

THE ARCHITECTS NEWSPAPER

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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. Isabelle Gournay, a University of Maryland professor **continued on page 4**



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* **continued on page 10**

IN NEW YORK CITY, ALL FIVE BOROUGH BOARDS REJECT PROPOSED CITYWIDE REZONING PLANS ZONING OUT?

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. At a December public hearing, the City Planning Commission (CPC) got an earful from the public on both measures. Union members, affordable housing activists, the AARP, preservationists, and politicians spoke out for and against the proposed zoning changes. **continued on page 17**

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CITY OF CHICAGO APPROVES MEGA-DEVELOPMENT ALONG RIVER

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 **continued on page 7**



KITCHEN AND BATH SPECIAL

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THE GREATER OUTDOORS

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 less-than-inspiring programs at street level. As critic Aaron Betsky once quipped, “Manhattan is theirs; 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 private 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?

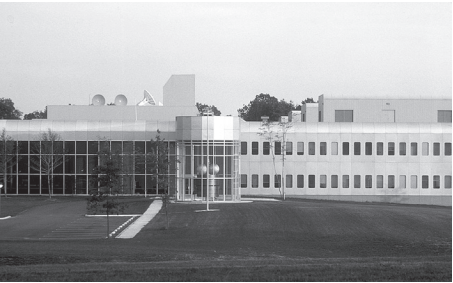
Among the responses to *AN* editor-in-chief William Menking’s last editorial, architect Claire Weisz responded with a call for *all* architects, publishers, activists, and city-dwellers to care about and fight for their civic spaces.

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 *Lent 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 tectonic 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 but 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, *quid 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. **MATT SHAW**



COURTESY PELLI CLARKE PELLI ARCHITECTS

The COMSAT Building by 1995 AIA Gold Medal winner Cesar Pelli features rounded aluminum cladding and a cylindrical, glass entrance arm extending into the landscape.

WHERE MY COMSAT? continued from front page who specializes in modern architecture, said Pelli’s building is an exceptional example of the “machine in the garden” aesthetic and an ideal candidate for adaptive reuse. “You can still do a lot of things with this building,” she said. “The interior is a big, empty shell.”

Pelli’s building is unprotected by any landmark designation, local or federal, and preservationists have feared for years that it could be torn down for new development. To lose it “would be a tremendous loss,” said Gournay.

“There’s no question that this is one of the finest buildings we have in Montgomery County,” said Clare Lise Kelly, a staff preservationist with the county and author of *Montgomery Modern*. “The future of that building is one of our biggest concerns.”

The previous owner, LCOR, put the property up for sale this year as raw land zoned for commercial development. Lantian, launched in 2014, paid \$11.5 million in a sale that was announced in early December.

According to local news reports, Lantian is considering new uses for the property, including a pharmaceutical research facility. Company officials did not immediately address the fate of Pelli’s building.

Janet Yoder, communications director for Pelli Clarke Pelli Architects, said the 89-year-old architect hopes the new owner will preserve the building.

Montgomery County planning director Gwen Wright said she also hopes Lantian will reuse Pelli’s building. As of mid-December “we have not received any specific proposals from them,” Wright said.

ED GUNTS



COURTESY KUBE ARCHITECTURE



COURTESY MARY BARENSFELD ARCHITECTURE

CORRECTIONS

In our Best of Design Awards, some of the honorees were mislabeled. We regret the errors.

The Digital Fabrication winner “Micco” was made by Local Office Landscape and Urban Design (fabrication coordinators) and Michele Oka Doner/Doner Studio (artist).

The Honorable Mention, “Catenary Compression,” was made by NAADA.

In the Interior Residential category, the Honorable Mention should have read “Salt and Pepper House” in Washington, D.C. (Capitol Hill) by KUBE Architecture. (It is pictured above right.) The project pictured in the issue was the Apartment of Perfect Brightness by Adam

Sokol Architecture Practice.

In the Landscape category, the Honorable Mention was “Hilgard Garden” in Berkeley, CA by Mary Barensfeld Architecture. (It is pictured bottom right.)

In *The Architect's Newspaper's* December issue, editor-in-chief William Menking published the editorial, "What Happened to the Municipal Art Society?" In it, he questioned MAS's commitment to architecture and New York City, saying: "What was once one of the fiercest and most devoted New York City organizations that would litigate 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) when the idea of locating a space where we could have our offices and also be able to have public programs was suggested by board member Fred Papert in 1976. The MAS Board at that time was chaired by Brendan Gill with Doris Freedman as president and, immediately seeing the possibilities of bringing our urban design and preservation concerns to a broader public, they got behind the idea enthusiastically.

The MAS was founded in 1893 and had always been a group of enthusiasts inspired by the City Beautiful movement. For decades it didn't have a full-time staff, and its projects were led by board members who were architects, lawyers, philanthropists, civic activists, and people who had influence with government agencies.

At the time, our offices were located on the remote 45th floor of 30 Rockefeller Plaza. We were looking for a new home that would be as different as possible.

There was a real estate depression in Manhattan, so there were endless possibilities available. I looked at about 50 East Side locations from 35th to 65th streets. We could even have bought a whole—semi-decayed—building in Midtown for \$650,000. Then we learned that the North Wing of the Villard Houses might be available and were excited by its possibilities. At 51st and Madison the location was at the crossroads of the city.

We approached the Helmsley Organization, which owned the buildings (on land owned by the Archdiocese of New York). What emerged after a period of negotiation was an initial lease for approximately 25 years, with relatively small escalations, starting at about \$2.00 a square foot, and another 25 years of optional extensions with periodic escalations to market rents. I signed the lease for the space in 1977 with Harry Helmsley, who evidently didn't think it had much potential.

While searching for the real estate, I did a survey of all of the citywide land-use organizations to determine which ones would be compatible with MAS in housing their offices in the building and sharing the public spaces for gallery exhibitions and public meetings. There were more than ten such nonprofit organizations, but some were far too large to fit, while others did not want to leave where they were. We finally ended up with the Architectural League, the Parks Council, and the New York AIA, which acted as an umbrella for the planning and landscape organizations.

Then, as a way to keep the relationships open with all of these organizations, Doris Freedman suggested that MAS create an informal breakfast club to which only the top official of each of them was invited to meet monthly 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 no 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 funded entirely by Joan Davidson and 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 off such a grand plan. It was the only organization that perceived the vacuum in unified civic leadership and undertook to fill it. The pioneering donors like CBS, Brooke Astor, Mobil Oil, 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 WELLINGTON, URBANIST

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 resilience concerns that it and other outer borough neighborhoods, particularly those with the highest rates of poverty, have long needed.

In its work 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 HAGGERTY, PRESIDENT OF THE COMMUNITY SOLUTIONS/BROWNSVILLE PARTNERSHIP

I worked up 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 credibility, I was the professional advisor to the legendary 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 intimate involvement with the post-Sandy activities. The MAS was present at the 20 agency meeting at the AIA NY Chapter and was central to the HUD/RBD activities and runs right up to the recent Urban Thinkers Campus and organizing of programs like the critical multi-agency, multi-institutional one held recently at the National Museum of the American Indian dealing with the ever more critical issues of Climate Change. Not to recognize the importance of these activities is not giving credit where credit is due.

Yes, we all look forward to a new home for the MAS and to robust new leadership, but this should not eclipse the contributions MAS is making while these new opportunities are being addressed.

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 since the 1950s provided first-rate public programs and tours to help the public reach a greater understanding of both planning and preservation issues. The Historic Districts Council has filled the preservation advocacy vacuum for the entire city and is more in touch with the issues and concerns all residents than MAS, which is generally perceived as "Midtown Manhattan-centric" and a "blueblood" organization. The HDC is responsible for so much fine work, but lacks the high profile of MAS. However on other issues such as planning and zoning, there is still is an important gap to be filled by MAS which was able to make the transition over the decades from a "City Beautiful Movement" organization of the 19th century concerned with "Municipal Art" to a dynamic advocate for rational zoning, planning, and preservation and the education of the citizenry in these issues through the 20th Century. I truly hope MAS can continue and find their way in the 21st.

JOHN KRISKIEWICZ, ARCHITECTURAL HISTORIAN

Points well taken. We need a watchdog and you remind of us of the former and important role played by the MAS

ANTHONY ALOFSIN, ARCHITECT

I joined MAS in the past year, and was asked to serve as chair of the preservation committee in the last six months. I feel the responsibility to respond to your article. This committee's focus is the basis for the formation of MAS nearly 125 years ago, so the weight of the position was not lost on me.

In taking stock of our preservation activities I came away with an external view, which was consistent with what you are saying. However, the internal evaluation yielded a different result. From an outside perspective, MAS had stepped away from the active preservation forum. We were not walking the halls nor shouting out loudly or early enough. We had lost direct touch with our constituents when the Urban Center was closed. However, in my internal research I learned that MAS became spread thin, overcommitted financially, and carried hefty legal bills to fight these fights. The outgoing director dedicated much of his tenure to streamlining programs, reducing costs and creating a fiscally viable organization. He focused on organizational health and moved

us from reactive battles to proactive planning.

If there was a loss of voice, I do stand by a leader who created focus and organizational health.

My recommendations were to increase our financial commitment toward staff in preservation; to get into the fight earlier; 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. And so, this fall we hired an experienced, highly respected preservation professional to support our efforts.

We have formalized our areas of focus—Penn Station, supertalls, East Midtown, landmarks, and loss of character in neighborhoods across our five boroughs. Considerable planning has gone on in these core areas for the past three years.

As we appoint a new president, MAS has a huge opportunity to be owned by all who care about its work. Many of the most frustrated voices are also those who have been a part of our history and care deeply about the Society. The sweep of a century has moved from no preservation to 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 become 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, *AN* itself used to be known for publishing the latest gossip from the upper boardrooms of design and architecture, aiming to 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. The many organizations that are committed to what makes New York 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 platform to coordinate, combine, and focus these efforts, large and small. In our own experience, MAS sponsored The Next 100 initiative to communicate what was at stake for Grand Central. Since the teams presented these architectural visions in 2013, there has been almost no reaction and certainly no sign of a larger movement galvanizing interest around campaigning for any of the elements of the visions proposed for Grand Central and its district. Is this because we don't see projecting a vision and building excitement about the future as a critical part of the preservation battle? Or maybe it is too hard to accept, that we need to work on the battles you cite, as civic issues that bring together organizations and their resources.

CLAIRE WEISZ, FAIA, PRINCIPAL, W X Y ARCHITECTURE + URBAN DESIGN



> LA><ART
7000 Santa Monica Boulevard
Tel: 323-871-4140
Architect: LOHA

LAWRENCE ANDERSON

When LA><ART, the well-known contemporary gallery founded by curator Lauri Firstenberg, 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 galley 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. **MIMI ZEIGER**

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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 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.

'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 **Kevin Costner**-style. I'm now able to say I've been on the same poster as **Ice Cube**, **LCD Soundsystem**, and **Guns N Roses**.”

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COURTESY GLUCKMAN TANG

UNVEILED

THE GLOBAL CONTEMPORARY ART MUSEUM AND THE EXTREME MODEL RAILROAD AND CONTEMPORARY ARCHITECTURE MUSEUM Move over MASS MoCA, there's not one, but two new museums coming to town. Gluckman Tang Architects has revealed designs for The Global Contemporary Art Museum (GCAM) and The Extreme Model Railroad and Contemporary Architecture Museum in North Adams, Massachusetts. Thomas Krens, former director of New York's Solomon R. Guggenheim Museum—also involved with MASS MoCA and (perhaps more notably) the Guggenheim Bilbao—is developing both museums. GCAM will be a 160,000-square-foot building funded by several international art collectors who will later use it to display their private artworks. The warehouse-esque space is a spare, light design with a structure punctuated by large sawtooth skylights and little else. According to a press release, Krens said: “An art museum is an 18th century idea in a 19th century box that more or less fulfilled its structural destiny sometime toward the end of the 20th century. Most established museums are in large cities and many private collectors simply do not have the space to exhibit the

explosion of artistic creativity that has been produced in recent times. The GCAM is designed to address that issue with what I feel is a model alternative of what a museum can be.”

Nearby, The Extreme Model Railroad Museum will be a 700-foot-long addition to two historic freight train depots, with a total area of 32,400 square feet. In the museum, O scale model trains (1:48) will move through architectural dioramas created by the likes of Frank Gehry and Zaha Hadid.

Perhaps in pursuit of that coveted Bilbao Effect, former Massachusetts governors Michael Dukakis and William Weld, as well as the city's mayor, Richard Alcombright, are backing the museums as part of an ambitious effort to make North Adams into a cultural destination. Governor Weld said in a press release, “Both Michael and I have worked with Tom Krens on MASS MoCA. In retrospect, the size of the mountain we had to climb some 25 years ago was higher. The people, the expertise, and the ideas for this next major step are already in place.” Both museums are expected to be complete in 2018.

OLIVIA MARTIN

Architects: Gluckman Tang
Location: North Adams, Massachusetts
Completion Date: 2018



When finished, the Riverline development will surround the Bertrand Goldberg designed River City



Public and private outdoor spaces weave through the entire project

COURTESY PERKINS+WILL

FILLING IN THE GAPS continued from front page of street-level retail, Perkins+Will's Riverline project is one of the largest developments the city has seen in decades. Located on the empty 13 acres to the north and south surrounding Bertrand Goldberg's River City apartment building, the project promises to completely change the urban dynamic of the South Loop.

Once imagined by Goldberg as a complex of snaking Brutalist buildings and landscapes, the land south of Harrison Street along the river in the South Loop has lay fallow since the 1970s. After changing hands multiple times, with plans ranging from big box retail to super tall skyscrapers, the city has finally given the go-ahead to the superblock scheme set forward by Chicago developer CMK Companies and Australia's Lend Lease Group. Led by Perkins+Will's Design Director Ralph Johnson, the project will be phased out over ten years starting in the beginning of 2016.

The first phase of the project will include a series of townhouses on the southern plot of land and a 19-story rental tower and a 29-story condo tower to the north, all gathered around the existing River City. "The intent of the design is to make it as flexible as possible, depending on the market," Ralph Johnson told *AN*. "One of the big drivers from CMK and Lend Lease was just variety of unit types." With towers ranging from 380 feet to 600 feet tall, the finished project will include a diverse scale of buildings and spaces, indoor and out. The public landscape design by Chicago's Hoerr Schaudt Landscape Architects and initial road improvement will also be finished in the first phase. Conceived to be a more naturalistic recreational area near the river, and a more geometric retail space on the street-side of the site, the landscape will include storm water management, a kayak launch, a water taxi stop, an outdoor

amphitheater, and multiple soft and hard-scape gathering areas.

The implications of such a large project, in what has until now been a quiet part of the city, are not trivial. Currently Wells Street, which would be the project's main access point, is a small two-lane dead end. Roosevelt Street, to the south of the site, is an elevated viaduct, making it only accessible via stairs and eventually an elevator from the site. And though the South Loop has seen a great deal of development in the last 15 years, it still does not have all of the amenities that will be required for thousands of new residents. None of this is to mention that there is already a major architecturally significant building in the middle of the project. Perkins+Will, who designed the hospital that will replace Goldberg's now-demolished Prentice Women's Hospital, is working to carefully integrate River City into the overall project. "There is currently a path under the building that we would be improving," Perkins+Will Principal Todd Snapp said. "We are looking at a number of different ways to connect through the building, either under the building or along the waterfront."

Though it has been some time, Chicago is no stranger to epic urban projects. From campus designs to clusters of residential towers, when a project reaches a certain point it begins to exceed architectural concerns and starts engaging with urban planning. Having done the master planning for Riverline, as well as the architecture of the proposed buildings, Perkins+Will was able to work with developers to design a more integrated neighborhood. "It wasn't about just using every square foot of land to put units. How can you create a nice balance?" Johnson said. Snapp added, "It wasn't about maximizing density, it was about maximizing quality of the space."

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IN EL PASO, A SITE-SPECIFIC INSTALLATION ENGAGES POLITICS AT THE U.S.-MEXICO BORDER

BORDER RE-ORDER

COURTESY AGENCY

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.

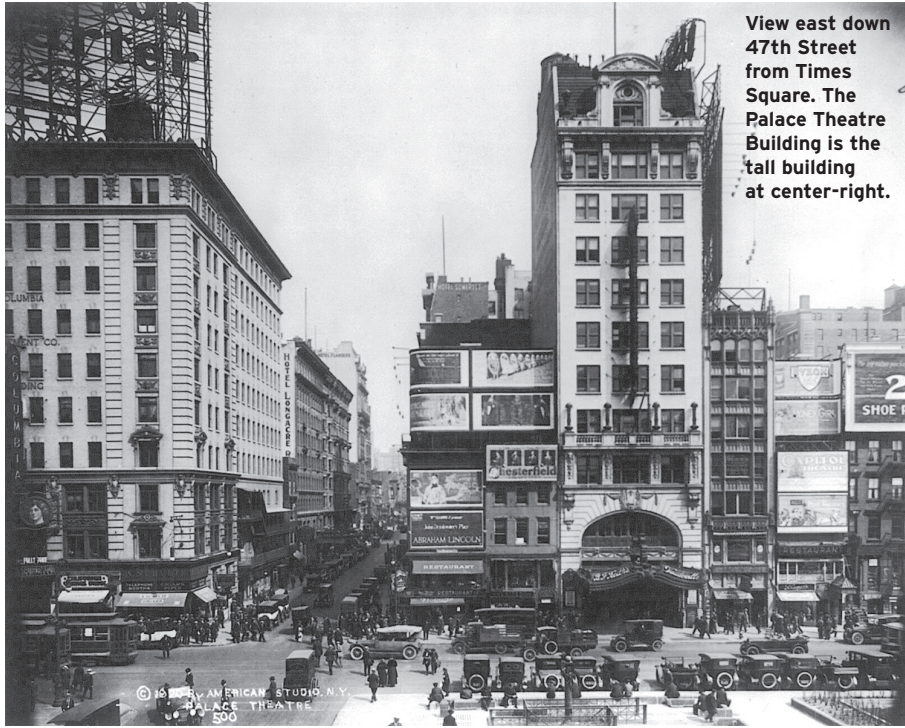
Why traffic barrels? The temporary structures, Kripa explained, are a "spatial manifestation of a politics of directing flow. It's an extension of politics—infrastructure that enacts the law." The impermanent pieces of transit infrastructure underscore the permanence of the bus canopy.

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. **AW**



Orange reflective traffic barrels in a 16 by 16 configuration signify the infrastructure of immigration law.



View east down 47th Street from Times Square. The Palace Theatre Building is the tall building at center-right.

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PLANS ARE IN THE WORKS TO BOOST UP A HISTORIC TIMES SQUARE THEATER NEARLY 30 FEET AS PART OF A REDEVELOPMENT SCHEME

FULLY JACKED

According to theatrical superstition, every theater has a ghost. At the Palace Theater in Times Square, the apparition of acrobat Louis Borsalino supposedly performs a nightly reenactment of his fatal 1935 fall. If that's true, Borsalino will soon be haunting from a greater height. In November 2015, the New York City Landmarks Preservation Commission (LPC) approved a proposal to jack up the landmark theater 29 feet to add additional retail space.

When the 1,800-seat Palace, designed by Milwaukee-based architects Kirchhoff & Rose, opened in 1913, it was celebrated for its surprising intimacy, superb acoustics, and baroque ornamentation. Touted as the "Valhalla of Vaudeville," its boards were trod by performers like Sarah Bernhardt, the Marx Brothers, and Harry Houdini. With the rise of film, the theater was altered several times between the late 1920s and 1965, when current owner Nederlander converted the space into a Broadway theater.

In 1987, the LPC conferred landmark status to the Palace's interior. In the original report, the commission wrote that "if one theater in New York's Broadway theater district were to be named the most famous, the privilege would fall virtually uncontested to the Palace."

The lift is part of a two-billion-dollar project spearheaded by Maefield Development, working with PBDW Architects and preservation consultants Higgins Quasebarth & Partners, that includes more than 66,000 square feet of new retail, 40,000 square feet of entertainment space, and a new hotel. Maefield has also acquired the adjacent 468-room DoubleTree Hotel, located at 1568 Broadway, which will be part of the project.

But it is changes to the Palace that have raised the ire of some preservationists and theater enthusiasts. The developers will move the theater's current entrance,

at Broadway and 7th Avenue, around the corner to 47th Street, freeing up valuable frontage on Times Square for retail.

One reason for the opposition is that the Palace helped make Times Square Times Square. Kelly Carroll, of preservation advocacy group the Historic Districts Council, told the commission that their decision "was indicative that our culture and art is merely secondary to a Times Square corporate chain store." Preservation consultant Elise Quasebarth countered that the theater, which is essentially a separate building within a hotel tower, is already divorced from its historic context. In Quasebarth's estimation, relocating the entry and adding a new 75-foot marquee away from the crowds, signs, and LED haze of Times Square, would strengthen the theater's identity.

Beyond cultural implications, there's concern that the architectural high-wire act will damage the theater's deep-relief ornamental plasterwork. However, in 1998, the same engineers safely moved the Empire Theater 168 feet down 42nd Street to make room for a new retail complex. In their estimation, moving the Palace will be easier: The theater will be protected by temporary shoring and guided by the structural system of the surrounding hotel as hydraulic columns slowly lift the structure.

Renovation plans go beyond mere preservation of the plasterwork. Plans call for the comprehensive repair and restoration of the building ornament, an updated lighting system more seamlessly integrated into the historic interior, and improved egress and infrastructure on both sides of the stage. The LPC concluded that the changes would ultimately benefit the Palace, although they approve the plan on the condition that an independent engineer monitor the project, and they retain the right to stop the work. **JIMMY STAMP**



Architect: Skidmore, Owings & Merrill
Structural Engineer: WSP Cantor Seinuk
Photograph: Tex Jernigan

World View

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.

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THE ARCHITECT'S NEWSPAPER JANUARY 13, 2016

EDWARD SOJA, 1940-2015 continued from front page *Geographies* published by Verso in 1989, Soja became one of the most insightful theorists on space and place. He documented the gradual urbanization of suburbia, the global spread of industrial urbanism, and the new regionalism evolving in Southern California. His explanation of urban restructuring set a template that many others would build on throughout the 1990s into the 21st century.

Following the success of *Postmodern Geographies*, Soja went on to write and edit several other seminal books including *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (1996), *The City: Los Angeles and Urban Theory at the End of the Twentieth Century* (1996, co-edited with Allen J. Scott), *Postmetropolis: Critical Studies of Cities and Regions* (2000), and *Seeking Spatial Justice* (2010). In 2014, the University of California Press published Soja's final book, *My Los Angeles: From Urban Restructuring to Regional Urbanization*.

My Los Angeles is his intellectual

autobiography. It collects all of his ideas, experiences and theories about the last 50 years in Southern California, connecting the dots between the city's influential historical and sociopolitical events to their concrete manifestation in groups like the Bus Riders Union. Soja skillfully deconstructed the regional development of Southern California to show how all the separate parts come together. He also highlighted the Los Angeles School of writers, architects, and urbanists. "It does not matter whether or not there is an L.A. School," Soja wrote. "What does matter, however, is the recognition that an unusually large and influential literature on Los Angeles has emerged over the past thirty years, changing the image of Los Angeles from bizarre exception to one of the most evocative, representative, and trendsetting urban regions in the world."

Perhaps only Mike Davis has been as influential as Soja in the change of perception about Los Angeles. Soja's interdisciplinary approach bridged policy and culture. It

documented the rise of grassroots organizing and paid important tribute to activists and artists, especially marginalized groups.

"Nowhere else in the country were local activists so avid to return to grassroots organizing and innovative coalition building," he wrote. "In what had become one of the world's most culturally and economically heterogeneous cities, coalition building was necessarily multicultural, multilingual, and powerfully shaped by the huge agglomeration of immigrant working poor who had occupied the urban core of Los Angeles, another major factor in the emergence into leadership positions of radical women of color."

Soja's expertise made him one of the most popular professors ever in the UCLA Urban Planning Department. After reading *Postmodern Geographies* in 1996 during my senior year at UCLA, I attempted to study with him, but there were not any undergraduate courses available at the time. Nonetheless, I met Soja and spoke with him one late afternoon. When I went to his office,

the graduate assistant said he was up on the building's roof smoking a cigarette. I found him there and we spoke about Los Angeles for about fifteen minutes as the sun set. He graciously entertained my youthful enthusiasm and encouraged me to keep studying and writing about the city.

Los Angeles County urban planner Jonathan P. Bell turned down a scholarship at another university to study with Soja at UCLA. "To this day, I hear Ed's words when I'm writing policy documents, reports, and planning studies in professional practice, and when I think about the spatial lives of our communities," Bell recalled. "Because of Ed's teaching, I see space as active, congregative, and people-centered. This awareness helps me create more livable communities in Los Angeles. I 'put space first,' as Ed liked to say."

Salute to Ed Soja, his legacy lives on in his writing and in hundreds of his students putting his theories into practice.

MIKE SONKSEN



UNDER COURT ORDER, THE VA AND HOK DEVELOP MASTER PLAN FOR VETERANS HOUSING

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 deeded to 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 1888 covenant requires all campus land to directly serve veterans.

"The lawsuit was a catalyst to get things refocused 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

If the plan is built to full capacity, new VA housing could support up to 2,500 homeless vets.

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 700-900 beds, 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**



COURTESY HOK



Janet Cardiff's installation, *The Forty Part Motet* on view at Gallery 308 in the renovated Fort Mason Center for Arts & Culture.

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 nonprofit art and cultural organizations.

"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. **GREGORY HURCOMB**

A REVITALIZED FORT MASON AMPS UP BAY AREA ARTS AND CULTURE

TURN UP THE BASE

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

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MARLON BLACKWELL
ARCHITECTS

Restrained cedar cladding composes the facade, a contrast with playful ceramic alligators, stone birds, and a concrete dinosaur in the garden.



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 that 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 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 "Rurburbia"—a term used by Blackwell to describe the reclaimed former rural farm areas converted into outskirts 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." **MM**

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The pool house peeks over the privacy fence at its more normative surroundings.



Six built-in adult bunk beds look out over the pool area from the second level.



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THE ARCHITECT'S NEWSPAPER JANUARY 13, 2016

PERKINS+WILL
SEATTLELabs dedicated to mapping
the human brain are tucked neatly
behind a glass curtain wall and a
restored terra-cotta facade.

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 offices, meeting spaces, and science support. There are no wings, which is typical in science

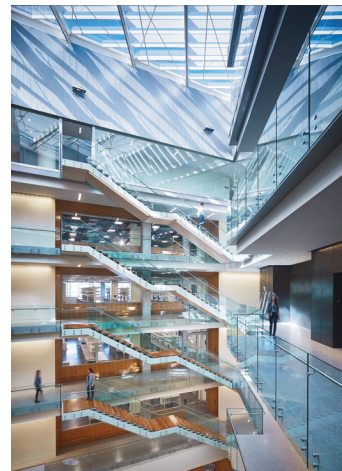
and research facilities.

"We wanted to bring people from the corners of the offices, through the science, and into the middle," Kay Kornovich, managing director of Perkins+Will Seattle, said. Each petal can be reconfigured and adapted based on future needs or purposes. It's easy to imagine the space shifting, with movable walls reconfigured to accommodate more 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 ringing



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 facade'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." **ARIEL ROSENSTOCK**

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THE ARCHITECT'S NEWSPAPER JANUARY 13, 2016



THE EARL G. GRAVES SCHOOL OF BUSINESS AND MANAGEMENT AT MORGAN STATE UNIVERSITY

BACK TO SCHOOL

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.

Designed by New York-based KPF and Baltimore's ASG, the six-story, \$72 million business center is the first of at least three buildings that will make up a new "west campus" that Morgan is building in place of Northwood Plaza, the strip shopping center that students fought to desegregate through the 1960s.

Construction has begun on a second structure within the former shopping center footprint, the \$79 million Martin D. Jenkins Behavioral and Social Sciences Center, designed by HOK and Cho Benn Holback, and land has been set aside for a third academic building.

Morgan's expansion makes it part of a trend in which historically black colleges and universities are investing heavily

for academic buildings that are as well-designed and well-constructed as any campus buildings in the country.

Across town in Baltimore, Coppin State University, another historically black institution, just opened an \$83 million Science and Technology Center by CannonDesign that was built to elevate the quality of teaching facilities there.

Because of the troubled history of the land where Morgan is expanding, the business center's opening has great significance for students, faculty, and alumni. University President David Wilson calls 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 Klare, 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.

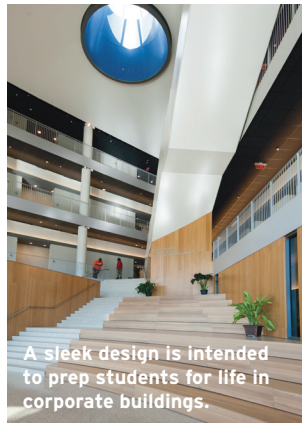
Klare and David Ottavio of

KPF 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." **ED GUNTS**



A sleek design is intended to prep students for life in corporate buildings.

COURTESY KPF



Crossroads School for Arts and Sciences
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ZONING OUT? continued from front page

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.

It's the plans' specifics that engender disagreement. Critics contend the plans serve 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.

ZQA will modify rules on setbacks, height restrictions, floor area ratios, parking requirements, commercial and residential construction, and housing for seniors, in exchange for increased density. ZQA would also fight bland streetwalls, encouraging developers to create articulated facades, courtyards, and "other elements that provide visual variety." These changes, city officials contend, will enable developers to build structures that will blend better into the existing fabric while accommodating a growing population. For example, ZQA could add five feet to the height limit for new buildings with ground floor retail. This would allow retail spaces with up to 12-foot ceilings, a height, according to officials, that increases a space's palatability.

Vicki Been, commissioner of the NYC Department of Housing Preservation and Development, noted that ZQA "creates no new development rights for market rate

housing." Furthermore, ZQA allows for more affordable housing by "reforming envelope constraints that have not kept up with modern design or building technology."

Citing citywide residential vacancy rates of less than 3.5 percent, Deputy Mayor Alicia Glen emphasized that "we are now in a crisis. We are in a literal housing emergency." She noted that market rate units will "cross-subsidize" the affordable units, which will in turn free up more public funds for extremely low income housing and housing for seniors.

Critics inveigh against what they see as a "one size fits all" approach. "There has been no serious discussion of the social and physical infrastructure necessary to manage the development for which these zoning plans allow," said Bronx Borough President Rubén Díaz, Jr. He questioned the increased density's impact on schools, transportation, parks, and job creation.

Díaz endorsed a neighborhood-by-neighborhood approach, noting that, since 2009, there have been 14 rezonings in the Bronx alone, part of the 124 rezonings—affecting 40 percent of the city's land area—that took place under Bloomberg. To achieve a truly mixed-income neighborhood, he argued, a range of very low through moderate income households should coexist in market-rate housing, rather than averages. "Yet, as currently written" Díaz said, "these new proposals would reshape the zoning of the city with one broad stroke."

Ultimately, many speakers asked for more time than the 60 days the CPC gave community and borough boards to review almost 500 pages of zoning text amendments. Díaz stressed the time factor: "Something so profound as the future development of our city should not be rushed."

Armed with comments from the hearing, the CPC will vote on MIH and ZQA early 2016. Subsequently, the city council will review and vote on the measures, also in early 2016. The council's decision is binding. **AW**



COURTESY COOKFOX ARCHITECTS

A MIXED-USE DEVELOPMENT ON MANHATTAN'S FAR WEST SIDE COULD BE PIER 40'S SAVIOR

MAYBE IN MY BACK YARD

The planned redevelopment of the 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 de Blasio 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.

Although the salvation of Pier 40, home to a popular sports and recreational complex, is generally viewed as a victory, the pending deal has been criticized by community members for its lack of transparency.

"We want to examine how much the

developer will be paying for these air rights," said David Gruber, chairman of the Air Rights Transfer Working Group of Community Board 2. Mr. Gruber, a real estate broker, is skeptical as to how the \$100 million was calculated.

"There is a sense that they're getting an under-market deal," he said. He hopes that the Hudson River Park Trust will get a greater amount.

Because rezoning will be required for the successful transfer of Pier 40's unused development rights, the COOKFOX-designed proposal is now undergoing an extensive Uniform Land Use Review Procedure (ULURP). Throughout this process, public committees ranging from the community board to City Council evaluate the project's land use and assess potential environmental impact.

If the ULURP application is approved, a five tower, mixed-use development could replace the existing St. John's Terminal, a bulky warehouse spanning three blocks of West Houston Street from Charlton to Clarkson Streets.

According to Mark Ruzitsky, senior associate at COOKFOX, the terminal currently acts as a barrier to the waterfront and to Pier 40. "The first impulse is to really remove some of that barrier and create more access to the park, really opening it up," he said.

The project could provide up to 1,586 much-needed residential units—a third of which would be designated as affordable and senior housing.

There are also plans to include 14,200 square feet of publicly accessible open space in the form of a High Line-style park, a proposal that Mr. Ruzitsky said is in line with the firm's emphasis on biophilia. "We're looking to take obsolete infrastructure and create a diverse community," said Mr. Ruzitsky. "It's part of the way we look at projects—connecting people with nature."

In the months to come, the community will be able to voice concerns about a number of factors, from the size of the proposed buildings to mandates for affordable housing. The public review process aims to be complete by October 2016. **ALEX KLIMOSKI**

RAFAEL VIÑOLY ARCHITECTS CRAFTS A DISCREET RESIDENTIAL TOWER IN CHICAGO



COURTESY RAFAEL VIÑOLY ARCHITECTS

APARTMENTS IN DISGUISE

There is no public space in Chicago more recognizable than the stretch of parks, museums, and lakefront along Michigan Avenue east of the downtown Loop. Walled in on the north and west by skyscrapers dating mostly from the 1880s–1970s and by the lake to the east, the space is an expression of the rigidity and possibility of the city's relentless grid. It was only a matter of time before the wall of buildings would be completed to the south of the parks, where some of the last undeveloped space was available. With the approval of a new

829-foot-tall, 76-story tower by New York City's Rafael Viñoly Architects (RVA), the long-stalled development along Indiana Avenue is finally going to be realized in what will be one of the most visible changes to the city's skyline in years.

"This development bears a tremendous responsibility to provide a visual anchor at the south end of Grant Park, bookending the park with the Aon Center," Rafael Viñoly commented in a press release. Unlike the 83-story Edward Durell Stone–designed Aon Center, the Viñoly project, known as

1200 South Indiana, will be a residential tower, adding to the South Loop neighborhood's growing housing market. Despite this programmatic difference, Viñoly was conscious of the city's pedigree of modern office towers, and the form of the new project is a direct homage to some of Chicago's modernist icons. With step-backs reminiscent of the Bruce Graham–designed Willis Tower, as well as expressed structural lines referencing Graham's John Hancock Tower, the project will no doubt evoke a legacy with which Chicagoans are familiar. Viñoly is also conscious of the grain of the building's envelope, opting for larger material units—a feature that will give the building a bold monolithic appearance, rather than the varied surface of a typical balconied residential tower. It is here, though, that the similarities to the commercial typology end and the tower's program takes over.

With 792 rental units ranging from studios to three bedroom apartments, the project is packed with all of the amenities expected in luxury apartments, including indoor and outdoor pools, a fitness center, retail space, and more amenities awaiting announcement. The 36- by 36-foot rooftops produced by the setbacks are used as private terraces, while 30-foot-wide balconies for other units are recessed within the facade of the building. A large community space is situated on the 17th floor roof of the building's plinth, which

includes the outdoor pool.

Perhaps the least apparent, but the most striking, difference from its modernist forbearers is that the tower will be concrete construction rather than steel. This is in line with most residential towers that have been built recently in Chicago, including Pappageorge Haymes Partners' pair of towers at One Museum Park immediately to the east of the project. Like those towers, 1200 South Indiana is part of the larger Central Station planned development, which has shaped the 80 acres south of the parks for the past 25 years. When completed, the tower will be the tallest in the development—surpassing the 62 stories of One Museum Park. Also similar to the One Museum Park projects, 1200 South Indiana is just one of a planned three-phase project. The second and third phases include adding another 648-unit tower directly to the east and a lower 100-unit development and park to an adjacent site, anchoring the Grant Park with sibling towers.

Understanding the project's position in the city, its aspirations are nothing short of grand. "It is a special residential building that has a relationship to these other big buildings that have an impressive scale." Chan-li Lin, partner at RVA explained to *AN*. "What we are trying to do is be part of the family of the iconic buildings in Chicago without looking like just another residential building."

MM

THE ARCHITECT'S NEWSPAPER JANUARY 13, 2016



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

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 retrospective series *Cinema Mon Amour* will

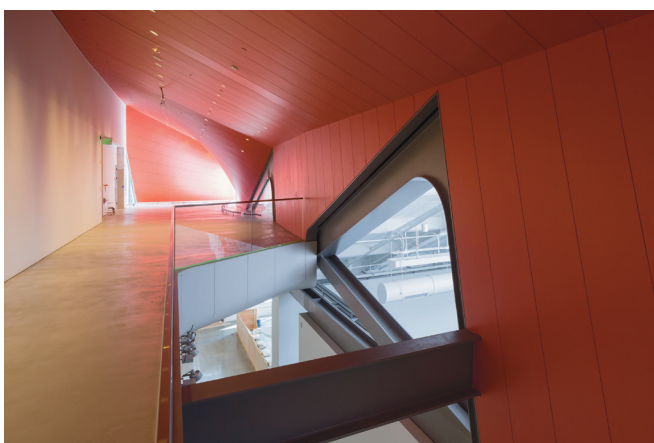
ask celebrities, filmmakers, and artists to select precedent-setting films for screening. The New York City-based firm's design is an *architecture mon amour*; it cannot help but carry the burden of longing for past plans and former architectures.

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.

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.

DS+R's design for the new theater acts as a counterpoint to the existing art deco building. Architectural tension builds where the two structures come together.



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 functional, 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 chili-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 Zhijie 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. **MIMI ZEIGER**

IWAN BAAH



THE NEW YORK CITY PARKS DEPARTMENT THINKS YOUR LOCAL PARK IS GOOD, BUT \$50 MILLION COULD MAKE IT BETTER

PARKS WITHOUT BORDERS

Travers Park, in Jackson Heights, Queens, is a standard outer-borough park: Asphalt ball courts, covering less than a square block, are surrounded by black, chain-link fencing that reaches more than halfway up the treeline. Sycamores on the cobblestone lawn divide the park from the sidewalk. An adjacent playground sits on a concrete platform, encircled by a low metal fence, waist-high above the sidewalk. 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 appealing to the eye and 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 planning and policy document that evolved out of former Mayor Bloomberg's PlaNYC. New York has almost 30,000 acres (46.9 square miles) of parkland. A central of goal of PlanNYC was to have every

New Yorker live within a ten-minute walk of a park. Building on and broadening that goal, OneNYC includes a mandate to create "thriving neighborhoods that support healthy active lifestyles and [neighborhoods] that have easy access to cultural activities," said NYC Parks Commissioner Mitchell J. Silver, FAICP.

Tall fences that surround many parks, Silver said, date from the 1930s through the 1970s. With the city skirting bankruptcy in the 1970s, capital funding for parks was limited and maintenance budgets were slashed. Through the 1980s, securing park perimeters to prevent crime and deter vandals prevailed

over aesthetic concerns.

Silver emphasizes that Parks Without Borders is a "flexible strategy 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 nycgovparks.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. **AW**



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 Aldy Milliken told *AN*. "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) is 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 entry, 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 threshold, a real experience leaving the city and entering

the museum."

On the ground floor, the architects opened up the plan, allowing visitors to see through to a garden in the back of the building. A new cafe and reception space, an educational MakerSpace, and a gift shop bring energy to the lobby.

Over the decades, the 20,000-square-foot museum had accumulated incremental layers from piecemeal renovations. "We wanted to clarify the building and bring it back to its bones. Create a modern, clean intervention that worked as a counterpoint to the building," Neufeld said. "The building emphasizes craft itself—the way it's constructed. We wanted to make that 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."

BRANDEN KLAYKO

IN AND OUT DOORS



ALL IMAGES COURTESY RESPECTIVE FIRMS UNLESS NOTED



IWAN BAAN

INCREASING URBAN POPULATIONS DEMAND INNOVATIVE GREEN SPACES.

BY SAM LUBELL

Facing page: Faena House by Foster + Partners, looking inland in Miami Beach. The wraparound terraces are referred to as “verandas in the sky.”

Above: Lorcan O’Herlihy’s stepped outdoor spaces in Los Angeles’ Westwood neighborhood are meant to resemble green roofs, while fostering interaction between units and the street.

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 scarcest 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

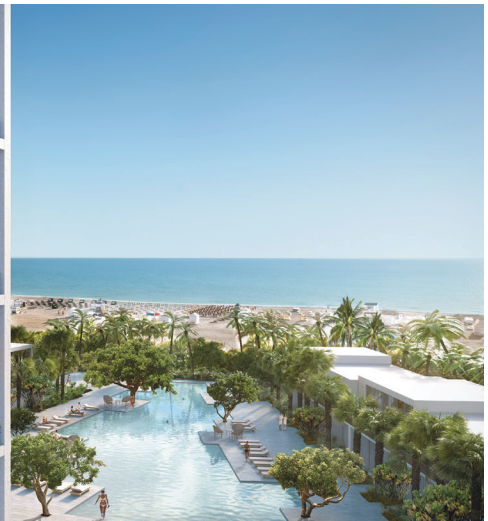
York, which is designing creative private and public outdoor spaces across the city. “In New York it’s very difficult to carve out space. But does that mean we have to compromise the quality of our experiences?”

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.



PRIVATE SPACES

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 ten-

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.

ants 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.





COLLECTIVE SPACES

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 Montith 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

Above left: DDG's art nouveau-inspired 325 West Broadway in Soho has a two-tiered courtyard that connects the buildings with common amenities.

Top right: 10 Montith Street by ODA gives all residents access to a sloped green roof. **Above right:** MAD's 8600 Wilshire Boulevard integrates collective and individual spaces with massing and transparency, such as private balconies in a common courtyard. **Below:** In Tijuana, T38 Studio's 90-unit Arboleda features 20,000-square-feet of gardens, living space and amenities.

be a dystopian world without great design," said SHoP principal Gregg Pasquarelli.





Left: 56 Leonard by Herzog + de Meuron gets its iconic parti from a series of balconies created by stacked volumes.

Above: The drive-in entry at 551 West 21st Street by Foster + Partners has a 20-foot-tall green wall.

Below left: The Jardim by Isay Weinfeld has planters that turn private balconies into green ornamentation along the High Line.

Below right: The inaccessible courtyard at Morris Adjmi's Schumacher was designed by Ken Smith, who also designed MoMA's rooftop garden.

DECORATIVE OUTDOOR SPACES



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 282 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.



ERIC STAUDENMAIER

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.

LEGAL LANDSCAPES

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.



SCAPE/LANDSCAPE ARCHITECTURE

Q&A: JEANNE GANG

STUDIO GANG ARCHITECTS IS TRANSFORMING URBAN LIVING WITH CREATIVE INDOOR-OUTDOOR BUILDINGS IN CITIES ACROSS THE UNITED STATES.

A handful of Studio Gang's projects have gained a certain level of notoriety in part because of their distinctive outdoor spaces, including the front yard of the Brick Weave House, the flowing balconies of Aqua Tower, and the upcoming cellular balconies of City Hyde Park.

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?

Anecdotal, 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 entertaining. 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.



COURTESY STUDIO GANG

Q&A: ALFONSO MEDINA

AN EVER-EVOLVING TIJUANA, MEXICO PROVES THE CATALYST FOR T38 STUDIO'S APPROACH TO COMMUNITY-DRIVEN OUTDOOR SPACE

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 do 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 larger-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 Cacho in Tijuana. The site is amazing. It is up 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.



COURTESY T38

kitchen + bath

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CABINETS

CABINET FEVER

1 SIEMATIC 29 SIEMATIC

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

2 STYLEAVANT HABERSHAM

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

3 GLASS FRONTS POGGENPOHL

Poggenpohl has launched a new collection of mountable cabinetry glass fronts, which are available in both high-gloss and matte finish options. The high-gloss finish presents a smooth and flat surface, while the matte finish gives off a gentle glow. The collection includes 16 unique glass fronts.

poggenpohl.com

4 GLASS AND MIRRORING CABINETRY DURA SUPREME

Dura Supreme has expanded its glass and mirrored cabinetry line with white and black back-painted glass options, a nickel coming 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.

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.

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.

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.

SPONSORED PROFILE

IN THE SERVICE OF DESIGN POGGENPOHL



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.

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leicht.com



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



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



SURFACASET 2016
FORMICA CORPORATION

Formica Corporation brings the outdoors in with its SurfaceSet 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

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armstrong.com



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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

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Q&A

DESIGN STRIPPED DOWN



Above and below: The Taper bathroom collection by KiBiSi and Kallista contains only the essential elements.



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 for 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.

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Q&A

CUSTOM COLLABORATION: THE STERLING MASON



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.

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.

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.



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For more information, please visit www.gaggenau-usa.com or call 877.442.4436.

GAGGENAU



KITCHEN

Hardcore Hardware

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

- 1 DAVOLI PULL-DOWN KITCHEN FAUCET
CALIFORNIA FAUCETS

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
- 2 BLANCO NAPA DECORATIVE SOAP DISPENSER
BLANCO

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 clogs and drips, and comes in both stainless steel and chrome.

blanco-germany.com
- 3 EUROCUBE SEMI PRO
GROHE

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grohe.com
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mieleusa.com
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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.

vikingrange.com
- 6 DISCOVERY 48-INCH DUAL-FUEL RANGE
DACOR

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.

dacor.com

Q&A

HIGH-DESIGN, HOMEMADE



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.

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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.

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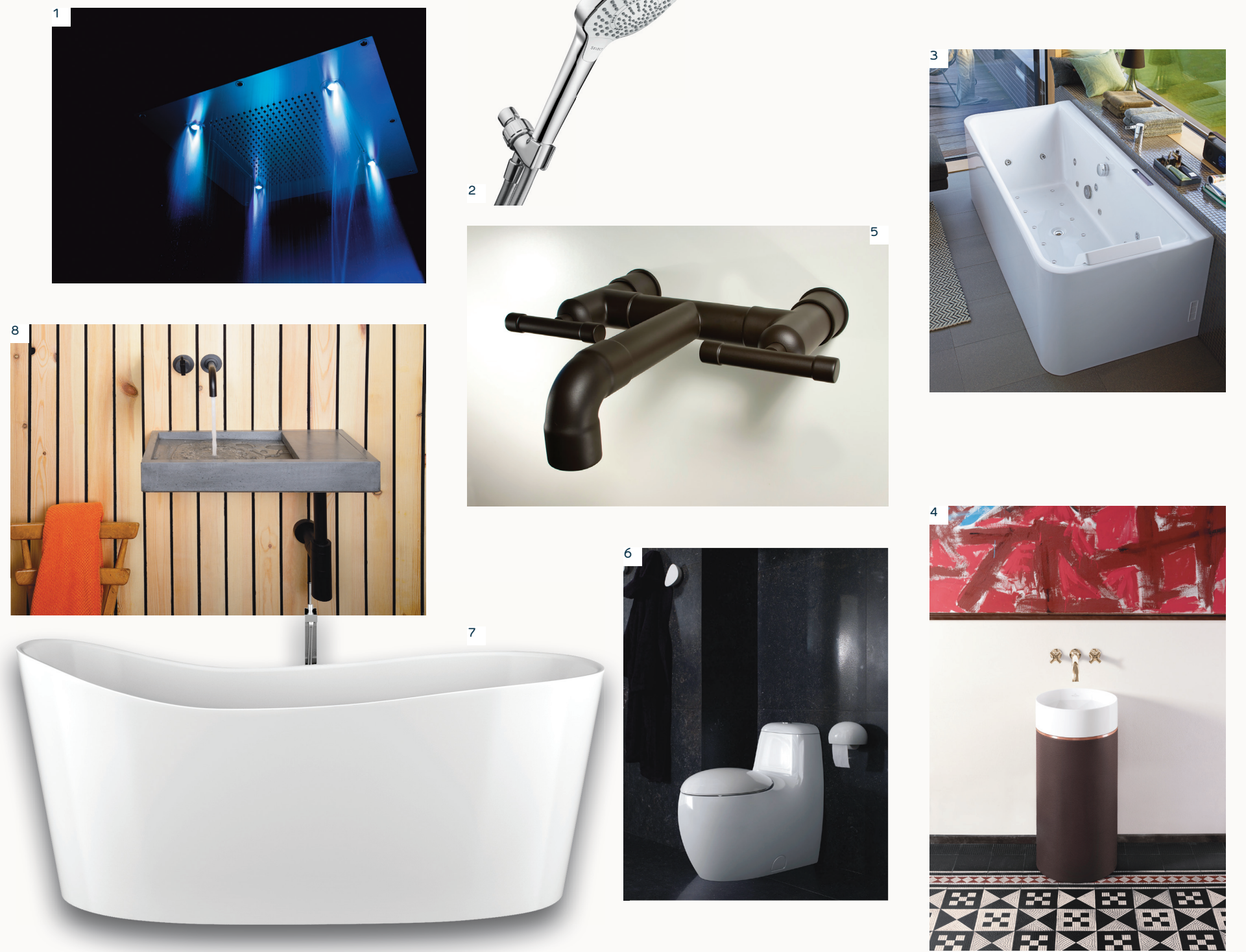
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warm wood or bronzed metal that surrounds the cooking center, reflecting the home's spiritual core. It's a true cook's kitchen in an American style, but it's the allure of craft and spirited design that makes INSPIRA really special: Hand-tooled with 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!





KITCHEN

Making A Splash

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

1 SHOWER PLUS ZUCCHETTI. KOS	2 CROMA SELECT E 110 3-JET HANDSHOWER HANSGROHE	3 P3 COMFORTS DURAVIT	4 OCTAGON VILLEROY & BOCH	5 ELBOW SPOUT SONOMA FORGE	6 ILBAGNOALESSI ONE LAUFEN AND ORAS	7 W2 WAVE TUB WETSTYLE	8 FLOR MINI LOWINFO
Dedicated to wellness and personal care, the Shower Plus collection includes three spray modes 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.	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 Showerarm Mount with a handshower holder.	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.	The freestanding Octagon ceramic column bathroom sink mimics a polished crystal. Blending Villeroy & Boch's new material TitanCeram with matte Edelweiss CeramicPlus coloring, Octagon is comprised of precise angles and facets. Octagon is available with a leather, wood veneer, or stone veneer base.	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.	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 floorstanding versions. The new additions also feature a Laufen Clean Coat finish, an EasyFit installation, and a WaterSense label.	W2 Wave Tub is part of WETSTYLE's new W2 line that includes three freestanding soaking tubs and Element Furniture—an all-wood bathroom furniture collection. Inspired by a rolling wave, the tub can hold up to 68 gallons and is available in Apollo White, glossy and matte finish options.	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.
zucchettikos.com	hansgrohe-usa.com	duravit.us	villeroy-boch.com	sonomaforge.com	laufen.com	wetstyle.ca	lowinfo.com

Bathtub rim functions as storage space

With optional whirlsystem

Soft head rest

Touch-free light switch

Raised tap platform

Shower-toilet seat with remote control

Seamless and easy to clean acrylic panel

Drawer with push-open technology

Antibacterial ceramic glaze

Flexible interior system

Rimless toilet technology

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

Diamond Spas



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DESIGNER: C.C. & Company

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Outdoors Façade: Basalt Black (FUSION Collection)*



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CABINETS

CABINET FEVER

1 SIEMATIC 29 SIEMATIC

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

2 STYLEAVANT HABERSHAM

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

3 GLASS FRONTS POGGENPOHL

Poggenpohl has launched a new collection of mountable cabinetry glass fronts, which are available in both high-gloss and matte finish options. The high-gloss finish presents a smooth and flat surface, while the matte finish gives off a gentle glow. The collection includes 16 unique glass fronts.

poggenpohl.com

4 GLASS AND MIRRORED CABINETRY DURA SUPREME

Dura Supreme has expanded its glass and mirrored cabinetry line with white and black back-painted glass options, a nickel coming 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.

vippp.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

SPONSORED PROFILE

IN THE SERVICE OF DESIGN POGGENPOHL



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

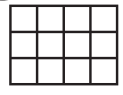
Design by
PORSCHE DESIGN
STUDIO

HORIZONTAL MEETS VERTICAL



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

**poggen
pohl** 

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New Orleans, LA | NYC Downtown | NYC Midtown | Orlando, FL | Palm Springs, CA | Paramus, NJ | Philadelphia, PA
Sacramento, CA | San Francisco, CA | Santa Barbara, CA | Seaside, CA | Seattle, WA | St. Louis, MO | South Norwalk, CT | Tampa, FL
Virginia Beach, VA | Washington, DC | Winchester, MA



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



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



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



SURFACSET 2016
FORMICA CORPORATION

Formica Corporation brings the outdoors in with its SurfaceSet 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

SURFACES

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

WOOD'VE COULD'VE





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 1/2 inches wide and embraces the natural characteristics of white oak. Both come in ten colors.

armstrong.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

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Q&A

DESIGN STRIPPED DOWN

Above and below: The Taper bathroom collection by KiBiSi and Kallista contains only the essential elements.



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...





Q&A

CUSTOM COLLABORATION: THE STERLING MASON

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.

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.

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.



We'll **clean** ours. The Combi-steam oven.



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.

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californiafaucets.com

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vikingrange.com

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dacor.com

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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!



Q&A

HIGH-DESIGN, HOMEMADE



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

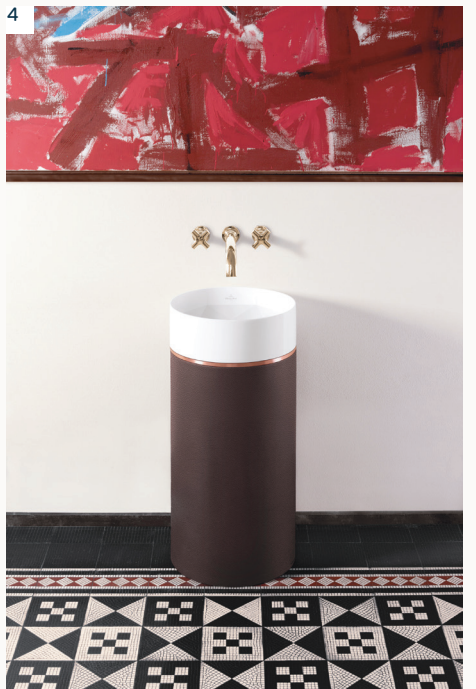
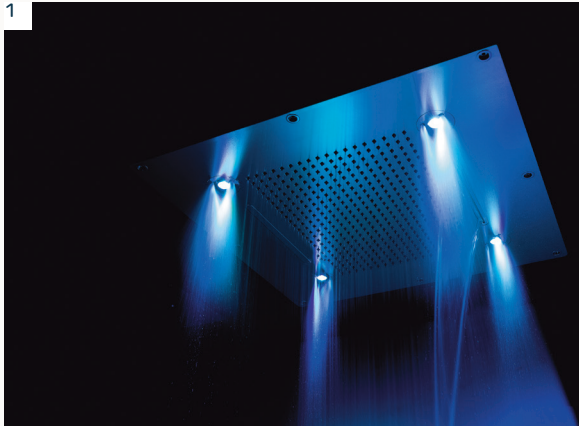
INSPIRA is a culmination of kitchen design that CetraRuddy and IRP Designs have been exploring for years and comes in three palettes that utilize wood or milk glass paired with marble or stone and polished nickel or bronze hardware.

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.

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KITCHEN

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 Showerarm 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, bath and 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 matte 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, spout styles, and handle styles.

sonomaforge.com

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 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 tubs and Element Furniture—an all-wood bathroom furniture collection. Inspired by a rolling wave, the tub can hold up to 68 gallons and is available in Apollo White, glossy and matte finish options.

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

Bathtub rim functions as storage space

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Rimless toilet technology

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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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JANUARY

WEDNESDAY 13
LECTURES
Work-Life
Chris Reed
6:30 p.m.
USC
Conference Center
850 West 37th St.
Los Angeles
arch.usc.edu

Diversity Lens: Multiple Paths to Architecture & Design
June Grant, Purnima Kapur, et al.
Garg, Fred Powell, Sandra Vivanco
6:30 p.m.
AIA San Francisco
130 Sutter St.
San Francisco
aiaasf.org

THURSDAY 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+A Auditorium
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

TUESDAY 19
EVENT
Housing a Growing City: Seema Agnani, Purnima Kapur, et al.
6:30 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

LECTURE
Design That Moves You: Urban Transit
6:30 p.m.
Center for Architecture & Design
1010 Western Ave.
Seattle
seattlearchitecture.org

THURSDAY 21
EXHIBIT
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 Susan Giles
Zhulong Gallery
1302 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
Opening Reception: Architecture of Independence: African Modernism
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 Timken Auditorium
1111 8th St., San Francisco
cca.edu

LECTURE
DISCUSSIONS Series Lecture: Claire Zimmerman
Arcades of Detroit
12:00 p.m.
Wash U Kemp Auditorium
1 Brookings Dr.
St. Louis
samfoxschool.wustl.edu

SUNDAY 31
LECTURE
Hammer Conversations
Catherine Opie, Connie Butler, and Helen Molesworth
3:00 p.m.
Billy Wilder Theater
10899 Wilshire Blvd.
Los Angeles
hammer.ucla.edu

FEBRUARY

MONDAY 1
LECTURE
Home Screen Home: New York's Affordable Housing on Film
Donald Albrecht, Thomas Mellins, and Jerilyn Perine
6:30 p.m.
Museum of the City of New York
1220 Fifth Ave.
mcny.org

THURSDAY 4
LECTURES
Ron Radziner
6:00 p.m.
Tucson Museum of Art
140 North Main Ave.
Tucson, AZ
capla.arizona.edu



COURTESY LAWRENCE HALPRIN ARCHIVES

EXPERIMENTS IN ENVIRONMENT: THE HALPRIN WORKSHOPS, 1966-1971
Through May 1
California Historical Society
678 Mission St., San Francisco
californiahistoricalsociety.org

From January 21 to May 1, the California Historical Society will exhibit archival documentation of Experiments in Environment, a series of cross-disciplinary workshops organized by postmodern dance pioneer Anna Halprin and landscape architect Lawrence Halprin during the summers of 1966-1971 in northern California.

During the Experiments in Environment workshops, dancers, architects, and environmental designers took part in "altering environments" with movement sessions and collective building projects. The California Historical Society's exhibit includes original photographs, films, drawings, and scores of these projects.

"Drawn from architecture, ecology, music, cinematography, graphics, choreography, and lighting, Experiments in Environment brought together artists, dancers, architects, and environmental designers in avant-garde environmental arts experiences," said the California Historical Society in a press release.

The exhibition was organized by the Graham Foundation for Advanced Studies in the Fine Arts, Chicago.

Visit experiments.californiahistoricalsociety.org/exhibition for more information.

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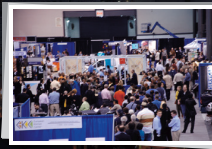
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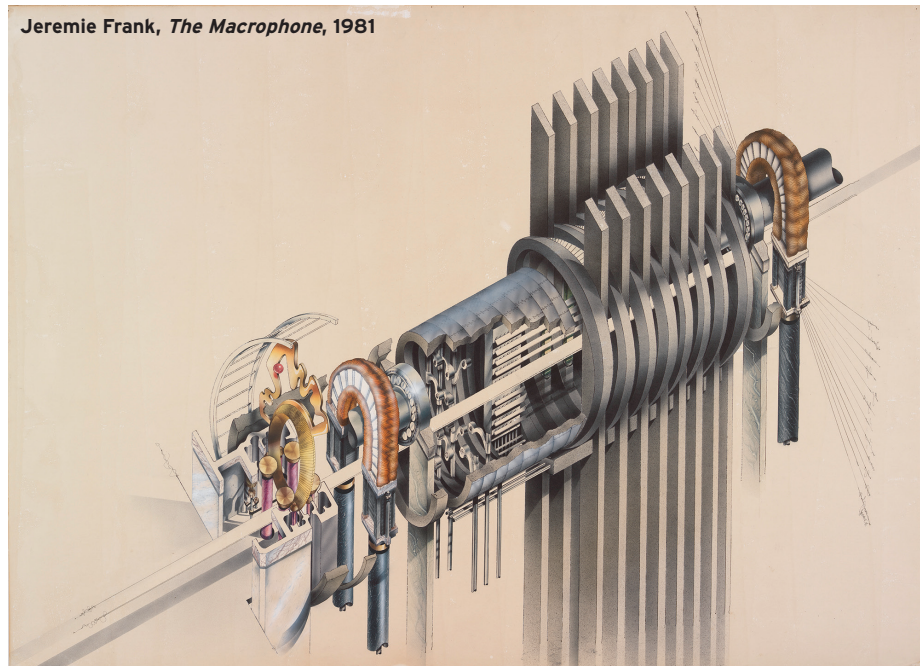


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CHEF BOYARSKY

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

and, most recently, to the Cooper Union in New York. Curated by Dr. Igor Marjanovic, associate professor of architecture at the Sam Fox School of Design & Visual Arts at Washington University in St. Louis, and Jan Howard, chief curator at the RISD Museum, *Drawing Ambience* 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 leadership by perhaps the most transformative educator since Walter Gropius; they also examine drawings as conceptual tools 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 Himmelb(l)au—of the late 1960s and early 1970s when Boyarsky, then associate dean at the University of Illinois at Chicago, ran the International Institute of Design Summer Sessions in London. The next room features drawings of mythical histories and futures—including by Daniel Libeskind, Lebbeus Woods, Alexander Brodsky, and Ilya Utkin—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 largest 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**

Building from Scratch

Leap Before You Look: Black Mountain College 1933–1957
Institute of Contemporary Art, Boston
Through January 24

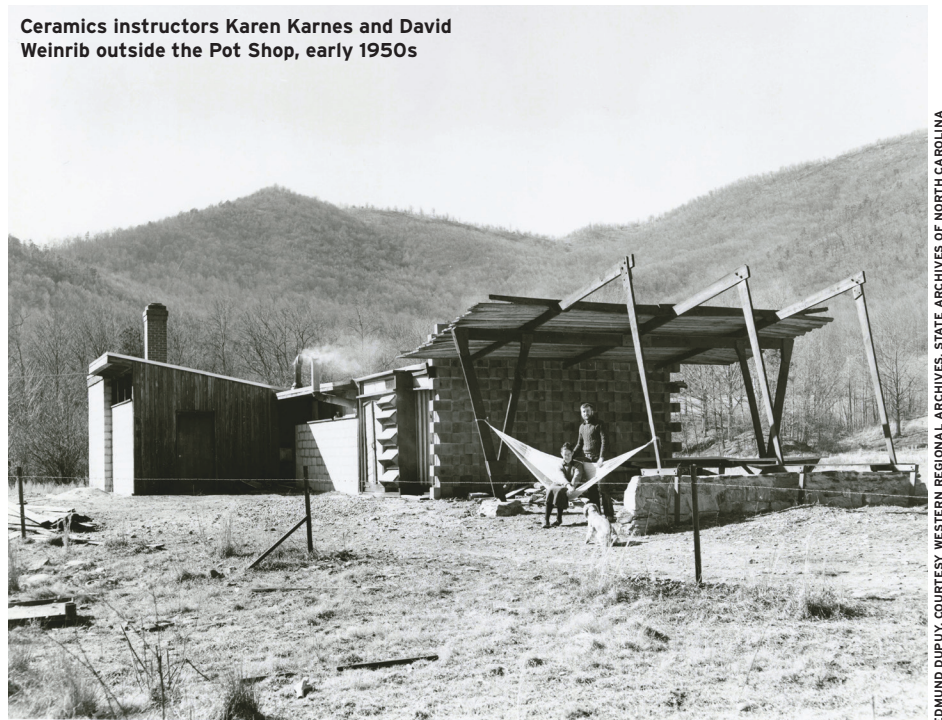
On January 9, 1940, at the Museum of Modern Art, Marcel Breuer and Walter Gropius presented their design for a North Carolina college in the hope of raising construction funds. Set on the shores of a lake, lifted on pilotis, and skewed at various angles, the complex appeared to undulate gently on the 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 reveals a rich period of experimental design and hands-on construction.

Initially a tenant in a plantation-style YMCA, Black Mountain College (BMC) opened in 1933 with ten instructors, 19 students, and a unique cooperative ethos. In 1937 the college bought land on Lake Eden, and for four years the community lived on one site and built a campus on the other. Kocher had championed modern design and ideals since the 1920s, and in three years at BMC he designed the main Studies Building (1941) and auxiliary buildings; supervised construction by students, faculty, and a local

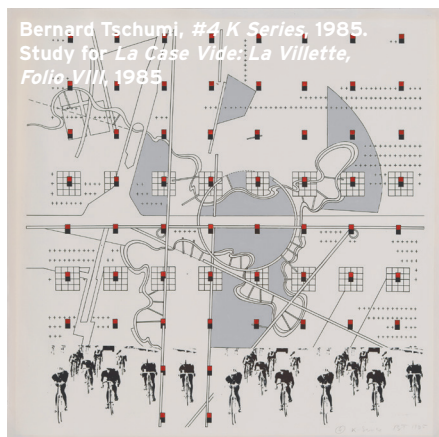
Ceramics instructors Karen Karnes and David Weinrib outside the Pot Shop, early 1950s



EDMUND DUPUY, COURTESY WESTERN REGIONAL ARCHIVES, STATE ARCHIVES OF NORTH CAROLINA

builder; and taught architecture as a soup-to-nuts process. One wing of his Studies plan was realized: A 200-foot-long rectangle framed in wood and sided in corrugated transite, with one end resting on stone and the remainder on concrete pylons.

Throughout the 1940s, students and faculty raised buildings for ceramics, science, woodworking, and farming, mostly—but not always—in a modern idiom. A handful of photos and drawings gives a sense of the mix. Student Claude Stoller, **continued on page 47**



COURTESY COLLECTION OF THE ALVIN BOYARSKY ARCHIVE

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 ambience 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.

DR. KATERINA RÜEDI RAY IS AN ARCHITECT, HISTORIAN AND EDUCATOR, CURRENTLY SERVING AS DIRECTOR OF THE SCHOOL OF ART AT BOWLING GREEN STATE UNIVERSITY AND THE AUTHOR OF *BAUHAUS DREAM-HOUSE: MODERNITY AND GLOBALIZATION*.

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 (1945) 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.) **CHRISTINE CIPRIANI IS A BOSTON-BASED ARCHITECTURE, HISTORY, AND DESIGN WRITER AND COAUTHOR OF *CAPE COD MODERN*.**

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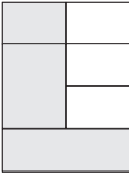
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THE ARCHITECT'S NEWSPAPER JANUARY 13, 2016

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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 Edgerley answered the BBC’s Will Gompertz with awkward silence when asked, “Are you artists?” Another member, Anthony Engi-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. Patrik 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 sell 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”



Left: Assemble’s greenhouse design proposal, done in conjunction with the local Community Land Trust and Steinbeck Studios, for Granby Four Streets in Liverpool. The studio is helping to revitalize the Toxteth neighborhood. Top: Tables made at the Granby Workshop out of demolition waste. Below: The Granby Workshop.

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 Olcayto 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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