THE ARCHITECT'S NEWSPAPER

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SPORTS'S GIANT GREEN RIBBON LANDS IN CHICAGO'S NORTH SUBURBS

NICK ZUKAUSKAS

Thin Mint

A glimpse of a bright green form caught my eye as I missed the driveway of the Ragdale Foundation estate north of Chicago. A red Ferrari was close behind my rental car, and I couldn't slow down in time to make the turn. The 50-acre Ragdale estate is situated in the wooded Lake Forest community, home to some of Chicago's wealthiest families. The green apparition I spotted was this year's Ragdale Ring.

The Ragdale Ring is a temporary open-air theater designed **continued on page 17**



The Pierre Lassonde Pavilion at the Musee National des Beaux Arts due Québec

BRUCE DAMONTE

IN QUÉBEC CITY, OMA NEW YORK PARTNER SHOHEI SHIGEMATSU SPREADS HIS WINGS

IT'S SHO TIME

As with much of OMA's recent work, the firm's latest building is exemplary for what it lacks. Instead of the complex structural flourishes of the CCTV Headquarters and many of the firm's other mid-aughts projects, the Pierre Lassonde Pavilion at the Musee National des Beaux Arts du Québec (MNBAQ) is a lesson in more subtle design maneuvers: Its stacked massing, articulated in three **continued on page 20**

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CRIT

MICHAEL MORAN

GIVE ME LIBERTY

The park slipped on top of the World Trade Center Vehicular Security Center is a rare thing within the World Trade Center campus. Up until now, traversing the WTC site has **continued on page 12**

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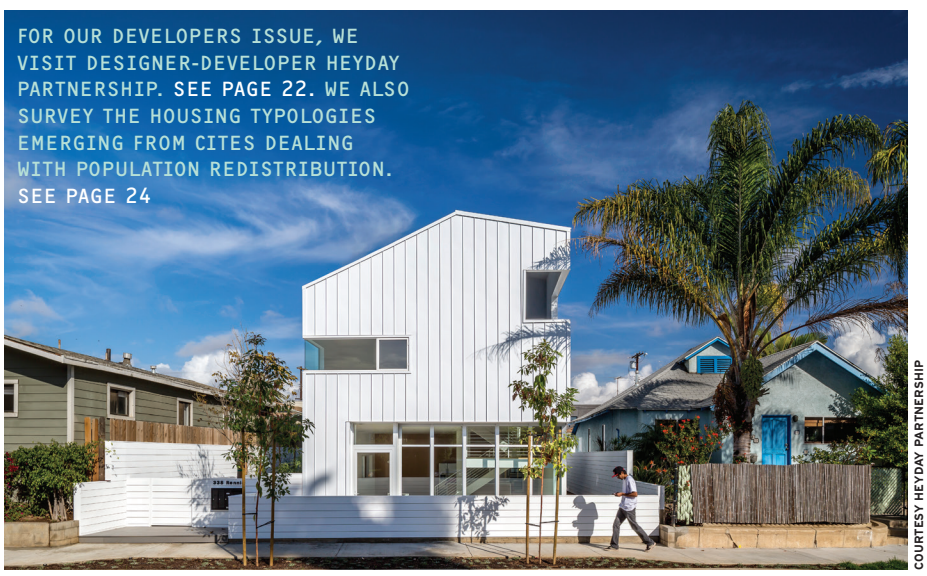
RIVERSPORT RAPIDS IS THE LATEST EXTREME-SPORTS ADDITION TO OKLAHOMA CITY'S RIVERFRONT

RAPID DOGS

SCOTT MCDONALD/GRAY CITY STUDIOS

While cities around the country are transforming their riverfronts to encourage recreation, Oklahoma City is taking the Oklahoma River to the next level. The seven-mile-long formerly swampy stretch of land on the edge of downtown has been brought back to life through a series of dams and structures for adventure sports including kayaking, rowing, zip lines, climbing walls, hiking trails, high speed slides, and paddle boarding. The latest addition: RIVERSPORT Rapids, **continued on page 23**



FOR OUR DEVELOPERS ISSUE, WE VISIT DESIGNER-DEVELOPER HEYDAY PARTNERSHIP. SEE PAGE 22. WE ALSO SURVEY THE HOUSING TYPOLOGIES EMERGING FROM CITES DEALING WITH POPULATION REDISTRIBUTION. SEE PAGE 24

COURTESY HEYDAY PARTNERSHIP

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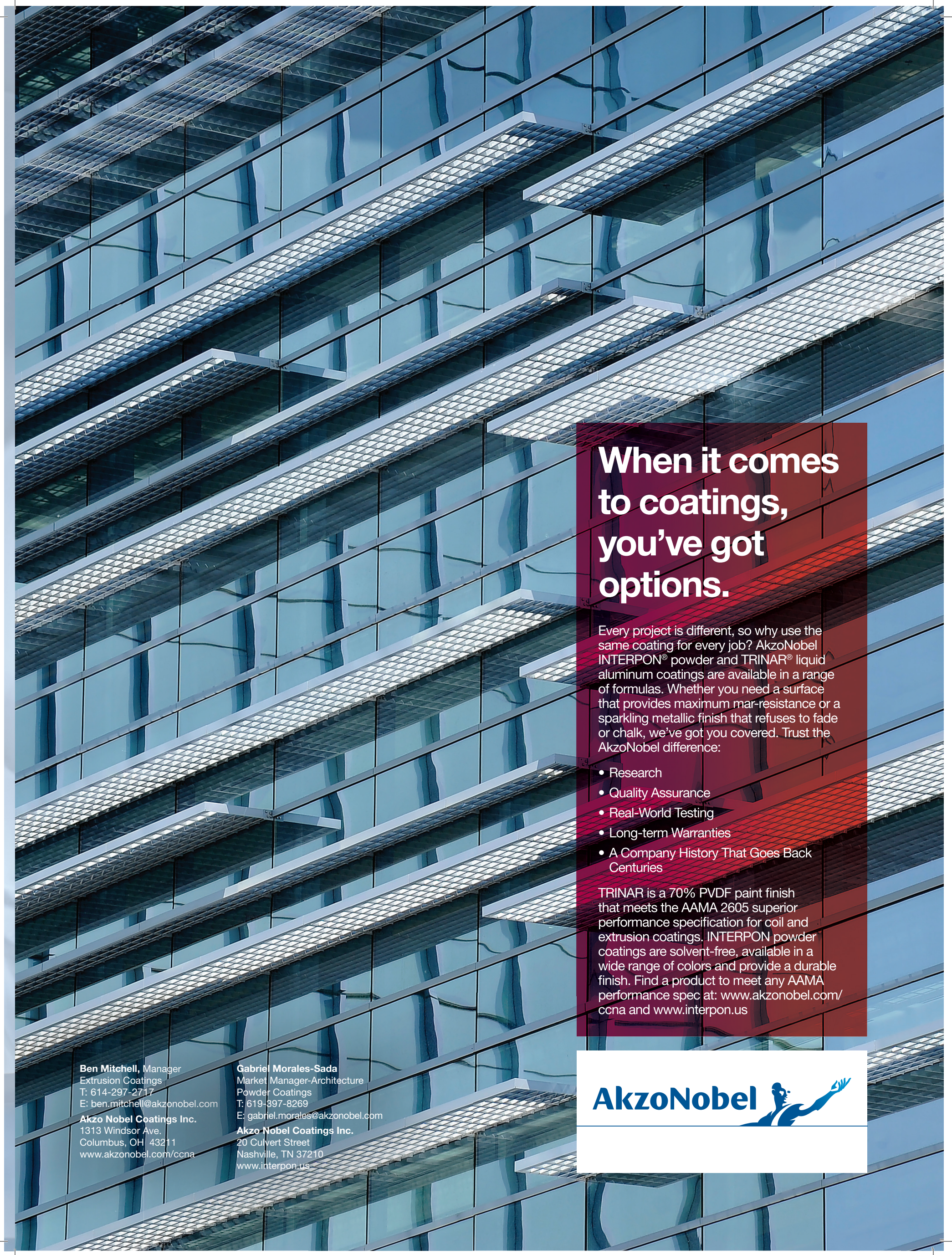

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NEW YORK'S PRIVATIZATION CRISIS

This has not been a good month for New York housing. Phipps Houses, a nonprofit dedicated to affordable housing, announced it was putting its 900-unit Kips Bay Court up for sale. Then the city announced it was selling land in public housing complexes to private developers. Both portend a further privatization of the city's affordable housing and fewer options for a city with a negligible housing vacancy rate. Why, in the midst of a housing crises, is this happening?

The 1975 Kips Bay Complex does not have the architectural sophistication of I.M. Pei's nearby 1965 Kips Bay Plaza, but it has provided decent middle class housing for 41 years. The complex was constructed under the Mitchell-Lama Housing program, which caps profits and rents. Developments can exit the subsidy after 20 years and that is what Phipps did, though it consented to keep qualifying tenants using Section 8 vouchers. However, *The Real Deal* reported that 520 out of 894 units are already rented by "free market tenants" paying as much as $6,426 per month. So why is Phipps selling the project now?

Well the complex will bring $600 to $700 million and this might be hard to turn down. One hopes that given the organization's nonprofit status, it would use the money to build new affordable housing elsewhere, but Phipps Houses president, Adam Weinstein, has declined to comment, so that remains unclear.

With this sale, Manhattan will lose valuable middle-class housing—hinting at Mayor Ed Koch's well-known comment, "If you can't afford to live here, move!" In fact, when Battery Park City was being developed in the 1980s, state and city officials decided that since the site was so valuable, its high rents and sales should be used to maximize state funds. It was also decided that the state would take money from the developers who built on the site and set it aside to rehabilitate and build new housing in less expensive neighborhoods.

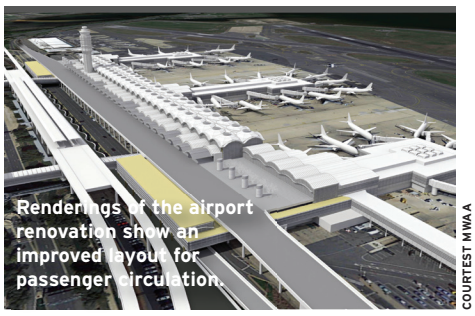
This is what the Battery Park Authority did until the state raided the fund for the state's general budget and the new housing was never built. Battery Park City is now an upper-middle class community sitting on state land.

Equally troubling is that New York City is quietly selling off land in New York City Housing Authority (NYCHA) complexes to private developers. *The Daily News* reports that "since 2013, the agency has sold off 54 plots totaling 441,000 square feet of public land to private developers." NYCHA claims this is to help a huge budget deficit facing the agency, including nearly $17 billion in unmet major infrastructure repairs. It maintains it is only selling vacant or "underutilized land to developers so it can build more affordable or senior housing." But this is not guaranteed and these sites could become yet more high-end apartments for the wealthy, slowly shutting out those for whom NYCHA housing is a lifeline.

NYCHA chair and CEO Shola Olatoye said in *NextGeneration NYCHA*, the Housing Authority's 10-year strategic plan for New York City's public housing: "Without meaningful changes to the way NYCHA does business, our residents will continue to feel left behind and the future of public housing will remain in jeopardy... NextGen aims to transform NYCHA into a modern landlord with sound finances. Key strategies, such as cutting expenses, raising sustainable revenues, leveraging our strengths and taking a more thoughtful approach to resident engagement, means we can make real progress in improved quality of life for residents."

But so far public housing privatization in the U.S. has been a disaster. The history of affordable housing in the U.S. goes back to the 19th century, if one counts philanthropic projects. In the 1930s housing advocates created construction support programs through Congress to help the struggling depression-era country, but the real estate industry was bitterly opposed. Since that time—despite significant improvements to how poor Americans live—the industry has fought any government attempts to solve the issue. These moves are an excuse to move private developers into a marketplace they can control.

A visit to any western European country proves that affordable public housing can exist in a capitalist market. New York's private market alone cannot solve the problem of creating more housing options. It's a shame that Phipps and the city want to move in this troubling direction. **WILLIAM MENKING**



Renderings of the airport renovation show an improved layout for passenger circulation.

COURTESY MWAA

REAGAN NATIONAL AIRPORT GETS $1 BILLION REVAMP ON ITS 75TH ANNIVERSARY

A Lift For Passengers

Last month, Reagan National Airport in Washington celebrated 75 years of operation. During its tenure, the airport has witnessed an unprecedented surge in passengers. Serving more than 23 million passengers last year, National has arguably surpassed even President Franklin D. Roosevelt's vision for it when he watched its first arrival, an American Airlines DC-3, touchdown in 1941. Now plans courtesy of AIR Alliance, a joint venture between engineering firm AECOM and Houston-based PGAL, are set to replace Gate 35X with a new building that will ease passenger congestion. Known for its pedigree in the typology, PGAL is also working on Newark Liberty, Fort Lauderdale, and Los Angeles international airports.

Financed by the airlines, the scheme is set to total $1 billion and will increase the airport's square footage by about five percent. For some time now, National has been a headache for the Metropolitan Washington Airports Authority (MWAA). Currently, Dulles International Airport sees fewer flyers pass through its gates, yet is 14 times larger than National. Additionally, Dulles is located more than 25 miles from D.C., whereas National is only approximately five miles away and a mere 30 minutes via public transport.

"The project is focused on improving the customer experience at Reagan National Airport," said Chris Paolino of MWAA. "We aren't increasing any airfield capacity—there will be no new flights—but the project will better accommodate the record growth in passengers we have already had."

The way the notorious Gate 35X is set up, passengers saddled with flights out of there have to take a shuttle bus and brave the conditions when climbing up outdoor stairs to board aircraft. Paolino said that the new concourse will operate like a "traditional gate" where passengers can finally find shelter from the elements.

The security **continued on page 9**



COURTESY SHOP ARCHITECTS

SHOP ARCHITECTS BEAT OUT DAVID ADJAYE AND SNØHETTA TO DESIGN NATIONAL VETERANS RESOURCE COMPLEX AT SYRACUSE UNIVERSITY

Vet and Wild

Syracuse University has announced New York City–based SHoP Architects as the winner of a six-month competition to design the new National Veterans Resource Complex (NVRC) on the school's campus.

The NVRC will include classroom spaces for veteran-focused programming, as well as a conference center and a roughly 1,000-seat auditorium. Gallery spaces will exhibit the history of veteran support at the school. The NVRC will also offer state-of-the-art vocational and educational programs designed to advance the economic success of the region's and the nation's veterans and military families, including research and programming connected to the veteran and military sectors.

The complex falls under the Central New York Regional Economic Development Council's winning proposal titled *Central New York: Rising from the Ground Up*, which is part of Governor Cuomo's $500 million Upstate Revitalization Initiative.

The NVRC is expected to be complete spring 2019.
MATT SHAW

EAVESDROP> THE EDITORS

PRICEY PARCEL

One of the current stakeholders in a 62-acre site in Chicago's South Loop is experiencing some legal trouble. The U.S. Court of Appeals has upheld a multi-million dollar judgement against General Mediterranean Holding over a deal gone bad involving the transfer of the property from its last owner. The former owner of the land, **Antoin "Tony" Rezko**, has served time for wire fraud, mail fraud, corrupt solicitation, and money laundering—all unrelated to the land deal. The vacant land is planned to be developed over the next 15 years into a mixed-use district that could have thousands of housing units, hundreds of thousands of square feet of office space, and be worth billions of dollars.

PHONE PHOLLIES

Over the past few years, architects have gotten better websites that can easily display their work without pages of overwrought Flash designs. However, according to a recent study, they still rank last in customer satisfaction when it comes to handing customer phone calls. Just 20 percent of callers are satisfied with their experiences talking to architects, with men being satisfied 25 percent of the time, and women a mere 10 percent of the time.

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UNVEILED

THE ARTS BLOCK

The University of Chicago has announced plans for a new arts and cultural center called the Arts Block. Leading the design is Los Angeles–based Johnston Marklee in collaboration with community partners. The new center will be located in Washington Park along East Garfield Boulevard on the South Side of Chicago. The new Arts Block expands the university's efforts to fill vacant buildings near campus with a mix of studios alongside performance and exhibition spaces. The Arts Block will join the Currency Exchange Café, BING Art Books, the Arts Incubator, and the Place Lab at the Green Line Arts Center. The proposed design maintains the 1920s terra-cotta facade on the building that is currently on the site. Along with the redevelopment of the Arts Block, a vacant lot in the area will be transformed into an open-air pavilion.

Chicago artist Theaster Gates, professor at the college's Department of Visual Arts and director of Arts + Public Life, has been spearheading the efforts to transform the 100,000-square-foot development along Garfield Boulevard. **MATTHEW MESSNER**

Architect: Johnston Marklee
Client: University of Chicago
Location: Chicago, IL
Completion Date: 2017





COURTESY UNIVERSITY OF CHICAGO

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OPEN> SKATEPARK



MALCOLM PINCKNEY/NYC PARKS

> MCCARREN SKATEPARK

Bayard and Lorimer Streets
Brooklyn, NY
Designer: California Skateparks

The redesigned McCarren Park Skatepark in Williamsburg, Brooklyn, opened June 21, just in time for the official annual holiday known as Go Skateboarding Day. The skatepark was originally constructed behind the massive McCarren Park Pool, which itself reopened in 2012 after a $50 million renovation. The pool was one of 11 built in the summer of 1936 by Works Progress Administration laborers under Mayor Fiorello La Guardia and Robert Moses.

The skatepark was designed and constructed within its original footprint by California Skateparks. The company is responsible for many of the city's most popular skating venues, including the ones at Pier 62, in Tribeca, and underneath the Manhattan Bridge on the Lower East Side.

The redesign adds poured concrete ramps and quarter pipes, and also replaces the existing rails and benches. A key to a successful skatepark design is the ability for skaters to naturally create a "line" between objects for a succession of tricks. The designers collaborated with both professional skateboarders and members of the community, who have been using the park since its initial opening in 2009.

Nike Skateboarding funded the $315,000 for design and construction, and threw a block party to celebrate the opening. "The revamped McCarren skatepark is an exciting new addition to this magnificent, busy park," said NYC Parks Commissioner Mitchell J. Silver in a statement. **WIL BARLOW**

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OPEN> HOTEL/BAR



COURTESY GOETTSCH PARTNERS

> LONDONHOUSE

85 E Upper Wacker Dr., Chicago
Tel: 312-357-1200
Architect: Goettsch Partners
Interior Design: Simeone Deary Design Group

One of the best ways to experience Chicago is from a rooftop, so naturally hoteliers are cashing in. Case in point: The new Goettsch Partners-designed LondonHouse. Located at the corner of North Michigan Avenue and Wacker Drive, along the East Branch of the Chicago River, the 452-room hotel boosts a three-story penthouse bar and restaurant. The LondonHouse is a hybrid renovation-new-build with 183,000 of its total 250,000 square feet located in the historic Alfred Alschuler–designed 1923 London Guarantee Building. The remaining 67,000 square feet are in a narrow sliver of a building that finally completes Wacker's streetwall, filling an odd 20-spot surface parking lot. This contemporary curtain-walled addition acts as the entry to the hotel with a second-floor lobby and restaurant, the Bridges Lobby Bar.

The main draw of the hotel for guests and the public alike is the three-story LH bar and restaurant on the building's roof. With infinitely Instagrammable views up and down the river, the scene is a veritable architect's dream. Directly across from the hotel sits no less than, Marina City, AMA Plaza (formerly IBM), the Trump Tower, the Wrigley Building, and the Tribune Tower. With special attention paid to the city's landmarks codes, a cupola of the Guarantee Building has also been opened for events, accessible through LondonHouse. **MM**

OPEN> HOTEL



COURTESY 21C MUSEUM HOTELS

> 21C MUSEUM HOTEL OKLAHOMA CITY

900 W Main Street
Oklahoma City, OK
Tel: 405-982-6900
Architect: Deborah Berke Partners

In 1916, trains could pull up directly to Oklahoma City's Ford Motor Company Assembly Plant to deliver kits of parts for cars; in 1968, Fred Jones, once an entry-level worker at Ford, bought the plant and founded Fred Jones Manufacturing Company; and as of June 2016, hotel guests can check into the very same building to browse 14,000 square feet of art. Laura Lee Brown and Steve Wilson of 21c Museum Hotels worked with Deborah Berke Partners on their sixth collaboration together to transform the assembly plant into a boutique hotel.

The building, originally designed by Albert Kahn, is on the National Register of Historic Places. Berke and her team restored or recreated many of the plant's original features, such as the Model T showroom's terrazzo floor, casement windows, storefront, and entry, as well as the exterior lighting and Fred Jones Manufacturing signage. The car showroom space has been reimagined as a bar and lounge, and the original train shed is an outdoor bar and dining area. Industrial and mechanical fixtures throughout the 23 guest rooms and common areas reflect the structure's automotive history. The building's original penthouse apartment is now a suite.

21c's curator, Alice Gray Stites, commissioned artwork that also references the site's industrial past with *Woozy Blossom*, a misting mechanical tree by Matthew Geller; James Clar's *River of Time*, in which conveyor belts are covered with colored acrylic sheets to create moving panels that "flow" over a large LED clock, and other site-specific works. Rotating exhibitions will come through the hotel that highlight up-and-coming artists and the city's own art scene. **OLIVIA MARTIN**

VILLAGE AU PIED-DU-COURANT IS A TEMPORARY BEACH TOWN THAT PROVIDES SUMMER PLEASURES IN A WINTERY CITY

BEACH, PLEASE

Canada is better known for its winters, not its beaches, but a new collaborative development in Montreal could change that. Each summer weekend, city dwellers flock to the banks of the St. Lawrence River for high design and a playful, but sincerely socially-engaged tropical beach experience, free for all to enjoy.

Now in its third year, the Village au Pied-du-Courant is designed by 16 teams of architects and artists but is developed collaboratively as a shared public space that sustains the city's art and creative scenes. Separated from the river by freight tracks and wedged between a busy thoroughfare, the artificial beach is open through September and attracts visitors of all ages.

On a recent visit, children were happily flinging sand and scrambling over the pyramidal L'Oasis de Las Verduras (green oasis), by local firm Cultures Associées, as parents watched from blankets on the sand. After a few tropical cocktails from the on-site bar, some beachgoers were taking naps in fabric hammocks suspended from the installations. Rows of *cerfs-volants* (kites), constructed of woven plastic beach chair material by Machine Design Appliqué, provided pockets of shade to solitary magazine readers on the otherwise treeless site. Twenty-somethings, slushy mixed drinks in hand, activated a giant fan with foot pedals attached to a beached boat in shooting distance of a rousing game of *pétanque* (a French version of bocce).

Ambient house music floated from le gazebo f(ê)te, designed by local architects Amélie Ricard and Shanie Jalbert-Bossé, setting the festive atmosphere. An angular stage, constructed from interlocking plywood at a modest budget of around $2,500, exemplifies the ad-hoc elegance of the beach. Framed by the massive Jacques-Cartier Bridge in the distance, the platform hosts a slatted DJ booth and is surrounded by potted palms.

Across the sandy court sits a small museum, constructed of aqua plywood slats with an entrance of bisected circles, that details the history of Village au Pied-du-Courant through citizen-contributed photographs and ephemera. Designed by Table Architecture, one wing is devoted to the Village's library, which contains thematically relevant books on participatory art, the construction of public spaces, and local history curated by LAAT, a nonprofit that distributes literature on the arts, geography, and architecture.

Next door in FÉLIX & CO's *bureau mobile* (mobile office), visitors charge their phones and use the free wi-fi to upload photos of the Village to social media. (The organizers have a weekly Instagram contest where the best photos tagged #piedducourant are featured on the Village's Facebook page.) If you're stuck at your desk reading this, search the tag for a vicarious trip to the beach. **AUDREY WACHS**





JEAN-MICHAEL SEMINARO

Below left: A platform designed by Pépinière & Co. offers views of the beach and St. Lawrence River beyond. Below right: Gazebo F(ê)te, visible below the Jacques-Cartier Bridge, is a prime venue for DJs and performers.



The two-acre lawn in New York City's Battery Park is accessible by new bike lanes lined with plantings by Piet Oudolf.

JOSIE CONNELL

TWENTY-TWO-YEAR RENOVATION OF NEW YORK'S BATTERY OVAL IS COMPLETE

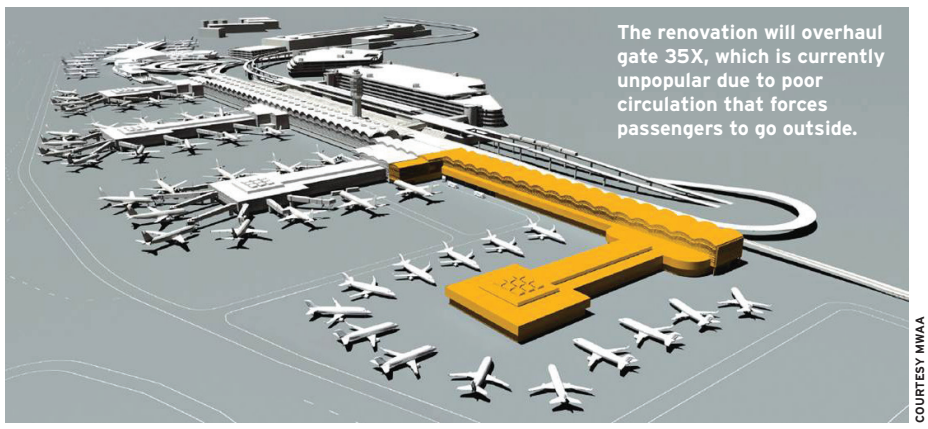
FULLY CHARGED BATTERY

On June 25, the two-acre lawn known as the Battery Oval opened, creating a new public gathering area for up to nine thousand people at the tip of Manhattan. The oval's remediation was led by Quennell Rothschild & Partners (QR&P), along with Starr Whitehouse Landscape Architects and Planners and architecture firm WXY, which worked on other areas of the $145 million overhaul of Battery Park, including the most recently opened SeaGlass Carousel. The Battery has been a Manhattan fixture since the Dutch installed a battery of cannons there in 1623 to protect then-New Amsterdam from invaders.

"The woodland and lawn areas provide a central open space inside the ring of gardens that surround the park on all sides," explained lead designer at QR&P, Beth Franz. "Our plan removed extraneous paths to create large contiguous spaces for woodland growth and public assembly and defined those spaces with large, graceful walkways that connect major park entrances and destinations."

QR&P selected Kentucky bluegrass and tall fescue for the lawn, as well as 38 mature trees to provide shade. Additionally, native salt-tolerant grasses were planted and pervious pavement strategies were used to help fortify the area against future hurricanes or other water-related natural disasters. The firm also worked to improve circulation throughout Battery Park with a 1,555-foot bikeway linking the Hudson River Park and East River bikeways with plantings by Dutch garden designer Piet Oudolf. A 583-foot portion of the bikeway will complete the path once the South Ferry subway terminal (flooded during Hurricane Sandy) is rebuilt.

Ultimately, the goal of the entire remediation is to increase traffic above the seven million people who visit the park each year by attracting more New Yorkers. **OM**



The renovation will overhaul gate 35X, which is currently unpopular due to poor circulation that forces passengers to go outside.

COURTESY MWAA

A LIFT FOR PASSENGERS continued from front page checkpoint location is another aspect slated for an overhaul. "At this point, the plan is for the security checkpoints to be located near the end of the walkways from the garages and metro station, which will shift the large expanse of shopping and dining locations that had been pre-security to post-security," Paolino said. "We will also be shifting the security checkpoints from the base of each gate area in the B/C Terminal to more centralized locations. This will allow for better flow of passengers between gate areas and ease crowding in the gate areas, especially during irregular operations, such as winter weather, where flight delays compound the problem." Presently, connecting passengers must go through security twice (coming out and then back in) or take a bus to get from one gate to another.

Despite being in the pipeline since 2014, renderings have only just begun to be leaked. Work is due to start this fall, and Paolino said passengers will begin to see more evidence of the construction next spring. Heading up the construction is New York–based Turner Construction Company. Completion is slated for 2024.

JASON SAYER



Architect: Pei Cobb Freed & Partners

Curve Appeal

With its innovative conical indentations, the luminous stainless steel and glass curtain wall of **Pei Cobb Freed & Partners**' **7 Bryant Park** becomes an extension of the city's green space. From inside, occupants have a bird's-eye view of surrounding park, while outside, passersby appreciate its reflections. Terminating in a floating canopy sheltering a new plaza—the curved motif successfully underscores this private building's public gesture to the neighborhood around it.
Read more about it in **Metals in Construction** online.

Ornamental Metal Institute of New York

WWW.OMINY.ORG



"The 13 Original Rules of Basketball" are housed in the bridge between a new communal space and the Historic Allen Fieldhouse.



A portion of the current rules of basketball are etched on the aluminum-clad bridge.

MIKE SINCLAIR

GOULD EVANS DESIGNS A NEW HOME FOR "THE 13 ORIGINAL RULES OF BASKETBALL" AT THE UNIVERSITY OF KANSAS

HOUSE RULES

On Friday, May 13, the University of Kansas opened the long-anticipated DeBruce Center, a 32,000-square-foot addition to the university's historic Allen Fieldhouse arena. The new $21 million structure was built in order to house the two pieces of paper on which Dr. James Naismith outlined "The Original 13 Rules of Basketball" in 1891. University of Kansas alumnus David Booth and his wife, Suzanne Booth purchased the two pages at an auction in 2010 for $4.3 million—a record for sports memorabilia that year—as a gift for the school.

The university hired architecture and planning firm Gould Evans to provide a proper home for the rules. But after researching student traffic, the firm realized that the designated site is a nexus between northeast academic buildings and southwest athletic facilities, and should therefore serve as more than just a game-day museum. Kelly Dreyer, project designer at Gould Evans, told *AN*, "In order to engage the student body population the majority of days a year, we married two programs that are not typically seen together—one obviously being the museum, and the other, student dining."

The main feature of the DeBruce Center is an interior pathway that takes students and visitors across three floors that track the development of basketball's rules, and weaves into an exhibition space, a gift shop, a cafe, a 60-seat restaurant, a 200-seat dining commons, and an athletic nutrition center for men's and women's basketball. Rather than utilizing typical museum display cases, Gould Evans integrated the exhibit into the aluminum architecture. Basketball's current 45,000-word rules are engraved into aluminum scrim and wrap Naismith's original 450-word document. This contrast gives visitors a unique understanding of how the game of basketball has evolved over the past 125 years.

Electro-chromic glass controls the amount of ultraviolet light that reaches the document and adds a surprise factor to visitors' arrival at the pages. At the push of a button, "The Original 13 Rules of Basketball" illuminates, and Naismith's voice tells his story of creating the sport.

This exhibition path concludes along an aluminum-clad bridge, which extends into the Allen Fieldhouse arena.

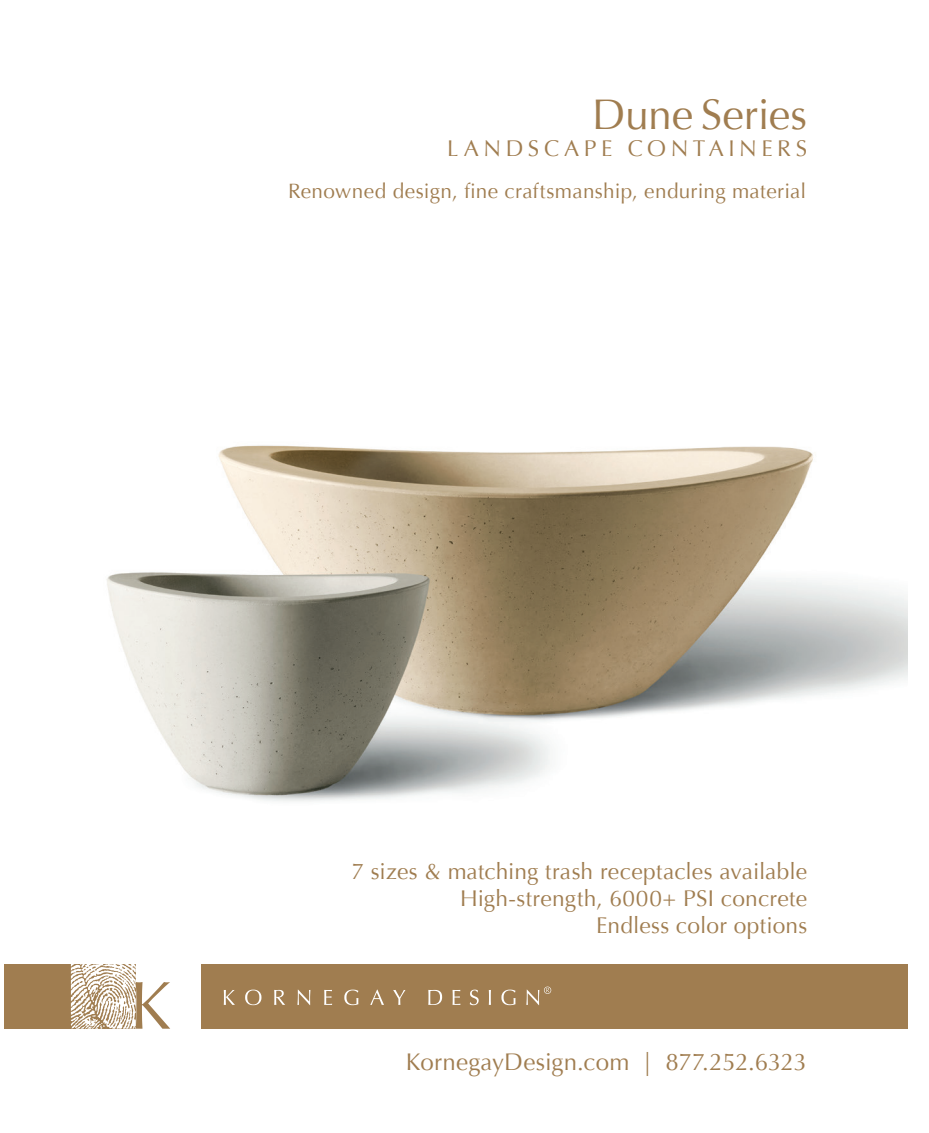
As another nod to its notable neighbor, Gould Evans utilized the same type of maple used on basketball courts throughout custom built-in furnishings in the dining areas. Also, the glass facade structure reflects the adjacent building and surrounding context, while simultaneously making a statement and revealing a destination for students and teachers.

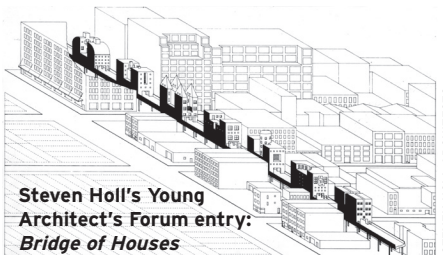
From the exterior, one sees into the movement and dynamics of the space, which is estimated to receive hundreds of thousands of visitors a year. A three-sided courtyard and landscaped plaza are formed by the adjacent parking garage and the new, three-story structure, which glows at night to invite basketball fans and students to the outdoor space and facility.

Providing exhibitions and student dining commons, the sculptural structure connects the University's Naismith Drive gateway and existing student pathways. The DeBruce Center, was designed as a home for just two pieces of paper, but now engages the entire University of Kansas campus.

MARIA ELENA MOERSEN







STEVEN HOLL ARCHITECTS

Steven Holl's Young Architect's Forum entry: *Bridge of Houses*

THE ARCHITECTURAL LEAGUE PRIZE TURNS 35

Future History

It was 1980 and New York City was experiencing its highest crime rate and worst recession since the 1930s. In spite of the doom and gloom that had set in, some were optimistic about the city's future. One was a young architect who recently arrived to New York from San Francisco. That year, he entered a competition for young architects by proposing a fantastic village of houses atop an abandoned elevated rail line. The competition was the inaugural Young Architects Forum, and the visionary dreamer who saw potential in the rusted viaduct for a thriving community was architect Steven Holl. Holl's now legendary *Bridge of Houses*, the first suggested revitalization of what is now the High Line, was one of 12 winners that year. It was profoundly poetic, hugely influential, and it made the case for both an ideas-based architecture and for having a prize for young architects. The Architectural League of New York couldn't have wished for a better start for its new program.

Now in its 35th year, the Architectural League Prize (formerly the Young Architects Forum) is a prize with gravitas for young architects that rewards winners with a plum lecture opportunity and a part in an exhibition in New York. It is highly sought after by promising young guns and for good reason. Of the prize's 200-plus winners, only a small percentage have drifted into obscurity. Most are heading up significant practices and running design schools. Some, like Holl, Billie Tsien, Rick Joy, and Neil Denari are truly famous, bringing to fruition buildings of extraordinary quality that are making their marks on history and influencing generations of architects to come. The prize is not a perfect predictor of future prominence, as it casts its net widely and is open to all architects in North America out of undergraduate or graduate school fewer than 10 years. However, it's been a pretty good indicator of the people and the ideas likely to matter next.

When it began in 1981, the League Prize was an oasis in a desert of opportunity for young architects. "There was really nothing like it," said Anne Rieselbach, who as program director for the Architectural League of New York, has shepherded the League Prize program for the past 29 years. There was the P/A Awards sponsored by *Progressive Architecture* magazine, but that was a different opportunity. And some, like architect Claire Weisz, who won the prize in 1991, considered the P/A Awards to be "out of reach and unattainable." Weisz credits the League Prize as being hugely influential and an important forum where architects just starting out could get validation amongst their peers. Her winning project, "Beg Borrow and Steal," which was conceived from borrowed and bartered materials sourced from a closing fashion store and cleverly exhibited on clothes hangers, was her first public collaboration with Mark Yoes, now her partner in WXY.

Architect James Sanders got the program up and running. Prompted by the dearth of opportunities for young architects in a city that was coming out of a recession, Sanders and others established the inaugural competition, which had many of the hallmarks of the current one. There was a poster to get the word out, a competition theme around which contestants organized their work, and a jury. The poster the first year was designed by a young Michael Bierut. And the theme was "Dwelling in the Cracks: Responses to the City." Like all of the competition themes to follow, it was topical, reflecting current concerns and issues confronting architectural practice, this one being the state of the city. In addition to Sanders, who teamed up with Roy Strickland, the winners that year were Dodie Acklie, David Cagle, Steven Forman, Robert Grzywacz, Alexander Gorlin, Ralph Lerner, Michael McDonough, Mark Schimmenti, David Spiker, Donna Robertson, and Holl. Holl and Gorlin went on to have distinguished careers as designers and Robertson and Lerner (now deceased) made their marks in education as deans: The former at the Illinois Institute of Technology, and the latter at Princeton.

When Rieselbach took the reins in 1987, five years into the program, she ushered in some changes: She limited past winners from entering the completion again (Denari was one of two people who won it twice), introduced a publication of the winners' work in 1999, and secured a new venue for the program in 2010. Prior to 2010, the projects were exhibited at the Villard Houses in the Urban Center's galleries on 30-by-30-inch boards. Since 2010, Parsons has hosted the show at the Sheila C. Johnson Design Center.

Rieselbach recalled some interesting moments. "2006 was a watershed year where everyone did CNC milling. It was really quite amazing." In terms of where people are from, "A lot of people teaching at Michigan, a lot of interesting young architects from Canada, and plenty of women," she continued. Most recently, Rieselbach observed a return of the hand in the work, a hybridization of digital and manual techniques. She went on to say that recent winners like Jenny Sabin (2014), Skylar Tibbits (2013), Sean Lally (2012) and, Michael Loverich (2010), in particular, are doing work that tests the boundaries of architecture.

The prize has nurtured many hook ups both personal and professional: Dan and Marie Adams of Landing Studio (2015), Lisa Iwamoto and Craig Scott of Iwamoto Scott (2012), Eric Bunge and Mimi Hoang of nARCHITECTS (2001), Shih-Fu Peng and Roisin Heneghan of Heneghan Peng (1999), David and Paul Lewis (1997) and Marc Tsurumaki (1992) of LTL Architects; Stephen Cassell and Adam Yarinsky, of ARO, (1996); Weisz and Mark Yoes of WXY Studio (1993); and Mónica Ponce de León and Nader Tehrani,(1997), formerly of Office dA. Especially interesting are the three deans of Princeton's School of Architecture: Ralph Lerner (1981), Stan Allen (1988) and Monica Ponce de Leon (1997).

Many of the winners are now dominating the headlines. nARCHITECTS's Carmel Place, WXYs' Salt Shed (with Dattner Architects), and City View Garage in the Miami Design District designed by Dominic Leong (2007) of Leong Leong, and Iwamoto Scott (2012) have been in the pages of many national and international publications, including *AN*. Without a doubt, the League Prize winners are a fascinating group of mavericks most likely to shape architecture's future.

SHARON MCHUGH



Architects: Renzo Piano Building Workshop with Cooper Robertson
Structural Engineer: Robert Silman Associates
Photograph: Nic Lehoux

Permanent Connection

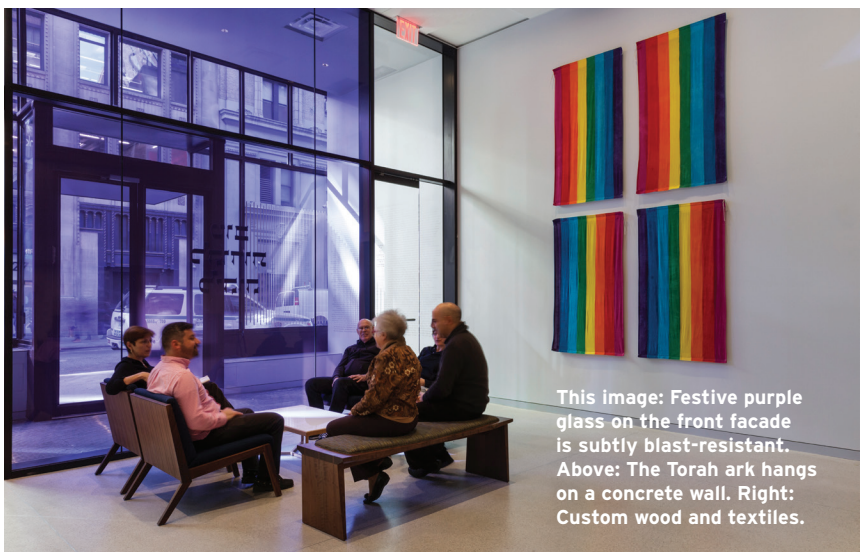
Elevated above Gansevoort Street in Manhattan's Meatpacking District, the **Whitney Museum of American Art**'s new home by **Renzo Piano Building Workshop** and **Cooper Robertson** creates a lasting connection with the city around it. Its steel structure taps into the High Line's energy on one side, while column-free galleries frame Hudson River views on another—ensuring that, whichever way they look, visitors get the big picture. Read more about it in **Metals in Construction** online.

Steel Institute of New York

WWW.SINY.ORG

IN DETAIL> CONGREGATION BEIT SIMCHAT TORAH





This image: Festive purple glass on the front facade is subtly blast-resistant. Above: The Torah ark hangs on a concrete wall. Right: Custom wood and textiles.

"The Torah was the first building code," said Rabbi Sharon Kleinbaum of Congregation Beit Simchat Torah (CBST), the prominent LGBTQ-welcoming synagogue. Stephen Cassell, principal at Architecture Research Office (ARO), quoted the rabbi, who was interpreting Deuteronomy 22:8, which set forth practically and ethically the need for parapets to keep people from falling off roofs. From simple safeguards to symbolic elements, ARO's work for CBST integrates design details with values that Kleinbaum called "radically traditional."

ARO remodeled the 1928 18-story Cass Gilbert building at 130 W. 30th Street, converting former furriers' shops into CBST's first permanent home after over 40 years in rented quarters. It was first in Chelsea's Church of the Holy Apostles, then in a Westbeth loft. CBST members ceremonially marched last April 3 from the loft to the new site, where nine years of planning and design work have yielded a dignified space for Jews of every identity.

Preserving Gilbert's Assyrian terra-cotta friezes, Cassell and colleagues wove a complex program into the 17,000-square-foot building. The sanctuary's ner *tamid* (eternal light) is embedded into a column rising from the *bimah* (podium) and pews designed by London's Luke Hughes are removable for social events. A structural-concrete rear wall supporting a panel of striated glass-fiber-reinforced concrete holds the Torah ark, and tilts back to admit a 46-foot-wide skylight—and enhancing sonic clarity and increasing perceptible area without exceeding allowable floor area. Chicago-based Threshold Acoustics optimized the space to accommodate both a highly musical congregation and the residences above it. *Yahrzeit* memorial candles are reinterpreted as individually controllable LEDs in a gray glass wall. Revising the traditional orientation of a *bimah* toward Jerusalem, this podium along the southern wall creates a wide 299-person space where no seat, even in the mezzanine, is more than 35 feet from the speaker.

Rabbi Kleinbaum's brief, Cassell reported, specified that "everything had to be fabulous." The 18-foot-high lobby declares CBST's identity with lavender glazing and rainbow flags. "From day one of designing, we were designing for gay weddings; there was an assumption that they would be legalized; this took place in the middle of our working on the construction documents," Cassell noted, adding, "We don't want an outside hall to do that." CBST's Javits Center services on the High Holidays draw four-figure crowds.

The Torah ark is protected by a sliding panel of steam-bent oak staves and includes a custom-woven Bogotan tapestry and a laser-cut fabric whose 14th-century Spanish design recognizes Sephardim, the Jews who were expelled from Spain and Portugal after 1492. A chapel-library includes an additional ark incorporating 1920's doors rescued from the Bronx's Tremont Temple Gates of Mercy. Excerpts from secular and sacred literature proliferate. Though last month's events in Orlando underscore the risks a diverse group faces in a society where the intolerant can be armed, CBST refuses to hide behind bollards or metal detectors. However, blast-resistant film coats the facade glass, protecting the lobby without shouting "security."

Cassell found that congregants were closely attentive to the ways architectural features reflect priorities: "Everything was



ELIZABETH FELICELLA/ESTO

freighted with meaning, because this is the first time they've had a home of their own." The question of whether pews rather than chairs are appropriate in a synagogue, he recalls, occupied "probably 25 meetings.... In some ways it is radically traditional; this aligns with [the question], what does it mean as a community to share a seat?" Classroom doorways include ADA-compliant *mezuzot* within reach of anyone in a wheelchair.

A nongendered restroom with eight full-height stalls that accommodate people of any identity with privacy and respect, illustrates CBST's saga through a "history wall" of documents, including the Department of Buildings (DOB) variance allowing the restroom to bypass requirements for separate men's and women's rooms. "The rabbi wrote a phenomenally impassioned letter," Cassell recalled, and DOB granted the variance. He wryly quoted its bureaucratic language about "'the LGBT community, where conventional definition of gender is no longer sufficient.' Hearing that coming from DOB is unheard of."

Far from Chelsea, such a room itself might be unheard of. Still, Cassell notes, "it's not rocket science." Creating spaces appropriate to a population's diversity, this building suggests, merely requires design sense fused with common sense and common decency. **BILL MILLARD**

RESOURCES

Lighting Designer
Tillotson Design Associates
tillotsondesign.com

Ark and Custom Furniture
City Joinery
cityjoinery.com

Memorial Wall and Ner Tamid Fabricator
RUSHdesign
rushdesign.net

Ritual Items Design
Mark Robbins



MICHAEL MORAN

Liberty Park features concrete planters and angular benches on a graded pathway.

GIVE ME LIBERTY continued from front page presented the hapless wanderer with despair. To discover an east-west passage meant confronting an interminable and illegible security and construction barrier. Liberty Park is both an unexpected place for rest and relaxation and a visually appealing pedestrian corridor. Its infrastructure-as-park fascination is reminiscent of the High Line and its formalistic planter-and-seating shards recall Zaha Hadid's cosmopolitan futurism.

Clearly marked stairs step up the screening building and connect to a bridge across the West Side highway to the Hudson River. Along the way, the passageway folds out into a rooftop park, punctuated with stylized white concrete planters and benches that plunge out into sharp points and a long terrace that overlooks the entire campus. Its graded pathway makes the building feel like a gently sloping hillside.

It may be the mercifully limited programming and lack of overdetermined symbolism that give it the promise of urbanism—its resonance will come from being inhabited and iterated over time. What Liberty Park provides are two qualities that the reborn World Trade Center lacks: A sense of place and a free passage for walking.

Designed by Gonzalo Cruz of AECOM's landscape studio as a part of the WTC transportation infrastructure portfolio brought to the firm by Joe Brown during its merger with EDAW, the park itself is a legacy that dates all the way back to the original Daniel Libeskind masterplan. It was meant to buffer the memorial site and provide an open public space adjacent to Liberty Street. But as security measures intensified throughout the WTC site, the Vehicular Security Center got pushed to the edge, and the park ended up plopped on top of it. As the building elements shifted during its design, the park deformed to become a complex landscape, graded and situated to disguise the robust security apparatus below. The Port Authority covered its reported $50 million price tag.

The adjacent street, once imagined as a restoration of the street grid, will be permanently blocked by a guard booth and vehicle entry barriers, but at the street level, the truck-shipment screening facility is clad in a G-O2 Living Wall, covered by rows of periwinkle, sedge, and ivy.

It may be fitting that this odd park cropped on top of a security building achieves what's missing from the intensely programmed whole. As a leftover space, the designers were unencumbered by the duties of solemn remembrance, architectural spectacle, real estate bravado, and tourism. It anticipates the day when the World Trade Center is reborn as a part of the city, which could be a greater honor than any designated monument. **STEVEN ZACKS**

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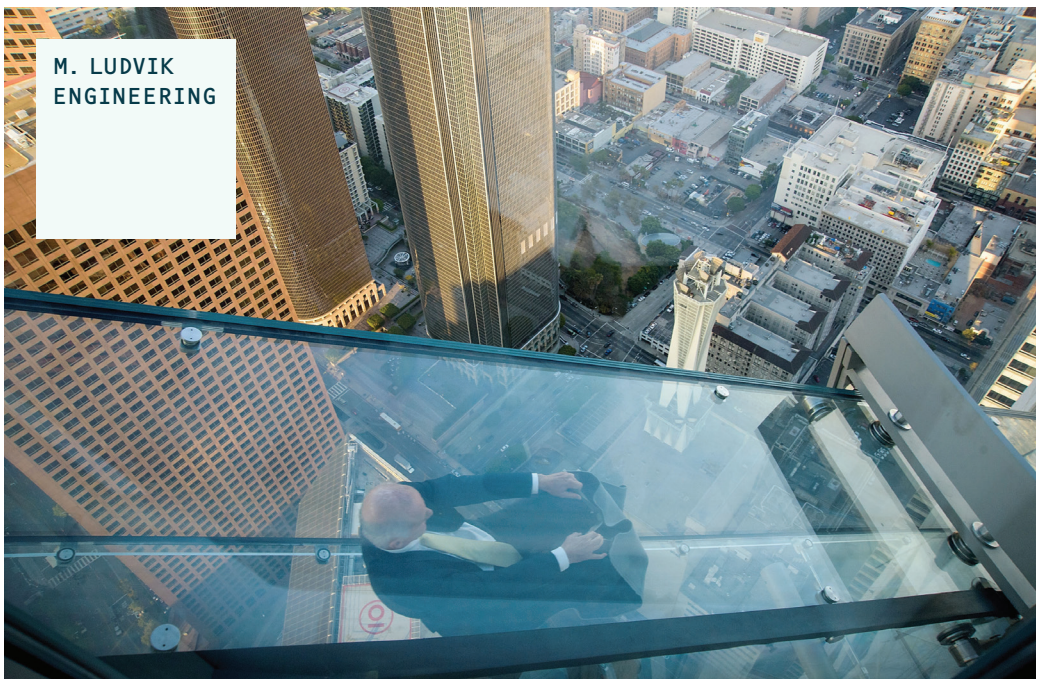




Brave corporate executives were given the first shot at trying out the Skyslide designed by M. Ludvik Engineering, prior to the public opening of OUE Skyspace L.A. The roughly five second ride sends users whizzing through the smoggy L.A. sky 1,000 feet above the city.

MARC FLORES/GETTY IMAGES FOR OGILVY PR

What is it like to whiz through a glass slide 1,000 feet above Los Angeles with nothing to hold on to other than a gray wool mat? The experience is so terrifying one would be forgiven for blocking out the memory entirely—but, thanks to the structural engineering capabilities of Brooklyn-based M. Ludvik Engineering, it is also incredibly safe. "We tested the pants off of absolutely everything," Michael Ludvik, a structural engineer, told *AN* as he discussed the structural design for L.A.'s newest thrill-seeking-tourist attraction, the Skyslide at OUE Skyspace L.A.

OUE Skyspace is part of a Gensler-designed, $60 million overhaul of the public areas of the 1,018-foot-tall, Pei Cobb Freed & Partners–designed U.S. Bank Tower; the renovations include a new ground-level plaza and lobby and, on the 54th floor of the tower, a snaking labyrinth of "digital interactivity" spaces, with moody hallways, panoramic video displays, and movement-sensitive light installations.

The real big-ticket item, however, is the OUE Skyspace $8-per-ride Skyslide, a 1¼-inch-thick glass-panel slide that exits the building's envelope at the 70th floor, curves out over the city 1,000 feet below, and swoops back onto an outdoor terrace at the 69th floor, where the rider is unceremoniously dumped onto a red, padded mat. Ludvik explained, "The majority of the glass is tempered and laminated with a special structural interlayer called SentryGlas [made by Kuraray], which is the same product used for hurricane glazing in Miami-Dade County. We also have some glass with a complex bent geometry, where tempering was not possible, so we chemically strengthened the glass to be as strong as steel." It is no wonder that the slide, located as it is in a seismically active region, atop a building designed to sway as many as 30 feet during an earthquake, was engineered with a complex array of articulated, "soft touch" connections, containing ball joints that allow the slide to move independently of the massive building, that can carry a purported 40,000 pounds of pressure per connection (that's the weight of a New York City subway car). "It would be scary as hell, but the glass wouldn't break," Ludvik said of the unlucky experience of riding the slide during an earthquake. "There is a system of pins which allow the glass to pivot and to be undamaged by the building's inelastic seismic movements, plus a 2.4 g-force seismic acceleration capacity, all with a large factor of safety. This thing is a machine as much as a structure."

Since each sheet of glass requires a structural joint that not only creates a point of potential structural weakness but, for the slide user, also the opportunity for a bumpy ride, Ludvik and his team designed Skyslide using Nastran, a stress analysis software used by NASA, to include as few pieces of glass as possible. They also worked with a complex, multinational team of fabricators to complete different portions of the slide. Renowned, China-based industrial-glass manufacturer North Glass fabricated the straight run of the slide, while the Italian company Sunglass crafted the curved portions.

Also important to the design of the slide were maintenance and cleaning operations, concerns about which resulted in the installation of operable windows along the tower's facade facing the inboard side of the slide, so a traditional window-washing rig can reach it. "I will let you know how it all works after they hang me off the side for the first maintenance inspection," Ludvik said. **ANTONIO PACHECO**

RESOURCES

Structural Engineering Services
M. Ludvik Engineering
mludvik.com
Structural Glass
North Glass
en.northglass.com
Sunglass
sunglass.it
SentryGlas by Kuraray
kuraray.com

THE ART INSTITUTE OF CHICAGO PLANS A PERMANENT GALLERY FOR ITS RARELY SEEN ARCHITECTURE AND DESIGN COLLECTION

Exhibitionists

Zoë Ryan is the John H. Bryan chair and curator of Architecture and Design at the Art Institute of Chicago. Few have likely spent as much time thinking about how architecture and design should be shown in museums as Ryan. In fact, she is writing a book about it. Along with working on that book, Ryan is also in the process of launching a new gallery at the Art Institute, to showcase the museum's vast Architecture and Design Collection. Outside of the Architectural Fragments gallery, permanently on display in the museum's Grand Staircase, much of this collection has never been seen by the public.

Currently, Ryan, associate curator Alison Fisher, and assistant curator Karen Kice are surveying and documenting the entire catalogue in order to better understand the museum's holdings. That information will help the team position the work and fill any gaps in the collection, which is rich with pieces by architecture and design's most vaunted names, balanced with work by many lesser-known figures. Rather than create a purely chronological or historical display, Ryan is interested in rethinking established architecture and design narratives. The new gallery will be spaces of exhibition experimentation, with pieces and shows periodically rotating. Work will be shown in such a way to draw new connections between figures, movements, and times.

"The collection gallery will be a testing ground for rethinking how we display architecture and design," Ryan said. "We will continually rethink, refresh, and redo the exhibition rotations to forge new connections, emphasize a range of narratives, and continually question what the history of architecture and design means today, in our time of rapid social, cultural, and political change."

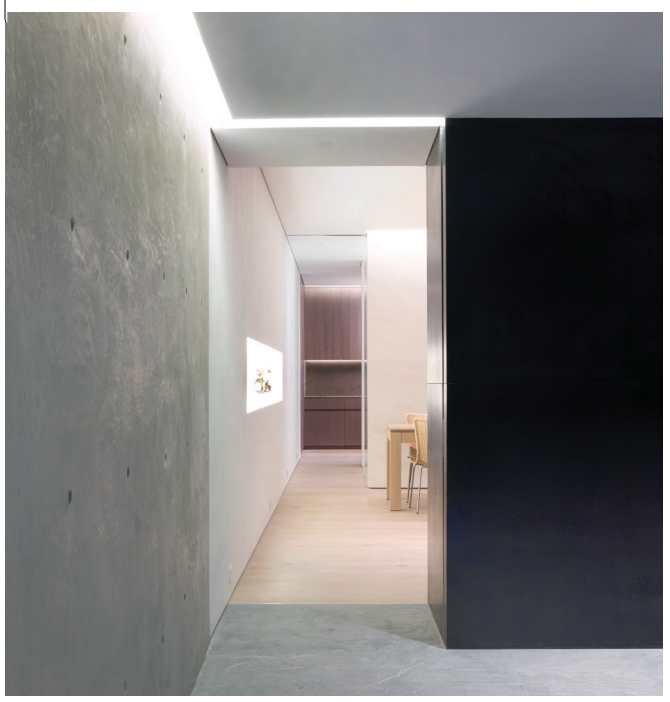
Ryan's forthcoming book focuses on 11 historical architecture and design exhibitions and the impact they had on their fields. The first phase of research for the book is on show in the Art Institute's current exhibition, which shares a name with the forthcoming book—*As Seen: Exhibitions That Made Architecture and Design History*. Ryan will draw from this research to present the museum's collection.

"The *As Seen* book is an opportunity to reinforce the important role that exhibitions have in contributing to cultural discourse. Exhibitions have played a critical role in positioning ideas, marking pivotal moments in time, and documenting the environment in which new narratives or arguments unfold," said Ryan. The release of *As Seen: Exhibitions That Made Architecture and Design History* is planned to coincide with the opening of the new gallery.

One of the major challenges of showing architecture and design in museums is making the work accessible to the public. Though renderings and models can often be understood by laypeople, technical drawings and sketches often require more explanation. The museum has five galleries dedicated to Architecture and Design exhibitions. Currently, they only show pieces from the museum's collection in conjunction with temporary shows. The collection gallery will be created by converting one of those current 5,000-square-foot galleries. "Our goal is to make clear the important role that architecture and design play in our everyday lives," Ryan added. Ryan and her team plan to position architecture and design in a greater cultural conversation. To do so, the gallery will draw links between architecture, design, and the greater collection of the entire museum.

Despite Chicago's many architecture and design institutions, this new gallery, backed by the curators' critical vision and the Art Institute's unmatched collection, will be unique in its breadth and scope. Undoubtedly the new gallery will add to the ever spirited conversation surrounding architecture in Chicago. With new access to primary source information, perhaps many of the debates about the city's architectural history can be settled, while a whole new set of questions can be raised.

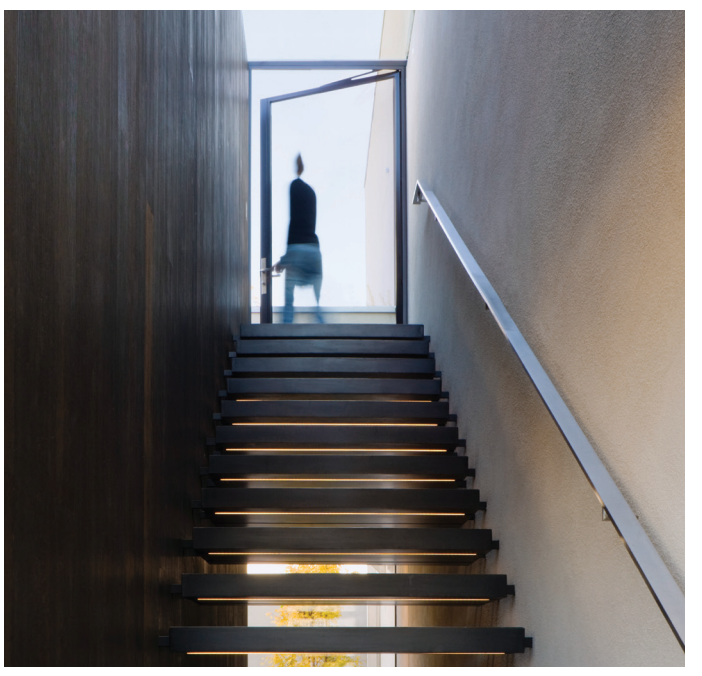
MATTHEW MESSNER











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KANE STREET OFFICE

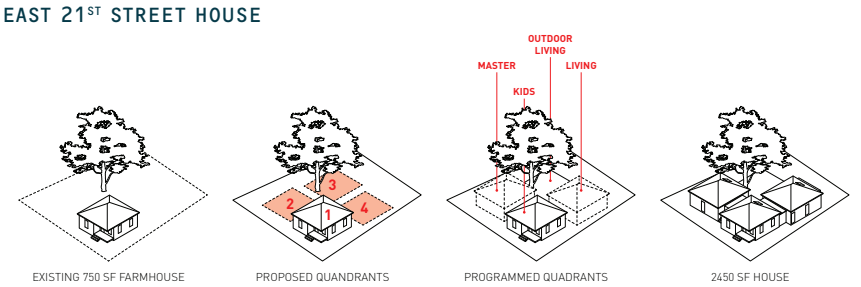




DECATUR STREET HOUSE



EAST 21ST STREET HOUSE



COURTESY KINNEYMORROW

Taryn Kinney and Michael Morrow's eponymous architectural practice, kinneymorrow, is one of several small, reasonably new studios that should gain enough momentum to redefine the staid Houston architectural scene in coming years. What sets this cohort apart from its peers is the intellectual rigor of its design methodology. Rather than slapping together a collage of materials and boxy shapes—the kind that typically passes for modern architecture in the Houston market—kinneymorrow's designs arise out of a careful analysis of the program. These initial studies almost intuitively take the form of a diagram, with shades of the Beaux-Arts era *esquisse*, a rapidly drawn sketch containing the big idea (or ideas) that guides the project to completion. Coupled with this is an unusually pronounced contextual sensitivity that is all the more remarkable considering that Houston, table-flat and sprawling messily over the Gulf Coast plain, is by no means considered a city where architecture has served its traditional role of spatially defining the urban environment or of even making a mark on public consciousness. These two tendencies produce thoughtful, modest, and witty projects that—despite their oft-diminutive size and small number—are immensely satisfying on many levels.

Both Kinney and Morrow are graduates of Rice University, studying there in the late 1990s and early 2000s when it was headed by the Swedish polymath Lars Lerup, perhaps best known as a writer of marvelous essays that speculate in a simultaneously poetic and bemused fashion on the current state of the contemporary city. In 1994, Lerup described Houston in the essay *Stim and Dross*, (required reading for all Rice students at the time): "The European metropolis-without-crowds has skipped westward while radically transforming itself into a new creature: leaner, meaner, and more superficial, but harder to catch, at once simpler and less bearable to live in." kinneymorrow, now about a dozen or so years out of school, is doing the hard work of turning such ideas into an architecture inflected by the experience of living in this ephemeral city and it is exciting to see. **BEN KOUSH**

AUSTIN STUDIO
AUSTIN, TEXAS

This support space for an artist's studio was plugged into an existing prefabricated metal shed in a rustic outpost just west of Austin, Texas. It measures 12.5-feet-wide by 25-feet long and contains a small kitchen, bathroom, living area, and sleeping loft. The building is conceived as a didactic tool to explain the artist's process as a printmaker. The site slopes to one side, necessitating a tall concrete foundation, which the architects extruded up an extra three feet past the level of the floor to form a structural wainscot around the inhabitable spaces. Into this concrete, they inserted a set of the artist's wood blocks, corresponding to different colors and shapes used to make a single print. After the concrete cured, the blocks were removed and the relief images around the base of the building record the artistic process. The new building, with its taut, vertical proportions clad in corrugated metal siding, is a foil to the long, low shapes of the existing studio and its extension. The artist uses red as a signature in her prints and it appears sparingly as an accent in the otherwise all-white, concrete space.

DECATUR STREET HOUSE
HOUSTON, TEXAS

Here, Kinney and Morrow were commissioned to remodel a double shotgun house built in 1894 located in the Old Sixth Ward, a compact community in the shadow of downtown Houston that contains the largest collection of 19th century architecture in the city. Since the Old Sixth Ward is designated as a protected historic district, the exterior elevations of buildings cannot be altered. The architects, who also live and work in this neighborhood, focused their interventions on the interior instead. The existing long and narrow plan consisted of two rows of four interconnected rooms with no hallways. In the new plan, the service areas including kitchen, bathrooms, and closets are arranged along the western side of the house, thus retaining the longitudinal logic of the shotgun house, but adapting it to the desires of contemporary clients. The entire eastern side is left open for living and dining areas with three new sets of double French doors opening to a new outdoor deck and a new, giant seven-foot square window at its farthest reach that entices with a distant view of a pocket garden. Space is articulated with level changes and subtle variations in proportion, rather than with walls and doorways as in the former plan. To accommodate the larger dimension of these living areas and bedrooms, the architects simply extruded the shape of the existing house to the rear building line of the lot.

KANE STREET OFFICE
HOUSTON, TEXAS

For another project in the Old Sixth Ward, the architects negotiated the purchase of a 751-square-foot house built sometime in the 1880s—positively ancient by Houston standards—that was to be relocated from its original lot to make way for a new structure. Remarkably, Kinney and Morrow were only the house's third owners. Its plan, a double shotgun, like that of the Decatur Street House consisted of two rows of three interconnected rooms. Through some investigative detective work and relying on a single photo of the house from the 1970s, they discovered that the center room along the western half of the house was originally a semi-enclosed porch. They restored it along with the missing front porch on the house's street-facing, north elevation. In the eastern three rooms, the configuration was left unaltered, and the architects chose to make a radical intervention by running a row of giant, black-stained plywood work desks through openings cut through the walls between the rooms. This unites the three rooms and also introduces an intriguing ambiguity in scale, proportion, and color inside the otherwise all-white studio work space.

EAST 21ST STREET HOUSE
HOUSTON, TEXAS

A second project in Sunset Heights revels in the small scale. The architects were commissioned to rework a diminutive 750-square-foot house built in 1890 as one of the original farmhouses on the tract before it was subdivided. The house, which is 22-feet-wide by 26-feet-long, is a miraculous survivor and the architects could not bear to see it get scrapped. Therefore, the design scheme was to use the existing house as the module and replicate it twice more to accommodate the new program of an increased number of bedrooms and a larger living area oriented to a majestic pecan tree in the back yard. The exterior of the old house with its hipped roof, waterfall siding, and bit of ginger-breaded porch will remain essentially untouched, while the new modules, connected by low, flat-roofed hyphens will retain the square plan and pyramidal roof—but will have modern, minimal detailing to indicate their place as successors to the originals.



A playful form and minty green color make *Rounds* a whimsical space in the tony Lake Forest community.



Bends and bumps provide space for unspecified uses. Visitors are encouraged to climb, crawl, and lounge.

NICK ZUKAUSKAS

THIN MINT continued from front page each year by winners of the foundation's Adrian Smith Prize. This year's iteration, designed by Syracuse-based SPORTS, is entitled *Rounds*. Fittingly, the installation is an undulating arching ribbon creating a perfect 70-foot diameter circle in plan. Nestled in a clearing in the forested front of the estate, the piece ties into its surroundings with curving archways. The arches rise to different heights, forming varied elevated seating areas, passages to the center, and one large space designated for a stage. Each arch responds to different conditions around the site, such as the main house, the residency building, or an entry path. The mint green color is vibrant, yet complementary to its verdant surroundings.

Thanks to engineering assistance from Arup, the piece is constructed out of waffled framed plywood and stands with no visible support. Landscape architects Rosborough Partners prepared the site with subtle rises where the ribbon hits the ground—combined with a meticulous paint job, it is hard to understand exactly how the ring was built, even when standing close. The result is the appearance that the entire ring was brought as one piece, maybe dropped on the site by some playful aliens.

SPORTS is a design collaboration between architects Greg Corso and Molly Hunker, faculty members at the Syracuse School of Architecture. Corso, Hunker, and a small team lived at Ragdale for three weeks in order to construct *Rounds*. The Adrian Smith Prize provides a $15,000 production grant and Ragdale provides room and board for the entire team, who also takes part in communal dinners and has access to the property's forest and prairies.

The Ragdale property was originally the country home of Chicago architect Howard Van Doren Shaw. Shaw was also the designer of the original Ragdale Ring in 1912. That first open air theater was specifically designed for his playwright wife. This year's ring is the fourth since Ragdale initiated a program to reimagine the original in 2013. Now an international competition, it calls for designs that "explore intersections of architecture, sculpture, landscape, design, public art, and performance disciplines."

Ragdale is not normally open to the public. The property is kept private to provide space for its nearly 200 annual residents to work without interruption. Fortunately, the public can experience *Rounds* in person—tickets are available to the public for a small number of performances throughout the late summer. The next of these will be a jazz concert August 18. What better way to finish a picturesque drive through Chicago's mansion-filled north suburbs, than with a jazz concert in an uncannily mint green theater? **MM**

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Hack. This is the Garage Spirit.

Developed by Vitra in Switzerland. Design: Konstantin Grcic

Hack is a table system that anticipates the requirements of companies and employees – a provocative solution which can be understood as a 'hack' of the office environment. Grcic counters traditional desks with an innovative functional and aesthetic approach that satisfies the demands of today's high-tech companies. Hack is an adaptive solution that enables D.I.Y. reconfiguration to respond to companies' scalability requirements, which are dictated by rapidly evolving business conditions. The construction of Hack is robust and stripped down to the essentials. The solid hinges connecting the three wooden panels are precisely tooled metal parts that facilitate the clever folding function of Hack and simultaneously ensure its stability.

Email us to learn more about Hack: sales.us@vitra.com

Watch the latest Hack demonstration: www.vitra.com/hack









Renderings of the 175-acre University City site slated for redevelopment show proposed 18 million square feet of new development.



AMTRAK AND PARTNERS REVEAL MASSIVE REDEVELOPMENT FOR PHILADELPHIA'S UNIVERSITY CITY

Big Plans Off Campus

University City, a neighborhood in central Philadelphia, on the Schuylkill River, is in for some major changes in the coming decades, thanks to a new redevelopment initiative from Amtrak with the Southeastern Pennsylvania Transportation Authority (SEPTA), Brandywine Realty Trust, and Drexel University. 30th Street Station will be the center point of the overhaul, which is part of a vision to build a dense urban neighborhood over a rail yard along the river.

The redevelopment site consists of a total of 175 acres in University City, 88 of which are occupied by the rail yard. The report and renderings released in the *30th Street Station District Plan* are the culmination of a two-year study of the site, which extends east of Drexel's campus, between Walnut and Spring Garden streets, and northeast from 30th Street Station.

The ambitious plan will be put into place over the course of 35 years, starting with capping off the existing Amtrak rail yard to accommodate a proposed 10 million square feet of development. The area will see a total of 18 million square feet of new development and will include housing for ten thousand residents. It will also offer 1.2 million square feet of commercial space to an individual corporate or institutional tenant.

Currently, 30th Street Station serves as one of the central hubs for Amtrak trains on the East Coast and is also a stop on the SEPTA Regional Rail line. The station building, along with the rail yard, is owned by Amtrak and was last renovated in 1991. One prominent feature of the station is the Pennsylvania Railroad World War II Memorial, a 28-foot bronze sculpture of Michael the archangel.

The project is expected to cost $6.5 billion, with $2 billion going to infrastructure investments and the other $4.5 billion to private investment. Among the infrastructure improvements may be the relocation of a ramp for the Schuylkill Expressway in favor of an intercity bus terminal. A new pedestrian plaza will surround the existing train station.

Preliminary renderings put emphasis on expanding parks and public spaces, as well as adding high-rise commercial and residential buildings to the area. According to the official report released by the district, an opportunity exists for the plaza around the station to become a "central civic space," akin to the one at city hall. The station saw 11 million passengers last year, and the district expects ridership to double by 2040, following Amtrak and SEPTA improvements. The development counts on this ridership to anchor growth around the station.

The name University City was coined as a marketing tactic, in the 1950s, as part of a gentrification effort, to encourage faculty of the University of Pennsylvania and, to a lesser degree, Drexel University to move there.

This redevelopment isn't the first sign of growth for the neighborhood. Much of University City is a designated "Keystone Innovation Zone," a program started by the state of Pennsylvania to encourage start-up companies to populate Philadelphia. The program offers tax breaks of up to $100,000 annually for businesses younger than eight years old operating in the Innovation Zone. New companies in the science and research fields are also drawn to the incubator at the University City Science Center, which is in the process of a major expansion. According to a recent report, firms that were incubated at the Science Center bring $12.9 billion to the Greater Philadelphia economy each year.



An illustrated site plan shows emphasis on providing green space and parks along the Schuykill River.

COURTESY PHILADELPHIA 30TH STREET STATION DISTRICT PLA

Amtrak's first steps are expected to be finalizing the design of the pedestrian plaza and receiving permission from PennDOT to relocate the highway ramp.

WIL BARLOW



COURTESY NYC DCP

DOES A NEW ZONING AMENDMENT MEAN NEW YORK POPS ARE UNDER THREAT?

PUSH POPS

After much debate, the New York City Council passed the Water Street Upgrades Text Amendment on June 21, giving 110,000 square feet of privately owned public spaces (POPS) to the developers and owners of 17 buildings in lower Manhattan to infill. These specific POPS are defined as arcades—covered pathways originally intended to offer pedestrians continuous coverage and protection in inclement weather and provide places of respite. In the 1960s, developers were given additional square footage in the floor area ratio (FAR) in exchange for providing these spaces to the public. However, when these spaces were created, there were different design preferences and standards than what we have today. The modernist arcades are devoid of ornamentation, offer varying degrees of sightlines due to the overhangs and columns, and have deteriorated over the decades. The amendment would allow commercial infill in these spaces, ideally to better serve the community than the arcades did.

Opponents believe that the developers will benefit overmuch, as they received additional FAR for originally providing the arcades, and will now receive them "back" for commercial use—potentially earning additional millions of dollars in rent. Community activists such as Community Board 1 member and architect Alice Blank have also voiced concerns that this will set "a precedent for the future conversion of public space for use as commercial space."

However, Harvard professor Jerold S. Kayden, author of *Privately Owned Public Space: The New York City Experience*, said, "I think it would be a mistake to view this as anything more than dealing specifically with the conditions of the Water Street POPS." The New York Department of City Planning and the Municipal Art Society also worked on the book; together they evaluated over 500 POPS spaces in New York and issued five different classifications: destination, neighborhood, hiatus, circulation, and marginal.

According to Kayden, the majority of the Water Street arcades received a classification of "marginal." "It's hard to make the claim that stellar spaces are being removed. This should not serve as a precedent for any other space in any other place," he said. "If a space is irredeemable as a public space and there is no benefit to continuing it as a public space, then one finding that I would be satisfied with is potentially removing it." Kayden suggested that, considering how much the owners stand to gain to profit from the situation, the city is in a good position to receive community benefits from them in return. Additionally, said Design Trust for Public space fellow, urban designer, and planner Douglas Woodward, "Retail activation in POPS is a frequently used strategy, and some of the best and most successful POPS (e.g. the Rubenstein Atrium at the Lincoln Center, the IBM space on 57th Street, and 60 Wall Street) all have active retail."

In the current amendment, the owners are responsible for revitalizing the nearby plazas to better serve the public, but exactly how that might play out is unclear. Our verdict? Watch these spaces—good things may or may not be coming. **OM**



The 1982 McKeldin Fountain is a classic Brutalist structure.

COURTESY DOWNTOWN PARTNERSHIP OF BALTIMORE

CITY OF BALTIMORE TO OPEN DESIGN COMPETITION FOR MCKELDIN PLAZA REDEVELOPMENT

Farewell, Fountain

The City of Baltimore is hosting a citywide design competition to seek proposals for the redevelopment of McKeldin Plaza in downtown Baltimore. The call follows plans to demolish the existing McKeldin Fountain later this year and the Department of Planning will supervise the open competition.

This follows years of talk about redesigning the plaza, which is currently dominated by the 1982 Brutalist concrete McKeldin Fountain. The fountain stands adjacent to the Inner Harbor area and memorializes former Baltimore mayor Theodore McKeldin, who was instrumental in revitalizing the harbor area in the 1960s.

The Waterfront Partnership recently released plans for "Inner Harbor 2.0," which will improve the area with new green spaces and pedestrian connections using Brooklyn Bridge Park and Waterfront Seattle as precedents.

McKeldin Plaza is an important fixture of Downtown Baltimore, and a designated free speech zone that was the focal point for the city's Occupy and Black Lives Matter protests. In addition, the fountain is a historically significant holdout from the Brutalist movement, and its design attracts tourists and office workers from the surrounding area.

The Downtown Partnership of Baltimore supports redevelopment of the plaza into an open space, while many local artists, designers, and architects support its preservation as a public art piece.

The fountain itself has fallen into disrepair, and according to the Downtown Partnership its mechanics are prone to expensive breakdowns that leave it non-functional for months at a time. However, maintenance and enhancements could also go a long way toward revitalizing the plaza while preserving the fountain.

Up until recently the Brutalist design of the fountain matched the nearby Morris A. Mechanic Theatre, which was demolished in 2015. The theater was designed by John M. Johansen and opened in 1967, remaining in use until 2004. After its owners chose not to renew the lease on the building in favor of the newly reopened Hippodrome Theatre, the building fell into disrepair. A new high-rise residential and commercial space is now under construction on the site. Since the demolition of the Mechanic, McKeldin fountain is the only example of Brutalist architecture in Baltimore.

The fountain has its share of defenders, including Baltimore's City Council president, who introduced a bill to block the demolition last year.

A Change.org petition calls for the postponement of demolition until a new design is approved. Others—including the fountain's designer—are against the demolition entirely and want to preserve the site.

The Downtown Partnership plans to move forward with the demolition in Summer 2016 pending approval of permits. The fountain and the skywalk across Light Street were recently closed to pedestrians.

The architecture firms Ayers Saint Gross, Mahan Rykiel, and Ziger/Snead will oversee the project and finalize designs. Details about the public competition are still taking shape. **WB**

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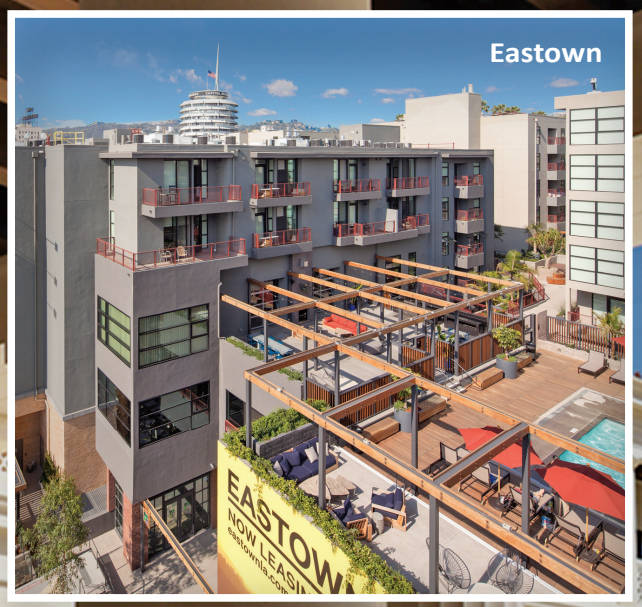

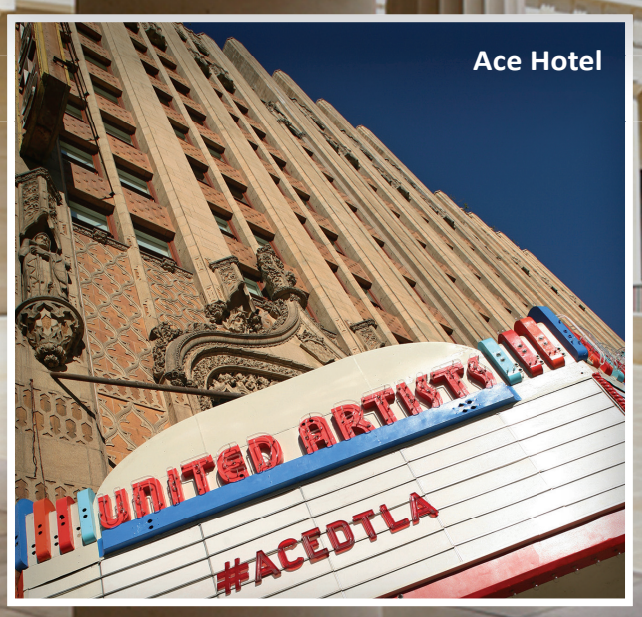



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LETTER

CURATORS' RESPONSE

In his review of *The Architectural Imagination*, the exhibition we curated for the U.S. Pavilion at the 15th International Architecture Biennale, William Menking raises important questions about architecture that the entire profession needs to address. Alas, he also makes blatant errors that grossly misrepresent the work that we and the 12 U.S. architecture teams developed to expand the discussion of architecture in Detroit.

The Architectural Imagination was conceived in late 2014, more than six months before Alejandro Aravena was named director of the biennale. That the exhibition begins a dialogue with Aravena's theme is fortuitous. Menking suggests that the work in the U.S. Pavilion does not address Aravena's concerns about "inequality, sustainability, insecurity, and segregation," and then cherry-picks phrases from our press releases and exhibition catalogue to frame his argument. His egregious word substitution in one phrase must be corrected here.

Menking writes: "They [the curators] assert that the projects are entirely speculative and 'offer no *serious* solutions for a city beset by real problems.'" His insertion of the word "serious" where we wrote "concrete" completely changes the meaning of our catalogue statement. These projects are serious; they are not fixed buildings—that is, not concrete solutions. They represent multiple programs and design opportunities for a postindustrial city that is seeking unique ways to stabilize its population and neighborhoods. By putting architectural ideas and forms on the table for Detroit, *The Architectural Imagination* gives the city's residents access to a high level of architectural design and language. This access empowers citizens to engage in discussions about the city's future direction *before* that direction is decided by existing power structures.

From the beginning of this project we laid out a process that enabled the architects to meet with a number of diverse community groups. These organizations included members of business improvement districts that Menking erroneously claims were excluded from the process: the Southwest Detroit Business Association, the Eastern Market Corporation, Detroit Future City, Detroit Riverfront Conservancy, and others too numerous to list here. From these community meetings, the architects developed programs that recognized neighborhood aspirations and then they began to work on architectural designs. The projects will be shown in Detroit in early 2017, where we are organizing a series of public conversations about the projects and re-engaging the neighborhoods that worked with us last year.

It is also important to note that we worked with an advisory board of community activists (see thearchitecturalimagination.org) who were instrumental in the selection of the sites—sites that they considered key for the future of the city and that would benefit from speculative architectural thinking. Menking complains that the projects are large, but overlooks the fact that the four real sites, three of which are owned by the city, are even larger, due to job and population loss and abandoned buildings. To reduce them to small parcels is to return to a postwar model that failed in Detroit. Most importantly, if civic architecture is not to be subsumed by the large scale of corporate development in America today, then size matters in the construction of the public realm. All of the projects call for public investment—not developer-driven privatization. They follow the models already surfacing in Detroit through grass-roots organizations responsible for the success of the riverfront, Dequindre Cut, and Eastern Market. These recent projects, which have transformed Detroit, are not small, and at the time of their implementation, funding was cited as the impediment to their realization.

The problems in Detroit are myriad; we, and the architects in *The Architectural Imagination*, would never claim to be able to solve them in the context of an exhibition. But by providing three options for each of the four sites, the projects put forth alternatives to the status quo and provide a framework for conversations about what the public realm could be. In doing so, they address inequality, sustainability, insecurity, segregation, and much, much more.

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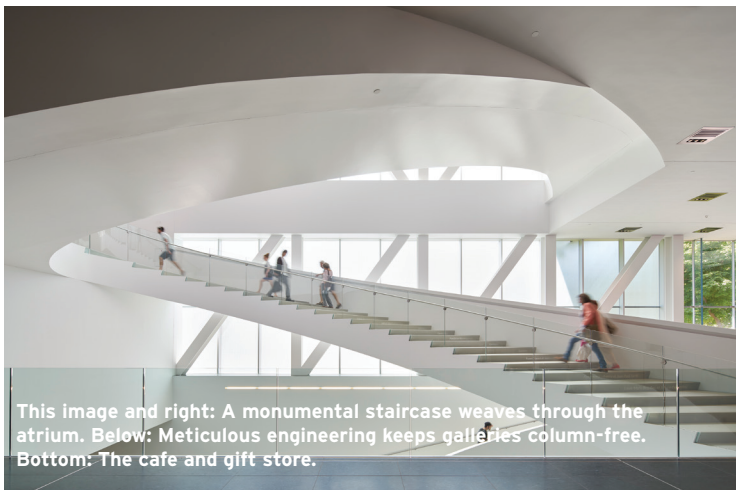
CO-CURATORS, *THE ARCHITECTURAL IMAGINATION*
JULY 1, 2016







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IT'S SHO TIME continued from front page varieties of glass, contains contemporary Québécois art and design galleries connected by a curvilinear glass balustrade and a predominantly white palette. Yet the most notable absence at the June 24 inauguration was that of OMA founder Rem Koolhaas. Instead, Shohei Shigematsu, who heads the firm's New York office and served as partner-in-charge on the MNBAQ addition, spoke on behalf of the firm and explained that changes are indeed underway inside OMA as he led press and visitors through the new building.

Koolhaas's absence at the inauguration by no means signals his retreat from design duties at the firm that, until recently, derived nearly all of its notoriety from the prestige associated with his own work and name. He continues to lead many of the firm's most high-profile projects, last year's Fondazione Prada in Milan and next year's Taipei Performing Arts Center among them. Yet the pronounced emphasis at the recent inauguration on Shigematsu's tenure as director of OMA New York bespeaks a new phase in OMA's trajectory, one in which numerous of the firm's seven partners work with greater autonomy from Koolhaas himself. "Me being recognized or other partners being recognized — not just Rem, actually reinforces the identity of the organization," Shigematsu told *AN* at the Québec inauguration. He is by no means an outlier in this development. Rotterdam-based partners Reinier de Graaf and Ippolito Pestellini Laparelli have also grown prominent within the OMA cosmology in recent years, the former as a polemicist and the latter for his preservation work and leadership of the firm's ongoing, manifold collaboration with Prada. The present devolution of design authority is markedly different from the firm's operations a decade prior, when numerous of the leading architects at OMA, like Bjarke Ingels, Ole Scheeren, and Joshua Prince-Ramus, began leaving to open their own offices. "I'm basically, probably doing the same thing inside [the firm]," Shigematsu noted, "A lot of senior people have started to stay."

On the Grande Allée in Québec City, the Pierre Lassonde Pavilion acts as an intermediary between traffic along one of the city's main arteries and the National Battlefields Park where the museum's three other buildings are situated. The new building also expands connections between the capital of Francophone Canada and the international art milieu, as it shares formal tropes with recent cultural institutions designed elsewhere by OMA (the MNBAQ's gold elevator core shares a chromatic palette with Prada and Laparelli's recently-completed Fondaco dei Tedeschi in Venice, Italy). Shigematsu is quick to note that the shared color schemes across partners are part and parcel of an expanding practice: "Not just metallic, but the attention to detail and refinement that we can bring," he muses. "We have the luxury to now build so much with a sense of maturity as an architecture firm."

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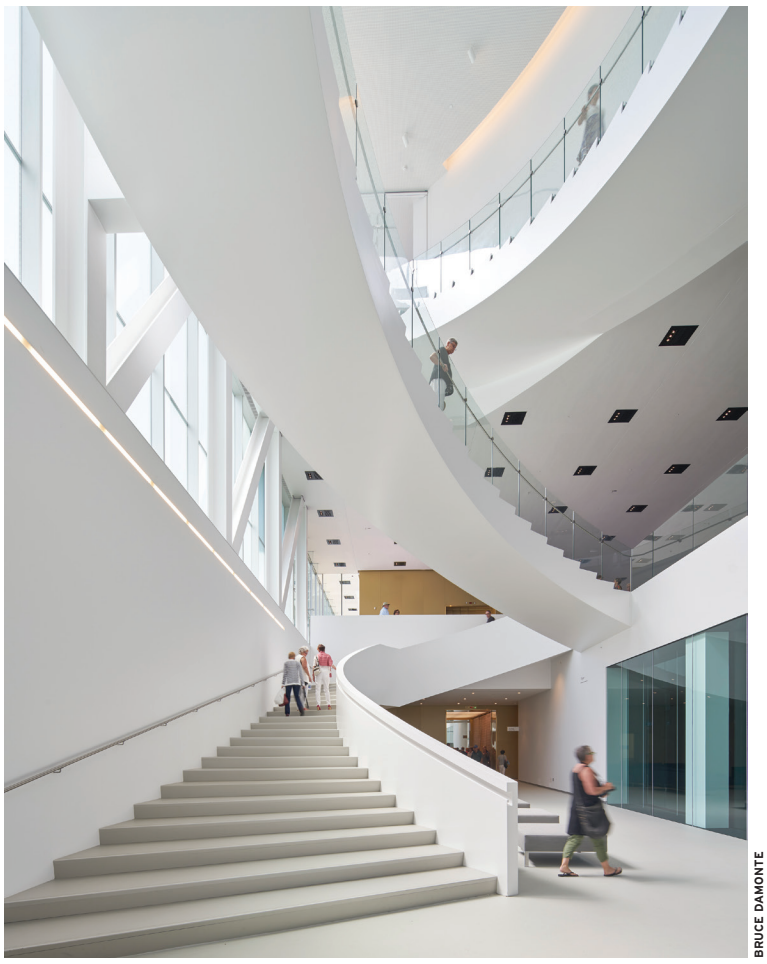

BRUCE DAMONTE

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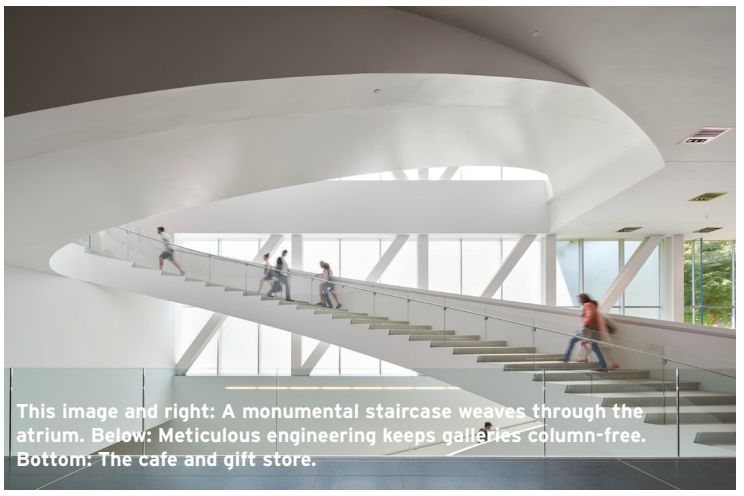





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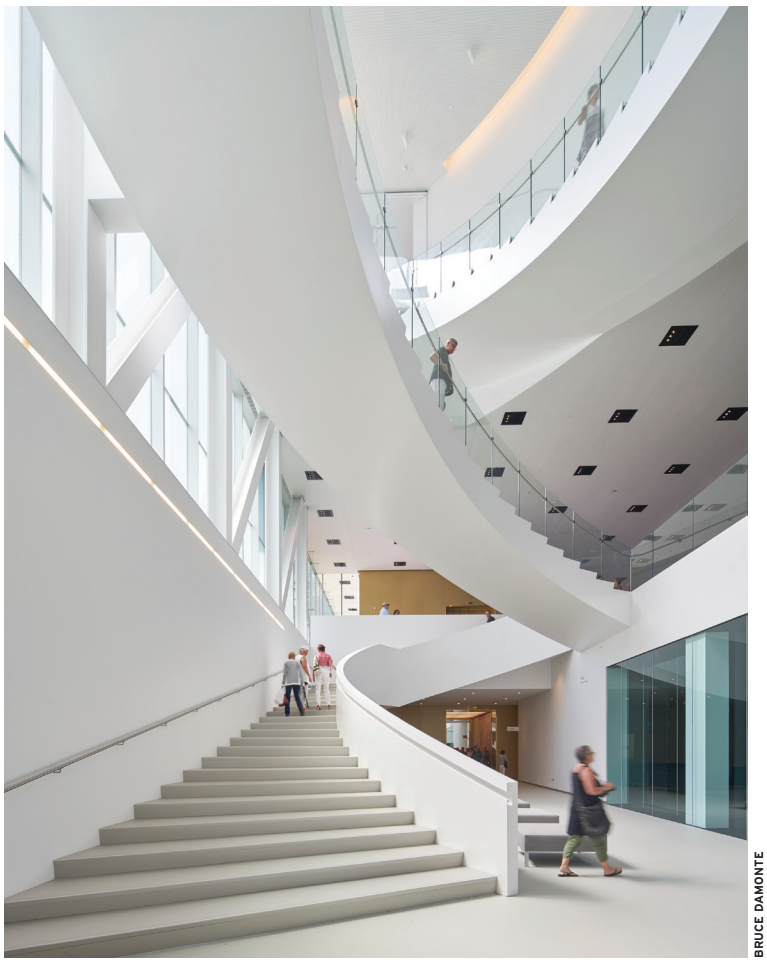
On the Grande Allée in Québec City, the Pierre Lassonde Pavilion acts as an intermediary between traffic along one of the city's main arteries and the National Battlefields Park where the museum's three other buildings are situated. The new building also expands connections between the capital of Francophone Canada and the international art milieu, as it shares formal tropes with recent cultural institutions designed elsewhere by OMA (the MNBAQ's gold elevator core shares a chromatic palette with Prada and Laparelli's recently-completed Fondaco dei Tedeschi in Venice, Italy). Shigematsu is quick to note that the shared color schemes across partners are part and parcel of an expanding practice: "Not just metallic, but the attention to detail and refinement that we can bring," he mused. "We have the luxury to now build so much with a sense of maturity as an architecture firm."

ANNA KATS



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STUDIO VISIT> HEYDAY PARTNERSHIP

RENNIE



BUZZ COURT



AUBURN



EVERLEE



Heyday Partnership's offices are located in a 1908 mercantile structure in Los Angeles's Arts District that doubles as the storefront for the fictitious Paddy's Pub in the television show *It's Always Sunny in Philadelphia*. There, at the end of a long hallway tucked behind the recognizable building, brothers Kevin and Hardy Wronske spend their days designing homes in a post-industrial, daylit hangar filled with study models and custom-made furniture.

Their firm, founded in 2001, has quietly churned out projects across Los Angeles that exploit the city's "small-lot subdivision" ordinance, a tweak to the zoning code made in 2005 allowing existing single family lots to be subdivided into smaller parcels, developed, and then sold off as traditional, freestanding homes. Small lot homes are helping to fill in L.A.'s "missing middle" housing by packing many residential units onto infill lots in some of the city's most desirable neighborhoods. The small lot arrangement, however, considered too timid by die-hard urbanists and a complete affront to neighborhood character by suburban-leaning luddites, has struggled with unpopularity among the media and general population since its inception. As a younger, open-minded cadre of thoughtful designers like Heyday begin to emphasize the architectural potential of this real estate model, will a new form of vernacular Angeleno housing take root?

Heyday's business model is betting on it. It's actually pretty simple: Kevin, a licensed architect trained at the Southern California Institute for Architecture and Harvard's Graduate School of Design, and his team design the houses while Hardy, a graduate of University of Southern California Price's Dollinger Master of Real Estate Development, acts as developer and manages the construction of each project. The brothers have a revolving fund set up that pumps money from recently completed projects into new endeavors, creating a closed loop of design, development, and construction.

Projects like the firm's Auburn and Rennie homes, two recently completed developments, are typical of Heyday's body of work in that they operate comfortably at the intersection of L.A.'s zoning code and high design, shaped alike by mundane setbacks and delineated by obviously modernist tropes. Further, these projects, sleek as they might appear, are actually totally by-the-book explorations of what is allowed by the zoning code and are expressly pursued by Heyday without requiring controversial spot-zoning or variances. **ANTONIO PACHECO**

RENNIE
VENICE, CA

Heyday's Rennie is located in Venice, where ambient oceanside temperatures make outdoor living easier than in other inland parts of L.A. Heyday's goal was to accomplish the added density without sacrificing the traditionally Californian indoor, outdoor living arrangement. "We wanted the house to feel like a typical home with pieces carved out to literally bring in the outside. The large balcony is wrapped in the exterior cladding with a large cutout that looks like it'd be a window opening but is actually just open air." For these units, a giant glass door connects the living room to the sunken courtyard.

BUZZ COURT
LOS ANGELES, CA

Buzz Court, HeyDay's 2012 six-home, four unique floor plan complex was the first small lot development to win an American Institute of Architects award. Each home, approximately 1,600 square feet with three bedrooms and two and a half bathrooms, has LEED Platinum rating and features a six-turn interior-driving path linking the homes along the ground level. Kevin describes the project as being "rooted in figuring out how to have double loaded parking on a site only wide enough for single loaded parking. The solution was to rotate the garages so the back-up space could overlap and then connect all the units with a serpentine driveway." A secondary result of this arrangement is an increase in the number of exterior walls being available for day-lighting and ventilation so that units have windows on three sides instead of two, as would traditionally be the case on such a tight urban lot.

AUBURN
LOS ANGELES, CA

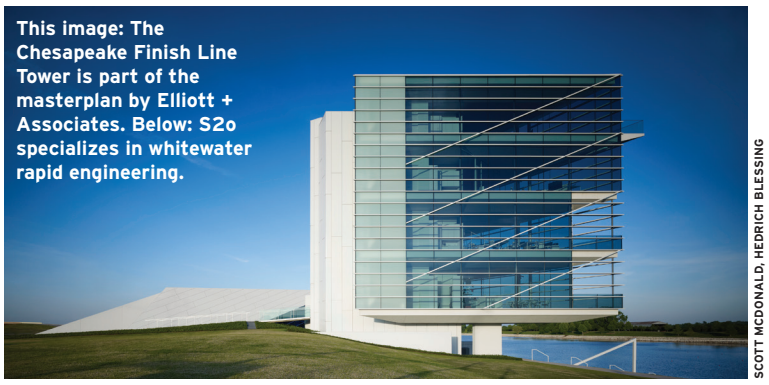
The firm's most recently completed project, Auburn, is a six-home complex featuring three floor plan types, each with 1,650 square feet. Located up the street from Buzz Court, this project is on a through lot with entrances to the complex at either end of the long, narrow driveway connecting the patch of hillside. Kevin described the project, where he is a resident himself, as "a multi-family project wearing a single family facade. It is very L.A.—the city absolutely needs more housing and density but doesn't want to admit to itself that the suburban dream has to evolve." Units feature garage-level guest rooms and utilize Spanish tile accents to mark chamfered window surrounds along otherwise white stucco walls.

EVERLEE
LOS ANGELES, CA

Everlee, currently under construction, utilizes a central, straight run driveway to fulfill parking requirements. HeyDay organized seven units orthogonally on either side of the driveway, allowing buildings on the ends to shift in geometry as they meet the more steeply angled street-edge. Expected to be completed this fall, Everlee is intended to be a family-oriented development. "I recently read that Eagle Rock is where Silver Lake hipsters move to when they have babies. While it obviously isn't that simple, these homes are in a good school district so they're designed with families in mind," said Hardy. Heyday designed closets and vaulted ceilings above bathrooms as "lofted nooks and crannies to use as storage space or fort building." The units also all have patio areas, with several containing as much as 300 square feet of outdoor space to supplement the tight site's lack of backyards.



A 3,000-foot-long whitewater rafting course is made of concrete and plastic and brings a "Rocky Mountain experience to the Great Plains."



This image: The Chesapeake Finish Line Tower is part of the masterplan by Elliott + Associates. Below: S2o specializes in whitewater rapid engineering.

SCOTT MCDONALD, HEDRICH BLESSING

RAPID DOGS continued from front page a 45.2 million, 11-acre whitewater rafting and kayaking center along the river; one of many attractions in a 60-acre stretch called the Boathouse District.

The whitewater center, engineered by Lyons, Colorado-based whitewater design firm S2o, is located just adjacent to the river. It includes two roughly 3,000-foot-long concrete channels (their angular lateral surfaces softened with plastic barriers), each stepping down about 24 feet. The average trip down takes about 10 to 15 minutes. Six 12,000-pound pumps send water from the bottom back up to the start, and large conveyor belts bring racers back up while still in their vessels.

"We put a Rocky Mountain experience in the Great Plains," S2o president Scott Shipley said. His firm also engineered the London Olympic rowing center, Dorney Lake, and the U.S. National course in Charlotte, North Carolina. The nonprofit OKC Boathouse Foundation will operate the new center, offering rafting, kayaking, and tubing, among other activities.

"Oklahoma is a sports place. It's really embraced this, and it's helped create a renaissance here," added architect Rand Elliott, whose Oklahoma City firm, Elliott + Associates, has designed and master planned the Boathouse District, a compilation of boathouses, entertainment venues, offices, and more, over the past 13 years. The rapids and the district were funded as part of MAPS 3, a one-cent sales tax initiative (already renewed four times since the early 1990s) that will give $777 million to new development citywide, with $60 million earmarked for the Oklahoma River.

For years, the river, once known as the North Canadian River, was an almost dry waterbed that locals joked about mowing instead of rowing. A $53 million project completed in 2004 rejuvenated the river.

Along this stretch Elliott + Associates has designed angular glass and steel buildings that line up along the river like boats about to race. They include, among other structures, the Chesapeake Boathouse, CHK Central Boathouse, Devon Boathouse, CHK Finish Line Tower, and the SandRidge Sky Trail, a zipline course that resembles a crazy straw. At night the buildings are lined with different colors of LEDs, creating a mesmerizing draw for visitors.

"We've poured our whole life and soul into this to make it an architectural masterpiece in that everything is connected yet still individual and interesting," said Elliott.

But the main event is still the water sports.

"As more people move to cities, they need this kind of recreation in their lives," said Shipley, "We can bring it to where they live and work." **SAM LUBELL**



RAND ELLIOTT; LEFT: S2O

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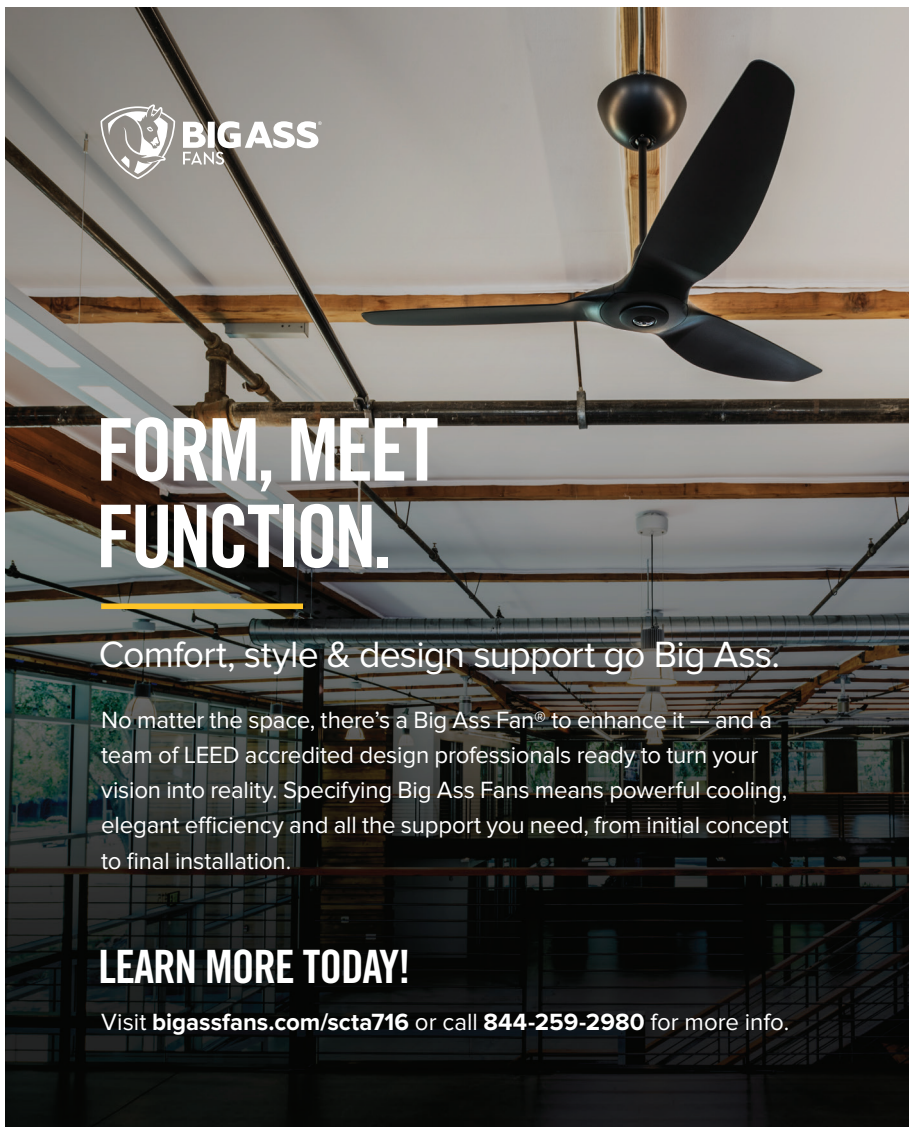



project: Confidential Global Professional Services Firm (Philadelphia, PA)
architect: Vocon (Cleveland, Ohio)
contractor: Turner Construction (Philadelphia, PA)
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AND THE FUTURE OF HOUSING

AS POPULATIONS MOVE WITHIN CITIES, POLICY INITIATIVES AND HOUSING TYPOLOGIES EVOLVE TOGETHER, CREATING NEW TYPES OF ARCHITECTURE AND REVIVING OLD STRATEGIES IN NEW PLACES. THE DECLINE OF PUBLIC HOUSING HAS LEFT HOUSING PRODUCTION AND ALLOCATION UP TO THE MARKET, GUIDED BY ZONING REGULATIONS. IN OUR DEVELOPERS ISSUE, WE LOOK AT HOW SHIFTS IN LIFESTYLE AND ASSOCIATED POLICY ARE SHAPING THE APPEARANCE OF HOUSING IN FOUR CITIES: NEW YORK, LOS ANGELES, CHICAGO, AND AUSTIN. WE ALSO CHECK IN ON NEW YORK'S LATEST CITYWIDE ZONING INITIATIVES AND HOW THEY MIGHT CHANGE THE FUTURE OF NEW YORK HOUSING.



RAEKY/WIKIMEDIA COMMONS



CAMERON BLAYLOCK

HERE COME THE MICRO-APARTMENTS—WHAT DO THEY MEAN FOR DEVELOPMENT AND AFFORDABILITY?

MICRO-SCOPE

At the turn of the 20th century, the housing situation was dire: People were flocking to cities for work, but scarce land and little new construction were driving up rent prices. Middle-income residents couldn't afford the high-end housing stock, nor did they want cramped—sometimes illegally so—apartments. A new housing solution emerged: In exchange for small, single-occupancy units, residents could use shared amenities including a restaurant-kitchen, a dining area, a lounge, cleaning services, etc. Sound familiar?

It should. And it's the basic premise behind Carmel Place, a micro-apartment development in Manhattan's Kips Bay that just started leasing. Back in July 2012, then-Mayor Bloomberg launched the adAPT NYC Competition to find new housing solutions for the city's burgeoning population of one- and two-person households; there were only one million studios and one-bedroom units for 1.8 million of such households. The winner of the competition was Carmel Place, a 55-micro-unit modular building developed by Monadnock Development and designed by New York–based nARCHITECTS. A company named ollie (a wordplay on "all inclusive") is coordinating the provision of space-saving furniture and other services to Carmel Place's 25 market rate units and eight units for veterans with Section 8 vouchers (the other 22 units are affordable but unfurnished).

These services and building amenities are meant to compensate for smaller units (ranging from 260–360 square feet). Carmel Place is not, however, inexpensive. At the time of publication, unit 6H, furnished and 265 square feet, is going for $2,720 per month. Although Carmel Place had to get special permits, last March the city removed the 400-square-foot minimum on individual units. An all-micro apartment building is still unlikely, as density controls on building codes will provide a de facto minimum unit size somewhere in the upper 200-square-foot size. Micro-apartments are here, but Carmel Place is hardly the first time New York City developers have offered smaller units in exchange for shared amenities.

In fact, the scenario and solution described—high demand for low- and middle-class housing with little new housing supply to meet it—also describes Gotham in the early 1900s. "Apartment hotels," essentially hotels converted into permanent housing, offered tenants a suite of amenities for smaller rooms. These apartment hotels were wildly successful until legal changes in 1929 largely eliminated them. Is the pendulum of history just swinging backward to micro-living? Or is there something new under the sun? And given the pricing at Carmel Place, are micro-apartments a good and viable solution to create middle- and low-income housing in NYC?

According to the city's new Mandatory Inclusionary Housing (MIH) zoning rules, where developers must set aside a certain percentage of units as affordable in areas zoned for MIH, an affordable studio can't be less than 400 square feet and an affordable one-bedroom can't be less than 575 square feet. Furthermore, the mix of affordable unit types (studios, one-bedrooms, etc.) must match the ratio of market rate units. Combined with density controls, it's very unlikely a residential building would use all its floor area for micro apartments. If the affordable unit mix does not match the market rate mix, at least 25 percent will be one-bedroom and 50 percent will be two-bedroom or larger. MIH will apply first in Brooklyn's East New



JUBILOHAKU/FLICKR

HOW NEW YORK'S NEW ZONING RULES SPUR BETTER AFFORDABLE HOUSING DESIGN

NEXT HOUSE

Undeterred by $5.00-a-cup coffee and median monthly rents over $2,500, around nine million people will call New York City home by the middle of this century. How can a city, defined by its density but chafing under growth pressure, house its ordinary residents, new and old?

This March, the New York City Council approved the largest set of changes to the city's zoning in over 50 years. The changes fall under two broad initiatives: Mandatory Inclusionary Housing (MIH), regulations that incentivize the construction of new, permanently affordable units in areas zoned for MIH, and Zoning for Quality and Affordability (ZQA), rules that govern the dimensions and envelopes of new construction.

The laws are richly illustrated through the new buildings that shape streets and neighborhoods. As architects begin to design under the new rules, practitioners are questioning how these changes will impact the development and design of affordable housing.

ZQA responds to the elaborate jigsaw puzzle that is





Left: A high-quality of life is central to Carmel Place's sell to market-rate renters: Multiple personal services (like housekeeping) and space-saving furniture are included in the rent, and units boast nearly 10-foot-tall ceilings and 8-foot-tall windows to maximize natural light. **Below:** Communal amenities and community itself are other major offerings of Carmel Place. A live-in community manager will organize events in the building's communal rooftop and shared dining area.

York neighborhood. A 208-unit development in Flushing, Queens, and a 355-unit development in Washington Heights, Manhattan, are up for City Council approval for MIH, as well. Overall, the program is a major part of the de Blasio administration's plans to build or preserve 200,000 affordable units.

In one sense, micro-apartments have always been around in the form of Single Room Occupancy housing (SROs). SROs have historically accommodated the homeless, as well as middle-class tenants, offering minimal to modest amenities, from sparse, shared bathrooms to libraries and communal kitchens. The legal and social pendulum has swung back and forth on SROs, with their deterioration in the 1970s—a mixture of urban economic woes and suburban flight—leading to widespread stigmatization. New York City had 200,000 SRO units in 1950, but closer to 40,000 remain today. They're still present in cities across the U.S. and new ones are being built. But, in stark contrast to SROs' seedy reputation, and by most standards, Carmel Place is a luxury development.

"For every one square foot I can eliminate from the apartment, I can give back $50 a year to the tenant in services," said Christopher Bledsoe, cofounder of ollie. Ollie leverages its purchasing power and economies of scale to provide amenities to its residents: Space-savvy products from Resource Furniture, wi-fi, cable, Hello Alfred butler service, housekeeping, and even social club membership through Magnises are all folded into the monthly rent. Bledsoe argued that those expenses are frequently hidden in normal rental rates or help tenants save time. Compared to an unfurnished studio in a doorman building nearby, he said, Carmel Place tenants are actually overall paying much less for far more (excepting square footage, of course). "We've really carefully refined our list of services so that it's a good value that saves our tenants time, money, or helps them have more fun."

There is another, more ineffable element to Carmel Place. "It's not just about services and amenities, it's about the community," Bledsoe said. A live-in community manager helps arrange social events ranging from BBQs to lectures by guest speakers. The building's design facilitates ollie's mission to engender community: It features a long, open "main street" lobby, a ground floor gym, as well as a communal kitchen, dining area, extensive terrace, and outdoor grill on the top floor. The walls between the top floor's private terraces can even swing aside to create one giant shared terrace. "It's not lost on us that everyone crowds into the Ace Hotel lobby and will sit there and spend the afternoon working on their laptop, sipping a latte," Bledsoe said. Ollie's vision for a communal, dorm-like experience also recalls WeLive, WeWork's coliving experiment (although, unlike a true apartment, WeLive doesn't offer leases beyond 30 days). But this hardly means Carmel Place is a millennial stereotype's dream home; urbanites in general have a penchant for small dwellings.

Part of it stems from a broader cultural movement to trim down personal possessions. "Sure we've had people say, 'This is just too small…'" said Frank Dubinsky, vice president at Monadnock Development. "For every one of those, we've got three people who say, 'Wow, this is great. I'm ready to live a more edited life, spend my money on other things than [a] West Elm couch.'" Bledsoe added, "[People] want to accumulate less



building in New York City by trying to make new buildings more reasonably proportioned, and even a little prettier. Old rules for coverage, setbacks, side yards, and courts were set with a rectangular, 100-foot-wide lot in mind, explained Mark Ginsberg, founding principal at Curtis + Ginsberg and president of Citizens Housing Planning Council (CHPC), a New York–based housing policy group. As the city was built out, these "standard" lots evaporated: Now, available parcels are often shallow, deep, or oddly shaped. On these non-standard lots, it can be prohibitively expensive and difficult to design a building that uses all of the allowable Floor Area Ratio (FAR), especially for affordable housing.

The new rules allow development of housing on otherwise undevelopable sites. With the rising cost of land, developers maximize FAR, building bigger buildings to defray the cost of affordable units. Articulation means lost FAR, so architects were penalized for articulation: "You were cramming the building into the envelope. Architects used every trick to maximize the buildable area, which didn't necessarily lead to good unit design."

In 2014 the CHPC analyzed 17 buildings by four firms and found that 16 of the projects were not able to use all of the available FAR because of restrictive zoning. The report provided much of the basis for ZQA.

Ginsberg is working on an all-affordable, outer-borough project on a corner lot that includes a charter school on the first two floors. This, he says, is a "classic case" of how MIH and ZQA change the building's features and massing for the better.

Under the old rules, part of the space for the school would be turned over to parking, and the development would lose about 50 units between parking and no MIH. With bigger envelopes encouraged under the new rules, and onerous parking requirements eliminated, there is more room for other programs.

The old rules, moreover, encouraged flat-faced buildings that sit flush against the curb and mixed-use specimens that featured low-ceilinged retail. A ten-story building would usually have 11-foot ground-floor ceilings, a height unattractive to most tenants besides restaurants. By allowing floor-to-floor heights for housing and street-level retail, ZQA encourages buildings with higher ceiling heights and more streetside texture and variety.

Housing New York, Mayor de Blasio's seminal 2014 policy platform, identified a need to modernize zoning regulations if the city is to reach its goal of creating 80,000 new units of affordable housing over the next decade. (The document, which CHPC advised on, was the basis for MIH and ZQA.) The City Council "made sausage," said Ginsberg, of the proposed text amendments, with exceptions and exemptions that muddle the objectives and complicate what was intended to be a streamlined suite of regulations. Instead of three zoning heights, for example, there are now six.

Nevertheless, the changes will alter the look and size of the new buildings for the better, supporters say. Before, a building's outer court had to be as wide as it was deep if the outer court was over 30 feet long. A T-shaped building with two outer courts, for example, would need outer courts of 65 by 65 feet, a proportion that constrains the design of the building. Now, a building can be 30 feet wide, which accommodates block and plank

stuff and more experiences."

The same seems true on the West Coast. David Baker, of San Francisco–based David Baker Architects, has designed supportive housing, SROs, and micro-apartments. His firm recently designed an upscale condominium development in San Francisco's Hayes Valley; half of its 69 units are micro-apartments. "I think a lot of people are happy with a bed with some drawers under it, a chair, and a desk," he said. While some disapprove of smaller apartments, Baker countered, "If something doesn't suit your lifestyle or desires, [that] doesn't mean it's immoral." For the longest while, the real estate market held that people—as a *de facto* rule—did value square footage as a driving factor in what they would pay. Projects like Carmel Place are changing that perception.

In fact, before ollie worked on Carmel Place, it renovated and leased micro-units in an Upper West Side building to demonstrate demand for smaller apartments. (The building was, appropriately, a former SRO. The company didn't offer its standard suite of amenities and services, so the development wasn't branded as "ollie.") "One of the surprises is that this market is far broader than millennial," said Bledsoe. About 30 percent of renters were over 34, and tenants included empty nesters and retirees, long-distance commuters, and many couples, not all of whom were millennial-aged. Units in that building ranged from 178 to 375 square feet; demand was so high that rent shot up to around $2,250 for the smallest units, $3,000 for the largest. Bledsoe, Baker, and Dubinsky all agreed that micro-apartments are meeting a large, under-served need. "We're simply putting a choice into the marketplace that didn't exist before," said Bledsoe. But Bledsoe and Baker also agreed on another point: Micro-apartments are a fantastic business proposition for developers.

It boils down to the difference between rent-per-square-foot and chunk rent. The former is what developers use as a metric for market demand and revenue. The latter is the monthly rent the tenant pays. "Ollie is a sustainable housing model for attainably priced, high-quality housing, and we're really exploiting the understanding that the consumer is paying on a chunk rent basis and the developer is driving its model on a dollar-per-square-foot basis," explained Bledsoe. Baker added, "As a renter, you don't really care what the rent is per square foot. You care how much you can afford the rent per month." Yet, the smallest apartments in ollie's Upper West Side experiment rented fastest and for the most dollars per square foot. And because tenants paid less, they could pay more reliably and stay longer, a pattern Baker and Bledsoe both observed. "Over 40 percent of the tenants coming in [to the Upper West Side micro units] opted for a lease longer than 12 months. That's huge," said Bledsoe. But does it boil down to money versus quality of life?

It mostly depends on the market. "To a certain extent, you have to let people vote with their wallets," said Baker. "If it doesn't rent, people won't build them. If you have more competition, they'll be better and rent for less." That question—what do micro-apartments need to appeal?—drove Monadnock Development's involvement in adAPT NYC: "We learned about the quality of space you need to create to make people feel good about living in a small space, which I think is the most important thing," said Dubinsky. Monadnock and nARCHITECTS created voluminous, bright, airy interiors for the units. "Those things are not required by the zoning code—tall ceilings and big windows—but I think they're part and parcel with this becoming a replicable typology in New York City," said Dubinsky.

Of course, there's the possibility that micro-apartments will remain a niche market in select cities where housing stock is short and young urbanites will trade "space for place." "At present, and for the foreseeable future, micro-units are such a small segment of the new multifamily housing supply that's coming online in cities that it's highly unlikely they're going to have any material impact on rent," said Stockton Williams, executive director of the Terwilliger Center for Housing at the Washington, D.C.–based Urban Land Institute.

And maybe micro-apartments will be another passing trend. But there's growing awareness among developers that communal living is not only marketable, it's desirable. According to Bledsoe: "For a lot of people home is the happy place, but more home doesn't equal more happy. I think more home equals more money and more maintenance." **ZACHARY EDELSON**

construction to give more flexibility at the front and rear while making it easier to use all the floor area on deep lots.

Previous transition rules, moreover, deterred buildings from wrapping corners by capping building heights within 25 feet of a district boundary to the height of an adjacent district. Now, heights can be averaged between the base and maximum of adjoining districts, up to 65 feet. Additionally, corner lot coverage was previously capped at 80 percent; now, a building can cover the entire lot.

"We've definitely heard that architects designing under the new ZQA rules can accommodate more housing units in their projects than they have before," said Sarah Watson, deputy director of CHPC. It's complicated to measure how the new rules will affect development, she explained, and for architects, it's difficult to apply a vast set of new rules to projects. The CHPC, consequently, is working to evaluate the impact of the zoning on new projects.

Under MIH, new affordable units in designated zones are subsidized by market-rate units. "Leveraging market-rate housing to build affordable housing is the best of both worlds," Jolie Milstein, president and CEO of New York State Association for Affordable Housing (NYSAFAH), one of the country's largest affordable housing trade groups. "Right now, we have a shortage of housing across all income bands, except ultra-luxury. We're very optimistic that we will very soon see the impact of ZQA and MIH, and we look forward to an increasingly large production pipeline as a result of the changes."
AUDREY WACHS



L.A.'S EXPANDING MENU OF TRANSIT OPTIONS IS CHALLENGING THE CITY'S AUTO-URBANISM

L.A. GROWS UP

Los Angeles's newly completed Expo Line extension creates the first rail connection between Downtown and the Pacific coast in almost 60 years. An east-west route linking residential and employment centers at either end, the line represents an opportunity to change the characteristically low-rise region by enabling a 15.2-mile-long spine of mixed-use development. In the four years since the first spur of the Expo opened, developers have begun to wake to the untapped market for transit-oriented development along the corridor, signaling a shift not only in the ways in which Angelenos get to and from work, but where and how they live their lives beyond business hours. Now that the line has been completed, development along the western length of the corridor has sped up. Because of the transit-oriented nature of Expo-adjacent sites, designers must juggle multiple urban considerations such as density, parking, and pedestrian access. The following projects, all still under design and permitting, emphasize mixed use configurations, offer an array of unit types, including affordable apartments, and are connected by generous, public open spaces.

Our trip down the Expo begins in Culver City, the former terminus of the line, where developers Lowe Enterprises, AECOM, and Cunningham Group have designed the 5.2-acre Ivy Station complex. The new development will sit on a current park-and-ride lot for the Expo Line and contain 200 apartments, a 150-room hotel, 200,000 square feet of offices, 75,000 square feet of ground-floor commercial space, and 1,600 parking spaces, with 300 spots reserved for transit riders. The wedge-shaped site offers an office and retail block along Venice Boulevard, with a multiarmed courtyard apartment complex sandwiched between it and the hotel at the eastern end of the site. On its southwest corner, the site hosts a transit stop as well as a paseo bounded along its perimeter by porous ground floor connections, including colonnades and heroic staircases. The buildings have stepped and sharply angled facades, with each of the glazed office and retail floors bound by terraces. Meanwhile, the apartments and hotel are clad in modular metal sheathing articulated as coursed masonry or geometric panels, for the apartments and hotel, respectively. Renderings showcase red floor plates and structural walls in the

Lowe Enterprises, Cunningham Group, and AECOM came together to design the Expo-adjacent Ivy Station complex, a 5.2-acre development that uses a paseo to connect transit services and new ground floor retail spaces.



COURTESY LOWE ENTERPRISES



The Expo Line's presence in L.A. has begun to have an effect on urban public space. Above, Gensler, with landscape design by Rios Clementi Hale Studios, has designed a 4.76-acre development atop the existing Martin Automotive Group's Cadillac dealership off of the Expo Line's Bundy stop that will host a new showroom for the dealership in a sculptural, two-story structure topped by a faceted green roof. Like the Ivy Station project, this transit-oriented development also creates an internal paseo connecting transit services with retail and residences. The project features terraced levels throughout its design, with residences and offices overlooking the paseo below, an urban trope being explored more and more across L.A.'s densifying expanse that blends the traditional urban form of a pedestrian-oriented street topped by apartments with the region's interior-focused shopping malls in order to create a new form of public space.



COURTESY GENSLER

office and retail areas with carved out loggia and projecting balconies along the facades of the apartment blocks.

The 4.76-acre Martin Expo Town Center development at the Bundy Station further west is located on the current site of the Martin Automotive Group's Cadillac dealership. Gensler, with landscape design by Rios Clementi Hale Studios, designed a terraced, 10-story, 160-foot tower containing 200,000 square feet of creative office spaces at the corner of the site, jaggedly staggering back and forth across its height, creating variable outdoor spaces accessible from the offices within. A mid-block paseo below is flanked by 99,000 square feet of commercial space, including a proposed 50,000-square-foot grocery store. The site's 516 mixed-income residences are organized in a similarly terraced, seven-story perimeter block formation, with residences directly overlooking either the paseo or an interior courtyard. The complex will feature 192 studio, 181 one-bedroom, 137 two-bedroom, and six three-bedroom units. Of the total, 20 percent of residences will be affordable, with three-fourths of those affordable units operating as workforce housing and the







COURTESY KONING EIZENBERG ARCHITECTS

After a lengthy vetting process in development-averse Santa Monica, Koning Eizenberg Architects was granted approval in May to proceed with construction on 500 Broadway, a 249-unit market rate complex being developed in tow with a separate, 64-unit deed-restricted, off-site affordable housing component. The market-rate development features a deeply-recessed shopping street with outdoor seating that is flanked by a colonnade, creating a shaded and cool pedestrian area near the Expo Line terminus.

remainder consisting of "very low income" units. "We wanted to design this project as a model transit development for L.A. by combining two things that have historically been perceived to be incompatible [here]: desirability and density," Gensler's design director for the project, Tom Perkins, said. "We are planning for multimodal access—including bus, metro, automobile, bicycle, and pedestrian—in order to connect with the neighborhood and create an active outdoor environment surrounded by new retail, residential, and office uses that attract local residents, office workers, and transit users." As a part of this multimodal effort, the complex features parking stalls that are "decoupled" from the apartment units, allowing apartment dwellers to opt into renting a parking spot if they own an automobile while opening more parking spots for transit users.

At the western terminus of the Expo Line in Santa Monica, two notable projects apiece by Koning Eizenberg Architects and Michael W. Folonis Architects aim to bring a variety of multifamily configurations to the coast. Koning Eizenberg Architects' 84-foot-tall development, 500 Broadway, features 249 market-rate residences and is organized as a bundled quartet of buildings connected by 35,000 square feet of ground-floor commercial space. The building features generously fenestrated and bifurcated facades, with louvered siding and simple, stucco walls alternating along courtyard faces. An unzipped, rumpled facade made up of extruded floor plates, canted walls, and corner windows marks the project's northwest-facing front along Broadway.

The development is notable for its commitment to exceeding the city's affordable housing requirements, providing 64 deed-restricted affordable units around the corner at 1626 Lincoln Boulevard. This five-story structure will rent entirely to households earning 30 to 60 percent of the area median income (AMI). Owners of the complex preferred an off-site location for affordable units to better provide support services for residents, like after-school tutoring and healthcare. Also, the off-site location allows for more affordable units to be built overall, since integrating as many affordable units within a market-rate complex would have been impeded





Above: Michael W. Folonis Architects (MWFA) uses articulated, perforated metal panels to create vertical and horizontal sun shading for streetfront units in its 1415 5th Street project, making a proudly geometric addition to Santa Monica's mostly low-rise skyline. The project is an experiment in building massing with a large doughnut hole portal cut into the building mass instead of stepping back, as would traditionally be the case. The move creates an opportunity to provide an urban frontage for the complex, so units can look out over the street below. **Below:** MWFA's Lincoln Collection features an interior recreational condition at a scale that is unique for Los Angeles, where many dwelling units look toward a central courtyard space containing a pool and trees. This "rear window" arrangement facilitates the passive ventilation and shading strategies MWFA developed for the complex through sun and energy modeling.

COURTESY MICHAEL W. FOLONIS ARCHITECTS

by height limitations imposed on 500 Broadway's site. 1626 Lincoln consists of 17 three-bedroom apartments, 18 two-bedroom apartments, and 29 one-bedroom apartments, and features simply rendered massing that incorporates a mix of punched windows and doors across expanses of stucco walls with storefront glazing along the ground floor.

Michael W. Folonis Architects (MWFA) is working on two mixed-income projects that also push the envelope in terms of urban program and form. MWFA's Lincoln Collection, a 90-unit, mixed-income complex featuring 13,000 square feet of ground floor retail space, is organized as a tight mass of apartment blocks connected by exterior circulation. The complex will have 18 affordable units, half of which will be set aside for households making 80 percent or less of the regional AMI, while the remaining nine affordable units are for those earning less than 50 percent of the AMI. The building's white stucco facade is chopped up by inset, and sometimes interlocking, balconies. Walls along recessed areas are clad in blond wood or glass, as is the ceiling of a triple-height corner loggia space supported by a massive Y-column. The apartments themselves are organized around a central courtyard with a swimming pool and other leisure areas. This balcony-lined courtyard allows the building to utilize natural ventilation for individual units, while also providing an interior urban condition that is uncommon for L.A.

This "rear window" quality is better exhibited in MWFA's 1415 5th Street project, an 84-foot tall mixed-use block that experiments with the city's setback requirements by utilizing a mid-building doughnut hole to maintain a monolithic cornice line. MWFA's stocky and pixelated apartment is carved into by the designers, who, by removing more building mass than typical step-backs require, have arrived at a provocative method for embedding traditionally urban frontage in a community where development is highly contentious. "We thought we were going to have a huge fight on our hands, but [city officials] were very enthusiastic about it and encouraged us," Folonis said. The project contains 64 units, 13 of which are affordable, and includes a mix of unit types that look out onto the complexly articulated, carved-out courtyard.

These projects are among the first to make their way through planning and permitting phases since the Expo opened. Though with early ridership estimates already surpassing projections, it is likely that L.A.'s new transit corridor will soon be home to many more residents and workers.

ANTONIO PACHECO

DEVELOPERS ARE REBUILDING AFFORDABLE UNITS 20 YEARS AFTER CHICAGO BEGAN TO DISMANTLE ITS PUBLIC HOUSING

THIS PLACE, DISPLACED

Twenty years into Chicago's plan to privatize building low-income houses, the effects are varied: Mixed-income, mixed-demographic neighborhoods now exist where dilapidated public housing projects once stood, yet large tracts of vacant land still lie where there were once communities. But between complex financing models and even more complex historical considerations, the face of affordable housing is changing in Chicago. Slowly but surely, areas like Cabrini–Green on the city's near North Side are developing. Developers like Holsten Real Estate Development Corporation have found a niche in providing mixed-income projects, while understanding the intricacies of the affordable housing market.

From the time of its earliest German settlers, the area now known as Cabrini–Green has been a space of displacement, and more often than not, neglect. The area was first a landing site for European immigrants fleeing poverty and famine in their home countries—first German, then Swedish, followed by Irish, and lastly settled by Sicilians, the area was known as Little Hell. The fire spewing stacks of the People's Gas Light & Coke Co. plant and squalid conditions made the name unfortunately appropriate. By the early 20th century the area became known as Little Sicily, despite few improvements to living conditions.

By the 1940s the newly founded Chicago Housing Authority (CHA) had begun a slum-clearing program. Eventually there would be few traces of the area's history. Though few would feel nostalgic for the over-crowded, unplumbed tenements, the complete displacement of the Sicilian community would eventually ring familiar for the area's future residents.

This first public housing in the area, the Frances Cabrini Rowhouses were initially envisioned as an integrated neighborhood of whites and African-Americans. By the time construction was completed in 1962, the area had shifted to be almost completely African American. The following 50 years would see Cabrini–Green become the most notorious, and often misunderstood, public housing project in the country. From the outside, the vision of Cabrini–Green was one of gang violence, sniper shootings, and drug trade. Conversely, the projects were also close-knit communities that knew their built environment was being neglected by the city that had put them there. It should be noted that despite the conditions, Cabrini–Green was likely not as violent or impoverished as Little Sicily, which it replaced. Some cite Little Sicily as having a crime rate 12 times that of the rest of the already extremely violent early 20th century Chicago.

Today, like Little Hell and Little Sicily before them, there is barely a trace of the Cabrini–Green Homes left. Starting in the mid-1990s, the city began a 15-year plan to demolish most of the then-dilapidated projects. The demolition and relocation of the residents was outlined by the city's $1.5 billion *Plan for Transformation* and by most accounts, this happened with little input by the nearly 15,000 residents. March 2011 saw the last of the high-rises come down, leaving just a small handful of row houses standing. This new plan would be an experiment in social housing that would replace the projects with mixed-income townhouses across the whole city. Residents were told they would be able to return to the area once new housing was built. However, the slow speed at which new housing has been built, and the intense restrictions placed on returning residents means that this has not been particularly successful on many levels.

Holsten has found a way to work within this delicate environment, which many developers avoid at all costs. In fact, the latest Affordable Requirement Ordinance (ARO) allows for developers to pay "in-lieu" fees to avoid including affordable housing in developments that would normally require them. The goal of the ARO is to distribute affordable housing throughout the city to require it in any development that receives a zoning change, city land, or financial assistance. When developers opt to pay the fee, which can reach $175,000 per affordable unit not built, that money goes to a fund that developers like Holsten can use.

Peter Holsten, founder and president of Holsten Real Estate Development, explained how complicated the financing can be for building or renovating buildings to be affordable housing.

"There are non-carry mortgage loans, there are tax credits, historical tax credits, and new market tax credits to build retail in neighborhoods. There are Housing Opportunities & Maintenance for the Elderly (H.O.M.E.) money. There's Community Development Block Grants (CDBG) money. There are grants from the Federal Home Loan Bank. There is trust-fund money from the Illinois Housing Development Authority (IHDA). There are all sorts of rental subsidies. So your financing could be subsidized or your rent could be subsidized. That's how you can spend market rate money on renovating a property, but still charge low rents. It is like a Rubik's Cube."

Navigating the finances of building affordable housing is only half the story for Holsten. Going back to when he was buying and renovating buildings part-time in the 1970s, Holsten manages all of his own properties. Seeing a need, Holsten also started Holsten Human Capital Development (HHCD), a nonprofit, charitable organization set up to provide resources to promote self-sufficiency and stability to residents.

Recent years have seen Holsten getting involved with more architecturally significant developments. Along with many of the first wave row houses built in Cabrini–Green, Holsten has recently finished Terrace 549. Designed by Chicago-based Landon Bone Baker Architects (LBBA), Terrace 549 is part of a much larger mixed-income development. Rather than the austere modernist concrete towers or generic row houses often associated with public housing in Chicago, Terrace 549 includes large units, colorful finishes, courtyards, balconies, and lush plantings. Along with community resources areas, the building is a mix of 43 market rate, 27 affordable, and 27 public units.

Holsten is also responsible for redeveloping another former CHA site, the Hilliard Homes. The Hilliard Homes broke the mold of public housing when they were first built in 1966; the towers' architect Bertrand Goldberg believed that public housing should "recognize them [public housing residents], not simply store them." From the beginning, the campus of 16- and 18-story curving towers was set apart from the rest of the city's public housing. Though controversial, a strict acceptance policy is credited with making the Hilliard Homes the safest project in the city. A similar policy is now standard in most mixed-income developments. Despite its relative success, Hilliard fell into neglected disrepair with the other CHA projects. Holsten now manages Hilliard and has converted it into a mix-income community.

The complex issues surrounding affordable housing go well beyond architecture. Yet many of those issues are intrinsically linked to the built environment. Even with all of the plans on the boards for areas like Cabrini–Green, the number of units is still staggeringly short of those that were demolished. Conversely, market-rate housing in these new developments rarely have trouble selling. For the first time in Chicago's history, new neighborhoods are starting out with a diverse mix of demographics and economic situations. Thankfully, now with the help of architects like LBBA and developers like Holsten, architecture is also being factored into the equation. For better or worse, Chicago is once again home to a grand affordable housing experiment.

MATTHEW MESSNER



Units in Terrace 459 are equal in size and amenities, despite being divided between public, affordable, and market-rate. Each includes large windows, a colorful balcony, and access to community spaces.

DAVID SCHALLIOL



SAM GELFAND

GRANNY FLATS MAY BE ALL THE RAGE IN AUSTIN, BUT BIGGER CHANGES ARE IN THE PIPELINE TO ADDRESS THE CITY'S HOUSING PROBLEMS.

MUCH ADU ABOUT AFFORDABILITY

Consider the accessory dwelling unit (ADU). It is a structure of many names, including secondary dwelling unit, garage apartment, granny flat, backyard cottage, casita, carriage house—the list goes on. The unit has equally as many uses: rentable occupancy, (secret) Airbnb gem, guesthouse, or extended family annex. Over the past decade as housing costs have soared in cities like Austin, the casita has become a much-studied and proliferated phenomenon.

The ADU frenzy is not unique to Austin. The format is popular in other cities like Houston, Texas, or Sydney, Australia, which was, as of the end of 2015, churning out a hundred "Fonzie" flats a week. Portland (1,300 as of 2013) and Seattle (1,396 as of 2015) both established city pathways for creating secondary units. Across the border in Vancouver, 35 percent of all single-family residences have one. The back house represents an important option for low-impact densification, as it increases lot inhabitation and generates rental income but, due to its street invisibility, leaves the character of a neighborhood intact.

Austin's ADU construction is widespread: 750 permits for "secondary apartments" have been issued since 2006, with the annual number of permits for these auxiliary units surpassing those for duplexes since 2014. Still, the structures are limited to multifamily and some single-family zonings, including SF-3, which carries a minimum lot size of 5,750 square feet, a maximum building coverage of 40 percent, and usually requires expensive infrastructural items like a separate water meter.

Austin's ADU regulations were updated in November 2015, making it easier to build closer to primary structures, on smaller lots, and without parking in central, transit-adjacent areas. The ordinance also prohibited use of the dwelling as a non-owner occupied short-term rental (STR), and restricted STR usage generally to 30 days per calendar year. Ahead of the new ordinance, local organization Austinites for Urban Rail Action (AURA) "dedicated to a vision of an Austin where everybody is welcome and everybody's interests matter," advocated for allowing ADUs everywhere in the city, and circulated an online petition that gathered over 1,000 signatures in support. Its "ADU City" report, released in June 2015, offers policy provisions and case studies in support of ADU growth. Via email, AURA board member Eric Goff stressed the importance of growing the housing supply and simplifying the permitting process. "Rules like unit caps, lot size, Sub Chapter F, FAR, building height, set backs, and others," he wrote, "consistently make it difficult to add more housing."

Here, house prices and rental rates continue to climb while income remains stagnant. The ADU, even in limited deployment, becomes useful in gentrifying neighborhoods, as its rental income balances out rising property taxes for families on low or fixed incomes. In a June editorial, city councilmember for East Austin's District 3, Sabino "Pio" Renteria, said that he and his wife were only able to remain in their home because they built a secondary unit to supplement their income. These units, when rented at market rates, are largely occupied by younger individuals or couples who can afford to trade space and dollars for location. This doesn't explicitly offer housing for lower-income renters, but it reduces market competition for cheaper units, allowing those units to be occupied by those who need them most. And it creates a revenue stream for those who are struggling to keep their homes, critical in areas like East Austin, where neighborhoods have lost 34 percent of their home-owners since 2002.

Substantial evidence demonstrates the myriad positive impacts of the ADUs. Their adoption is the goal of the Alley Flat Initiative, a collective effort started in 2005 by the University of Texas Center for Sustainable Development, the Guadalupe Neighborhood Development Corporation, and the Austin Community Design and Development Center (ACDDC). The outfit provides resources, including design services, to citizens, neighborhood groups, and nonprofits interested in building ADUs. To date it has realized five units, with two under construction and about nine in development. In mid-June, it hosted the first-ever Alley Flat Tour, showcasing the five completed units with over one hundred attendees. Nicole Joslin, who recently took over as executive director of ACDDC, said, "the biggest hurdles are access to financing and making the property taxes calibrated to the rent that's being collected." For example, an ADU built and rented through the City of Austin's S.M.A.R.T. (safe, mixed income, accessible, reasonably priced, transit oriented) Housing Policy that caps incomes for its renters is not recognized as affordable housing by Travis County and is appraised for market value, instead of the income generated, which is the typical indicator for multi-family property taxes. "Banks don't know what to do with ADUs," Joslin continued, noting conflict if the structure increases or decreases property value. Further, local house appraisers struggle with ADUs, sometimes grouping the square footage together with the main house or ignoring the unit altogether. "We've overcome a lot of the LDC barriers," she said. According to Joslin, what is needed now are additional subsidies to lower the cost of construction and, as ADU requirements are relaxed, incentives to retain the primary house. Moving forward, she hopes to continue to build ACDDC's "capacity to be a resource for their community partners and single-family homeowners who are trying to prevent displacement."

High-design versions of the granny flat showcase its possibilities for architectural achievement. This year, AIA Austin presented a Design Award to For A Better Architecture (FAB) for its Hillmont Studio, an 850-square-foot back house in the Zilker neighborhood. The unit was also featured on the 2015 AIA Austin Homes Tour, along with another alley flat. FAB cofounder Patrick Ousey, AIA, said the challenge was to create a sense of privacy while still maintaining a connection to the street. The massing is pushed into the lot's back right corner, and because the spaces "don't stack exactly one over the other," the overhanging bedroom hovers over the glassed-in living area and patio. Clad in thin black Hardie siding, the project also includes walnut cabinets, clean detailing, and an interior-exterior concrete wall that was "brought into the budget without increasing overall cost." This materiality connected the interior to the site walls, tying together the entry movement from the curb all the way back to the ADU. The project cost about $200 per square foot, including landscaping. Ousey reported a normal permitting experience, though the water meter became a problem. Adding an additional meter can cost up to $20,000, a fee that "makes a small project like that not doable." FAB is at work on another residence with a back house that is similarly sited for privacy. Big or small, the design work "boils down to quality," Ousey said, and "quality comes at every budget."

Granny flats occupy the lighter end of the "missing middle" housing density spectrum that is painfully absent in Austin. The ADU joins larger set of housing solutions in development to keep Austin affordable. In early June, the city unveiled a draft of its first-ever housing plan. *The Austin Strategic Housing Plan*, available online, offers progressive solutions to make up the current deficit of affordable units by producing 35,000 units for those at 80 percent median family income—$62,250 for a family of four in Travis County this year—and 40,000 market-rate units for a total of 75,000 units in the next decade. The plan provides an arsenal of tactics: Tax Increment Financing (TIF), the expansion of homestead preservation districts, expanded density bonus programs, a strike fund that would be used to purchase and maintain existing multifamily complexes, expanded use of community land trusts (CLTs), renovation of the S.M.A.R.T. Housing program, and many other bold ideas. Even without policies available to other cities—Texas is the now only state where inclusionary zoning is illegal—these tools forecast admirable gains.

City of Austin senior planner Jonathan Tomko said that there is "two-pronged" reform at work, on both the policy and code fronts, and that maximum progress happens when the two work together in tight coordination. The policy battle is well underway, as is CodeNEXT, the effort to fully rewrite Austin's Land Development Code. CodeNEXT is led by its main consultant, Opticos Design, a Berkeley-based outfit focused on walkable urban living and the "missing middle" housing movement. The city now estimates draft code to be delivered for public review in January 2017, and has released two of four prescription papers that preview strategies. The *Household Affordability* document, delivered in April, lays out the changes that are coming soon.

Some believe that the promised results of the CodeNEXT rewrite may not be enough to reverse Austin's economic segregation, now rated at the worst in the nation. John Henneberger, winner of a 2014 MacArthur Genius grant and co-director of the Texas Housers nonprofit, wrote in a May 2016 blog post that "Austin must promote, as a public policy, economic and racial diversity across all neighborhoods and should reject the ghettoization of affordable housing into city-designated districts," referencing the strategy to concentrate investment at transit-rich nodes. Speaking to the AIA Austin audience in June, Henneberger emphasized the rights of low-income citizens and argued for reform at the neighborhood level, including leveraging solutions like community development corporations (CDCs) to create affordable housing. Such activism remains important work as inequitable policies persist—evidenced by a 2015 Texas bill that allows landlords to discriminate against renters who use housing vouchers. Contemporary studies show that "laws aimed at things like 'maintaining neighborhood character' or limiting how many unrelated people can live together in the same house contribute to racial segregation and deeper class disparities," according to *The New York Times*. Affordability is increasingly the central topic at city council: An additional fair housing initiative was approved in June, providing yet another referendum in support of consequential action.

This action is needed if Austin is to realize the big changes envisioned in the Housing Plan and CodeNEXT rewrite. Thankfully, many individuals and groups are up to the challenge. At the Alley Flat Initiative, Joslin is focusing future work on the financing of ADUs, and on neighborhood-scale sustainability efforts "more and more—this isn't about architecture only."

For Tomko, the goal is to have the housing plan approved by the end of 2016 as an appendix to *Imagine Austi*n, the city's comprehensive plan: "all types of housing for all types of people in all parts of town."

JACK MURPHY





ANDREA CALO

Left: The Lydia is a fully accessible 584-square-foot design offered by the Alley Flat Initiative (AFI). The AFI estimates over 58,000 lots in Austin currently qualify for ADU development. **Top**: For a Better Architecture's L-shaped Hillmont Studio captures a backyard corner in its Zilker neighborhood. **Above**: A concrete wall unifies the indoor-outdoor living space in Hillmont Studio.

Glass

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Buildings with glass envelopes are rising faster than ever. Glazing technology, including intuitive tinting and safety features, as well as decorative and performance options, is keeping up the pace—to say the least.

By Becca Blasdel

To see more of the Foster + Partners-designed Apple store in San Francisco, turn to page 42.

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PROFILE

7 BRYANT PARK

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GLASS: PPG SOLARBAN 60 STARPHIRE
FABRICATOR: JE BERKOWITZ
GENERAL CONTRACTOR: TURNER CONSTRUCTION COMPANY
CURTAIN WALL INSTALLER: BENSON INDUSTRIES
STRUCTURAL ENGINEER: THORNTON TOMASETTI

An hourglass entry creates a memorable facade that welcomes visitors to Bryant Park, just across the street.

When working on 7 Bryant Park, Michael Flynn of Pei Cobb Freed & Partners recognized that the challenge was that "the site is not just another corner, but a privileged one across from Bryant Park—hence the conical carving into the building form." The goal was to "show how a building on this site could enrich the experience of the park while at the same time make its relationship to the park a clear expression of its identity."

The conical facade not only creates a memorable identity, but it also allows for a maximized 474,000 square feet of office space that conforms to the mandated zoning envelope and setbacks. The building has a lower rectangular podium of nine floors, with a rectangular tower of 21 floors set back above, creating the iconic shape.

The main goal of the project was to utilize energy-saving mechanical systems and co-generation, designed to achieve LEED Gold certification. The client wanted a column-free space with floor to ceiling glass. The facade is made of low-iron, high-performance low-E-coated insulating glass, linen-finish 314 alloy stainless steel, and polished, anodized aluminum window frames.

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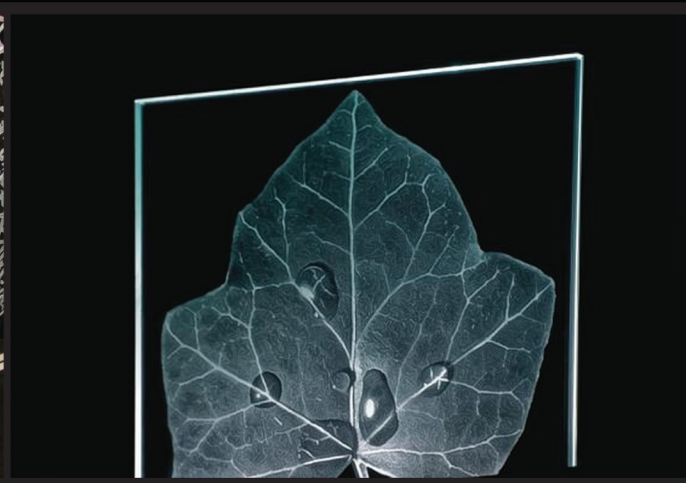



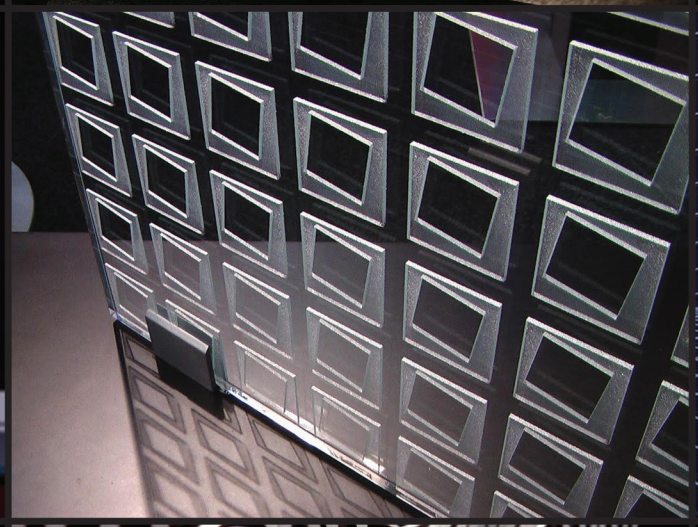

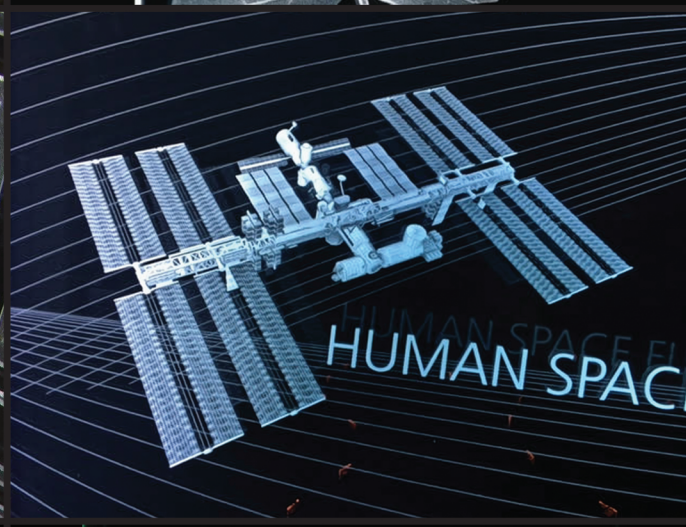



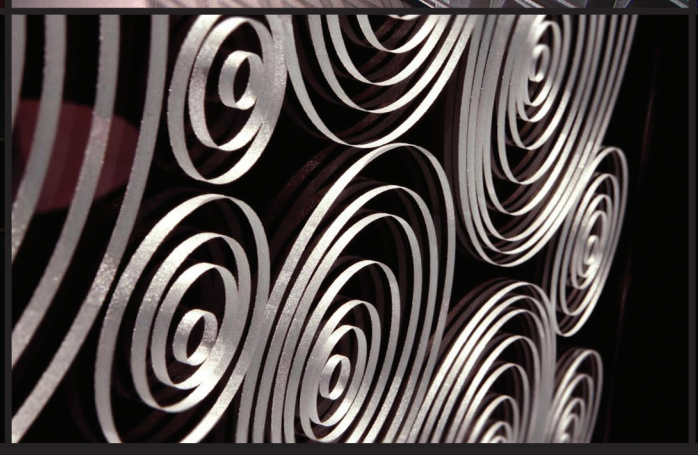

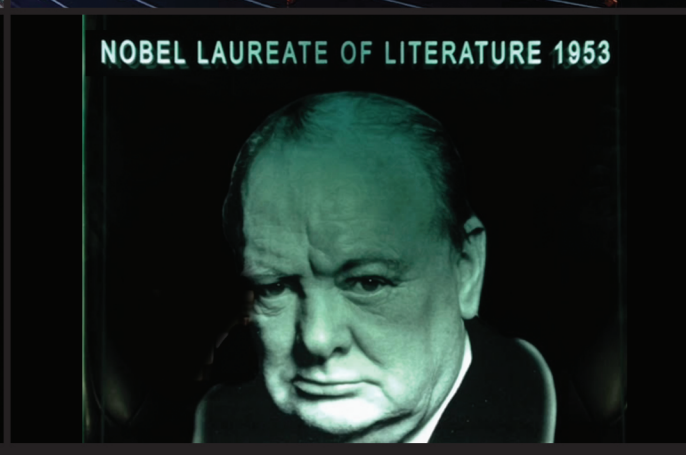

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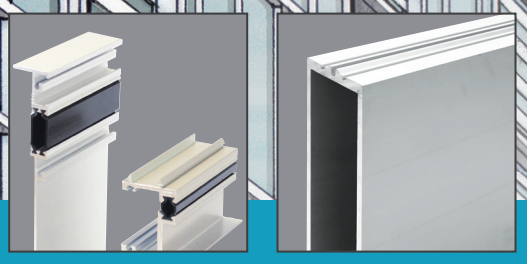

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ARCHITECT: FOSTER + PARTNERS
STRUCTURAL ENGINEER OF RECORD: SIMPSON GUMPERTZ & HEGER
STRUCTURAL GLAZING ENGINEER: ECKERSLEY O'CALLAGHAN
GLAZING CONTRACTOR: SEELE
LAMINATED GLASS DOORS: SEDAK GLASCOBOND

This page: Sedak GlasCobond 4 x 1/2 inch low Iron Optiwhite HS with an ipasol gray coating was used for the facade.

Opposite, right: For the entry opening up to Union Square, glass stairs and a proscenium balcony appear as if they are floating above the first floor.

Opposite, below: The Ruth Asawa fountain has found a new home in the "plaza" that offers public wi-fi and seating.

As part of a recent overhaul to Apple's retail approach, Foster + Partners created an entirely different environment for Apple's new Union Square store. Vast glass sliding doors, measuring 20.5 by 42 feet on the south side and 20.5 by 26.5 feet on the north, create an open air, communal environment. "This is an incredible site on Union Square and a chance to create a new public plaza," said Stefan Behling, an architect with Foster + Partners. "We have created the most inspiring and stimulating space imaginable, blurring the inside and outside." The giant moveable walls offer natural ventilation (the store is powered by 100 percent renewable energy) by drawing fresh air through the integrated structural spine before expelling it out through the roof.

Apple is a pioneer in using glass in its retail designs; it has utilized the material in its stores since their inception. The treads of the glass staircases, manufactured by Sedak, on either side of the Union Square location are held in place by precisely engineered metal lozenge-shaped "pucks" that are discreetly embedded into the tread and the stringer to give the impression that the steps are floating.



NIGEL YOUNG/COURTESY FOSTER + PARTNERS



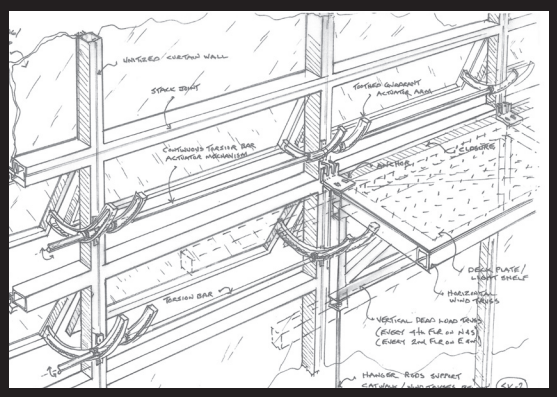

macy's







WE SEE A PROJECT THROUGH COMPLETION



1 DESIGN CONSULTING

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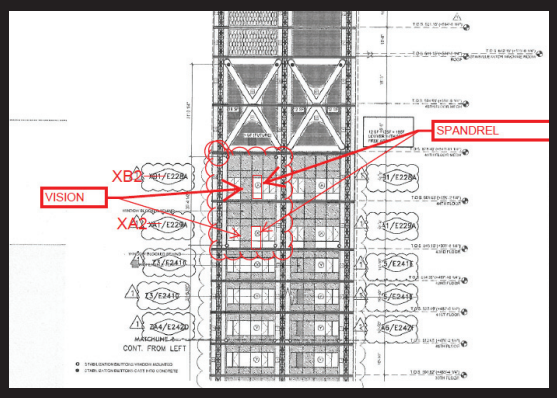

2 SHOP DRAWING REVIEW

We dive deep into the details, and use extensive knowledge of construction practices to check they're buildable.



3 MOCK-UPS AND TESTING

We validate the design with a specific manufacturer and confirm that performance meets industry standards and specified criteria.



4 SHOP MONITORING

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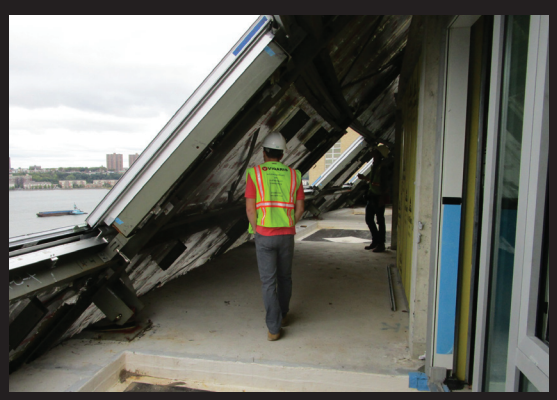

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PROFILE

133 WAI YIP STREET

HONG KONG, CHINA

ARCHITECT: MVRDV
CO-ARCHITECT: ARCHITECTURE:INNOVATIV
STRUCTURAL ADVISORS: AC TECHNIK (HK) LTD.
ELECTRICAL & MECHANICAL ENGINEERS: ENGINEERING CONSULTANTS LTD.
FACADE PANELS: KENTSWAY METALWORK AND DESIGN CO.
FRP INSULATED GLASS: PYROTEK



The latest project from MVRDV—transforming a one-time factory into an airy office space—is part of an ongoing exploration into alternative uses of glass in architecture. Floor area in Hong Kong is at a premium, and the goal was to create a light-filled workspace that gave the illusion of spaciousness and created a positive environment. MVRDV cofounder Winy Maas said, "We are moving into a transparent society, businesses are becoming more open with the public, and people care more about what goes on behind closed doors. In that way, a clear workspace leaves nothing questionable, nothing hidden; it generates trust. But also it is an opportunity for the building to become a reminder of the industrial history of the neighborhood, monumentalized in a casing of glass."

The interior was completely stripped down and infill was only added in the form of white paint, glass, and stainless steel for a stark, simple design. The remaining floors, shelves, tables, and walls were fabricated entirely of glass so that the furniture almost feels as if it is floating in space. The building represents a new approach to development in Hong Kong: reusing existing buildings to maintain the neighborhood's character, rather than starting over from scratch. Not only are the interiors completely transparent, but glass elevators encased in glass shafts reveal movement in public spaces, while a rear facade that was stripped and replaced with glazing allows pedestrians a view into the inner happenings of each office.

The building has 17 percent lower annual energy consumption as well as a 15 percent lower peak electricity demand compared to average offices in Hong Kong, despite being made of large expanses of glass.





OSSIP VAN DUIVENBODE /COURTESY MVRDV

Top: Originally, the building was closed off to the street, with rendered and tiled concrete walls and small windows. Now, not only can employees see passerby on the streets, but the public can see in as well.

Above: The theme of transparency continues through the interiors with an open floorplan. Communal spaces were moved to the rear of the building to allow for more light and air to pass through working spaces.





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PROJECT: The Elysian
LOCATION: Los Angeles, CA
ARCHITECT: David Lawrence Gray, FAIA
DEVELOPER: Linear City Development

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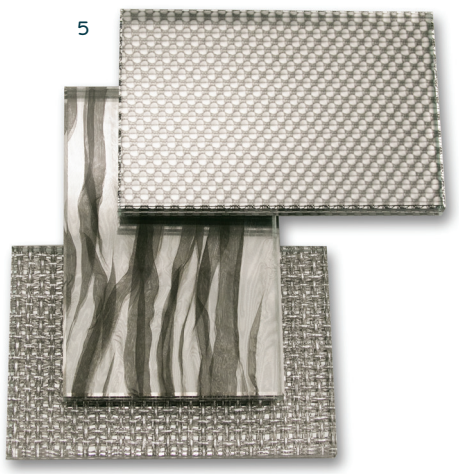

GLASS

EXPRESS YOURSELF

Whether texture or pattern is the game, these sophisticated yet playful artistic glass motifs are perfect for a variety of interiors.

1 LOW-E COATED ACID-ETCHED GLASS
WALKER GLASS AND PPG

PPG's Solarban low-E glass is paired with Walker's collection of acid-etched finishes, including bird-safe AviProtek glass, to expand the range of aesthetic and performance options available for energy efficient, environmentally progressive glass.

walkerglass.com

2 CONTRACT
CARVART

A brand-new contract collection that includes architectural glass for wall cladding, full-height screens, workstation dividers, desktops, counters and tables, and moveable and wall-mounted marker glass. There is a large selection consisting of 27 back-painted colors, 24 metal frame colors, and over 50 options of laminated glass using color, pattern, wood, textile, and gradient aesthetics. All pieces can be customized and are shipped ready to install with hardware.

carvart.com

3 CRYSTALBLUE
GUARDIAN INDUSTRIES

CrystalBlue can be combined with many SunGuard low-E products to provide a range of energy performances along with high visible light transmission, now with a blue color. It is available coated and uncoated at 6 millimeters thickness in a variety of sizes.

guardianglass.com

4 OVERSIZE FORMAT LOW-E GLASS
SEDAK

As a pioneer for glass in oversize formats up to 10.5 by 49 feet, sedak's new insulating glass line automates the production process completely, leading to high-quality fabrication that can easily be reproduced. Additionally, large scale translucent units can be printed fully covered with the roller coater technique or with a digital flat bed printer, allowing for complex, colorful designs.

sedak.com

5 ENDLESS INTERLAYERS COLLECTION
GALAXY GLASS & STONE

New additions to the Endless Interlayers Collection include a variety of neutral and metallic patterns encapsulated in glass. It is now available in wood grains, woven metals, and new textures in 10-, 12-, 16-, 19-, and 25-millimeter custom thicknesses.

galaxycustom.com

6 GLASS GRADIENTS
SKYLINE DESIGN

The first collaboration between Dutch design duo Scholten & Baijings and Skyline Design, Glass Gradients plays with just two geometric forms, a dot and a square, but the designers have created endless options by combining elements of transparency, variable gradients, and color transitions. The designs can be bold or subdued, offering privacy or transparency depending on what is needed.

skydesign.com

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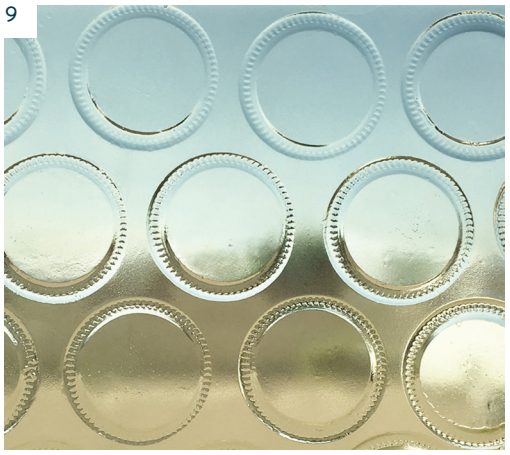

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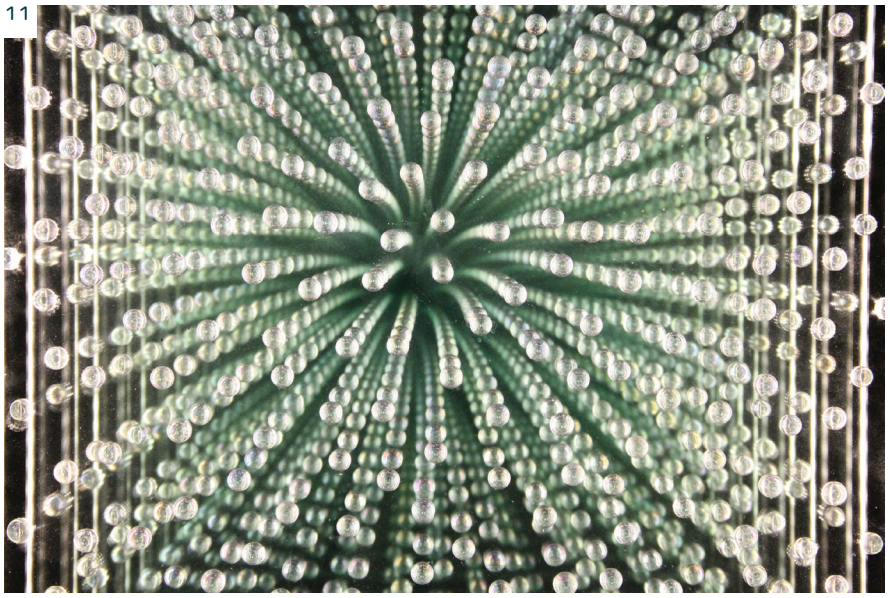

12



7 TEARDROP GLASS
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nathanallan.com

8 SOLARSMART
INNOVATIVE GLASS CORP

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innovativeglasscorp.com

9 MD 413 VINO
MELTDOWN GLASS ART & DESIGN

Suitable for both interior and exterior applications, this textured glass was created from a handmade mold using wine bottles. It is opaque enough to work as a privacy panel and is available in several specialty treatment and color options.

meltdownglass.com

10 LIGHTZONE
SAGEGLASS

With the ability to create up to three variable tint zones within a single pane, Lightzone controls sunlight to optimize daylight, maintain views, and prevent glare. It also provides a lot of design freedom for building envelopes because it is available in myriad geometric shapes, sizes, colors, and zoning patterns. It also reduces overall energy loads by up to 20 percent and peak energy demand by up to 26 percent.

sageglass.com

11 INFINITY MIRROR
PULP STUDIO

To create unique scenery in otherwise small and simple spaces, Pulp Studio imagines a 3-D motif that gives users the illusion that they are in an endless bamboo forest or floating in space. Infinity mirror can be used in a variety of applications, including commercial, hospitality, and residential.

pulpstudio.com

12 LAMBERTS GLASS
BENDHEIM

The first channel glass to receive bird-smart certification, Lamberts glass has been scientifically proven to be visible to birds. Not only is bird strike jarring to occupants, but it is also estimated that up to a billion birds a year are killed in the U.S. alone due to collisions with glass buildings.

bendheim.com



PROFILE

UNIVERSITY OF FLORIDA, REITZ STUDENT UNION

GAINESVILLE, FLORIDA

ARCHITECT: CANNON DESIGN
GENERAL CONTRACTOR: SKANSKA
CURTAIN WALL GLAZING SYSTEM: TAMPA GLASS CO.
GLASS MANUFACTURER: VIRACON

The renovation of the University of Florida's Reitz Student Union was a response to a student-led campaign for the revitalization and expansion of the UF campus union to address a growing student population and aging infrastructure. Cannon Design focused on the restoration of exterior surfaces and structural components, replacement and upgrade of electrical, plumbing, and HVAC systems, and upgrades to interior finishes and lighting.

According to Roland Lemke, AIA, LEED AP, design principal at Cannon Design, the team "worked hard throughout the design to engage students and help brand the facility with touches that celebrated UF, its colors and its mascot: the American Alligator. Wood panels replicate the patterns on an alligator's belly and subtle "teeth" are etched on exterior glass, as well as colors and textures of a gator's scale and tail." The "Gator teeth" windows on the north and south were particularly challenging because of the intricate geometry. Lemke said, "on the north side of the building, we used more clear glass and a vertical mullion system to reflect the existing building's vertical concrete fins. On the south side, we used a much more tinted, reflective glass with deep extended horizontal mullion caps to further shade the glass."

The main challenge during the design process was bringing the diverse user needs of several campus groups into one central location that gives everyone a strong presence and a home. "The intent of the glass design at Reitz Union is to create a dynamic facade expression over the main entry, one that projects patterns of different complexities depending on where one views it from. It acts as an outdoor chandelier that fractures the sky and ground drawing people into the building. This expression speaks to the programmatic functions housed in the Reitz Student Union expansion project, a reflection of the diverse student body that is the University of Florida," said project architect Demosthenis Simatos.



COURTESY CANNON DESIGN

Above and below: The expansion includes meeting rooms, lounges, dance rehearsal studios, a ballroom, and office space for several departments, clubs, and organizations.



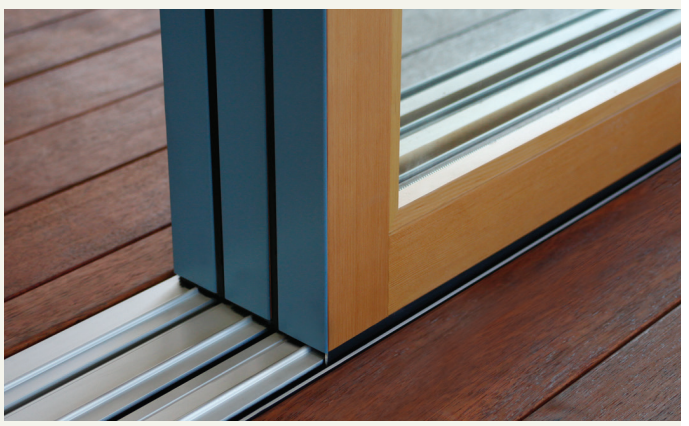
CONTEMPORARY CLAD | A MATTER OF STILE











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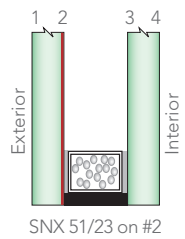

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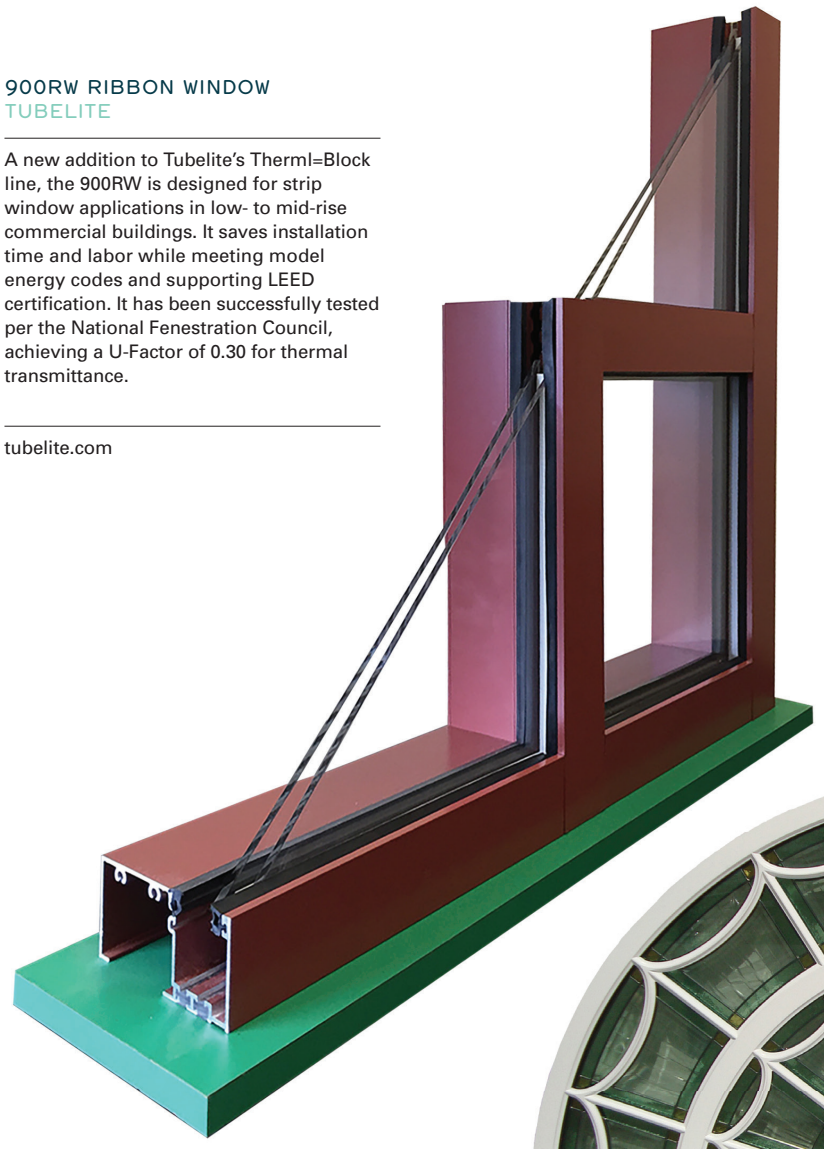

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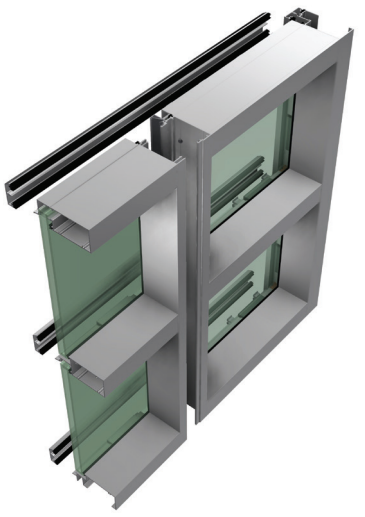

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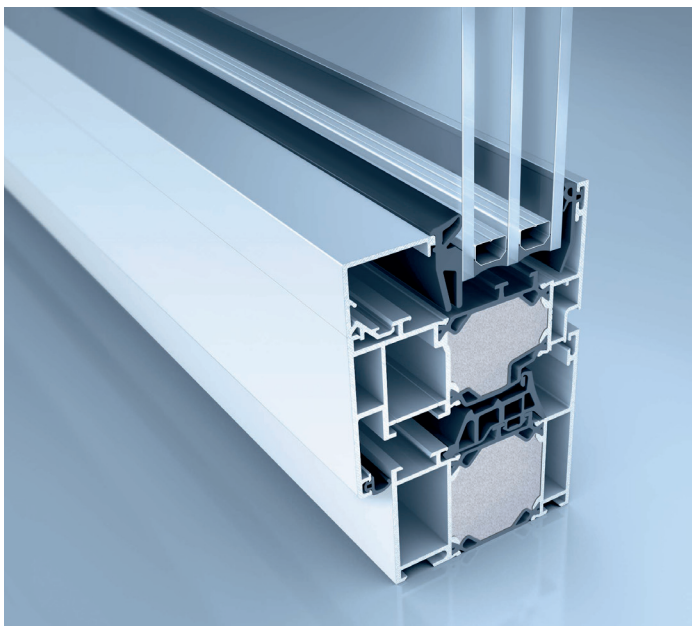

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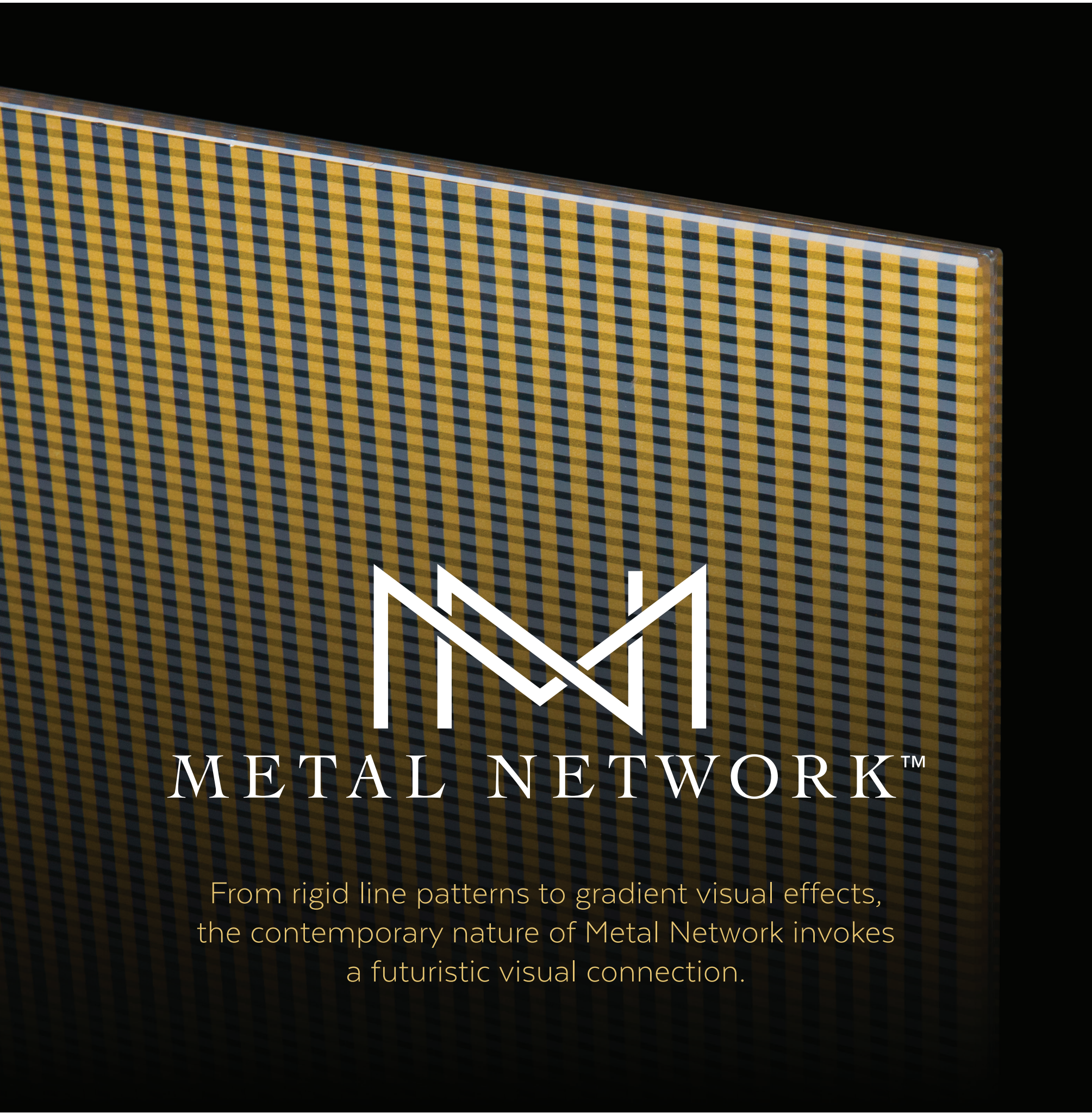

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PULP STUDIO

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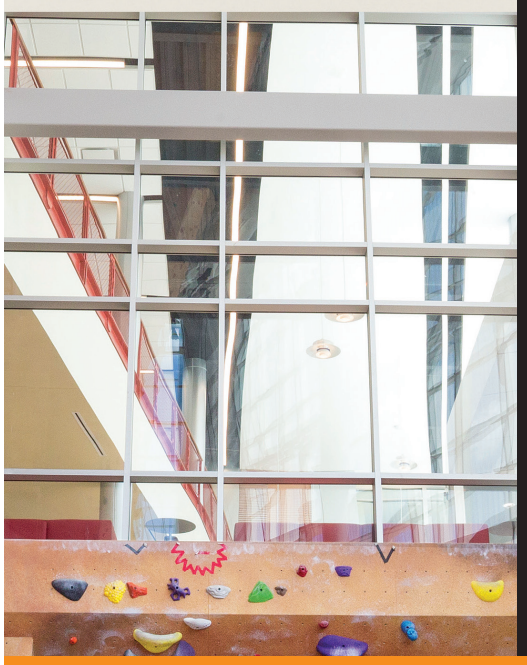

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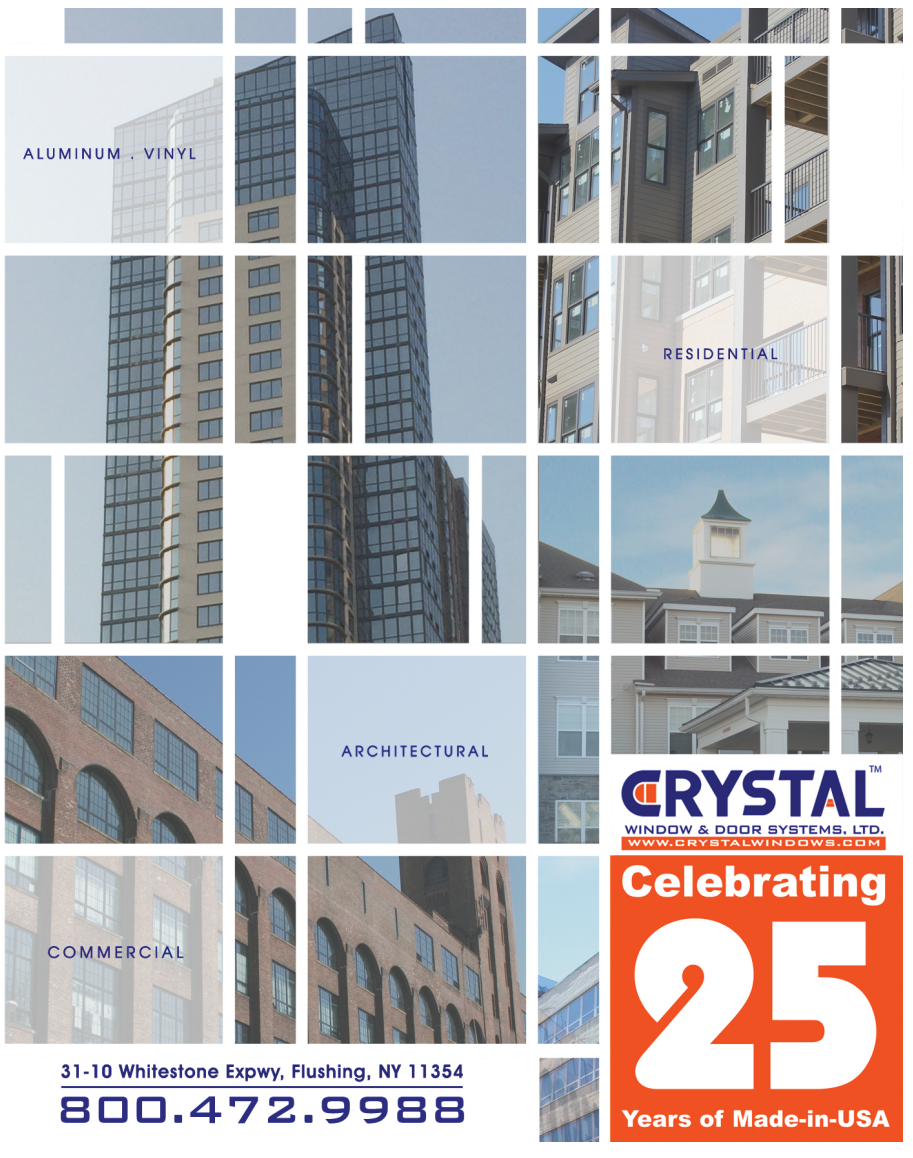

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PROFILE

CENTURYLINK TECHNOLOGY CENTER

MONROE, LOUISIANA

ARCHITECT: MOODY NOLAN
GENERAL CONTRACTOR: YATES CONSTRUCTION
GLAZING SYSTEM: EFCO CURTAIN WALL SYSTEM
GLASS: VIEW DYNAMIC GLASS
CIVIL ENGINEER: MORPHY MAKOFSKY, INC.
STRUCTURAL ENGINEER: PAUL J. FORD & CO.



For telecommunications company CenturyLink, attracting the best and brightest engineers to Louisiana when there are a lot of other options—including Seattle and Silicon Valley—is a tall order. Dan Pickett, a partner at Moody Nolan, said that this became one of the main objectives for the project: "Monroe is a nice town, but the building needed to draw in talent. Next to the existing pink granite corporate headquarters, the client wanted to incorporate CenturyLink's future in technology into the building."

Another significant design motive was to include aspects of a large pecan orchard, located where the new building was to be built. Architects were able to harvest the wood and use the lumber as flooring, to incorporate the surrounding natural environment. Additionally there is a green roof with two visible levels, which assisted the building in obtaining LEED Silver certification, and a sweeping covered outdoor walkway that provides a pleasant view for employees.

Natural light was an important part of the new design, but the challenge was how to control glare without blinds, frits, shades, etc. View Dynamic Glass eliminates the need for those elements, while providing unobstructed two-to-three-story views and ample sunlight. The dynamic glass controls solar heat gain, lessening the need for air conditioning and the energy needed to run it. However, while dynamic glass is typically controlled in zones, where each facade is one zone, multiple zones were required because of the curved walls. View adapted the product so at certain times of day one section of the lobby can be in direct sunlight, while the opposite side is in shade.



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Photo by J Rick Martin

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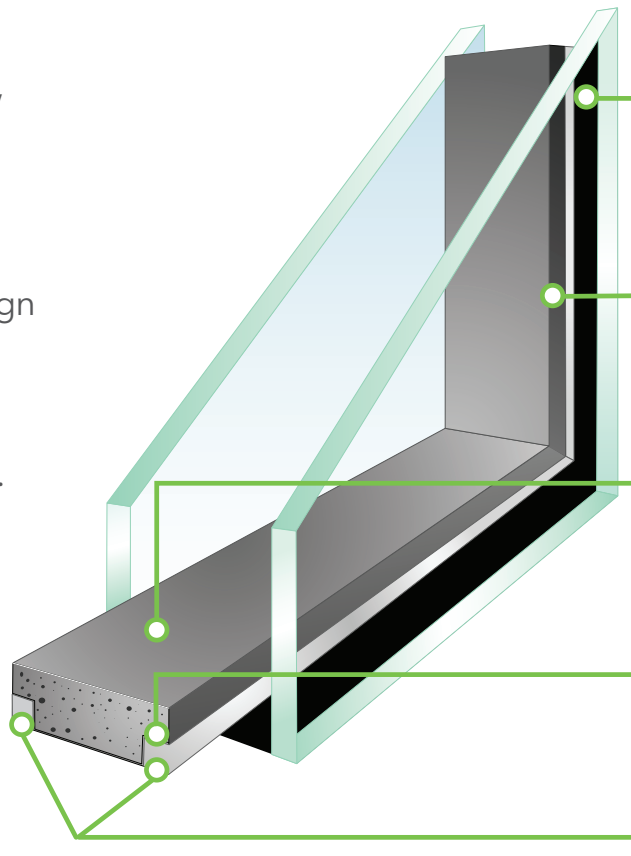

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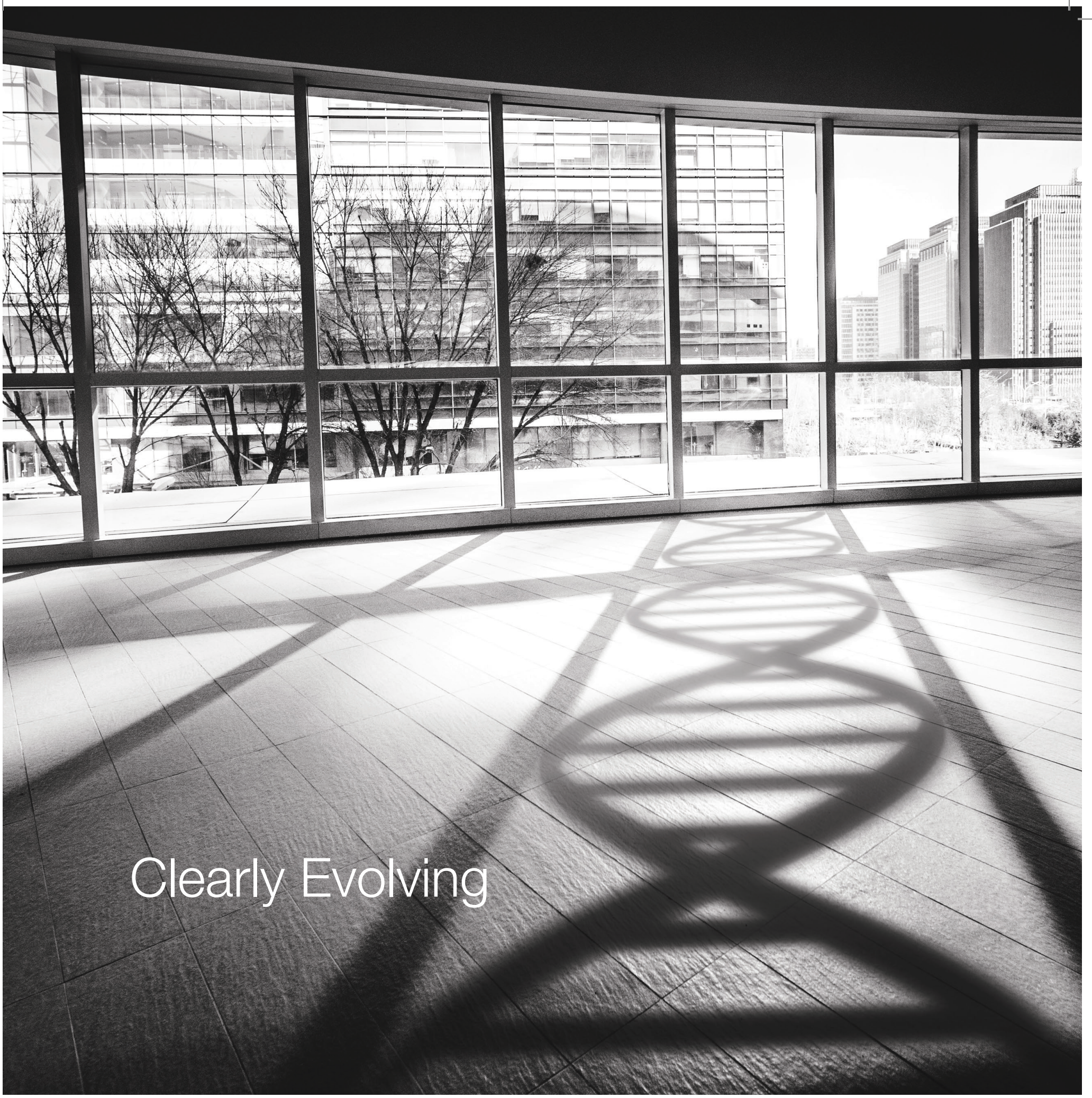

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TOM KESSLER/COURTESY PPG

PROFILE

7 BRYANT PARK

NEW YORK, NY

ARCHITECT: PEI COBB FREED & PARTNERS
GLASS: PPG SOLARBAN 60 STARPHIRE
FABRICATOR: JE BERKOWITZ
GENERAL CONTRACTOR: TURNER CONSTRUCTION COMPANY
CURTAIN WALL INSTALLER: BENSON INDUSTRIES
STRUCTURAL ENGINEER: THORNTON TOMASETTI

An hourglass entry creates a memorable facade that welcomes visitors to Bryant Park, just across the street.

When working on 7 Bryant Park, Michael Flynn of Pei Cobb Freed & Partners recognized that the challenge was that "the site is not just another corner, but a privileged one across from Bryant Park—hence the conical carving into the building form." The goal was to "show how a building on this site could enrich the experience of the park while at the same time make its relationship to the park a clear expression of its identity."

The conical facade not only creates a memorable identity, but it also allows for a maximized 474,000 square feet of office space that conforms to the mandated zoning envelope and setbacks. The building has a lower rectangular podium of nine floors, with a rectangular tower of 21 floors set back above, creating the iconic shape.

The main goal of the project was to utilize energy-saving mechanical systems and co-generation, designed to achieve LEED Gold certification. The client wanted a column-free space with floor to ceiling glass. The facade is made of low-iron, high-performance low-E-coated insulating glass, linen-finish 314 alloy stainless steel, and polished, anodized aluminum window frames.

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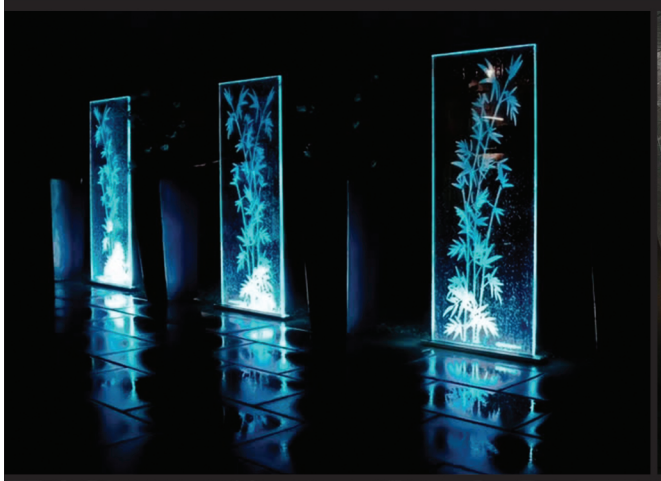



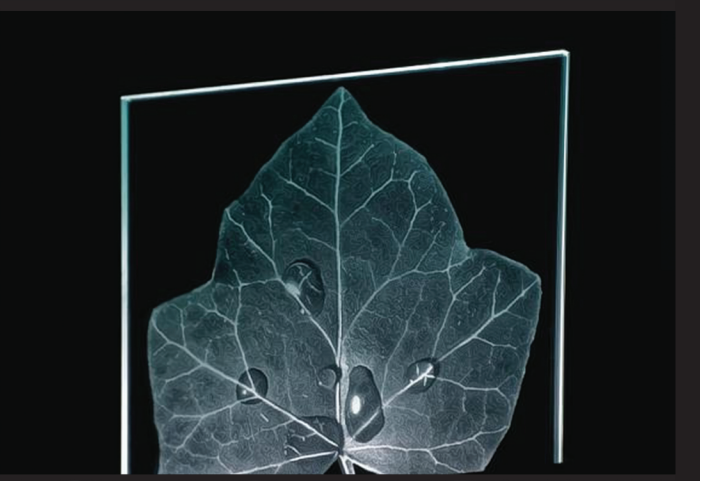





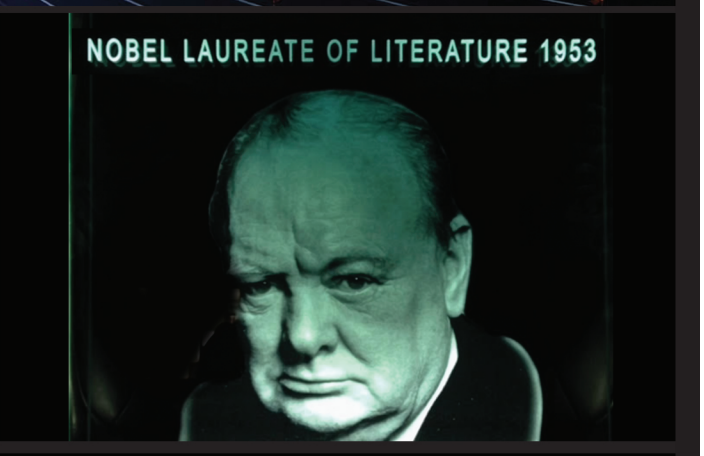

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SAN FRANCISCO, CALIFORNIA

ARCHITECT: FOSTER + PARTNERS
STRUCTURAL ENGINEER OF RECORD: SIMPSON GUMPERTZ & HEGER
STRUCTURAL GLAZING ENGINEER: ECKERSLEY O'CALLAGHAN
GLAZING CONTRACTOR: SEELE
LAMINATED GLASS DOORS: SEDAK GLASCOBOND

This page: Sedak GlasCobond 4 x 1/2 inch low Iron Optiwhite HS with an ipasol gray coating was used for the facade.

Opposite, right: For the entry opening up to Union Square, glass stairs and a proscenium balcony appear as if they are floating above the first floor.

Opposite, below: The Ruth Asawa fountain has found a new home in the "plaza" that offers public wi-fi and seating.

As part of a recent overhaul to Apple's retail approach, Foster + Partners created an entirely different environment for Apple's new Union Square store. Vast glass sliding doors, measuring 20.5 by 42 feet on the south side and 20.5 by 26.5 feet on the north, create an open air, communal environment. "This is an incredible site on Union Square and a chance to create a new public plaza," said Stefan Behling, an architect with Foster + Partners. "We have created the most inspiring and stimulating space imaginable, blurring the inside and outside." The giant moveable walls offer natural ventilation (the store is powered by 100 percent renewable energy) by drawing fresh air through the integrated structural spine before expelling it out through the roof.

Apple is a pioneer in using glass in its retail designs; it has utilized the material in its stores since their inception. The treads of the glass staircases, manufactured by Sedak, on either side of the Union Square location are held in place by precisely engineered metal lozenge-shaped "pucks" that are discreetly embedded into the tread and the stringer to give the impression that the steps are floating.



NIGEL YOUNG/COURTESY FOSTER + PARTNERS




macy's







PROFILE

133 WAI YIP STREET

HONG KONG, CHINA

ARCHITECT: MVRDV
CO-ARCHITECT: ARCHITECTURE:INNOVATIV
STRUCTURAL ADVISORS: AC TECHNIK (HK) LTD.
ELECTRICAL & MECHANICAL ENGINEERS:
ENGINEERING CONSULTANTS LTD.
FACADE PANELS: KENTSWAY METALWORK AND DESIGN CO.
FRP INSULATED GLASS: PYROTEK



The latest project from MVRDV—transforming a one-time factory into an airy office space—is part of an ongoing exploration into alternative uses of glass in architecture. Floor area in Hong Kong is at a premium, and the goal was to create a light-filled workspace that gave the illusion of spaciousness and created a positive environment. MVRDV cofounder Winy Maas said, "We are moving into a transparent society, businesses are becoming more open with the public, and people care more about what goes on behind closed doors. In that way, a clear workspace leaves nothing questionable, nothing hidden; it generates trust. But also it is an opportunity for the building to become a reminder of the industrial history of the neighborhood, monumentalized in a casing of glass."

The interior was completely stripped down and infill was only added in the form of white paint, glass, and stainless steel for a stark, simple design. The remaining floors, shelves, tables, and walls were fabricated entirely of glass so that the furniture almost feels as if it is floating in space. The building represents a new approach to development in Hong Kong: reusing existing buildings to maintain the neighborhood's character, rather than starting over from scratch. Not only are the interiors completely transparent, but glass elevators encased in glass shafts reveal movement in public spaces, while a rear facade that was stripped and replaced with glazing allows pedestrians a view into the inner happenings of each office.

The building has 17 percent lower annual energy consumption as well as a 15 percent lower peak electricity demand compared to average offices in Hong Kong, despite being made of large expanses of glass.





OSSIP VAN DUIVENBODE /COURTESY MVRDV

Top: Originally, the building was closed off to the street, with rendered and tiled concrete walls and small windows. Now, not only can employees see passerby on the streets, but the public can see in as well.

Above: The theme of transparency continues through the interiors with an open floorplan. Communal spaces were moved to the rear of the building to allow for more light and air to pass through working spaces.





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PROJECT: The Elysian
LOCATION: Los Angeles, CA
ARCHITECT: David Lawrence Gray, FAIA
DEVELOPER: Linear City Development

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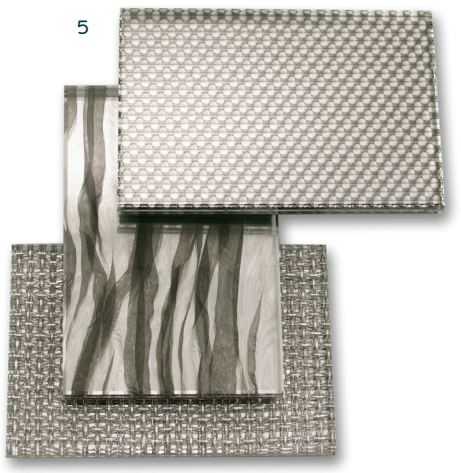

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walkerglass.com

2 CONTRACT
CARVART

A brand-new contract collection that includes architectural glass for wall cladding, full-height screens, workstation dividers, desktops, counters and tables, and moveable and wall-mounted marker glass. There is a large selection consisting of 27 back-painted colors, 24 metal frame colors, and over 50 options of laminated glass using color, pattern, wood, textile, and gradient aesthetics. All pieces can be customized and are shipped ready to install with hardware.

carvart.com

3 CRYSTALBLUE
GUARDIAN INDUSTRIES

CrystalBlue can be combined with many SunGuard low-E products to provide a range of energy performances along with high visible light transmission, now with a blue color. It is available coated and uncoated at 6 millimeters thickness in a variety of sizes.

guardianglass.com

4 OVERSIZE FORMAT LOW-E GLASS
SEDAK

As a pioneer for glass in oversize formats up to 10.5 by 49 feet, sedak's new insulating glass line automates the production process completely, leading to high-quality fabrication that can easily be reproduced. Additionally, large scale translucent units can be printed fully covered with the roller coater technique or with a digital flat bed printer, allowing for complex, colorful designs.

sedak.com

5 ENDLESS INTERLAYERS COLLECTION
GALAXY GLASS & STONE

New additions to the Endless Interlayers Collection include a variety of neutral and metallic patterns encapsulated in glass. It is now available in wood grains, woven metals, and new textures in 10-, 12-, 16-, 19-, and 25-millimeter custom thicknesses.

galaxycustom.com

6 GLASS GRADIENTS
SKYLINE DESIGN

The first collaboration between Dutch design duo Scholten & Baijings and Skyline Design, Glass Gradients plays with just two geometric forms, a dot and a square, but the designers have created endless options by combining elements of transparency, variable gradients, and color transitions. The designs can be bold or subdued, offering privacy or transparency depending on what is needed.

skydesign.com

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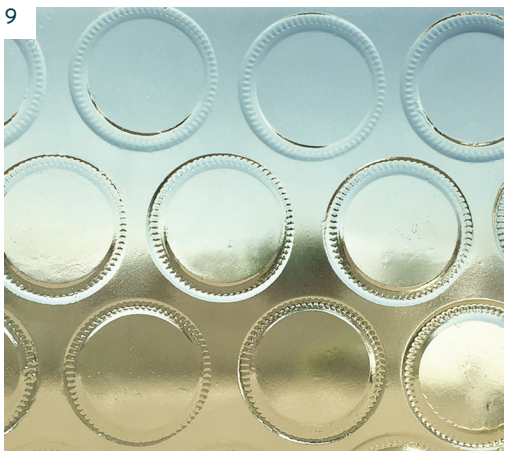

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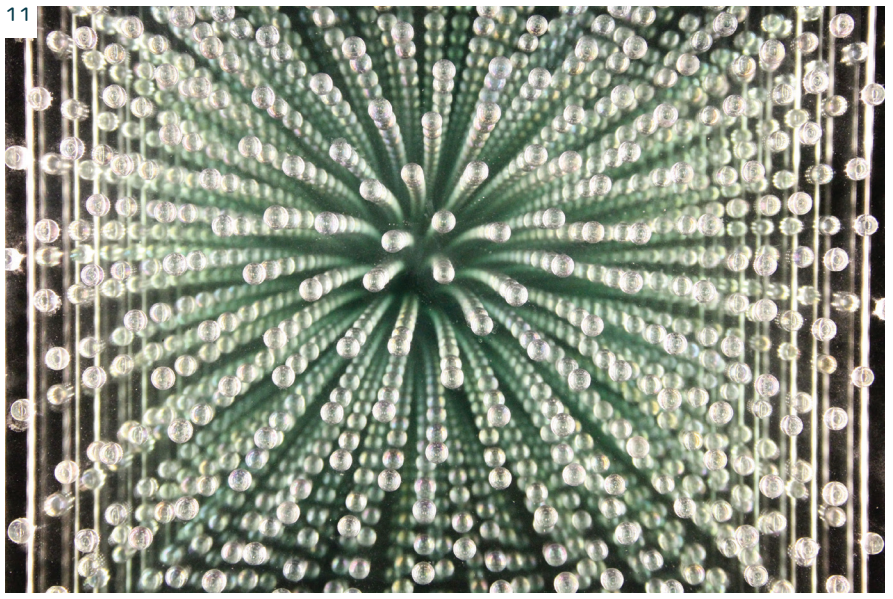

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7 TEARDROP GLASS
NATHAN ALLAN

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nathanallan.com

8 SOLARSMART
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innovativeglasscorp.com

9 MD 413 VINO
MELTDOWN GLASS ART & DESIGN

Suitable for both interior and exterior applications, this textured glass was created from a handmade mold using wine bottles. It is opaque enough to work as a privacy panel and is available in several specialty treatment and color options.

meltdownglass.com

10 LIGHTZONE
SAGEGLASS

With the ability to create up to three variable tint zones within a single pane, Lightzone controls sunlight to optimize daylight, maintain views, and prevent glare. It also provides a lot of design freedom for building envelopes because it is available in myriad geometric shapes, sizes, colors, and zoning patterns. It also reduces overall energy loads by up to 20 percent and peak energy demand by up to 26 percent.

sageglass.com

11 INFINITY MIRROR
PULP STUDIO

To create unique scenery in otherwise small and simple spaces, Pulp Studio imagines a 3-D motif that gives users the illusion that they are in an endless bamboo forest or floating in space. Infinity mirror can be used in a variety of applications, including commercial, hospitality, and residential.

pulpstudio.com

12 LAMBERTS GLASS
BENDHEIM

The first channel glass to receive bird-smart certification, Lamberts glass has been scientifically proven to be visible to birds. Not only is bird strike jarring to occupants, but it is also estimated that up to a billion birds a year are killed in the U.S. alone due to collisions with glass buildings.

bendheim.com



PROFILE

UNIVERSITY OF FLORIDA, REITZ STUDENT UNION

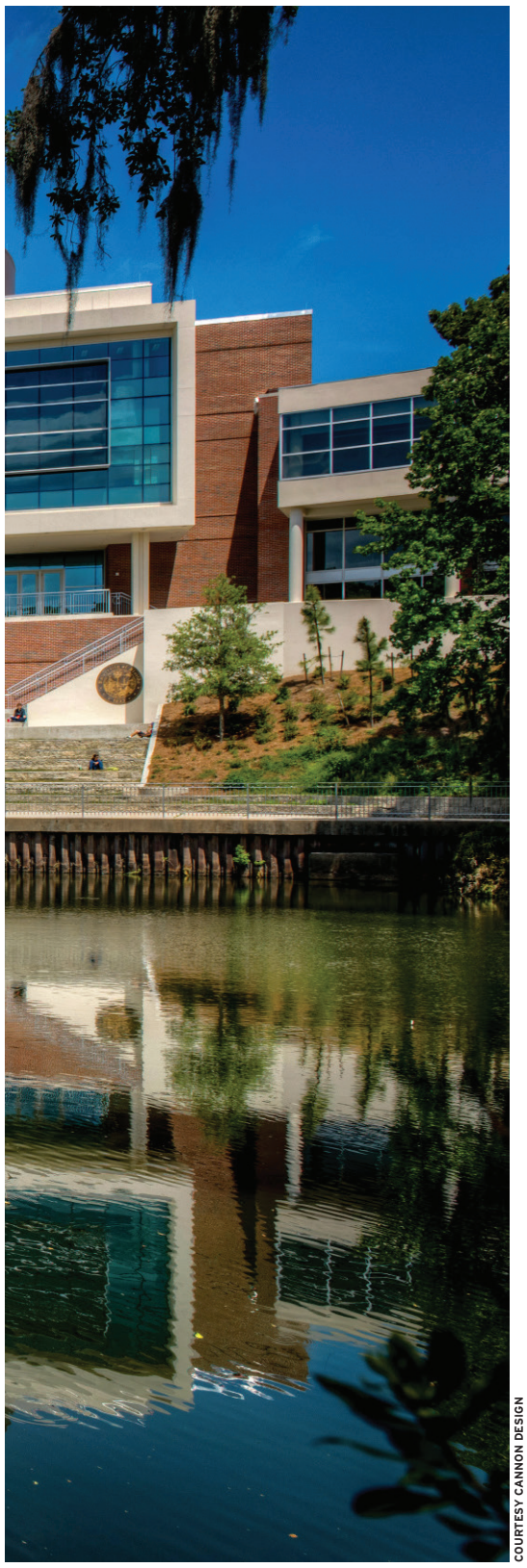
GAINESVILLE, FLORIDA

ARCHITECT: CANNON DESIGN
GENERAL CONTRACTOR: SKANSKA
CURTAIN WALL GLAZING SYSTEM: TAMPA GLASS CO.
GLASS MANUFACTURER: VIRACON

The renovation of the University of Florida's Reitz Student Union was a response to a student-led campaign for the revitalization and expansion of the UF campus union to address a growing student population and aging infrastructure. Cannon Design focused on the restoration of exterior surfaces and structural components, replacement and upgrade of electrical, plumbing, and HVAC systems, and upgrades to interior finishes and lighting.

According to Roland Lemke, AIA, LEED AP, design principal at Cannon Design, the team "worked hard throughout the design to engage students and help brand the facility with touches that celebrated UF, its colors and its mascot: the American Alligator. Wood panels replicate the patterns on an alligator's belly and subtle "teeth" are etched on exterior glass, as well as colors and textures of a gator's scale and tail." The "Gator teeth" windows on the north and south were particularly challenging because of the intricate geometry. Lemke said, "on the north side of the building, we used more clear glass and a vertical mullion system to reflect the existing building's vertical concrete fins. On the south side, we used a much more tinted, reflective glass with deep extended horizontal mullion caps to further shade the glass."

The main challenge during the design process was bringing the diverse user needs of several campus groups into one central location that gives everyone a strong presence and a home. "The intent of the glass design at Reitz Union is to create a dynamic facade expression over the main entry, one that projects patterns of different complexities depending on where one views it from. It acts as an outdoor chandelier that fractures the sky and ground drawing people into the building. This expression speaks to the programmatic functions housed in the Reitz Student Union expansion project, a reflection of the diverse student body that is the University of Florida," said project architect Demosthenis Simatos.



COURTESY CANNON DESIGN

Above and below: The expansion includes meeting rooms, lounges, dance rehearsal studios, a ballroom, and office space for several departments, clubs, and organizations.



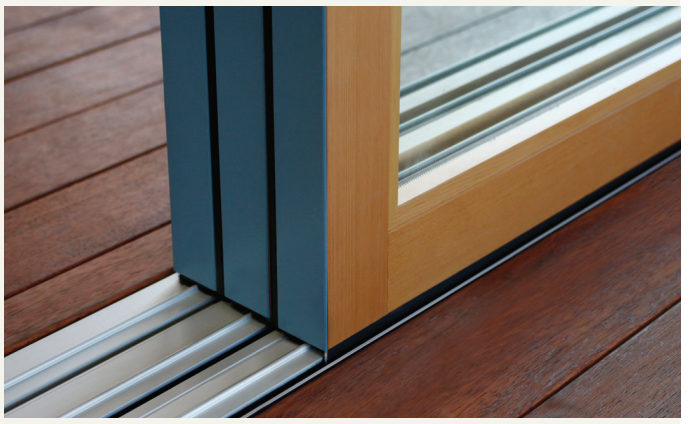
CONTEMPORARY CLAD | A MATTER OF STILE











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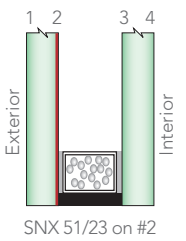

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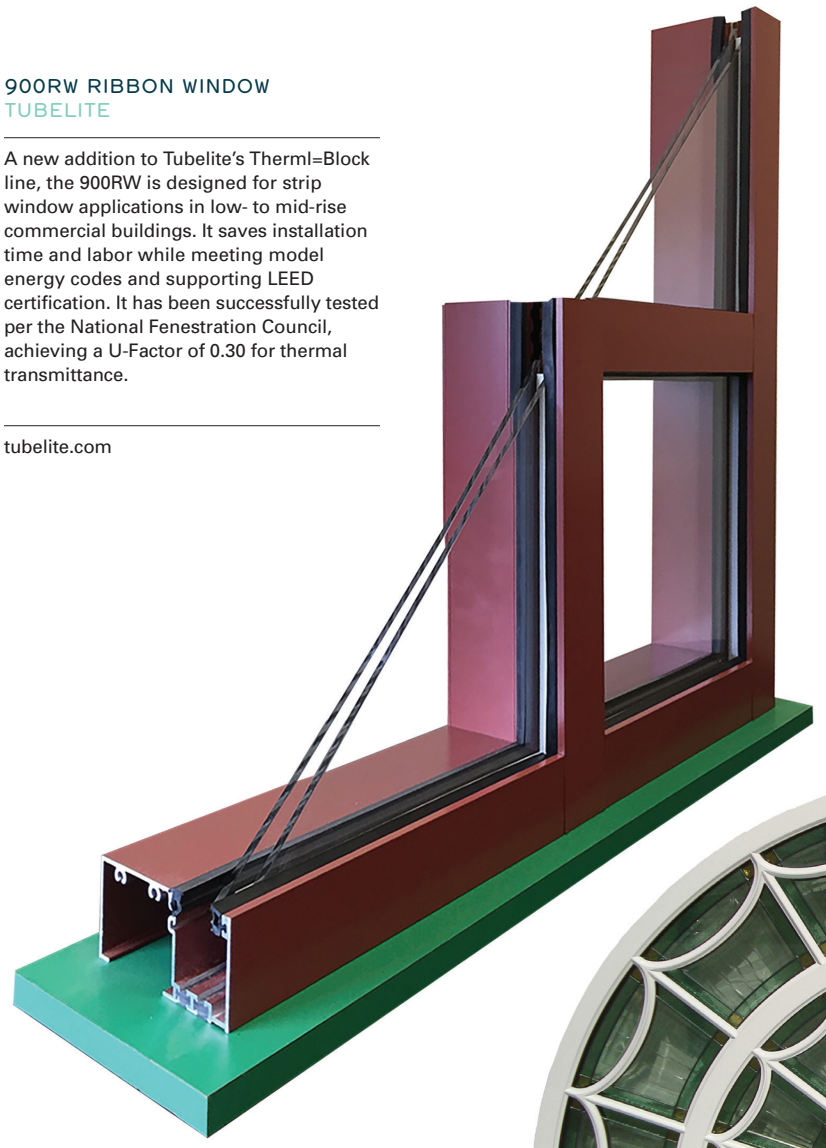

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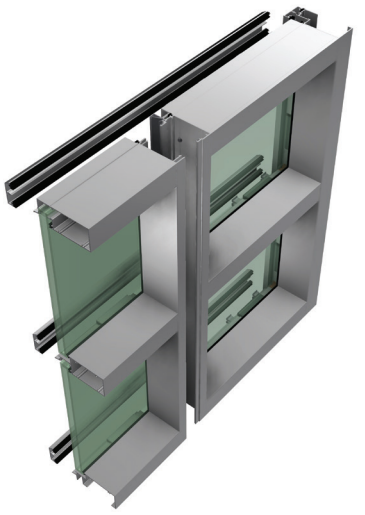

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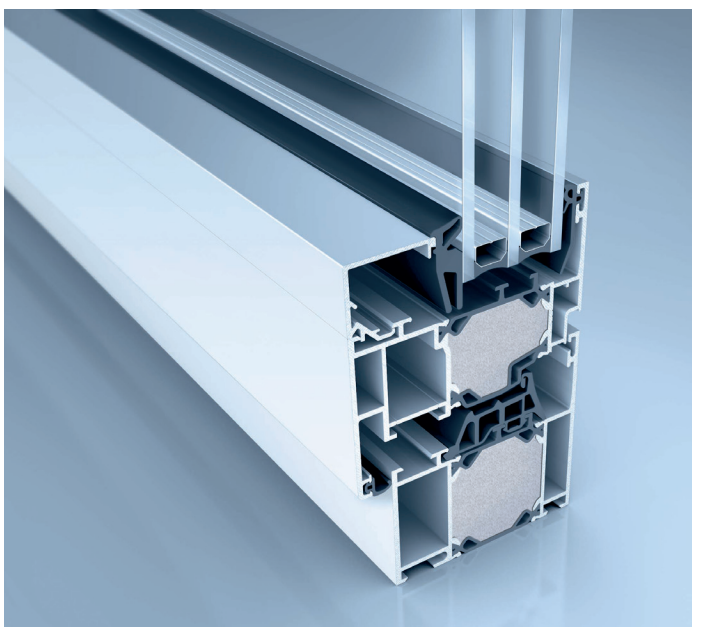

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PULP STUDIO

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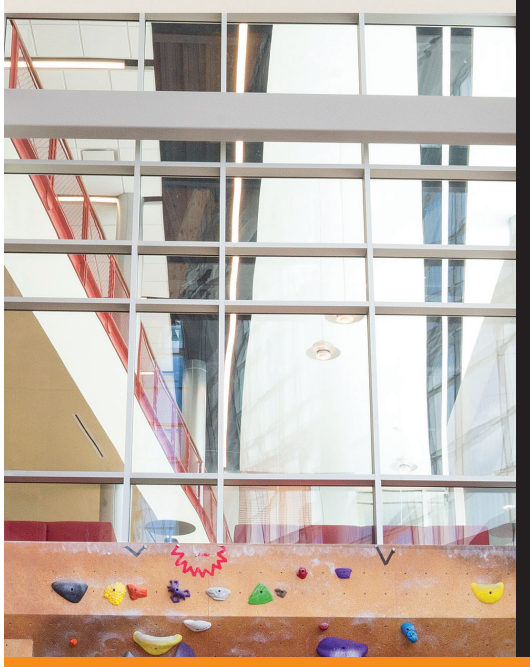
Fire and Nice.



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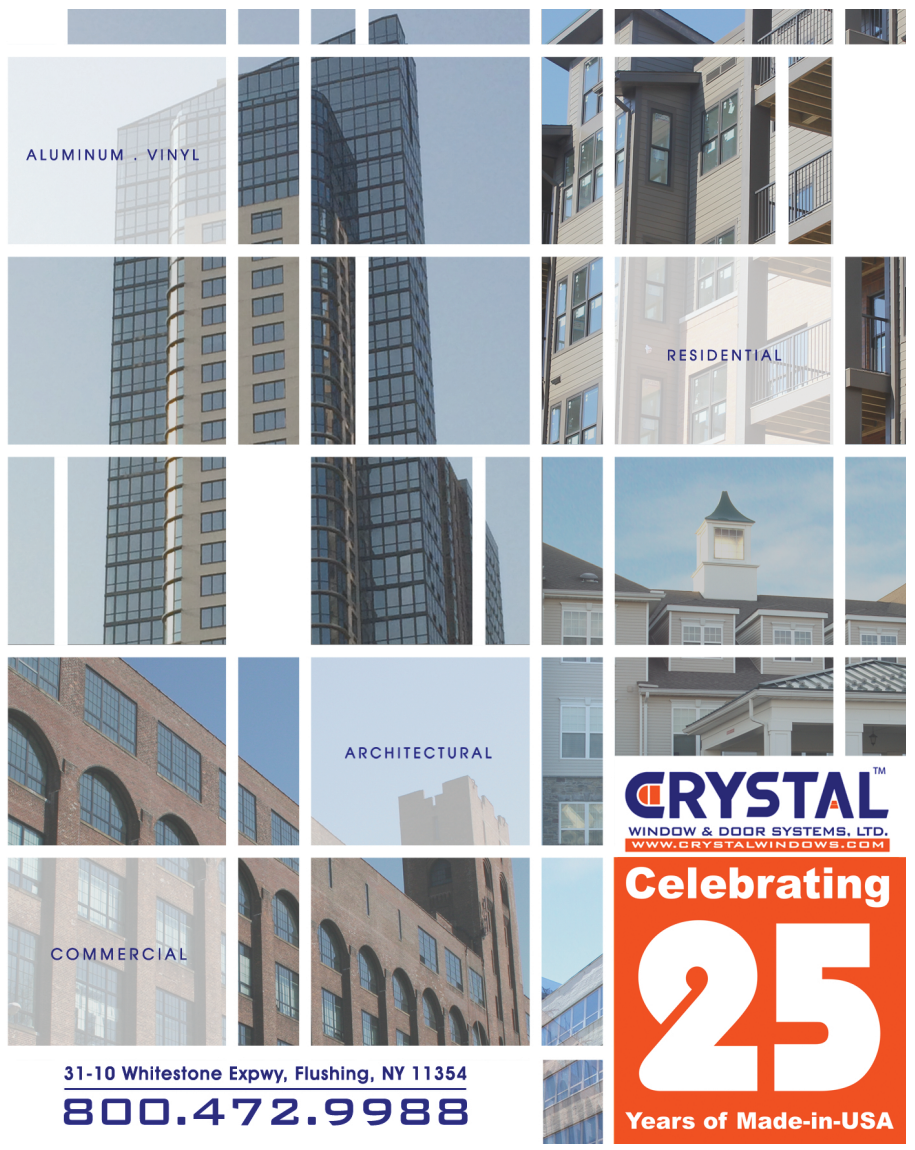

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For telecommunications company CenturyLink, attracting the best and brightest engineers to Louisiana when there are a lot of other options—including Seattle and Silicon Valley—is a tall order. Dan Pickett, a partner at Moody Nolan, said that this became one of the main objectives for the project: "Monroe is a nice town, but the building needed to draw in talent. Next to the existing pink granite corporate headquarters, the client wanted to incorporate CenturyLink's future in technology into the building."

Another significant design motive was to include aspects of a large pecan orchard, located where the new building was to be built. Architects were able to harvest the wood and use the lumber as flooring, to incorporate the surrounding natural environment. Additionally there is a green roof with two visible levels, which assisted the building in obtaining LEED Silver certification, and a sweeping covered outdoor walkway that provides a pleasant view for employees.

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Photo by J Rick Martin

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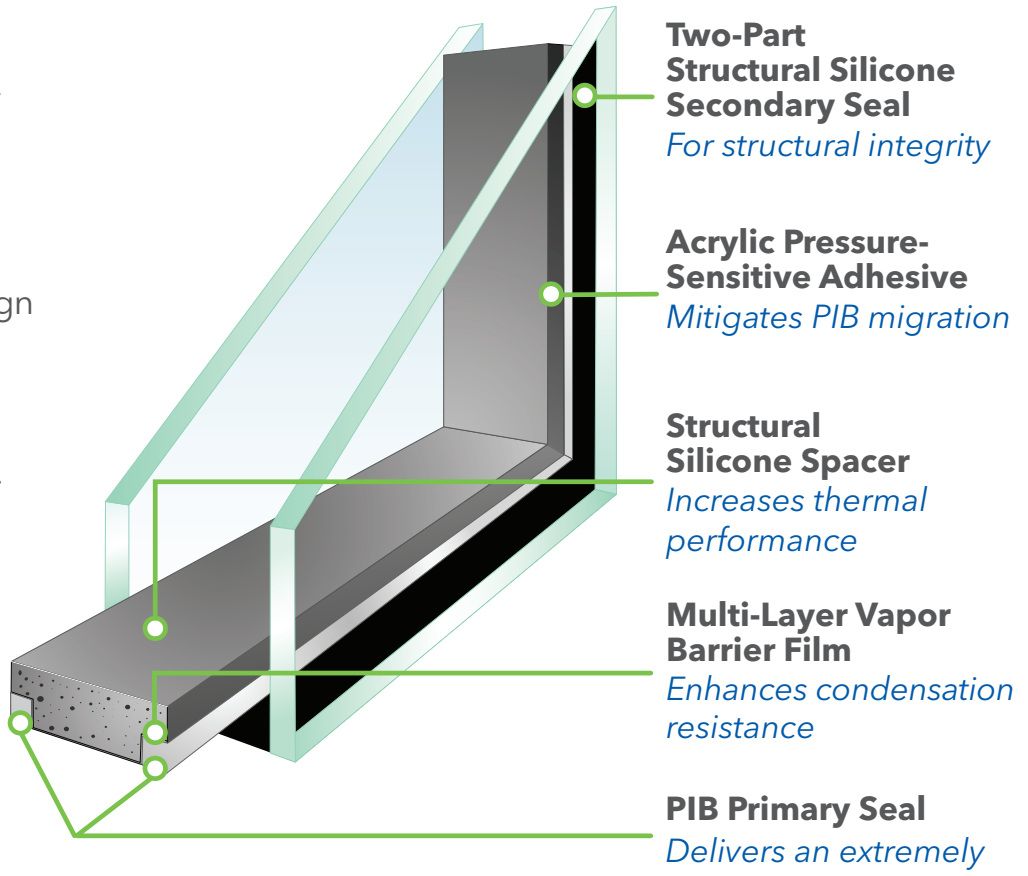

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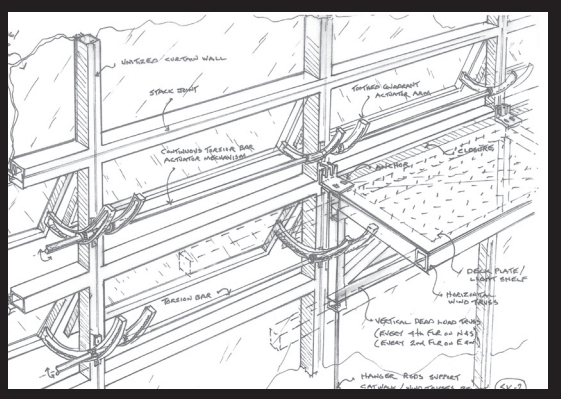

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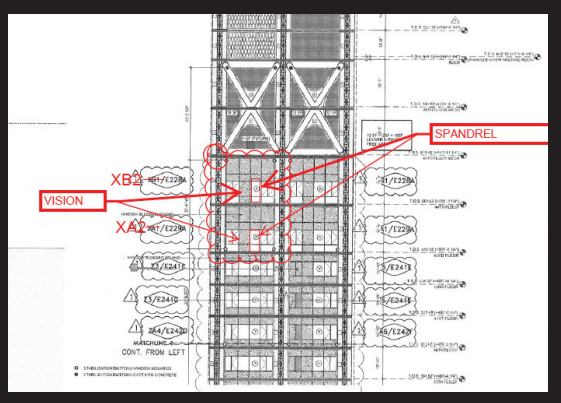

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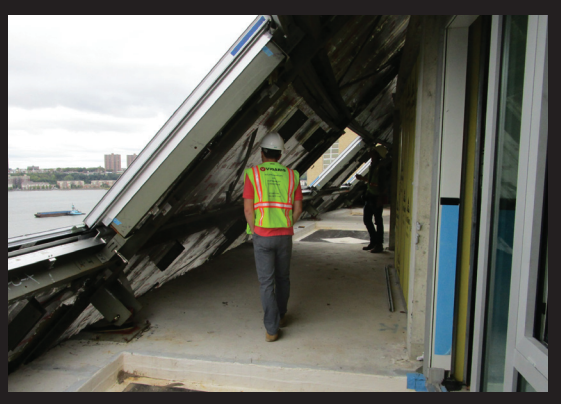

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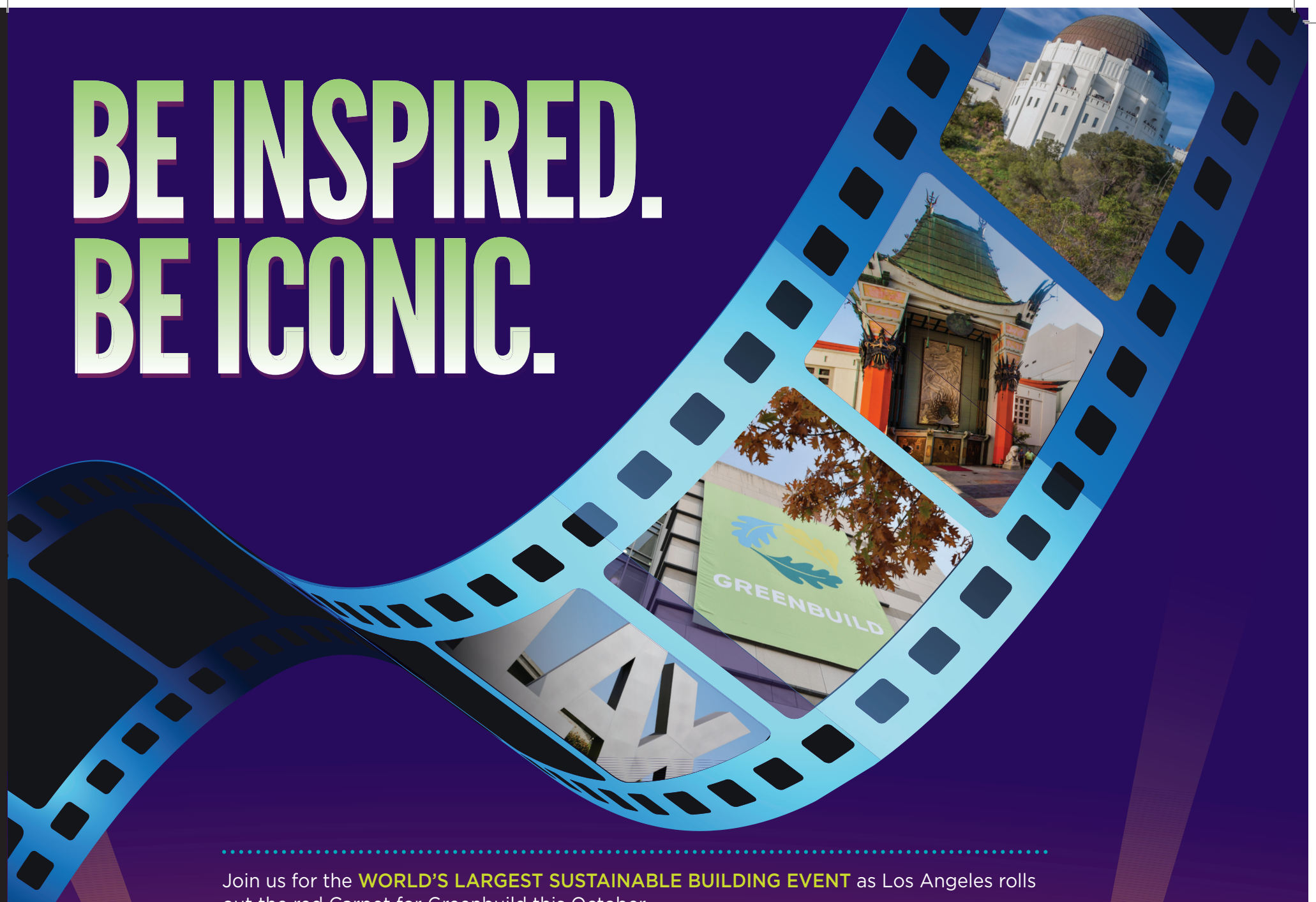

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JULY/AUGUST 2016

EAST

TUESDAY AUGUST 2
LECTURE
Layered: Data and Representation in Infrastructure and Design
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl., New York
cfa.aiany.org

FRIDAY AUGUST 5
CONFERENCE
A Real Estate Symposium: Public Private Partnerships in NYC
9:00 a.m.
Columbia University
Faculty House
64 Morningside Dr., New York
arch.columbia.edu

THURSDAY AUGUST 18
EVENT
Design Community Night at ICEBERGS
6:00 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
nbm.org

SUNDAY AUGUST 21
EVENT
Trolley Tour – High Style Along the Schuylkill
1:00 p.m.
Philadelphia Museum of Art
2600 Benjamin Franklin Pkwy.
Philadelphia
philamuseum.org

WEST

SUNDAY JULY 31
EXHIBITION OPENING
Guillermo del Toro At Home With Monsters
LACMA
5905 Wilshire Blvd.
Los Angeles
lacma.org

WEDNESDAY AUGUST 3
SYMPOSIUM
7x7x7 Chad Hamilton, Pauline Souza, John Diffenderfer, Chester Widom
6:00 p.m.
SPUR Oakland
1544 Broadway
Oakland, CA
spur.org

FRIDAY AUGUST 19
CONFERENCE
Net Zero 2016: Energy + Water + Waste
8:00 a.m.
SoCalGas Energy Resource Center
9240 Firestone Blvd.
Downey, CA
aialosangeles.org

WEDNESDAY AUGUST 31
EXHIBITION OPENING
19th Annual Model Exhibit
6:00 p.m.
Center for Architecture and Design
1010 Western Ave.
Seattle
cfadseattle.org

MIDWEST

SATURDAY JULY 30
EVENT
Stony Island Arts Bank Tour
1:00 p.m.
Stony Island Arts Bank
6760 South Stony Island Ave.
Chicago
rebuild-foundation.org

CONFERENCE
AIA Michigan Mid Summer Conference
Through August 4
Grand Hotel
286 Grand Ave.
Mackinac Island, MI
aiami.com

SATURDAY AUGUST 13
EVENT
Architectural Day Trip
10:00 a.m.
Columbus Visitor's Center
506 5th St.
Columbus, IN
exhibitcolumbus.org

THURSDAY AUGUST 18
EVENT
Ragdale Ring Performance: Jazz Now
7:00 p.m.
Ragdale
1260 Green Bay Rd.
Lake Forest, IL
ragdale.org
Minneapolis, MN
aia-mn.org

SOUTHWEST

THURSDAY AUGUST 4
EVENT
Meet 2017 TxA President Paul Dennehy
5:30 p.m.
Texas Society of Architects
500 Chicon St., Austin, TX
aiaaustin.org

SATURDAY AUGUST 20
EVENT
AIA Sandcastle Event
10:00 a.m.
East Beach
Galveston, TX
texasarchitects.org

THURSDAY AUGUST 25
EVENT
Design Awards 2016
6:00 p.m.
TDECU Stadium
3875 Holman St., Houston
aiahouston.org

Design-A-Palooza
5:00 p.m.
Source Four
753 Kalamath St., Denver
aiacolorado.org

FRIDAY AUGUST 26
SYMPOSIUM
AIA Colorado West Symposium & Design Awards Gala
11:30 a.m.
Colorado Mountain College/ Hotel Colorado
Glenwood Springs, CO
aiacolorado.org



ROCKWAY!
Fort Tilden Beach, New York
Through November 24, 2016

Fort Tilden Beach might be New York City's best-kept summer secret. Sandwiched between Jacob Riis Park and Breezy Point in Rockaway, Queens, it is nearly impossible to get to on public transportation—an indie comedy called *Fort Tilden* caricatures two Brooklynites on a doomed adventure to the titular beach—but those willing to make the trek will be rewarded with a strip of protected shoreline on the site of a former Army Reserve post. It's also the site of *Rockaway*!, a public art installation put on by MoMA PS1 to help remediate the area and build awareness post-Hurricane Sandy. This year, German artist Katharina Grosse turned a derelict aquatics building into a brilliantly colorful outdoor painting that uses the existing structure as well as the surrounding landscape. Her signature spray-painting technique brings the rundown concrete structure to life both inside and out. Viewers can watch the installation interact with its landscape through November 2016.



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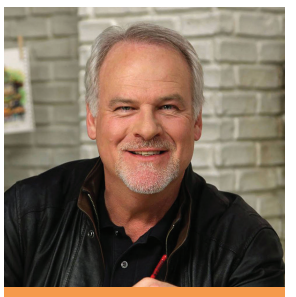
GENERAL SESSIONS

SHARED WISDOM: LEGACY, PRACTICE, AND PARTNERSHIP

SATURDAY, OCTOBER 22


William Johnson, FASLA


James Richards, FASLA


Peter Walker, FASLA

DESIGNING FOR DIVERSITY / DIVERSITY IN DESIGN

SUNDAY, OCTOBER 23


Diana Fernandez, ASLA


Kona Gray, ASLA


Mark Rios, FASLA, FAIA


Lucinda Sanders, FASLA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La Serenissima Bellissima

Dream of Venice Architecture,
Riccardo De Cal and Richard J. Goy,
Bella Figura Publications, $26.99

COURTESY RICCARDO DE CAL/BELLA FIGURA PUBLICATIONS

Dream of Venice Architecture features photographs of Venice from unusual vantage points, recasting it as a place yet to be discovered.

Why did the Venetians build their city in such an unlikely place? And how ever did they succeed in doing so? These are the central questions architect and historian Richard Goy poses in his introduction to newly published *Dream of Venice Architecture*. The first is easy to answer. The first Venetians settled in the lagoon to escape the violent breakdown of the Roman Empire on the mainland, wrote Goy. But how, amid the muddy shoals of a brackish lagoon, did they manage to build such a strange and extravagant city?

It is a question that can inform, inspire—and haunt—an entire architectural career. Architects know exactly how hard it can be to build on *terra firma*, let alone tidal flats. Yet they instinctively understand that the most compelling built forms tend to coalesce around seemingly impossible challenges.

Dream of Venice Architecture—edited, published, and with a preface by JoAnn Locktov—gathers 35 very short essays in which some of the world's leading architectural minds, including Tadao Ando, Mario Botta, Jürgen Mayer H., and Witold Rybczynski, attempt to grapple with the strange and miraculous-seeming city. They alternately recount their obsessions with Venice, reflect on the ways it has infused their own practice, and propose ways to infuse it with new life in the 21st century. William Menking, founder and editor-in-chief of *The Architect's Newspaper*, is among the contributors.

Each essay is accompanied by a single, exquisite image by Riccardo de Cal, a Venice-trained architect, photographer, and filmmaker. De Cal has managed to capture Venice in surprising and often poignant ways—no easy task in this postcard of a city.

"I wanted to tell the story of a Venice empty and suspended in time, a place where nothing exists except architecture and nature—a place man does not inhabit," said de Cal. Just to photograph Venice, one begins to understand the challenge of **continued on page 63**

Superstudio's *Bazaar* revolving sofa



COURTESY MAXXI

MAXXI PAD

Superstudio 50 (Five Decades Later)
MAXXI - National Museum of the 21st Century Arts,
Via Guido Reni 4A, 00196 Rome
Through September 4, 2016

On view until early September, the latest and most comprehensive exhibition to date on the work of the Italian design group Superstudio has recently opened at the MAXXI Rome, inside Zaha Hadid's concrete neo-brutalist masterpiece. In an impressively fearless maneuver, the Superstudio veterans Adolfo Natalini, Cristiano Toraldo di Francia and Gian Piero Frassinelli have rammed their signature *Continuous Monument* straight through the entrails of Zaha's longest suspended gallery. Colored revolutionary red and stretching over 328 feet, the broad elongated slab serves to reinforce Zaha's sinewy and gravity defying irregular series of splayed ramped spaces, some futilely narrow, others in hairpin twists. Though clearly the MAXXI installations in this canted structure are improving as the curators come up with increasingly clever ways to hang shows in these spaces, Superstudio's revisited monument functions as the critical datum on which this important retrospective is organized.

Hou Hanru's decision as MAXXI's artistic director to offer up one of the museum's prime spaces to make this exhibition pays off with great dividends: Superstudio's work gets the kind of ample spatial treatment it has long deserved. Moreover, this show, curated by Gabriele Mastrigli, comes with one of the most comprehensive book catalogues, weighing in at over 660 pages and proving that Mastrigli, who spent more than five years compiling the publication, has mastered every aspect of the group's oeuvre. While now only available in Italian, an English edition is promised in time to accompany the show's move to Shanghai early next year.

The MAXXI exhibition offers more than 200 works by Superstudio, with a surprising amount of pieces never before placed on public display. Organized mainly in chronological order, the first objects one encounters are full-scale reproductions of the first *Superarchitettura* installation made for the Jolly2 gallery in Pistoia in 1966, mounted by the Tuscan manufacturer Poltonova set strategically at the ground floor entrance to the gallery. As soon as one alights the top of the main stairs however, the real show begins, and one proceeds through group's basic time line, beginning in its fanciful pop phase, and then journeying through the design storyboards, the histogram assembly, the gridded villas, until some further stairs up, one gets to meet with the *Continuous Monument* in all its splendor and folly. From there, things get more gnarly, as visitors can branch off in different directions, depending on which ramps they follow: a few contemporary works suddenly pop into the conversation, such as the new digital animation based on the *Continuous Monument* storyboard by Lucio La Pietra. Present among these new works are also the Trieste-based architect and photographer Stefano Graziani's collection of unmediated photographs made while working in the Superstudio archive, and the mesmerizing "living" Photoshop compositions by Hironaka and Suib.

Then there are the late pieces made for the 1978 Venice Biennale held in the *Magazzini del Sale* curated by Lara Vinca Masini: the *Wife of Lot* the zinc table-stand supporting the primary archetypes of architecture made in baked salt, and the documentation on the *Life of Zeno*, the farmer whose work contributed to the making of the important extra urban material culture studies conducted at the school of architecture in Florence through the seventies. There are some notable absences **continued on page 63**



RICCARDO DE CAL/BELLA FIGURA PUBLICATIONS

De Cal's shots are mostly devoid of humans to create unexpected images.

LA SERENISSIMA BELLISSIMA continued from page 62 building in a place where, according to de Cal, "Everything is slanting in all three axes."

A Multi-Dimensional Odyssey

"What can we learn from a city that is over 1,500 years old?" asked Locktov in her preface. A great deal, apparently.

For Hong Kong-based architect Rocco Yim, Venice directly informed his concept design for Hong Kong's West Kowloon Cultural District, which he described as a "multi-dimensional odyssey of public domains rather than set-pieces of iconic architecture."

For Ando, work on the Palazzo Grassi and Punta della Dogana reoriented his entire attitude toward architecture's scope.

"Though the Japanese culture has developed the habit of repeating 'scrap and build' philosophies based upon economic rationality, I believe that architecture should be essentially rooted in society and be immersed in a lapse of time," wrote Ando. "This is exactly what I learned in Venice."

For others, Venice has served as a kind of liminal space where the real and imaginary have been forced to meet. New York–based architect Louise Braverman equated the "unanticipated, variegated pleasures" of Venice with the architectural encounter itself.

Carlo Scarpa and a Venice of the Future

What is next for Venice itself? With luck, more than just fetishistic preservation, according to architect Frank Harmon.

"A city that has its own fortune in its crystallization cannot however reject to renew itself," argued Harmon. "We have to be able to add a digital level of intelligence to the city, an invisible layer, like the foundations of mud."

In imagining a future for Venice, the essays also return again and again to the work of Venetian-born Carlo Scarpa as a model. Why? Because Scarpa's projects—including the Olivetti Showroom on Piazza San Marco and the ground floor and gardens of the Palazzo Querini-Stampalia—are utterly contemporary both in form and materials even as they weave themselves harmoniously into an ancient and multifarious city.

Guido Pietropoli, who trained under and worked with Scarpa, praises his mentor's ability to achieve a "Venetianity that makes no concession to the vernacular."

And Valeriano Pastor, professor of architecture at the University of Venice, singles out the stone-lined canals that Scarpa places along the perimeters of the palazzo's ground floor. They graciously accept, then expel again, the high tides that once threatened this flood-prone space.

In the process, Scarpa is "exalting the poetry inherent in the natural phenomenon while befriending its aggressive action," writes Pastor. "It is a metonymic model—wonderful in itself—of the Venetian Lagoon system."

NOTE: A portion of the proceeds from Dream of Venice Architecture *will help support architectural programming at the Fondazione Querini-Stampalia.*

ROBERT LANDON IS A NEW YORK CITY–BASED WRITER AND FREQUENT AN CONTRIBUTOR.



COURTESY MAXXI

Visitors walk though a time line of Superstudio's work in the exhibit.

MAXXI PAD continued from page 62 however. Like any superstar rock group worth its salt, there are misgivings among Superstudio's members. Alessandro Poli is conspicuously absent, along with him some prime works from the group's first collective film effort *Interplanetary Architecture* from 1971. Two other members, the brothers Roberto and Alessandro Magris, have passed away, but their contributions remain evident throughout the show.

In Stephen Wallis's recent *New York Times* style magazine preview, "the Mad Genius of Superstudio," the subtitle announced: "A '60s Architecture Collective That Made History (but No Buildings)." This myth, that Superstudio never completed a single building is a convenient notion that serves to disempower the group's revolutionary impact on mainstream architecture. If indeed they had built nothing, theirs would be a non-threatening movement of the coffee table variety. But that's far from the truth. Superstudio was a fully functioning architecture office, with clients seeking designs for discotheques, bank interiors, homes, industrial designs, and a consistent production of competitions, exhibition installations, etc. Furthermore, it was precisely this very real and frustrating daily architectural practice that provoked these Florentines to push their anti-design philosophy even further.

When contrasted to the Milanese retrospective organized at the PAC back in December of 2015, MAXXI's *Superstudio 50* is a much more introspective story. There are none of those previous controversies present here at MAXXI. This exhibition is unabashedly all about Superstudio, and there are no diversions whatsoever to undermine this essential premise. But therein lies the exhibition's greatest weakness, because if the PAC juxtaposed the works of Superstudio with a set of questionably unrelated contemporary artists, the Rome exhibit acts inevitably to ghettoize the primacy of the content: Is Superstudio really a standalone act of architecture? Or is it in fact something much more than that, something that has embedded a majority of the great conceptual themes of an era? Isn't the work of Superstudio so incredibly significant today precisely because it reaches across professional disciplines and political boundaries, connecting the arts with architecture, humanities with science fiction, performance with deadpan spectacle? While the book begins to fill this gap by bringing together an encyclopedia of Superstudio related sources, the exhibition is hung dry. If architecture is ever again to regain its role as social instigator, and not just behave like a capitalist lackey, then a whole lot more must be brought to bear in the toolkit that serves architects today. That's why Superstudio's work deserves to be in more space, but also to be in more categorical places. Each document by Superstudio can be read as a call to action, inaction, violence, or desperation. These are messages not limited to architects, but are relevant to everyone.

PETER LANG, PHD. IS AN ARCHITECT AND PROFESSOR AT THE ROYAL INSTITUTE OF ART, STOCKHOLM.

MELLON AHEAD

Mellon Square: Discovering a Modern Masterpiece
Susan M. Rademacher
With essays by Charles A. Birnbaum, Patricia M. O'Donnell, Richard C. Bell and Barry W. Starke
Published by Princeton Architectural Press, $24.95

Pittsburgh is slowly, and fitfully, reappraising its modernist legacy of corporate towers, postwar infrastructure, and neighborhood-obliterating "urban renewal." In this complex and frequently polarizing narrative, the role of landscape is perhaps only now being properly addressed in academic and political discourse regarding the past, present, and future potential of communal civic space.

Mellon Square is the second volume in "Modern Landscapes: Transition and Transformation," a timely series from Princeton Architectural Press. As series editor Charles Birnbaum notes in his foreword, if Lawrence Halprin's Denver Skyline Park (the first site in the series) has suffered "disastrous alteration," this 1950s landscape at the heart of Pittsburgh has "in contrast (…) been very well chronicled, documented, and analyzed" resulting in "a renewed, enhanced, and revitalized Mellon Square."

Principal author Susan Rademacher concurs. She has written a compact volume, presenting with modest clarity, a rich spectrum of knowledge from local history and detailed plant selection to technical refinements particular to the project. Emphasizing Mellon Square's centrality in the self-image of Pittsburgh, Rademacher calls it "a symbol of Pittsburgh's astounding capacity for reinvention and self-improvement" and potentially "a model for the national movement to preserve modern landscape."

Mellon Square was the first modernist urban park situated above a subterranean parking structure by Mitchell & Ritchey. Fifteen years earlier, Dahlen Ritchey, a Carnegie Tech and Harvard alum, had assisted Walter Gropius and Marcel Breuer on their luxurious Frank House in Pittsburgh's Squirrel Hill. The main design heroes of Rademacher's book are John O. and Philip D. Simonds, Pittsburgh landscape architects and environmental planners. John, also a GSD man, published his seminal *Landscape Architecture* shortly after Mellon Square's completion in 1955.

Other key figures in Pittsburgh's "renaissance" include then-Mayor David L. Lawrence (a Democrat), Richard King Mellon (a Republican), and Edgar Kaufmann. Kaufmann not only engaged Frank Lloyd Wright to imagine fantastical infrastructures at the juncture of the Allegheny and Monongahela rivers, he also commissioned a master plan titled *Pittsburgh in Progress* from Mitchell & Ritchey. Displayed at Kaufmann's Department Store, a mere block from the future Mellon Square, this Corbusian-inflected plan heralded an urban agenda for the 1950s, radiating back from that historic origin of the city.

Rademacher delves deeply into the design process, a complicated story for many an urban project, yet especially so here with a business elite keen to impact the fabric and the perception of the city. Not by chance, Mellon Square functioned something like the plaza at Rockefeller Center. (No ice-skating, although early proposals did include flamingos and penguins and a circular platform for sea lions, along with less sculptural bling.) Yet the square was clearly envisaged as the centerpiece of what Rademacher describes as "an integrated complex for the Mellon enterprises."

Indeed Harrison & Abramovitz built three landmarks for Mellon-related businesses in the immediate vicinity: the sober BNY Mellon Center, the innovative Alcoa Building directly overlooking the square, and later, the U.S. Steel headquarters, a towering paean to weathering steel at the intersection of Pittsburgh's two urban grids. Disliking the orthogonal paving proposed by Simonds & Simonds, Sarah Mellon Scaife's fondness for St. Mark's Square led to the harlequinade pattern that brings Mellon Square its graphic elegance, especially when viewed from the surrounding towers.

In a 1973 article, John listed the project concepts as *a platform* ("a vast tray"), *a structure* (with "footings spaced out on the floor of a prehistoric stream bed some sixty feet below"), *an island* ("surrounded by and cut off from the rest of the city"), *a space* ("expanded, modulated, and articulated by all means at the architects' command"), *a focal center, a civic monument* ("a source of pride and lasting inspiration"), *a gathering place* ("human in scale and human in its appeal"), and *an oasis* ("the welcome relief of foliage, shade, splashing water, flowers, and bright color.")

Inevitably perhaps, some problems ensued—with tiles, flower beds, and wiring—eventually, "the main fountain and lighting no longer worked." According to Rademacher, "despite efforts (…) continued maintenance did not remain a priority". It was not until 2007 that the Parks Conservancy, then the guardian of Pittsburgh's verdant sequence of robber baron-era parks, got involved. In 2008, the Conservancy published its *Mellon Square Preservation, Interpretation and Management Plan.* Soon, a planning team was in place, led by Patricia M. O'Donnell of Heritage Landscapes.

Mellon Square: Discovering a Modern Masterpiece goes into considerable detail on both the birth and now the rebirth of this important mid-century landscape set in a city that is itself experiencing economic and social renewal. The book may be slim, yet it is packed with information—a slight drawback of its dimensions is the small size of many illustrations. Rademacher has performed a service for Pittsburgh and for other U.S. cities unwilling to jettison the recent past and the timeless value of offering, "a place of pure delight—an inviting refreshing environment," to quote Simonds.



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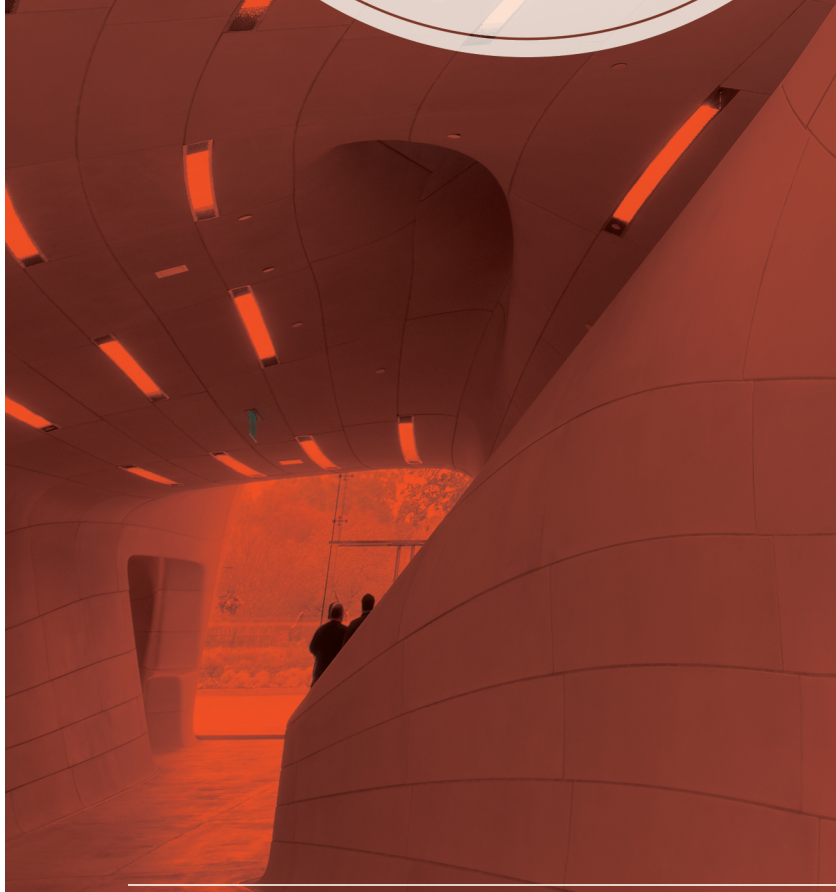

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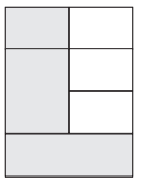

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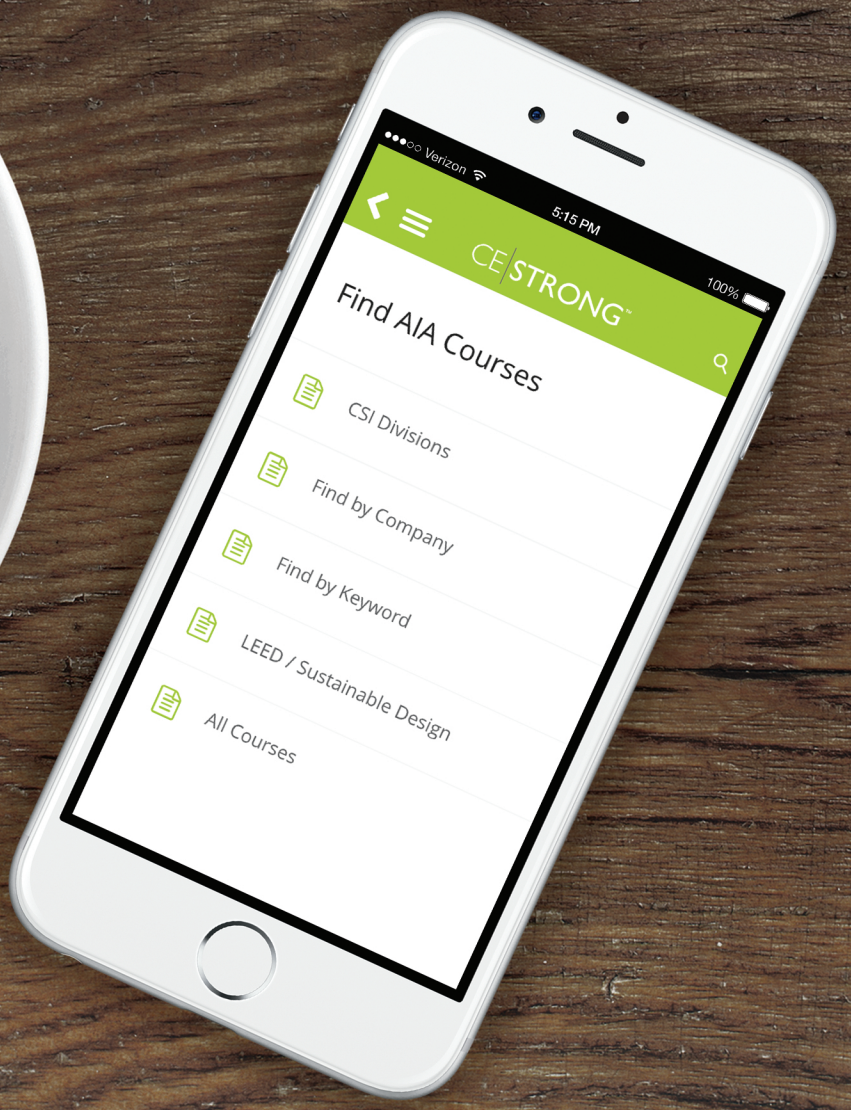

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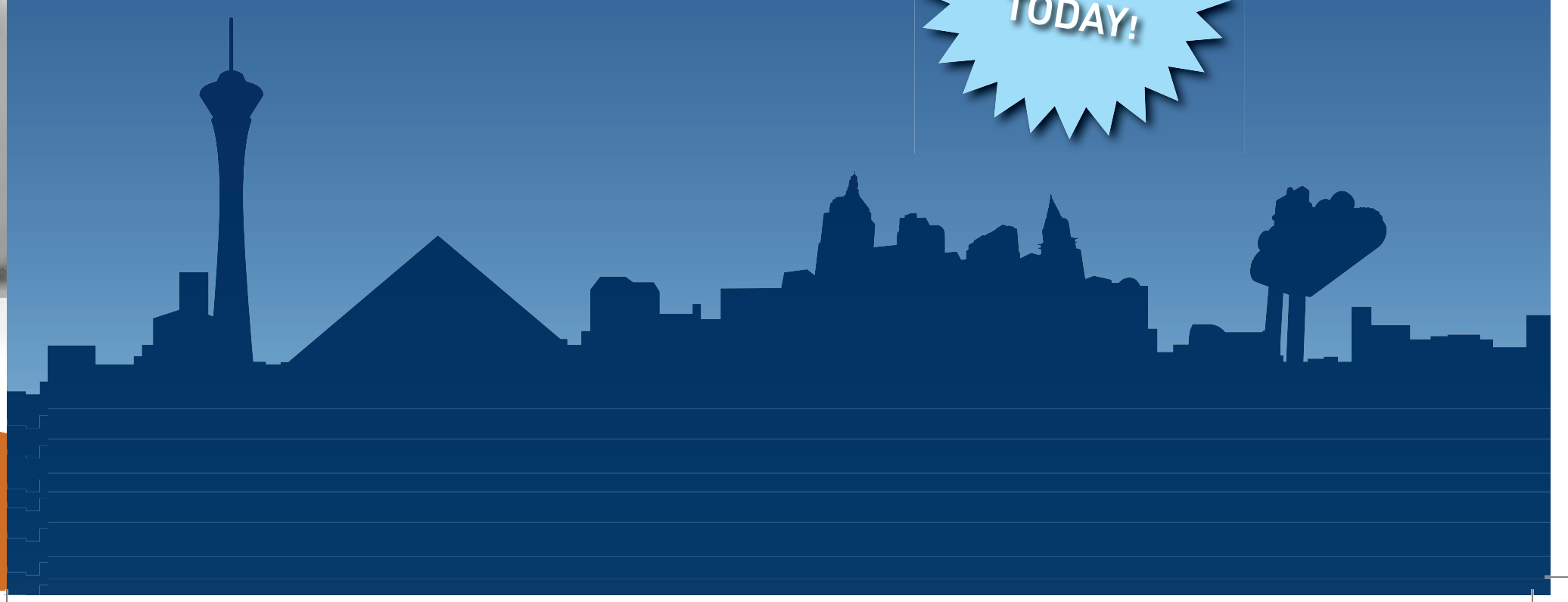



















COURTESY MATERIALS & APPLICATIONS

M&A'S TURF MINI-GOLF INSTALLATION OPENS IN L.A.'S ECHO PARK

HOLE IN ONE

Materials & Applications (M&A), a Los Angeles–based nonprofit dedicated to building a public culture of experimental architecture, recently took over a vacant lot in L.A.'s Echo Park to install the products of a year-long competition for its latest initiative, "TURF: A Mini-Golf Project." The open-to-the-public mini-golf installation features contributions from a wide slew of young, creative practices, all focused on designing compelling golf holes. They are the result of a lengthy competition, selection, and fabrication process aimed at citing contemporary L.A.'s partisan development battles within the complicated terrain of a mini-golf course.

M&A executive director Jia Gu explained the premise behind its work: "In a way we are trying to bridge two worlds that don't intersect very often—public audiences and experimental architecture. We use the term "to build a public culture" quite literally—we are about producing built projects that can contribute to expanding and provoking public conversations around architecture. To a certain extent, M&A's history has always been to resist the "gallerification" of architecture by producing projects that exist outdoors, in open air, and in the public—whether this space is publicly or privately owned."

Typically, M&A's installations take place in the courtyard of its Spanish-revival bungalow court, but for TURF, M&A partnered with local developer Hillcrest Company to bring a soon-to-be-developed, but vacant, parcel of land into public use. Gu explained further, "On our end, we're constantly thinking about how to bring value to interim-use spaces that are owned by developers but are not yet under development. There is a lot of opportunity in this city for these types of empty lots to be returned back to the public for a short interim use, allowing spontaneous and surprising moments of leisure, play and collective inactivity."

Clockwise from upper left:

Practice Mat by Besler & Sons plays with artificial turf and intellectual territory with its flatpack "Practice Mat" that repackages patented putting mat designs from 1960s and 70s.

Putt-to-Fit by Knowhow Shop takes a single sheet of molded plywood and converts it into an undulating piece of Charles and Ray Eames furniture.

Electric Palm Tree Turbine House by Ordinary Architecture uses palm trees and wind turbines to propose for a new type of residential tower for L.A.

club LA by Andrea Kamilaris, Brian Koehler, and Drew Stanley uses a riot of color, texture, pattern, and shape to approximate the ruptures and collisions of L.A.'s seismic fault lines.

SiNK by Kyle May is built as a flat black box whose top is actually made of stretchy rubber, so the ball naturally rolls to the player's feet.

Terrains by TAG-LA references Southern California's terrain of mountain ranges, desert plateaus, sandy beaches and sinkholes to mire would be mini-golfers in the geopolitics of the region

Pie in the Sky by Heyday Partnership teases golfers by floating a small slice of the American dream—a floating lawn uplifted by a large white balloon—as a way of hinting at the inaccessibility of home ownership in L.A. and the precarious nature of its drought-stricken landscape.

Gilded Sphere On Sticks by Clark Thenhaus/Endemic mixes gold, fur, and turf for a tongue-in-cheek take on L.A.'s material culture.

Artificial Turf by G!LL!S uses a reflective and sinuous sheet of bent metal to abstract and uplift a grassy knoll.

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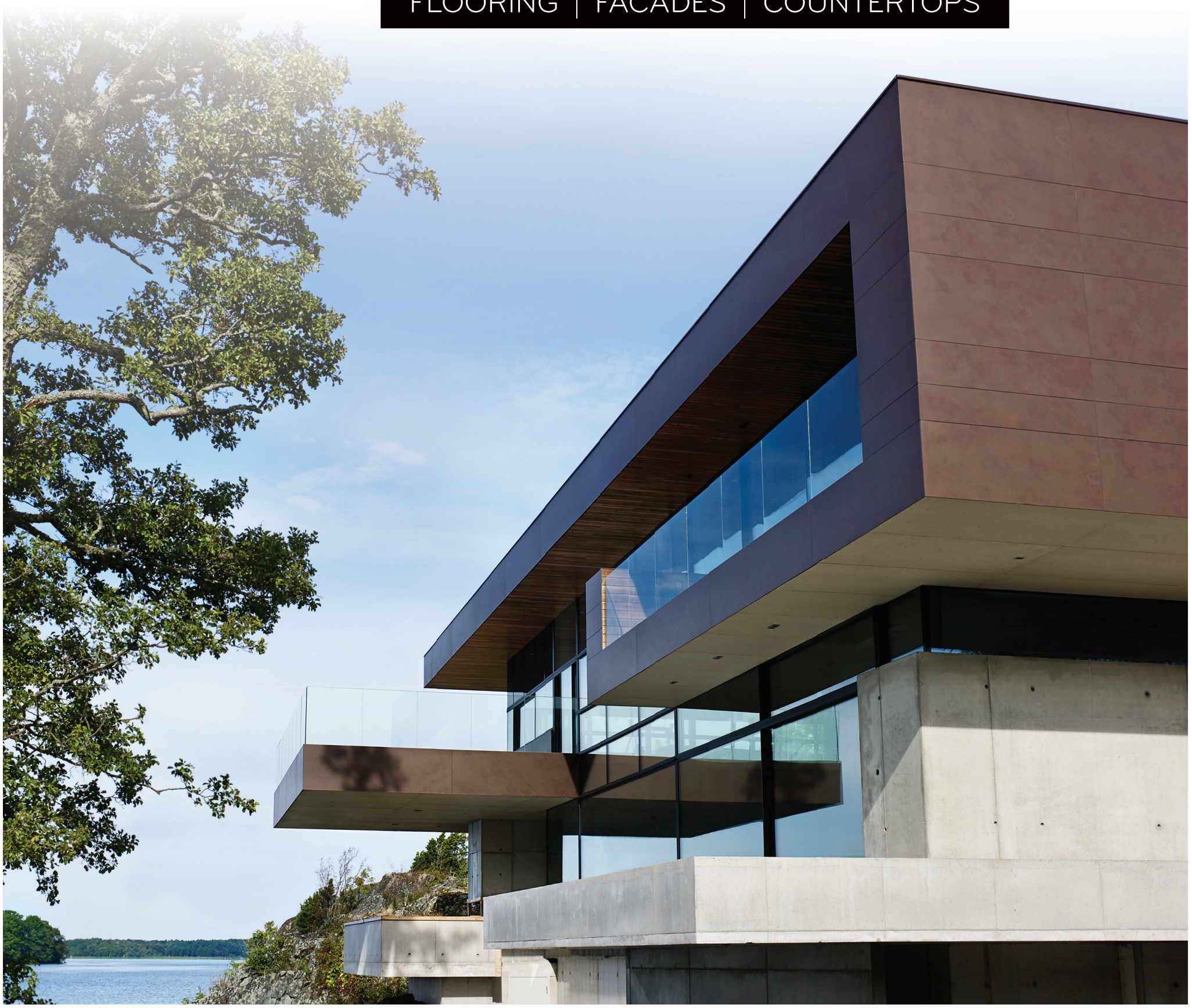

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