1966–1971
California Historical Society
678 Mission St., San Francisco
californiahistoricalsociety.org

Friday 22
Lecture
Bradley Cantrell - Hyde Lecture Series
4:30 p.m.
Sheldon Museum of Art
R St., Lincoln, NE
events.unl.edu

Saturday 23
Exhibition Closing
Architecture as Interface Sculpture and Video by
Susans Giles
Zhulong Gallery
1062 Dragon St., Dallas
zhulonggallery.com

Tuesday 26
Lecture
Michael Rotondi and April Greiman
6:00 p.m.
Tulane University
Nunkemaker Auditorium
6363 St Charles Ave.
New Orleans
architecture.tulane.edu

Thursday 28
Exhibition Opening
Manuel Herz
6:00 p.m.
Graham Foundation
4 West Burton Pl.
Chicago
grahamfoundation.org

Event:
The New BAMPFA: Grand Opening Week
Through January 31
Berkeley Art Museum
2155 Center St.
Berkeley
bampfa.berkeley.edu

Friday 29
Lecture
Platforms: Augmented Histories of Space
Michael Epstein,
Caterina Fake, et al.
4:00 p.m.
CCA’s Mint Museum
1111 8th St., San Francisco
cca.edu

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**CHEF BOYARSKY**

**Drawing Ambience: Alvin Boyarsky and the Architectural Association**
Igor Marjanovic and Jan Howard, University of Chicago Press, $35

“Times have changed,” declared Alvin Boyarsky, chairman of the Architectural Association School of Architecture (AA) in London, in 1982. He was reflecting on the shift in the early 1970s of architectural education from a focus on technology to that of cultural and historical nuance, and from late-modernity to post-modernity. In both, Boyarsky and the AA played transformative roles.

An important exhibition exploring that shift has traveled from the Kemper Art Museum at Washington University in St. Louis to the RISD Museum in Providence since the 1920s, and in three years at BMC had championed modern design and ideals. Initially a tenant in a plantation-style YMCA, Black Mountain College (BMC) opened in 1937 the a unique cooperative ethos. In 1937 the AA chairman, when then-Education Minister Margaret Thatcher continued on page 47

**Building from Scratch**

Leap Before You Look: Black Mountain College 1933–1957
Institute of Contemporary Art, Boston

On January 9, 1940, at the Museum of Modern Art, Marcel Breuer and Walter Gropius presented their design for a North Carolina college in the hope of raising construction funds. Set on the shores of a lake, lifted on pilotis, and skewed at various angles, the complex appeared to undulate gently on the waterfront, and the architects were photographed with its model for the New York Herald Tribune. Breuer scholar Isabelle Hyman believes the project “would have been a major contribution to modern architecture in America had it been realized”—but the college could never afford it. Later that year, A. Lawrence Kocher, former managing editor at Architectural Record, joined the faculty and drew up simpler plans.

The legacy of this hand-to-mouth institution is on view in the exhilarating Leap Before You Look: Black Mountain College 1933–1957, at Boston’s Institute of Contemporary Art (ICA) through January 24.

In a show that engulfs the mind with weavings by Anni Albers; color and material studies by Josef Albers; manuscripts by John Cage; dances by Merce Cunningham; paintings by Jacob Lawrence, Robert Rauschenberg, Willem de Kooning, and Elaine de Kooning; and much more, architecture is a weak link. But close attention brings together more than 40 drawings and prints from Boyarsky’s personal collection. It is the first major exhibition devoted to the Boyarsky era AA in 25 years.

A serious historical and curatorial undertaking, Drawing Ambience is accompanied by a well-written and beautifully produced 160-page catalogue authored by Marjanovic and Howard and distributed by the University of Chicago Press. The exhibition installation for each venue was carefully designed by Nicholas Boyarsky and Nicola Murphy of Boyarsky Murphy Architects in London. Detailed wall texts, extended labels, and numerous photographs of the AA’s exterior and interior spaces from the Boyarsky era (1971 to 1989) provide multiple ways to understand and view the exhibit, emphasizing its main concept: that of ambience.

Ambience was one of Boyarsky’s favorite words. Typically understood as “the mood or feeling of a particular place,” for him, it represented the space and atmosphere of exploration and discussion in which drawings were crucial. The three exhibition spaces are thus metaphors for a school that, for nearly twenty years, produced some of the most influential architects and educators of the late 20th century. The exhibitions and the catalogue pay homage to this influence, and more controversially, as economic assets.

Each of the three venues is laid out as four interconnected rooms of thematically grouped drawings. The first room presents European Radicals—like Archigram and Coop Himmelblau—of the late 1960s and early 1970s. The next room features drawings of mystical histories and futures—including by Daniel Libeskind, Lebbeus Woods, Alexander Brodsky, and Illya Utkin—in its sofa and rug referencing the AA’s club-like atmosphere. The third group, the “Modernists”—Bernard Tschumi, Zaha Hadid, and Rem Koolhaas among others—shares Constructivist roots. The large space showcases the breadth of drawing practices by AA teachers and students like Peter Wilson, Peter Salter, Nigel Coates, and Jeremie Frank, underscoring the range of AA unit pedagogies and visual languages. Visitors can begin here or with European Radicals—a curatorial strategy allowing both discursive and historical perspectives. The more site-specific Kemper and RISD installations included multiple openings from one room into another; one could see Tschumi’s prints in the “Modernist Room” while viewing Greene’s work in “European Radicals,” or OMA’s work while looking back at Superstudio’s prints—foregrounding the act of framing and viewing and emphasizing historical links between the AA’s architectural generations.

The exhibitions and catalogue present a visual feast and compelling historical research. Many drawings are now iconic—such as Hadid’s The World (89 Degrees), also an allegory of the AA’s internationalism, and Tschumi’s Study for La Case Vide: La Villette, emblematic of AA stars’ career shifts from drawing to building. Some, such as Jeremie Frank’s The Macrophone, are less familiar but similarly virtuosic in technique. The catalogue, designed by Michael Worthington of Counterspace Design in Los Angeles, is itself a hybrid of book and drawing—its cover unfurls as a long segment of Michael Webb’s 06 0/P2 drawing. Full-page close-ups of key drawings precede Marjanovic’s historical essay, followed by short texts about each drawing and author. Marjanovic’s long, well-researched essay examines Boyarsky’s and the AA’s history, pedagogies, and drawing practices in a broad cultural and theoretical context, highlighting drawings as artworks and objects of debate—and as publishable and saleable assets in an image-centered global architectural culture.

Marjanovic notes that the importance of drawing emerged after Boyarsky became AA chairman, when then-Education Minister Margaret Thatcher continued on page 47

On January 9, 1940, at the Museum of Modern Art, Marcel Breuer and Walter Gropius presented their design for a North Carolina college in the hope of raising construction funds. Set on the shores of a lake, lifted on pilotis, and skewed at various angles, the complex appeared to undulate gently on the waterfront, and the architects were photographed with its model for the New York Herald Tribune. Breuer scholar Isabelle Hyman believes the project “would have been a major contribution to modern architecture in America had it been realized”—but the college could never afford it. Later that year, A. Lawrence Kocher, former managing editor at Architectural Record, joined the faculty and drew up simpler plans.

The legacy of this hand-to-mouth institution is on view in the exhilarating Leap Before You Look: Black Mountain College 1933–1957, at Boston’s Institute of Contemporary Art (ICA) through January 24.
removal of the Bauhaus workshop structure, echoing the Bauhaus workshop structure, of students working with specific faculty publications. Also, the AA unit system resembled those of the Bauhaus, whose endorsements. The square publications printed, were powerful institutional journal “Folio,” small square series, and the Libeskind, and Wilson. The square “Box,” AA figures like Hadid, Koolhaas, Tschumi, leading to international prominence for individuals with published monographs—powerful publicity machine (AA Publications) recruiting self-funding international students. represent architectural discourse and the ability of drawings to travel the world, solution to the crisis was to refocus on the British student population. Boyarsky’s removed state funding for the AA’s mainly chef BoyArsky continued from page 46 study for la case vide: la villette, Bernard Tschumi, #4 k series, 1985. folio viii, 1985

Building from Scratch continued from page 46, brother of photographer Ezra, was job captain on an acoustically sensitive house for music teacher Heinrich Jalowetz (1941). Woodworking instructor Molly Gregory supervised construction of farm buildings and furniture. Recent graduate Alex Reed designed the neovernacular Quiet House (1942), a memorial to a young boy, and the community built it with hand-gathered stones. Instructor Paul Beidler designed the Music Cubicle (1946) of concrete, wood, and two glass walls leaned outward for acoustics’ sake. In 1947–48, when there was no resident architect due to the postwar building boom, students designed and built the Minimum House themselves—an organic–industrial blend with two walls of corrugated aluminum, one each of glass and stone, and wood cabinetry. The “pot shop” (1950–53), designed by three ceramics instructors and architect Paul Williams, is an ad hoc agglomeration of volumes in concrete blocks and wood, with varied monopitch rooflines and an open shed framed by angled steel ribs. In 1948, visiting instructor R. Buckminster Fuller engaged students to build his first geodesic dome of venetian-blind slats. The project was named the Supine Dome when it failed to rise—an outcome Fuller had anticipated, as he was teaching students to build with maximum efficiency. “You start with this supine thing,” he said, “and then keep fortifying until . . . it’s standing up.” In 1949, his students built a functional dome of aircraft tubing and cable. On display are two of Fuller’s pristine, beautiful Great Circle Sphere Models, one of steel wire and one of aluminum strips. Photography students and faculty captured many architectural moments on film and a few are mounted wall-size. There is something thrilling about the construction photos, a sense that these doughty young people gained a profoundly different kind of experience than any American student has since. A young woman in a plaid button-down shirt and polka-dotted headband mixes cement; a coed group, calf-deep in mud, digs a drainage ditch. Architecture is not the show’s focus, but more details would have been helpful. Even in the excellent catalogue, material descriptions are scant, many buildings are not shown, and references to the local vernacular are brief. We are told that the Quiet House “integrated seamlessly with the original rustic cabins and lodges,” and it appears so, but we can’t see those buildings. Just as Albers’s color studies revealed changes in a color’s appearance based on its surroundings, the works of rural BMC would speak in different tones in a setting more subtle than the ICA’s white boxes. But brilliant work and inspired lives need no translation, and the show succeeds in resurrecting a rare chapter in American cultural history. If it makes us hungry for more on the college’s little-known design-build program, that is enough. (The curious can visit the architecture section of blackmountaincollegeproject.org, a web archive maintained by scholar Mary Emma Harris.)

Chef Boyarsky continued from page 46 removed state funding for the AA’s mainly British student population. Boyarsky’s solution to the crisis was to refocus on the ability of drawings to travel the world, represent architectural discourse and recruit self-funding international students. The focus on images was supported by a powerful publicity machine (AA Publications) and a unit system rewarding successful individuals with published monographs—leading to international prominence for AA figures like Hadid, Koolhaas, Tschumi, Libeskind, and Wilson. The square “Box,” “Folio,” small square series, and the journal AA Files, all finely produced and printed, were powerful institutional endorsements. The square publications resembled those of the Bauhaus, whose reputation too rested on exhibitions and publications. Also, the AA unit system of students working with specific faculty echoed the Bauhaus workshop structure; however, Bauhaus workshops centered on material and function (wood, glass, graphic design, etc.) whereas AA units focused on drawing and discourse—the ambiance Boyarsky desired. Ambience extended beyond teaching through drawings. The most elegant rooms in the AA’s three Georgian buildings in London’s Bedford Square were galleries devoted to exhibiting, circulating, and consuming drawings. Debates emerged in critiques, and the bar and restaurant; students worked at home—the school was for image circulation and consumption only, paralleling the emergence of art galleries showing and selling architectural drawings as commodities and, more broadly, the rise of media-driven post-Fordist economies.

That it took 25 years to revisit the Boyarsky legacy is telling not only of the now-unquestioned ubiquity (if digital) of drawing and the global influence of the AA unit system, but also of the controversies after Boyarsky’s death when the AA was in transition, and architectural education shifted to accommodate new practical and digital opportunities. Current negotiations for Drawing Ambience to travel internationally will refocus attention on an important formative moment in 20th-century architectural education and on larger cultural questions facing architectural education and practice.

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**NOT-ART, NOT-ARCHITECTURE FIRM ASSEMBLE REBUILDS LIVERPOOL FOR THE TURNER PRIZE**

"But is it Architecture?"

Assemble, a collective of 18 individuals who describe themselves as working "across the fields of art, architecture, and design," is the winner of Britain’s 2015 Turner Prize, the most prestigious art prize in the UK. The scope of Assemble’s work—its winning submission involved the revitalization of public housing in Liverpool—has befuddled headline writers and critics alike. "Urban regenerators Assemble become first ‘non-artists’ to win Turner prize," reads The Guardian. "A run-down estate in Liverpool... this year’s Turner Prize winner... 16 artists win award for helping to regenerate houses..." said The Daily Mail. Artnews.com said, "Architecture Collective Assemble Wins 2015 Turner Prize."

What to make of this confusion? Are they artists? Non-artists? Architects? Non-architects? No one seemed to even know how many members there were in the first place: Fourteen? Sixteen? The video for the Tate said 15. Assemble’s website said 18. Does any of this matter?

This confusion seems to have infected the group itself. "Sort-of architects" member Louis Schulz explained to the New Statesman, "Sort-of-not, sort-of maybe." Member Fran Edgeley answered the BBC’s Will Gompertz with awkward silence when asked, "Are you artists?" Another member, Anthony Enki-Meacock, told The Guardian "It’s just not a conversation we have. I mean what is an artist? There is no answer to it."

This makes for good controversy, to which the Turner Prize is no stranger. Winners in previous years have exhibited work ranging from an empty room with lights randomly going on and off, to a woodshed rebuilt as a boat, then built back into a shed after taking a sail. This kind of high concept work is provocative. The British press loves to ask, "But is it art?", but no one seems to have asked "But is it architecture?", probably since this work—like other winning work engaging with buildings by Rachel Whiteread and Anish Kapoor—was created by people who self-identify as artists.

Aside from conceptual work, at another edge of the art establishment, a generation of practitioners under the banner of "social practice" is using activism in the built environment to rebuild the role of the artist as a spatial and political facilitator. No one in the art world seems to mind much; at the Maryland Institute College of Art in Baltimore, you can even get a Bachelor’s degree in it.

This is an era in which architecture has had little shortage of hand wringing about its own core principles as a discipline. Patrick Schumacher consistently generates attention by declaring that events like the Architecture Biennale in Venice, and the Chicago Architecture Biennial, contain more "political correctness" and "conceptual art" than architecture proper. For critics like Schumacher, the boundaries of the discipline of architecture are clear: Architects should engage with politics, if at all, through the production of space and form.

In its Turner show contribution, Assemble worked with a community land trust in Liverpool to create a place where community members can self furniture and fixtures made with material reclaimed from demolished public housing. Is it architecture? No one’s saying, no one’s asking. The coyness exhibited by Assemble, in its public statements, and in its installation, isn’t constructive.

There are at least three open questions here:

First, what to make of this disciplinary confusion? The mainstream of architectural practice abandoned its ambition to effect social, political, and economic change in the 1960s and ’70s, after the widely perceived “failure” of postwar social programs and the high modernism associated with them. In times of austerity, these ambitions are returning. Architects are again interested in working directly with more than space, form, and material. If headway is to be made against denunciations like Schumacher’s, then practices like Assemble should take more ownership over this larger project. The platform and prestige exists, it’s time to stop saying "umm" and "sort-of" into the microphone.

Second, where are the new aesthetics? Along with the collapse of modernism in the traditional narrative, we saw a turn away from abstraction towards more familiar historicism, vernacular, and pop imagery. These modes, in the aspirations of critics like Charles Jencks and Venturi Scott Brown, could communicate with audiences more effectively. The discarded, future-forward aesthetics of modernism were picked up by practitioners like Peter Eisenman, and stripped of social agency. In the work of Assemble, we see the forms of historical vernacular again, along with a material palette that fetishizes authenticity and thriftiness. Is this what we want our future to look like? Where are the new forms, materials, and aesthetics of this new world?

Third, why take the political context for granted? As Rory Olcayo reminds us in his piece on Assemble for the Architect’s Journal, this work is an ad hoc solution to a problem that shouldn’t exist in the first place. Awarding an art prize for nice adaptive reuse of half-demolished public housing is like giving an award for the prettiest Band-Aid on a sucking chest wound. Architects should be working in this way, but they should also be active at the next level up, helping to craft the policies and politics that will help put themselves out of a job.

Questions about disciplines, aesthetics, and context cannot be met with blank stares. The Turner Prize’s history shows that artists have little angst when dealing with the "But is it art?" question, the notion that "anything" could be art is so deeply absorbed into pop culture that it can be ridiculed by the popular press. The art world has few qualms about engaging with the built environment and its politics, artists like Whiteread and Gordon Matta-Clark, have shown no shyness about positioning their work in relation to architecture. Artists can work with buildings, even while remaining artists. Why can’t it work both ways? If practices working in the expanded fringes of architecture could answer with “Yes” when asked if what they do is architecture, and feel comfortable, as architects, producing work in the sister disciplines of art, politics, and social practice, then all these worlds would be better off, and probably, so would Liverpool.

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