THE ARCHITECT'S NEWSPAPER

WWW.ARCHPAPER.COM ISSUE 4 SEPTEMBER 7, 2016 $3.95



IWAN BAAN

CRIT

Into the Fold

It is easy to walk through the Roy and Diana Vagelos Education Center of Columbia University Medical Center by Diller Scofidio + Renfro (DS+R) and forget that one is on a campus. Where are the large lecture halls with auditorium seating? Is there really no cafeteria? Surely a medical and graduate education building requires dedicated spaces to accommodate the differences between orthopedics and cardiology? Although the building contains a dramatic auditorium with a spectacular view of the Hudson River, the Palisades, and the George Washington Bridge—not to mention a donated grand piano ready to be rolled in for concerts—it eschews **continued on page 12**



COURTESY AAVSLA / DEVIN GHARAKHANIAN

L.A.'S PERSHING SQUARE TEMPORARILY BECOMES COOL AGAIN

Swarm Behavior

Pershing Square, a 150-year old park at the center of Downtown Los Angeles, is currently slated to be demolished in lieu of a more **continued on page 22**

IN A SHARP BLOW TO MAYOR DE BLASIO'S AFFORDABLE HOUSING PLAN, CITY COUNCIL VOTES "NO" ON INWOOD REZONING

STICKER SHOCK

In a sharp rebuke of Mayor de Blasio's affordable housing plan, the city council voted down a zoning change that would have allowed a 15-story development on a prime corner in the northern Manhattan neighborhood of Inwood.

The council's August 16 vote followed a decision earlier in the day from the Committee on Land Use, which voted against a proposed rezoning brought forth by Washington Square Partners, the developer of Sherman Plaza, a mixed-use structure designed by New York–based Kenneth Park Architects at 4650 Broadway.

Sherman Plaza was slated to be the first individual development zoned for Mandatory Inclusionary Housing (MIH), a key provision of the mayor's plan to build or preserve 200,000 units of affordable housing over the next decade. The development would have offered 20 percent of the units at 40 percent of the area median income (AMI) or 30 percent of units at **continued on page 4**



COURTESY ARQUITECTONICA

ARQUITECTONICA'S FIRST HOUSING DESIGN, MIAMI'S BABYLON APARTMENTS, IS AT RISK

LOW RISE TOWER OF BABYLON

One of Miami-based firm Arquitectonica's first buildings, the Babylon Apartments, is at risk of demolition if its longtime owner—former spaghetti western star Francisco Martinez-Celeiro (also known as George Martin)—gets his way. With its bright red ziggurat form, the six-story structure is an icon of subtropical postmodernist architecture in Miami's Brickell neighborhood and one of the signature buildings of the city's 1980s *Miami Vice* era. The Babylon also earned Arquitectonica its first international award, a Progressive Architecture Citation Award, only a few years after the firm's founding in 1977.

Although the **continued on page 17**

CONTENTS

08 UNVEILED> MEMORIAL TO PEACE AND JUSTICE

10 CRIT> AIR FORCE ACADEMY 2.0

18 WHY AND OBAMA UPDATE CHICAGO'S JACKSON PARK

70 Q+A> JOEL SANDERS

06 EAVESDROP
59 CALENDAR
62 MARKETPLACE



COURTESY DESIGN WITH COMPANY

YOUNG DESIGN FIRMS MOVE INTO MONADNOCK BUILDING

Chicago Crew

Among Chicago architects, the Monadnock Building is an icon. The tower is a product of the Chicago School, half designed by Burnham and Root and half by Holabird & Roche, built in two phases. Yet it is unlike any of its contemporaries. To start, its older southern Burnham & Root half is **continued on page 18**



COURTESY HEYDAY PARTNERSHIP

2016 BEST OF PRODUCT AWARDS

OUR SECOND ANNUAL BEST OF PRODUCT AWARDS FEATURES 27 OF 2016'S MOST INNOVATIVE AND WELL-DESIGNED PRODUCTS—FROM NEW CLASSICS TO GAME-CHANGING TECHNOLOGIES—ACROSS NINE CATEGORIES SELECTED BY OUR ELITE JURY OF DESIGN EXPERTS AND ARCHITECTS. SEE PAGE 32.

The Architect's Newspaper
21 Murray St., 5th Floor
New York, NY 10007

PRSRT STD
US POSTAGE
PAID
ITHACA, NY
PERMIT
No. 188


HENRYBUILT



DREAM BIG.

Too often, building performance is only considered from the outside. You dream bigger. Interior shade fabrics from Mermet give life to your vision and transform your space, inside and out. With **GreenScreen® Evolve™ solar shades**, bring elegance, sustainability and control to every facet of the façade. **It's the envelope, evolved.**

GreenScreen® Evolve™

MERMET

Sun Control Textiles™

866.902.9647
mermetusa.com

PUBLISHER
Diana Darling
EDITOR-IN-CHIEF
William Menking
SENIOR EDITOR
Matt Shaw
ASSOCIATE PUBLISHER
Dionne Darling
MANAGING EDITOR
Olivia Martin
ART DIRECTOR
Dustin Koda
MIDWEST EDITOR
Matthew Messner
WEST EDITOR
Antonio Pacheco
WEB EDITOR
Zachary Edelson
ASSISTANT EDITOR
Audrey Wachs
PRODUCTS EDITOR
Becca Blasdel
EDITORIAL ASSOCIATE
Jason Sayer
SPECIAL EVENTS DIRECTOR
Susan Kramer
SPECIAL PROJECTS MANAGER
Randi Greenberg
ASSISTANT MARKETING MANAGER
Michael Arevalo
ASSISTANT MARKETING COORDINATOR
Mark Bishop
ACCOUNT EXECUTIVES
Lynn Backalenick
Karen Begley
DESIGN/PRODUCTION
Kristin Smith
Daria Wilczynska
EDITORIAL INTERN
Wil Barlow
DESIGN INTERN
Lucas Rossi
PUBLISHING INTERN
Diego Cabaleiro
Rob Reuland

CONTRIBUTORS
CARLOS BRILLEMBOURG / EDWARD GUNTS / ANNA KATS / BEN KOUSH / BILL MILLARD / JACK MURPHY / CHELSEA ROSS / MICHAEL FRANKLIN ROSS / D. GRAHAM SHANE / AARON SEWARD / JIMMY STAMP / JAMES WAY / STEPHEN ZACKS / JANELLE ZARA

EDITORIAL ADVISORY BOARD
PAOLA ANTONELLI / M. CHRISTINE BOYER / PETER COOK / WHITNEY COX / ODILE DECQ / TOM HANRAHAN / CRAIG KONYK / REED KROLOFF / JAYNE MERKEL / SIGNE NIELSEN / HANS ULRICH OBRIST / JOAN OCKMAN / CHEE PEARLMAN / ANNE RIESELBACH / TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN / MARK STRAUSS

GENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: DDARLING@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 14, ISSUE 3 JULY 27, 2016. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. $3.95 A COPY, $39.00 ONE YEAR, INTERNATIONAL $160.00 ONE YEAR, INSTITUTIONAL $149.00 ONE YEAR.
ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

ENOUGH WITH THE "LESS REGULATION" ALREADY

In a recent *Crain's New York Business* editorial dated August 7, "Make architecture great again," architect Garo Gumusyan argued, "architecturally, America isn't great anymore." He cited regulation as one of two reasons for a lack of great architecture in America. Regulation, he said, causes architects to suffer because of liability, too many oversight committees, and high taxes that make great architecture impossible.

This tired argument is made over and over by those opposed to regulation. More often than not, they are champions of market-driven private industry, which they believe can innovate us out of our problems, from the economy to the healthcare system. It is a position that never seems to go away, despite decades of evidence on the contrary in Europe, Asia, and even here in the U.S.

The New York Times recently published an article that provides quantitative evidence in support of regulation. "The Path to Prosperity Is Blue," Jacob S. Hacker and Paul Pierson's July 30 opinion piece, argues that, according to many economic and quality of life indicators—median household income, life expectancy at birth, taxation of the top one percent, patent rate, and number of citizens with a bachelors degree or higher—traditionally "blue," or liberal-leaning, and mostly more highly regulated states perform better on these metrics.

How does regulation affect architecture? Like Donald Trump, Gumusyan's claim first invents some kind of "Golden Era" when architecture was "great." I wonder what he considers "great?" It is the robber baron estates or the postwar sprawl that brought us decimated urban cores and, later, suburban strip malls? We aren't sure why the author would claim that architecture is not "great" today. Here at the paper, we cover important and "great" architecture projects every day. Several very good—if not great—buildings have come online just in the last two months, including Diller Scofidio + Renfro's Columbia University Roy and Diana Vagelos Education Center, BIG's VIA 57 West condominium complex, (arguably) the World Trade Center Transportation Hub by Santiago Calatrava, as well as Herzog + de Meuron's 56 Leonard, just to name a few.

It is hard to argue, as Gumusyan does, that taxes are making architecture suffer by driving up the cost of development. On the contrary, developers are chomping at the bit to develop each last plot of unused—and often used—land for the wealthiest one percent of the population. Often, these people are not even paying their fair share of taxes, let alone being burdened by them. Condos are selling for record prices, and architecture is cited as one of the main drivers of the ultra-luxury market. And it is no coincidence that Douglas Durst will be living in the top of VIA 57 West. Regulation, especially design standards and reviews, is what would bring great architecture to the rest of us.

As for oversight, it could be argued that oversight and regulation by city agencies actually make architecture better. Amanda Burden is famous for having pressured developers into making better designs, resulting in buildings like VIA 57 West. They may otherwise have been the boring, developer-driven glass boxes that we see across New York City. It wasn't the city that killed Frank Gehry's Barclay's Center—it was developer greed.

Gumusyan does rightly cite the bureaucratic shuffle as an impediment that architects must weave through—that can always be improved. David Burney and the Department of Design and Construction have made much progress in streamlining the process, which will we hope will continue to be improved under Mayor de Blasio and future administrations.

However, the author also claimed, "we are being left with blocks that blur together like rest stops on a godforsaken interstate." It is an odd argument, as the land along the desolate stretches of the American freeway system is some of the least regulated, and thus the corresponding architecture is perhaps the ultimate expression of "freedom from regulation." If there is a preferred site for outstanding architecture it is certainly not the highway off-ramp, but the downtowns of the U.S.' largest and most regulated cities, like New York.

For a real test case, we would need to look to Europe. There, for the most part, everything from design to environmental standards are higher and more regulated than in this country. Norman Foster once famously said that he had been making buildings like the Hearst Tower for years in Europe. Everyday architecture there, from housing and civic buildings to urban infrastructure and parks, is of a higher quality.

More regulation is not only good for design innovation like the step-back New York skyscraper that came from the 1916 Zoning Law, but it is also good business for architects. What is holding the U.S. back from producing great architecture is a lack of regulation, not more. **MATT SHAW**



COURTESY STUDIO V

STICKER SHOCK continued from front page

80 percent of the AMI, which in 2015 was $86,300 for a family of four. Residents believed that the development's affordability was not deep enough for the neighborhood.

The community is now mostly zoned R7-2, a moderate density designation that encourages five- to eight-story structures with generous street setbacks. The proposed change would have established a higher density R8X and R9A district plus a C2-4 district within that R8X-R9A district at the corner of Broadway and Sherman Avenue. The City Planning Commission (CPC) approved a proposed rezoning of that site that would set a height limit of 175 feet.

Residents praise the architectural character of Inwood's art deco apartment buildings. The neighborhood's features, though, are conditioned by height factor zoning: The FAR is tied to the height of the building, so tower-in-the-park–style buildings have larger setbacks and a higher FAR, while shorter buildings earn a lower FAR and sit closer to the curb.

The project caught heat in the lead-up to the August meeting from residents and civic groups concerned about its impact on the neighborhood. Sherman Plaza was originally conceived as a 23-story, 375,000-square-foot development with 350 units and ground floor retail. In May, Community Board 12 quietly okayed the plans without alerting residents. The Municipal Art Society testified against the development at a City Planning Commission meeting that same month, citing its high affordability thresholds and out-of-context aesthetics. Neighbors were worried that, because of the sloping topography, Sherman Plaza would plunge adjacent Fort Tryon Park into shadow.

Councilmember Ydanis Rodriguez represents the neighborhood, and didn't take a public position on Sherman Plaza until a groundswell of community opposition forced him to come out forcefully against the development the day before the city council meeting. His office released a statement that acknowledged a lack of affordable housing in the district and outlined his position on new development: "[Developments] must be 50 percent affordable, have ample space for community cultural and nonprofit organizations and be supportive of our small businesses, and with key assurances in place that it will go forward as posed [sic]."

At the committee meeting, Rodriguez explained his position before voting down the proposed **continued on page 16**



COURTESY LOWE ENTERPRISES & EHRLICH YANAI RHEE CHANEY ARCHITECTS

CORRECTIONS

In the article "LA Grows Up" by Antonio Pacheco in *AN* 03_07.27.2016, we mistakenly left out the name of Ehrlich Yanai Rhee Chaney Architects, designers and architect of record for the office building component of the Ivy Station complex.

In the article "Mellon Ahead," Raymond Ryan's review of the book *Mellow Square: Discovering a Modern Masterpiece* (*AN* 03_7.27.2016), we incorrectly called the U.S. Steel/Mellon Bank Building the BNY Mellon Center. These are different buildings. Unlike the former, the latter is not by Harrison & Abramovitz. We regret the errors.

FOLLOW US AT WWW.ARCHPAPER.COM, FACEBOOK.COM/ARCHPAPER, AND ON TWITTER.COM AND INSTAGRAM @ARCHPAPER



Your cutting-edge vision deserves to last.

TRINAR® liquid and INTERPON® powder coatings easily pass the rigorous testing requirements of AAMA 2605 — for exterior metal finishes that stand the test of time.

AkzoNobel coatings appear on some of the world's most recognizable buildings, delivering remarkable resistance to weathering, fading, cracking and chalking.

AkzoNobel

Ben Mitchell
Extrusion Coatings
T: 614-297-2717
E: ben.mitchell@akzonobel.com

Akzo Nobel Coatings Inc.
1313 Windsor Ave.
Columbus, OH 43211
www.akzonobel.com/ccna

Gabriel Morales-Sada
Powder Coatings
T: 619-397-8269
E: gabriel.morales@akzonobel.com

Akzo Nobel Coatings Inc.
20 Culvert Street
Nashville, TN 37210
www.interpon.us

OPEN> HOTEL

> HOTEL SAINT GEORGE

105 S Highland Ave., Marfa, TX
Tel: 432-729-3700
Architect: Carlos Jiménez Studio



CASEY DUNN

Despite its remote location, Marfa, Texas, continues to grow as an art and tourist destination. In April, Houston-based Carlos Jiménez Studio finished the Hotel Saint George, a 55-room boutique hotel built on the site of a former 1880s hotel that burned down in the 1920s. The firm incorporated the site's structural history into the new building, keeping the frame within its original columns and utilizing an existing steel core. Marfa Book Company, a small bookstore, publisher, and arts space that's inhabited the site since 1996, is now located within the new hotel. "Through combining remnants of this newer structure, including a unique and irregular column grid and concrete floors, with reclaimed materials such as brick, marble, and wood from local sites, a simple and unpretentious language was created," said Mary Alice Palmer director of hospitality interior design at HKS Hospitality Group.

Palmer said that the main challenge of the design was to create a place that was "warm and authentic" to everyone, including the local communities. "We attempted to bring [Marfa's] special spirit to the design in an unaffected, almost accidental way that is true to the unpretentious nature of the place," she said. **OLIVIA MARTIN**

OPEN> TRAINING CENTER

> COUNTER CULTURE TRAINING CENTER

1601 Griffith Park Blvd.
Silver Lake, CA
Tel: 323-919-7859
Architects: Design, Bitches



LAURE JOLIET

Design, Bitches has designed a new "coffee classroom" in Los Angeles for North Carolina–based Counter Culture Coffee's growing list of national outposts.

The classroom occupies a repurposed Streamline Moderne structure just off Sunset Boulevard and is designed in plan as a tripartite demonstration kitchen. Espresso and brewed coffee facilities are separated by a thickened and stepped storage wall clad in translucent teal corrugated polycarbonate. Sections of the wall can be pulled out to create storage bins and seating. The coffee classroom on the other side of this wall opens out onto a small patio that contains a wooden amphitheater. The corrugated paneling also clads the risers of the amphitheater, which is peppered with small planters containing succulents.

Though the classroom is not a coffee shop per se, the space is open every Friday at 10:00 a.m. for public coffee tastings. **ANTONIO PACHECO**

Larkspur Cast Concrete Planters
Available exclusively through Landscape Forms



3 sizes available
Endless color options
Designed by Larry Kornegay

KORNEGAY DESIGN® landscapeforms®

KornegayDesign.com
877.252.6323

landscapeforms.com
800.430.6205

EAVESDROP> THE EDITORS

WHAT'S IN A NAME?

Builders recently filed plans on several streets, including Cupidity Drive, Fourberie Lane, and Avidity Place in a condo development on Mount Manresa, a former Jesuit retreat on Staten Island. Sound odd? That's because the names are all synonyms for deception and greed: Cupidity means "a strong desire for money;" fourberie is "deception;" and avidity is "consuming greed." Staten Island borough president **James Oddo** picked the derogatory names after losing a battle to developers about building on the site. Although the developer, the **Savo Brothers**, issued a complaint, a State Supreme Court judge granted permission in February for Oddo to name the streets as he pleased. Oddo later tweeted: "'The fact is that the names chosen are auricularly pleasing and historically illuminative.' –yours truly #streetnamelawsuit"

L.A.'S WORST DEVELOPER IS TRUMP'S BIGGEST DONOR

In a surprise to no one, **Geoff Palmer**, the notorious developer responsible for scrapping inclusionary housing minimums in L.A., also happens to be **Donald J. Trump**'s biggest single contributor. Bloomberg News reported that Palmer donated $2 million to Rebuilding America Now, a Trump-supporting super PAC. Palmer is known for the low-rise apartment boom that has occurred along Downtown L.A.'s outer freeway ring, where he owns 10,400 market-rate units. With names like the Da Vinci, Medici, and Orsini, Palmer's developments typically tend toward Home Depot–inspired classicism.

He is also known as an affordable housing opponent. When the City of Los Angeles tried to mandate Palmer to make 15 percent of the units in his Piero II development affordable, he fought back, eventually winning a series of court decisions that gutted inclusionary housing mandates. If Trump's summer ends on a sour note, maybe he'll consider a vacation on the outskirts of L.A.?

DIMINISHING RETURNS

Some of Chicago's affordable housing residents are literally fearing for their lives. Families living in one mixed-income development near Northside have been given notice that they will have to move for up to five months while their buildings are being torn down and rebuilt over the next year. Some of the residents who live there may have to return to their former neighborhoods on the south and west sides of the city, where they fear the lack of resources and threat of gun violence.

TOO BIG TO FAIL?

Sources close to the juries for two recent invited competitions tell *AN* that in both cases, smaller firms—SHoP and OMA—were chosen over Bjarke Ingels Group (BIG) because the jurors believed that the firm—with the WTC 2, the Google headquarters, the project formerly known as the Big U, and the Hyperloop on its plate—would not pay as much attention to other projects. The suspicions may come as a surprise to Rem Koolhaas, for whom Ingels worked in his early career.

SEND CUPIDITY AND STUPIDITY TO EAVESDROP@ARCHPAPER.COM

OPEN> HOTEL

> HOTEL SAINT GEORGE

105 S Highland Ave., Marfa, TX
Tel: 432-729-3700
Architect: Carlos Jiménez Studio



CASEY DUNN

Despite its remote location, Marfa, Texas, continues to grow as an art and tourist destination. In April, Houston-based Carlos Jiménez Studio finished the Hotel Saint George, a 55-room boutique hotel built on the site of a former 1880s hotel that burned down in the 1920s. The firm incorporated the site's structural history into the new building, keeping the frame within its original columns and utilizing an existing steel core. Marfa Book Company, a small bookstore, publisher, and arts space that's inhabited the site since 1996, is now located within the new hotel. "Through combining remnants of this newer structure, including a unique and irregular column grid and concrete floors, with reclaimed materials such as brick, marble, and wood from local sites, a simple and unpretentious language was created," said Mary Alice Palmer director of hospitality interior design at HKS Hospitality Group.

Palmer said that the main challenge of the design was to create a place that was "warm and authentic" to everyone, including the local communities. "We attempted to bring [Marfa's] special spirit to the design in an unaffected, almost accidental way that is true to the unpretentious nature of the place," she said. **OLIVIA MARTIN**

OPEN> TRAINING CENTER

> COUNTER CULTURE TRAINING CENTER

1601 Griffith Park Blvd.
Silver Lake, CA
Tel: 323-919-7859
Architects: Design, Bitches



LAURE JOLIET

Design, Bitches has designed a new "coffee classroom" in Los Angeles for North Carolina–based Counter Culture Coffee's growing list of national outposts.

The classroom occupies a repurposed Streamline Moderne structure just off Sunset Boulevard and is designed in plan as a tripartite demonstration kitchen. Espresso and brewed coffee facilities are separated by a thickened and stepped storage wall clad in translucent teal corrugated polycarbonate. Sections of the wall can be pulled out to create storage bins and seating. The coffee classroom on the other side of this wall opens out onto a small patio that contains a wooden amphitheater. The corrugated paneling also clads the risers of the amphitheater, which is peppered with small planters containing succulents.

Though the classroom is not a coffee shop per se, the space is open every Friday at 10:00 a.m. for public coffee tastings. **ANTONIO PACHECO**

Larkspur Cast Concrete Planters
Available exclusively through Landscape Forms



3 sizes available
Endless color options
Designed by Larry Kornegay

KORNEGAY DESIGN® landscapeforms®

KornegayDesign.com
877.252.6323

landscapeforms.com
800.430.6205

EAVESDROP> THE EDITORS

WHAT'S IN A NAME?

Builders recently filed plans on several streets, including Cupidity Drive, Fourberie Lane, and Avidity Place in a condo development on Mount Manresa, a former Jesuit retreat on Staten Island. Sound odd? That's because the names are all synonyms for deception and greed: Cupidity means "a strong desire for money;" fourberie is "deception;" and avidity is "consuming greed." Staten Island borough president **James Oddo** picked the derogatory names after losing a battle to developers about building on the site. Although the developer, the **Savo Brothers**, issued a complaint, a State Supreme Court judge granted permission in February for Oddo to name the streets as he pleased. Oddo later tweeted: "'The fact is that the names chosen are auricularly pleasing and historically illuminative.' –yours truly #streetnamelawsuit"

L.A.'S WORST DEVELOPER IS TRUMP'S BIGGEST DONOR

In a surprise to no one, **Geoff Palmer**, the notorious developer responsible for scrapping inclusionary housing minimums in L.A., also happens to be **Donald J. Trump**'s biggest single contributor. Bloomberg News reported that Palmer donated $2 million to Rebuilding America Now, a Trump-supporting super PAC. Palmer is known for the low-rise apartment boom that has occurred along Downtown L.A.'s outer freeway ring, where he owns 10,400 market-rate units. With names like the Da Vinci, Medici, and Orsini, Palmer's developments typically tend toward Home Depot–inspired classicism.

He is also known as an affordable housing opponent. When the City of Los Angeles tried to mandate Palmer to make 15 percent of the units in his Piero II development affordable, he fought back, eventually winning a series of court decisions that gutted inclusionary housing mandates. If Trump's summer ends on a sour note, maybe he'll consider a vacation on the outskirts of L.A.?

DIMINISHING RETURNS

Some of Chicago's affordable housing residents are literally fearing for their lives. Families living in one mixed-income development near Northside have been given notice that they will have to move for up to five months while their buildings are being torn down and rebuilt over the next year. Some of the residents who live there may have to return to their former neighborhoods on the south and west sides of the city, where they fear the lack of resources and threat of gun violence.

TOO BIG TO FAIL?

Sources close to the juries for two recent invited competitions tell *AN* that in both cases, smaller firms—SHoP and OMA—were chosen over Bjarke Ingels Group (BIG) because the jurors believed that the firm—with the WTC 2, the Google headquarters, the project formerly known as the Big U, and the Hyperloop on its plate—would not pay as much attention to other projects. The suspicions may come as a surprise to Rem Koolhaas, for whom Ingels worked in his early career.

SEND CUPIDITY AND STUPIDITY TO EAVESDROP@ARCHPAPER.COM

OPEN> BREW PUB



COURTESY UPLAND BREWERY

> UPLAND COLUMBUS PUMP HOUSE

148 Lindsey St.
Columbus, IN
Tel: 812-799-3587
Architect: William Burd

Bloomington-based Upland Brewing Co. has transformed the 113-year-old Columbus, Indiana, city water pump house into its newest brewpub. The pump house, which provided water and electricity to the city until 1953, will now provide beer and food as the Upland Columbus Pump House. Overlooking the White River in Columbus's Downtown, the brick structure was originally designed by architect Harrison Albright. Upland worked with local architect William Burd to reimagine the space, which was falling into disrepair since it was last occupied in 2011. The Upland staff and Indiana Landmarks were both consulted on the project in order to produce a historically sensitive and well-functioning brewpub. Notably, the basement of the pump house was once used by famed Swiss artist Jean Tinguely to produce his 30-foot-tall epic kinetic sculpture "Chaos No 1." The Upland Columbus Pump House has maintained much of the building's industrial aesthetic, while providing everything one would expect from a contemporary craft-beer pub. **MATTHEW MESSNER**

OPEN> STADIUM



COURTESY USTA

> ARTHUR ASHE STADIUM

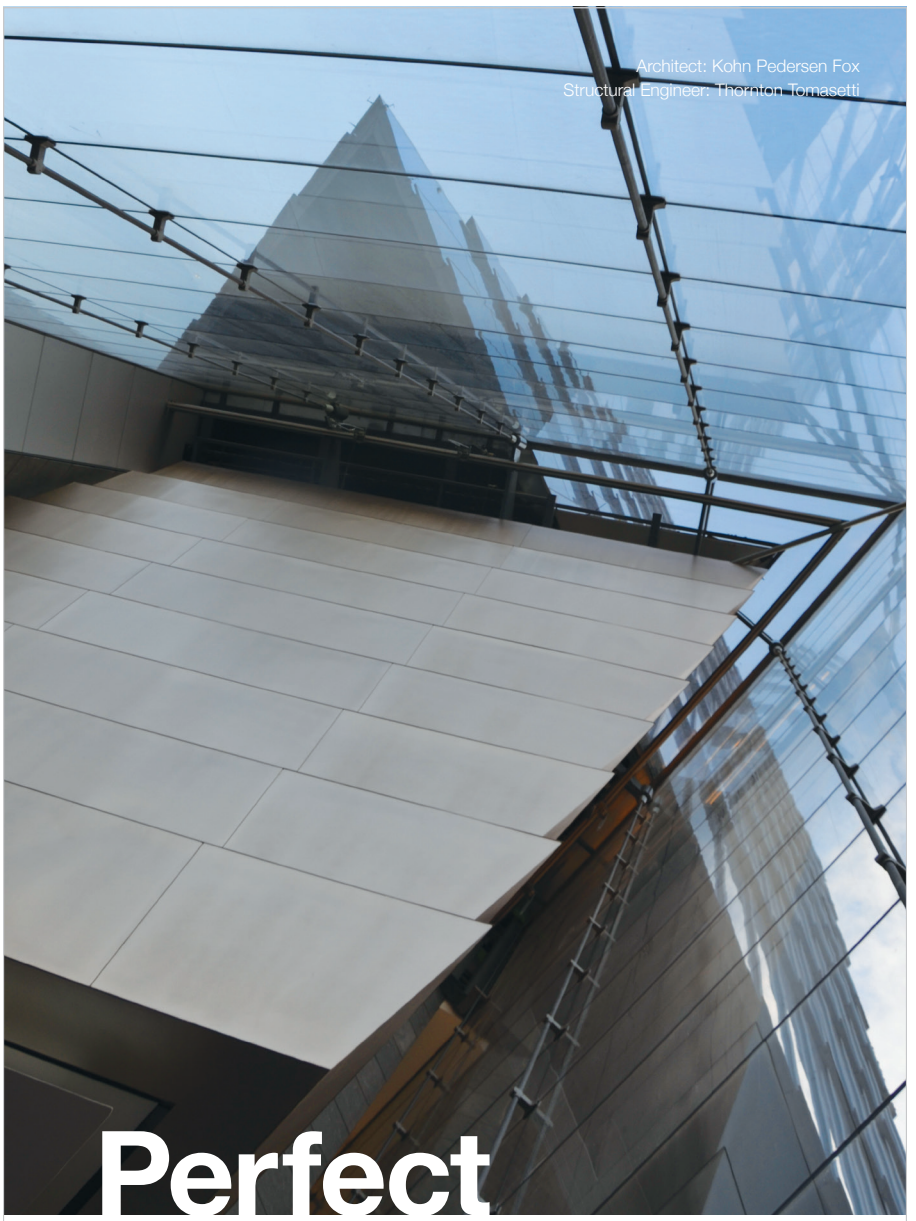
Billie Jean King National Tennis Center
Flushing Meadows-Corona Park, Queens, NY
Tel: 718-760-6200
Architect and engineers: Rossetti

Arthur Ashe Stadium at the U.S. Tennis Association (USTA) Billie Jean King National Tennis Center in Queens recently unveiled its new retractable roof as well as numerous changes and additions to the tennis complex. Finished in time for this year's U.S. Open, the roof and masterplanning of the rejuvenated site was served up by Detroit-based firm Rossetti.

Spanning 236,600 feet, the polytetrafluoroethylene (PTFE) waterproof roof primarily will be used to cover the court during periods of rainfall and is able to open or close in under six minutes. USTA executive director and chief operating officer Gordon Smith said it "remains to be seen" if the roof will be used as a shading device, later adding that the USTA's "overriding goal is to be an open court tournament at all times."

To counter water run-off issues, a 15-foot-wide and 4-foot-deep metal gutter traces the structure's perimeter. Meanwhile an attached power unit will aid temperature regulation and run the roof's opening and closing system.

The new Grandstand stadium was built as part of the site's master plan. The new 8,000 capacity venue uses a PTFE skin to form a partial bowl around the arena, intended to emulate the foliage of the stadium's surrounding greenery. For more information on this development, go to archpaper.com/tag/tennis. **JASON SAYER**



Perfect Ten

With a multi-faceted curtain wall meticulously crafted of ultra-clear Pilkington Planar glass, **10 Hudson Yards** has become a beacon of new life on Manhattan's West Side. Designed by **Kohn Pedersen Fox**, it is the first of 16 towers to be completed within the Hudson Yards Redevelopment Project—where collaboration between New York's design and construction leaders is adding a new dimension to the city skyline. Read more about it in **Metals in Construction** online.

Ornamental Metal Institute of New York

WWW.OMINY.ORG



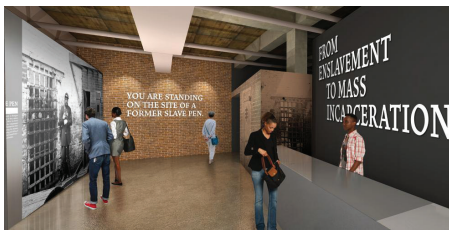
COURTESY WIGHT & COMPANY

UNVEILED

WILL COUNTY JUSTICE CENTER

The southwest Chicago suburb of Joliet will soon be home to a new justice center. Chicago-based Wight & Company has released the first rendering of the future Will County Justice Center, which will serve one of Illinois's most populous counties, and replace an outdated 1960s structure on an adjacent site. Wight worked with Lohan Anderson principal Dirk Lohan on early development of the project as part of a new relationship between the offices. The design for the new center is meant to transform public perception of the justice system, with an emphasis on openness, transparency, and accessibility. The project features green roofs and a landscaped public plaza. Extensive high-efficiency glass brings sunlight into the project while maintaining sustainable goals. The justice center will initially house 28 state-of-the-art courtrooms with the ability to expand to 38 as the needs of the county change. Criminal, civil, and family law cases will be heard at the new facility, which will also have a law library and self-help legal center. **MM**

Architect: Wight & Company
Client: Will County, IL
Location: Joliet, IL
Completion Date: 2017



UNVEILED

MEMORIAL TO PEACE AND JUSTICE

In Montgomery, Alabama, a new museum and a memorial to victims of lynching—one of the first and the largest in the nation—are set to open in 2017.

The memorial, founded by the nonprofit Equal Justice Initiative and designed in partnership with MASS Design Group, is reminiscent of a gallows, with hundreds of hanging stone slabs inscribed with the names of lynching victims. EJI released a report last year documenting over 4,000 victims of lynchings between 1877 and 1950 and purchased six acres of hilltop land in Montgomery for the memorial.

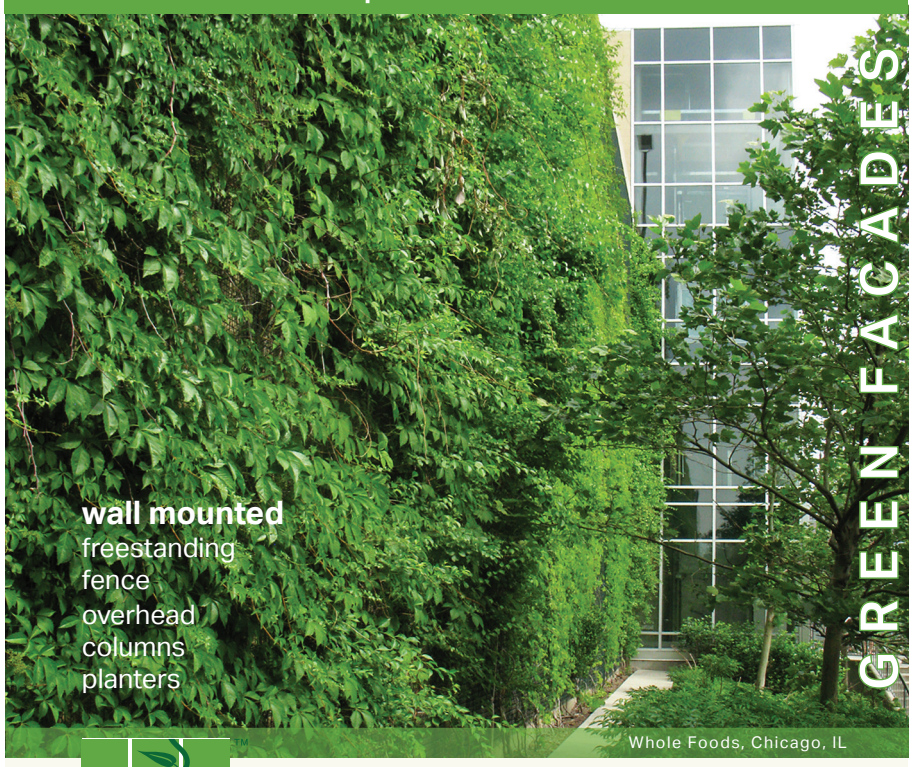
Accompanying the memorial will be a museum, "From Enslavement to Mass Incarceration," that will draw a parallel between slavery and our present-day criminal justice system. Set on the site of a warehouse where slaves were held before being sent to the market, the museum will focus on remembering the history of slavery as well as highlighting contemporary issues related to racial inequality, such as police brutality and wrongful convictions, through interactive displays, and archival footage, photographs, and documents. **WIL BARLOW**

Architect: MASS Design Group
Client: Equal Justice Initiative
Location: Montgomery, AL
Completion Date: 2017



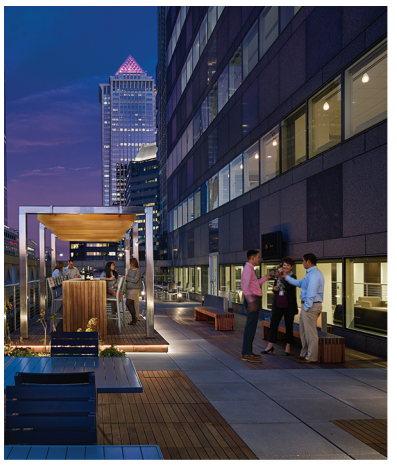
EQUAL JUSTICE INITIATIVE

The Elements are Simple...The Possibilities are Endless!



greenscreen®
resources for design, detailing and delivery

Our three-dimensional modular trellis system provides endless combinations for creating green facades, freestanding elements, shapes and fencing.
greenscreen.com





project: Confidential Global Professional Services Firm (Philadelphia, PA)
architect: Vocon (Cleveland, Ohio)
contractor: Turner Construction (Philadelphia, PA)
photography: Halkin Mason (Philadelphia, PA)



CREATING ROOFTOP ENVIRONMENTS
Wood Tiles | Site Furnishings | Adjustable Pedestals

BISON Innovative Products
BisonIP.com | 800.333.4234


Lloyd & Morgan's 1952 Melrose Building in Houston, renovated once in 1969, will soon be restored to its original appearance.


The Houston Bar Building's renovation into an AC Hotel will preserve its 1966 curtain wall.

BEN KOUSH

THE REHABILITATION OF TWO HOTELS ILLUSTRATE EVOLVING ATTITUDES ABOUT PRESERVATION IN HOUSTON

HISTORICAL OR HYSTERICAL?

Two projects—one under construction and the other scheduled to start at the beginning of 2017—continue the trend of repurposing old buildings in downtown Houston. This movement began in the 1970s and accelerated in the mid-1990s when the city created a tax increment reinvestment zone for downtown coupled with tax breaks as incentives.

The 21-story Melrose Building (1952), originally designed by Lloyd & Morgan and the first modern skyscraper to be built in Houston, features horizontal bands of windows shaded by cast-in-place concrete brise-soleils. After languishing empty since 1991, it is now being converted into a Le Meridien hotel by the Beck Group, a Dallas-based construction and architecture firm for the Memphis, Tennessee, Development Services Group, Inc.

Assistance in funding the $80 million project came from a mixture of sources, including: $15 million from the federal EB-5 Immigrant Investor Program, which allows foreign nationals to essentially "buy" green cards by investing in job-creating businesses in the United States; the Federal Historic Preservation Tax Incentive Program, which provides tax credits equal to 20 percent of the income tax owed on qualified rehabilitation expenditures; and the Texas Historic Preservation Tax Credit Program, which gives credits equal to 25 percent of eligible rehabilitation costs. Key requirements of these credit programs are: The building must be listed on the National Register of Historic Places or a Recorded Texas Historic Landmark (the Melrose Building was entered in the National Register of Historic Places in September 2014), and the proposed remodeling work must follow the guidance of the Texas Historical Commission and the National Park Service.

The exterior elevations will be restored to their original appearance. When the building was first completed, the spandrels below the clear vision glass were clad with turquoise tiles. In 1969, Lloyd & Morgan, who were commissioned to modernize its then 16-year-old building, proposed a modest update that entailed covering the tiles with bronze anodized aluminum panels and replacing the clear glass with bronze-tinted glass. These exterior changes are currently being reversed in the name of authenticity—that is to say, to erase the marks of time on the building and return it to a supposedly pristine state.

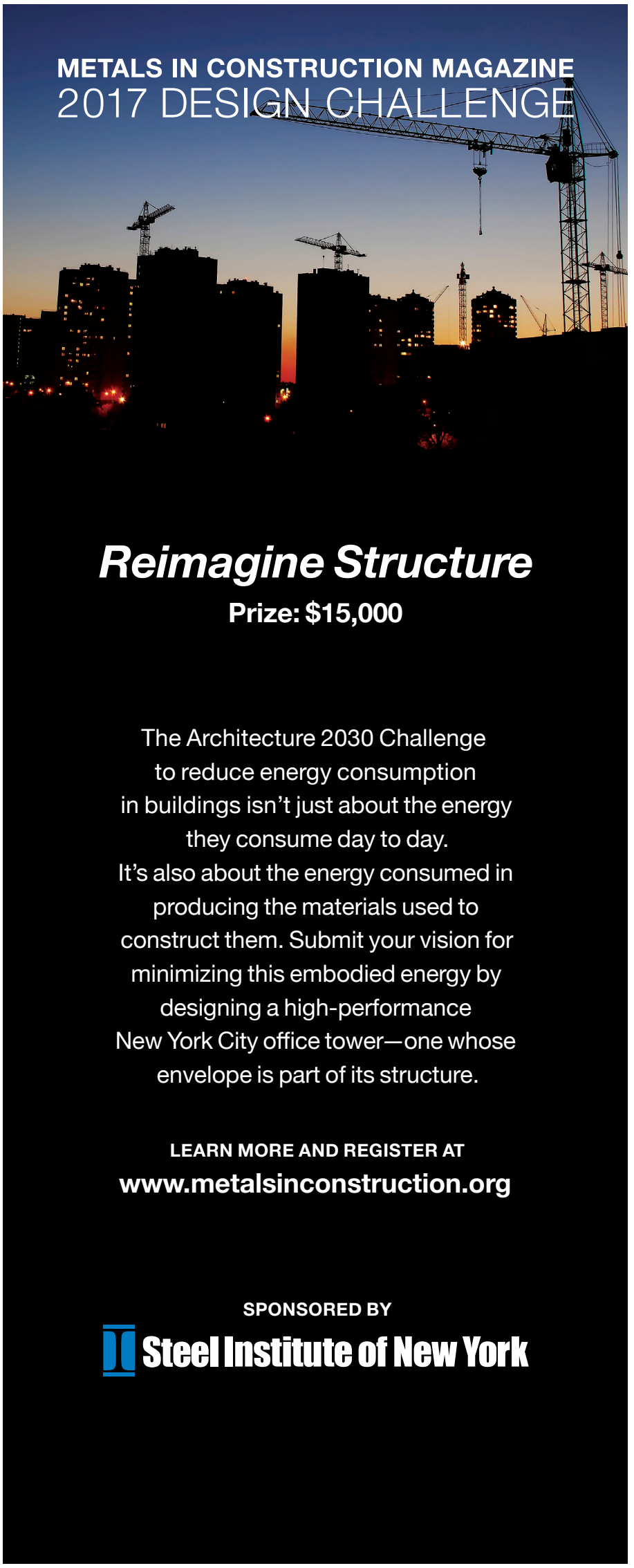
The second project is the conversion of the Houston Bar Building into an AC Hotel. This building, currently sheathed in dark-tinted glass and a granite panel curtain wall, is actually two adjacent 10-story buildings, the M.E. Foster Building (1914) and the Gulf Building (1916), both designed by architect Alfred C. Finn. In 1966, architect Eugene William Slater was tasked with the unenviable job of modernizing them to keep them competitive for leasing.

Slater stripped historical ornament off the exterior and interior of both buildings and sheathed them with a bronze-colored, reflective glass curtain wall. Inside he covered the elevator lobbies' walls with panels of smooth, polished marble. The unified building was then renamed the Houston Bar Center in an effort to appeal to downtown lawyers. Although the Bar Center was never abandoned, it was looking tired, especially considering the new construction activity around it in the last few years, and was ripe for its second redevelopment, this time at the hands of Dallas-based hotel management firm NewcrestImage. The $44 million project is also in part supported by tax incentives. The Downtown Redevelopment Authority, which controls expenditures from the Downtown TIRZ, provided an economic development grant of 50 percent of the tax increment generated by the project site for the first 10 years, equivalent to approximately $1.2 million. Additional state and federal tax breaks are pending the building's entry into the National Register, which is currently in process.

The developers claimed to be surprised that the Texas Historical Commission recommended not to go back to the 1914 and 1916 originals, but rather to rehabilitate the 1966 curtain wall. The logic for this decision was twofold: First, the slipcover is fifty years old, a critical threshold for historic consideration, and second, the building's original facade was so damaged during Slater's remodeling that the missing ornament would have to be almost entirely reconstructed. According to the developer, this will be the first time that such a slipcover has been intentionally preserved in Texas. This approach has raised the ire of no less an authority than architectural historian Stephen Fox who complained that the Texas Historical Commission was using "twisted logic to preserve a mediocre exterior."

These two projects demonstrate the nimble maneuvers that developers and preservationists increasingly have to make as they knit together institutionalized funding incentives and a growing awareness of the importance of historical architecture—even in a city as notoriously anti-historical as Houston.

BEN KOUSH



CRIT> USAFA CENTER FOR CHARACTER AND LEADERSHIP DEVELOPMENT





SOM's Polaris Hall at the United States Airforce Academy in Colorado Springs, Colorado, both highlights the iconic Cadet Chapel (this image) and makes a statement through a prominent skylight (right).

MAGDA BIERNAT

To approach an institution and campus like the United States Air Force Academy is to be awash in metaphors made concrete. The original campus by Walter Netsch of Skidmore, Owings & Merrill (SOM) was conceived as a theater of discipline in the rocky mesas above Colorado Springs. There, using a seven-foot grid module inspired by tatami mats, Netsch produced a thickened, rectilinear landscape punctuated by the virtuosic 1963 Cadet Chapel. Sited across the honor court, and just offset from the view corridor Netsch sought to maintain is the 105-foot glass and steel sky-light of Polaris Hall, the new home of theacademy's Center for Character and Leadership Development (CCLD) designed by SOM.

Aligned toward the star for which the building is named, the protruding skylight works as a metaphorical moral compass, bridging that distant point with an oculus that pierces the ceiling of a maple-lined conference space that serves as the honor boardroom at the core of the building. Inside, seated beneath the room's sole source of natural light, a cadet accused of violating the Academy's honor code has the opportunity to present his or her case before peers and an administrative panel. It's an intimidating spot to be sure, and the architecture effectively choreographs the personal and professional reckoning involved in the attainment of a rarefied quality such as character. The honor code's unequivocal directive to not lie, steal, cheat, nor tolerate anyone among the ranks who does is a revered source of solidarity that binds each successive wing of cadets to those of years past. Yet, after a number of ugly scandals shook the Academy and pitted the honor code against its de facto code of silence, officials decided that the moral compass of its institutional culture was in need of recalibration.

While the CCLD dates back to 1993, plans for its first permanent home were not initiated until 2007 when a competition was held among three SOM offices. Roger Duffy and his team from New York came out on top. They, along with campus architect Duane Boyle, were hesitant to touch the landmarked site; however, the architects needed to make an unambiguous statement. What emerged is an artful study in conflict avoidance, restraint, and strategic power projection. In shaping what is arguably the most controversial component of the center, the architects carefully surveyed the proposed skylight's relation to the chapel from many key vantage points—so as not to usurp the chapel's prominence. Further, the designers eschewed the structural muscularity of the chapel in favor of a finely-finished, tapering, triangular truss system of architecturally exposed structural steel confined within a crisp glass enclosure that is fritted across much of its base to keep temperatures down in the forum below.

The interplay of continuity unfolds throughout the building's details. For example, custom handrails are molded into the wood panels in the forum, while blue Murano tile walls are assembled with almost archaeological precision to match those of the original academic buildings. The building itself plugs into the existing campus grid both in plan and section with an array of entrance points from two datums, as well as a hierarchical arrangement of spaces centered on a peninsula in a sunken courtyard that houses the forum and honor boardroom. Modeled in part after the atrium of the Kennedy School of Government at Harvard, the forum is a space both for formal presentations and informal meetings. Flanking it are two banks of glazed breakout rooms loaded with networking technology to facilitate collaborative work on case studies and problem-solving exercises in "applied ethics," at times under the real-time digital supervision of observers in a media hub. Such networking capacity would not be out of place in a lab setting or business school, but to see it here in service of a humanist program suggests a growing convergence of disciplines under the aegis of performance—an ethos, however, not always compatible with character.

While Netsch's chapel compels belief through sheer thrust—not unlike the F-4D Phantom that now sits at one corner of the Spirit Hill lawn—the objective for the CCLD is at once more modest, but also more difficult: Character and leadership are qualities both achieved and tested against increasingly novel and intricate situations in combat, cyber security, and disaster relief where faith alone is not actionable. Its overture of transparency is a clear gesture, but far from a hollow one in an ongoing process that aims to compensate for long-standing blind spots.

With Polaris Hall, the Academy has gained a building that shares more with the coolly refined performance of the F-22 that may one day grace the Terrazzo or even with the remote reach of a Predator drone than with the blunt instrumentality of the Phantom. One can argue that such sophistication represents only an updated veneer rather than a shift in substance, yet the building suggests that qualities of surface and depth cannot be decoupled without posing serious risks. The mission may evolve, but it also stays the same. Here, SOM delivered an appropriate vehicle for a center tasked, in the ideal, with equipping cadets with the judgement to know how best to wield a level of power that few have **ever possessed, and to recognize when to stand down.**

JUSTIN FOWLER IS A PHD CANDIDATE AT PRINCETON AND CO-EDITOR OF MANIFEST, A JOURNAL OF AMERICAN ARCHITECTURE AND URBANISM.





Highlights will be played on a large screen on the new Wrigley Field office building.

COURTESY CHICAGO CUBS

THE AREA AROUND WRIGLEY FIELD IS QUICKLY DEVELOPING INTO AN ENTERTAINMENT HUB THAT CAN OFFER MORE THAN JUST BASEBALL

Live/Work/Play Ball

Chicago's Wrigley Field is more than a baseball stadium. It is a pilgrimage site for faithful Cubs fans and for anyone else serious about Major League Baseball. The second oldest Major League stadium, Wrigley has changed very little in its 102 years. On the other hand, the surrounding Lakeview neighborhood has evolved, and is evolving, at an ever increasing rate. Three new major projects immediately adjacent to the field are hoping to transform the area into a year-round attraction.

Sharing an irregular block with the stadium a new mid-rise tower is well on its way to completion. Designed by Stantec (formerly VOA), the mixed-use office-retail project will be the new home of the Cubs administration and a backdrop for a new plaza. The six-story structure is careful not to be taller than the stadium, and is only slightly taller than the three- and four-story residential neighborhood beyond. The triangular plaza created by the new building and the stadium is expected to be a vibrant public space with programing throughout the year.

"The Ricketts family's goal is to provide an environment that is community-friendly and has a sense of

continued on page 12



A MAJOR MIXED-USE DEVELOPMENT INCLUDES A NEW DALLAS COWBOYS WORLD HEADQUARTERS



A 300-unit hotel with rooftop pool is part of the 91-acre development.

COURTESY GENSLER

FRISCO'S RISING STAR

A star is on the horizon: Situated roughly 30 miles north of Dallas, Frisco Independent School District (ISD), one of the fastest growing school districts in the U.S., is home to more than 54,000 students across 68 schools, with eight more schools planned to open before 2019.

To accommodate this rapid growth, Gensler designed a 25-acre complex comprising a 300,000-square-foot office building, 300-room hotel, and a 12,000-seat indoor stadium known as the Ford Center. Totaling $1.5 billion, the project is known officially as "The Star in Frisco" and is part of the area's larger 91-acre mixed-use development.

Gensler's scheme has been hotly anticipated by the local community. The Ford Center's inaugural event, which saw four football games between teams from Frisco's ISD on August 27, was sold out a week in advance.

Emblazoned with the Dallas Cowboys' signature blue—conveniently similar to that of Ford's—the indoor athletic facility will be used by the NFL team, the City of Frisco, and Frisco ISD's eight high schools. With a clearance of 94 feet and offering football-shaped locker rooms to be used by both high schoolers and professional football players, it is the only NFL training facility in the country that is shared with the public.

Project architect and Gensler associate Scott Armstrong said that the venue was "always going to be indoors in order to provide flexibility," and to create a "multiuse event space." As a result, visitors can expect a vibrant atmosphere at events as sound reverberates around the space. Given the stadium's parabolic roof, Armstrong also highlighted the extensive gutter system that spans the perimeter to capture water runoff.

Unlike most NFL and high school sports arenas, fans can enter the venue through the same side. "Everybody's a home team here at this stadium," principal at Gensler Ted Kollaja told the *Dallas News*. "We wanted to ceremonially bring them all through the front door together."

Sitting in the middle of the 25-acre area, the Ford Center will be joined by offices and a "War Room" (a space for football tactics to be discussed) to its right, and an Omni Hotel, retail, and restaurant space to its left. Directly in front of the arena will be a public plaza, complete with a football field (one of three outdoor fields in the complex), which will bridge the surrounding typologies at a pedestrian level.

Present throughout Gensler's project is the theme of openness. In the office complex, a five-story atrium connects the main lobby and entrance to the football field on the opposite side. Aligned with the 50-yard line, the feature provides what Armstrong described as the "wow factor" for the site while also emphasizing the notion of "walkability" within the general area.

The hotel, known as the "Omni Frisco Hotel" will boast a 13,000-square-foot ballroom, as well as 24,000 square feet of meeting and event space. The luxury hotel will also offer a rooftop pool deck with a bar and grill overlooking the open plaza and main entrance to the Ford Center.

The 25-acre development is due to be complete in fall 2017, though the Ford Center is currently up and running. As for the overall 91-acre scheme, Armstrong said that this "will phase into competition at various times throughout the next few years." **JASON SAYER**

ATAS International, Inc.
Sustainable Building Envelope Technology

SUSTAINABILITY STARTS HERE



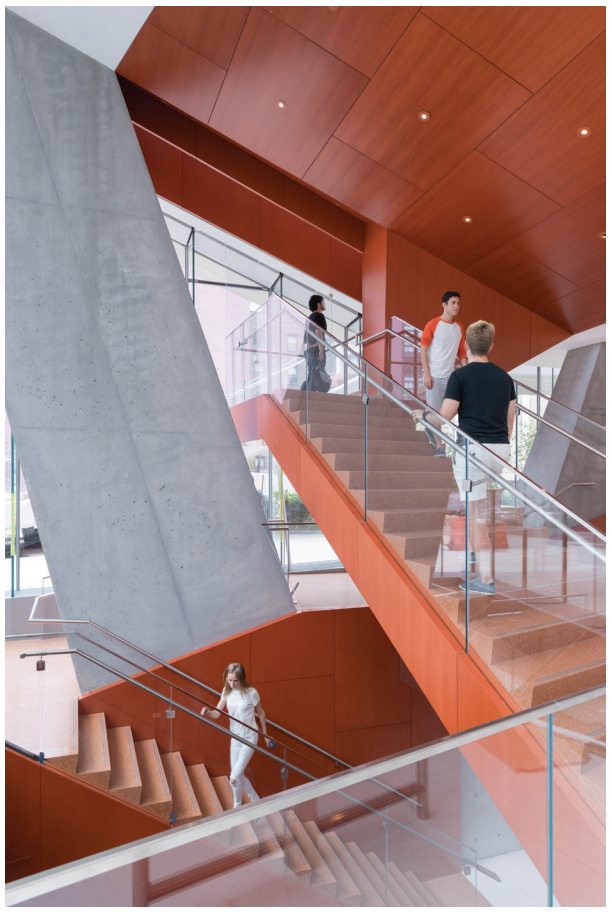


ISOLEREN
INSULATED METAL PANELS FOR ROOFS AND WALLS

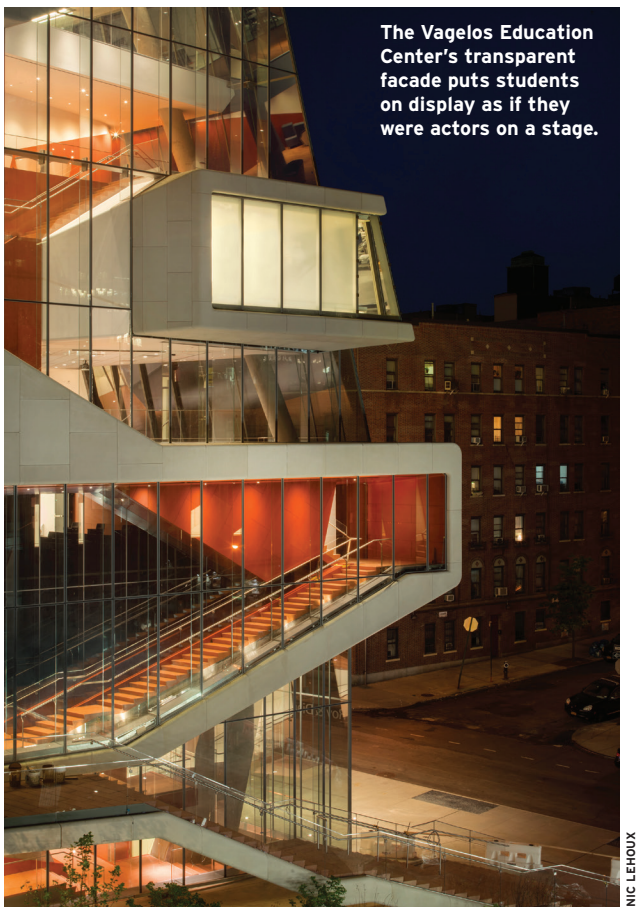
InSpire®
SOLAR AIR HEATING SYSTEM

NET-ZERO-COMPATIBLE BUILDING ENVELOPES • SOLAR READY ROOFS • COOL PIGMENT PAINT SYSTEMS • ABOVE SHEATHING VENTILATION

VISIT ATAS AT GREENBUILD: BOOTH #1029 610.395.8445 WWW.ATAS.COM







The Vagelos Education Center's transparent facade puts students on display as if they were actors on a stage.

NIC LEHOUX

CRIT› ROY AND DIANA VAGELOS EDUCATION CENTER continued from front page traditional classrooms in favor of "active learning classrooms" with operable partitions.

Exterior terraces, stepped lounges, and the sky lounge on the top floor create a visually and kinesthetically beguiling feast of nooks and corners for conversation and the exchange of ideas. Although permeated by the most advanced media technology, which can disseminate the latest research or procedure to every screen in the school, its spirit is that of an ancient academy in which small groups of students and teachers collaborate, talk, listen, and learn. One can easily imagine distraught medical students finding comfort after their first anatomical dissections in one of the many study spaces or in the double-height student commons. In this building, the micro and the macro, the cell and the city, obtain a wondrous harmony.

That this 100,000-square-foot, 14-story tower is the tallest building yet realized by DS+R—and one of the rare medical school facilities designed as an integral vertical structure—inevitably raises the question of how successfully the architects have negotiated the jump to a larger scale and the challenge of building a Manhattan high-rise. Happily, nothing in the Vagelos Center, except perhaps the somewhat perfunctory lobby, misses a beat, from the circulation and separation of complex programs, to the small footplate that creates intimacy by eliminating long and alienating corridors, to the soundproofing that admits city sounds while maintaining a welcome quiet. The "study cascade" side of the tower evokes the "folded noodle" of the architects' unrealized design for the Eyebeam, here subject to a rigorous logic that is likely to establish this building as the textbook example of a design strategy much discussed in the late 1990s and early 21st century but not often realized effectively.

One has come to expect unexpected design elements and technical solutions in a DS+R building. An anatomy classroom with glazed walls and views of the river, a load-bearing column through which one can walk, a landscaped garden space open to surrounding student residences, ceramic "frit" patterns on the north end of the building to filter and diffuse sunlight, and an exterior cladding panel system of glass-fiber-reinforced concrete do not disappoint in this regard. The architects, long known for their concern with the visual arts, performance, and media technology, designed the Mary and Michael Jaharis Simulation Center—about 18 percent of the building, where future physicians train with computerized whole-body mannequins and watch video footage—with a humility that reinforces the astonishment of watching medical robots perform open-heart surgery or deliver babies.

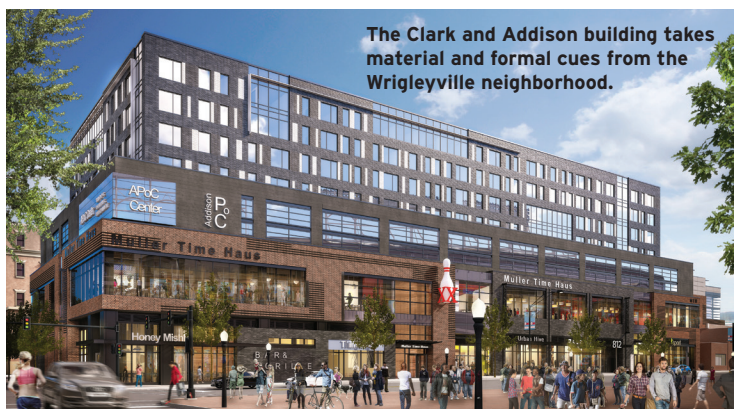
Nearly four decades since Elizabeth Diller and Ricardo Scofidio began the collaboration that today is DS+R, they have completed their most perfectly resolved building, an amalgam of their interests and the lessons learned from earlier projects, such as the Institute of Contemporary Art, Lincoln Center, and the Juilliard School. The flexibility of the Granoff Center arts building at Brown University, completed in 2011, is taken to an entirely new level.

Deftly balancing reality and simulation, dialogue and image, science and art, the Vagelos Center is joyous and life-affirming, qualities all too often absent today in architecture and medicine. During a summer with no apparent end to bad news, it is a signal event and a credible ground for optimism.

EDWARD DIMENDBERG TEACHES AT UC-IRVINE AND IS COMPLETING THE CRITICAL EDITION OF ANTON WAGNER'S BOOK ON LOS ANGELES.



ALL IMAGES IWAN BAAN UNLESS OTHERWISE NOTED



The Clark and Addison building takes material and formal cues from the Wrigleyville neighborhood.

COURTESY SOLOMON CORDWELL BUENZ

LIVE/ WORK/ PLAY BALL continued from page 10 space that can be a town square for Wrigleyville." Hickory Street Capital's vice president Eric Nordness, himself a Wrigleyville resident, said. "That can be everything from family ice skating in the winter and farmer's markets in the summer and fall, all the way to kid's theater programs and a maybe a movie series on the large AV screen on the front of the building."

Along with the office project, Stantec and Hickory Street Capital are also behind a seven-story hotel beginning to rise across the street. The future Starwood Hotel will have 180 rooms, with extensive retail and concessions at street level. Both projects were initiated and backed by the Ricketts family, owners of the Cubs. The office tower and plaza are expected to be completed by summer 2017, and the hotel opening is planned for summer 2018.

Directly across the street to the south of the stadium, another major development has recently broken ground. The Solomon Cordwell Buenz-designed Clark and Addison is going up after nearly 10 years of negotiating with the public over the project's form and program. Weaving between existing buildings along Clark street, the large mixed-use complex will include a 10-screen theater, retail, apartments, and a recreation clubhouse. Residents of the 148 apartments will have access to a community kitchen, a fitness center, event space, and a business center. The building's clubhouse will also offer over 5,000 square feet of indoor space and 8,746 square feet of rooftop outdoor space, which includes a pool and spa. The project steps back six feet at the street level to widen the sidewalk for the throngs of fans that pass the project on their way to the stadium.

By 2018, the heart of the Wrigleyville neighborhood will be unrecognizable, except for the constant that is Wrigley Field. Considering the proximity to Lake Michigan, transportation, a major university, and an already thriving nightlife scene, it was only a matter of time before the area around the field was updated. With a new public plaza, and more non-baseball related entertainment, the Friendly Confines will be just that much more friendly. **MM**

PORCELANOSA®

TILE / KITCHEN / BATH / HARDWOOD

KRION® SNOW WHITE 1100













PORCELANOSA®
TILE / KITCHEN / BATH / HARDWOOD

· PORCELANOSA · VENIS · GAMADECOR · SYSTEM POOL ·
· L'ANTIC COLONIAL · BUTECH · NOKEN · URBATEK ·

Now Available: Complimentary 3D Interior Design Service

CALIFORNIA | COLORADO | CONNECTICUT | DISTRICT OF COLUMBIA | FLORIDA | GEORGIA | ILLINOIS
MARYLAND | MASSACHUSETTS | NEW JERSEY | NEW YORK | PENNSYLVANIA | TEXAS | WASHINGTON

1.877.PORSA.US | info@porcelanosa-usa.com | www.porcelanosa-usa.com



COURTESY PERKINS + WILL

On an early May day, Perkins+Will Seattle gave *AN* a tour of their new offices in downtown Seattle, the first of their global offices designed to incorporate their in-house healthy materials initiative research. The Seattle office moved east in April from their prior space on First Avenue above the Seattle Art Museum, to Minoru Yamasaki's 1977 Rainier Tower on Fifth Avenue. The relocation gave Perkins+Will the opportunity to live-test their healthy materials initiative—putting their research on toxic building chemicals into action on themselves. In 2009, Perkins+Will developed a precautionary list of harmful building materials, compiling governmental agency information about building chemicals that may harm our environment and ourselves.

"We wanted our workspace to reflect who we really are, and to some extent use ourselves as a little test lab. Can we walk the walk?" said Ed Palushock, associate and senior project designer at Perkins+Will who heads up the firm's Material Performance Research Lab.

"There were a bunch of people who did some research and started recognizing, hey, these chairs that we're putting in the space have flame retardants [in them] that have a fallout for people's health. Or, we're using copper on exterior roofs, and noticing some research being done about elevated copper levels in runoff water. Some copper is good, but too much copper is not so good," said Palushock. "The goal was to take ourselves out of the equation."

The Perkins+Will Vancouver office led the Seattle office design, working with Perkins+Will's Seattle team. The precautionary list informed how the firm approached their new space on a micro level: 32 of the 34 products and finishes met the firm's healthy materials standards. The vetting process involved a bit of investigation, as some product manufacturers' ingredients lists were proprietary or incomplete. (Two products that didn't meet the architecture firm's requirements: A chromium alloy plating process used to lend a chrome finish to products, and the solar shades. The firm found out after installation that the shades contained 15 percent PVC.)

There was a slight up-charge for specifying healthier materials. "But once [these materials] become an industry standard, it will level the playing field," said Oliver Wuttig, an architectural designer at Perkins+Will. "The more we ask manufacturers about these products, the less it becomes a commoditized item."

The Seattle office spans two floors. The main office is 16,500 square feet while a lower level houses a 1,400-square-foot materials library and model shop. But even with close to 120 employees working in the office, the main level—with most of the surfaces white and soft gray—is bright and spacious due to an open, square-shaped floor plan. Workstations with employees organized by teams, a corner kitchen, and meeting and conference rooms run along the perimeter with direct access to natural light and views of downtown and Puget Sound. The firm also has phone rooms for privacy. "We sit people together who are working together," said Palushock. "Every month or every other month there is a switching around in the office."

At the core are elevators and an entryway featuring white perforated branded metal screens backlit by LEDs. Along the outer core walls, the firm can display projects and hold critiques. There's also a social component to the design. Each corner of the office is reserved for flexible work spaces—a kitchen in one corner can double as a meeting room for the whole office. "The kitchen engages people and gets them from their desk, said Wuttig.

The sustainable building industry has made headwinds in the past decade—the United States now has an abundance of certification opportunities such as LEED, the Living Building Challenge, and Cradle to Cradle—the presence of toxic chemicals in products is a persistent issue. "We have wiring lined in polyvinyl chloride (PVC), but it can contain endocrine disruptors like phthalates and Bisphenol A," Palushock explained. A safer alternative to PVC may be polyvinyl tulene (PVT). But it's not ready for market. "It's one thing to design a building in terms of the orientation and use healthy materials, but the question is, what are those healthy materials?" he continued.

Perhaps we lag behind Europe on the healthy materials front because of our legal framework and mentality. As Palushock put it, Europe's approach is to "prove this material is not harmful" while in the U.S., it's "safe unless deemed otherwise."

ARIEL ROSENSTOCK

RESOURCES

General Contractor:
Turner Construction Company
turnerconstruction.com
Lighting Consultants:
Candela Corporation and Stantec
candelacorp.com
stantec.com
Electrical Consultant:
Evergreen Electric
evergreenelectric.net
HVAC, Plumbing Consultant:
American Mechanical Corporation
americanmechanicalcorp.com

WEST COAST ARCHITECTURE SCENE IS A HOTBED FOR VIRTUAL REALITY APPLICATIONS

LET'S GET VIRTUAL

Though digital modeling and documentation tools have been an integral part of architectural practice for decades, until recently, visualization tools hewed closely to traditional elements of two-dimensional representation. Several firms and independent practitioners, however, are striving to adopt virtual reality (VR) as a design tool.

At the corporate level, established firms like Gensler and NBBJ are setting up in-house VR departments, standing to benefit from their corporate heft and connections.

NBBJ's Seattle office recently launched a business partnership with construction industry start up Visual Vocal to incubate and develop what the firm referred to as a "breakthrough virtual reality productivity platform." The tool will aim to streamline the firm's collaborative design process by allowing clients on-demand access to project information and design updates.

Gensler's Los Angeles office has taken the opposite approach, creating a virtual reality department that engages with existing VR technologies, looping the latest design tools into Gensler's corporate workflow as they come online. Gensler's San Francisco office utilized VR to create a highly detailed climate model as it designed a new headquarters for computer graphics card maker Nvidia. Alan Robles, experience designer in charge of VR technologies at Gensler's L.A. office, described the firm's efforts as an attempt to streamline the use of VR as a design tool, calling VR the "next logical evolution for rendering technologies." Gensler integrates VR into its workflow early in the conceptual diagram stage while also pairing Unity software with Autodesk Revit later in the process to bring designers and clients directly into a working digital model where design options can be updated in real time.

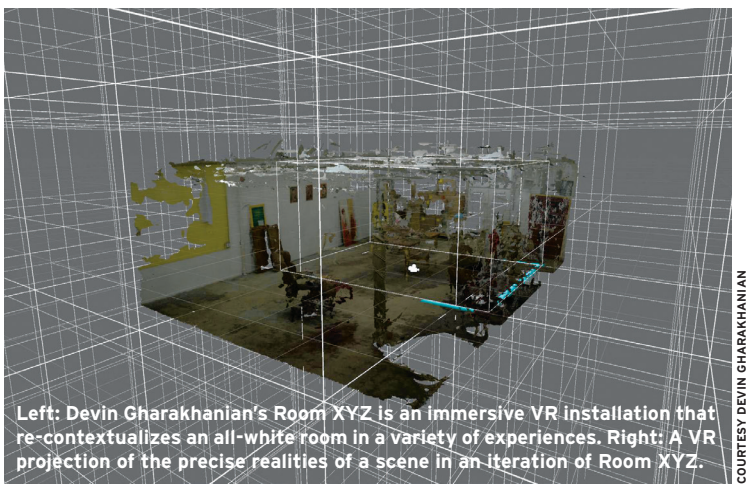
Operating in a parallel stream, a school of emerging designers have taken up VR as a key visualization and production tool.

Güvenç Özel, principal at Özel Office, made use of VR in a recent competition proposal made for NASA. His NASA 3D-Printed Habitat project, runner up in the competition, creates a VR environment to convey its design intention and functionality. The project, showcased at the Architecture and Design Museum's recent exhibition, *Come In! DTLA*, allowed observers to wear VR headsets to explore the scheme: A space capsule 3-D-printed from martian rock and occupied as an operating base for astronaut-explorer scientists. Designer Devin Gharakhanian, in collaboration with VR specialist Nels Long, presented Room XYZ at this year's One-Night Stand L.A. showcase, utilizing VR to recontextualize an all-white room into a variety of experiences. The project, in a different iteration, places the viewer into a precise, virtual recreation of an elaborately staged room. For the two architecturally-trained artists, the works serve to explore existential architectural issues directly.

With the recent announcement by computing giant Intel of a new collaboration with Microsoft aimed at developing VR capabilities for Windows-based machines and plans to open an L.A. research studio, the future of VR is here—and it's very real.

AP





COURTESY DEVIN GHARAKHANIAN

Left: Devin Gharakhanian's Room XYZ is an immersive VR installation that re-contextualizes an all-white room in a variety of experiences. Right: A VR projection of the precise realities of a scene in an iteration of Room XYZ.

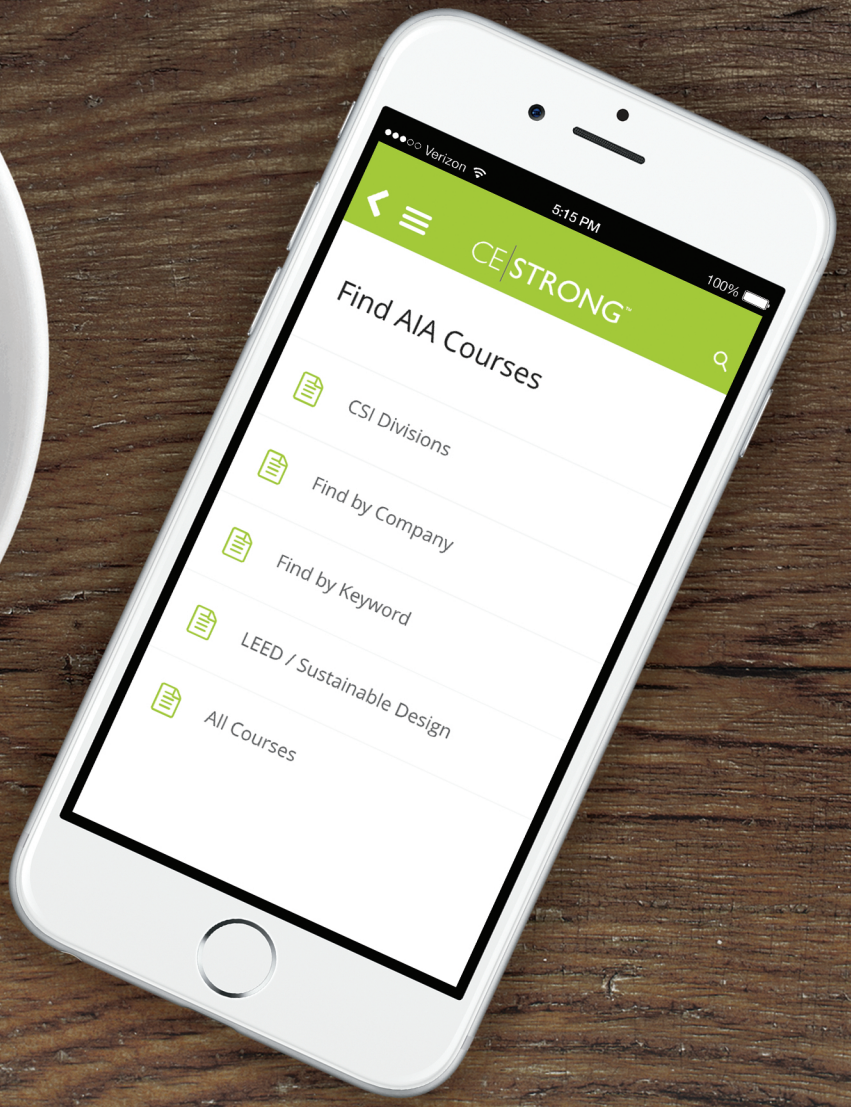
CE|STRONG™

Architects Can Learn Anytime! Anywhere!

A new mobile app created
for and dedicated to AIA learning!

cestrong.com





Download on the App Store

ANDROID APP ON Google play

CONTINUING EDUCATION AIA



ALL ABOARD FLORIDA; RIGHT: COURTESY TECELA

EIGHT YEARS IN, HOW HAS MIAMI'S FORM-BASED CODE PRIMED THE CITY FOR UNPRECEDENTED GROWTH?

21 BUT SURE NOT DONE

Over the past 15 to 20 years, Miami has become a city of condo dwellers, a shift that transformed the cityscape's pattern of suburban sprawl and single family houses under palm trees to coastline-following mountain ranges of luxury towers that reach for the sky. In the 1980s, the Golden Girls lived in a house, but when the Kardashians came to town, they chose a condo in South Beach.

As more people flooded into Miami's urban areas, the city took action to help new buildings and infrastructure adapt to the urban shift. In 2008, Miami approved Miami 21, the first New Urbanist zoning code to be applied to a large, preexisting city. The form-based code was applied to a citywide rezoning and was a huge test for an urban planning movement that is more common in small towns like Seaside, Florida, the famous *Truman Show* locale. The code, enacted as the growing city was quickly running out of land, has led to a reassessment of how Miami works, and has prompted a more logical regeneration of the city's urban core.

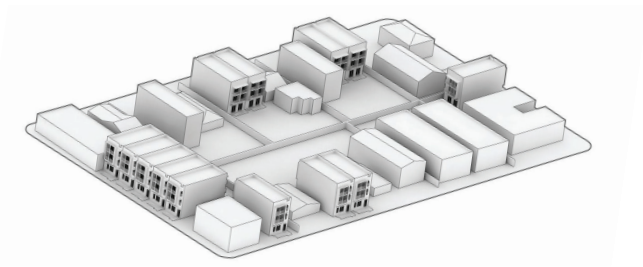
New and old Miamians are moving into towers in areas around Downtown, like Edgewater, Brickell, and Midtown. Buildings are being built for people, not cars. Street frontages are activated. Parking garages are hidden.

Traffic, however, is getting worse. Mobility suffers with inadequate mass transit, yet people keep coming as international appeal remains as high as ever. As Miami's density increases, the city needs more effective mass transit. Miami's growth is reaching a breaking point that infrastructure, backed by new policy, is designed to address.

MiamiCentral, a massive new train station and mixed-use mega project, is being built in the center of Downtown Miami where an older train station, demolished half a century ago, once stood. The new station, with residential, commercial, and retail space, started as a terminal for an intra-metropolitan area high speed rail line that in a few years will take passengers to Orlando in about three hours. MiamiCentral will also be the terminus for a new spur of Greater Miami's commuter rail system, Tri-Rail, which will bring commuter rail into downtown for the first time.

Other new transit improvements are being considered across the city and the greater metropolitan area, including an expanded trolley bus system, a westward rail connection, a northeast light-rail corridor, and a light-rail line connecting to Miami Beach across Biscayne Bay.

Although one of Miami's newer claims to fame, or at least notoriety, is high-design parking garages, excessive parking requirements meant for a world where everyone has a car are outdated. Parking is a persistent issue with Miami 21, as standard parking minimums are unchanged from the previous auto-oriented zoning code. The requirement to build 1.5 parking spaces per unit means that infill construction on Miami's standard-sized 50-foot lots is unnecessarily costly and physically impractical, if not downright impossible, once driveways are considered.



Left: MiamiCentral. Above: Developer Andrew Frey, Miami's chief advocate for lowered parking minimums designed a template for small-scale urban infill development without parking and tailored to the Miami climate and lifestyle. The three-story building is designed to fit standard lots across the city.

Last October, the city passed a new rule that allows up to 50 percent parking reductions in transit-accessible areas with a 100 percent reduction for buildings under 10,000 square feet. The changes aim to encourage the small-scale infill urbanism that so often forms the basic building blocks of successful older cities. The main advocate behind the reduction, developer Andrew Frey, is building a small infill development without parking in Little Havana that he hopes will inspire others.

As new neighborhoods grow, special zoning districts are being created to suit them. In Wynwood, Miami's famed mural district, the existing industrial zoning became increasingly unsuitable for a creative neighborhood where people live, work, and go out. A requirement for live-work housing created large and expensive units, not the smaller, more affordable housing that locals desired. Street conditions were basic and not conducive to the pedestrian-driven neighborhood. Last year, the Wynwood Business Improvement District commissioned a master plan that became the Wynwood Neighborhood Revitalization District zoning overlay in July 2015. The code's standards weren't adequate for the evolving neighborhood, but a provision allows for these kinds of overlays.

Since the implementation of Miami 21, neighborhood groups and developers have created overlays like the Wynwood Neighborhood Revitalization Districts and Special Area Plans (a similar tool developers use when creating a large assemblage) to create neighborhood-appropriate zoning. Miami 21's revisions at the neighborhood scale demonstrate both its flexibility and imperfections, but it clearly creates a nuanced framework for the city that's simultaneously logical citywide and hyperlocal to the human scale. **SEAN MCCAUGHAN**



COURTESY STUDIO V

For its independent research and pro bono work on New York City waterfronts, Studio V created a rendering, pictured here, that depicts dense, mixed-use development along the Harlem River in Inwood.

STICKER SHOCK continued from page 4

rezoning: "I was listening to the community for months. It's important to preserve the landscape of the community." He added that under Mayor Bloomberg, only 250 units of affordable housing were added to the neighborhood, and that many renters, his household included, receive preferential rents that could increase dramatically if Inwood's housing market heats up.

Council members from the Committee on Land Use and the Subcommittee on Zoning and Franchises followed Rodriguez's lead to vote 15-0 in opposition to the rezoning. Council members traditionally have first pass on developments in their district, and other members defer to the decision of the official from the affected district.

Community activists from an array of local groups in the room cheered the committee's decision.

Donovan Richards Jr., chair of the Subcommittee on Zoning and Franchises, offered a thinly veiled rebuke of Rodriguez's position. "It's very easy to say no, it's harder to build consensus on land-use issues," he said.

"The committee has heard countless difficult and controversial applications," Committee on Land Use chair David Greenfield added. "Our city's challenge is not if, but how, we grow. Despite the enthusiasm from the chairs [assembled citizens], today is not a happy day."

Mayor de Blasio, too, chided opponents of Sherman Plaza after the vote. At a Bronx press conference the next day, he lamented that the development could move forward with fewer units and no affordable housing. "Don't cut off your nose to spite your face," De Blasio told MIH supporters in the council—including Rodriguez—who oppose MIH developments in their neighborhood.

The developers were predictably unhappy. Washington Square Partners issued the following statement post-vote:

"We are disappointed with the decision not to vote in favor of our application to rezone Sherman Plaza but want to thank Community Board 12, Borough President Brewer, the City Planning Commission and the Mayor for working with us over the last two years in support of the project. The project was an opportunity to develop 175 affordable apartments and we are disappointed the local council member did not agree with us."

A spokesperson for the developer said her client was "surprised by how much attention" Sherman Plaza received, but noted that next steps for the project are under wraps. WNYC reported that Washington Square Partners may move forward with a plan that includes no affordable housing.

Inwood resident and architect Suzanna Malitz applauded the committee's decision. While Malitz and fellow members of Uptown for Bernie in attendance opposed Sherman Plaza, she supports contextual development east of 10th Avenue along an industrial strip that fronts the Harlem River. There's "plenty of space" there for denser developments that include affordable housing, she explained.

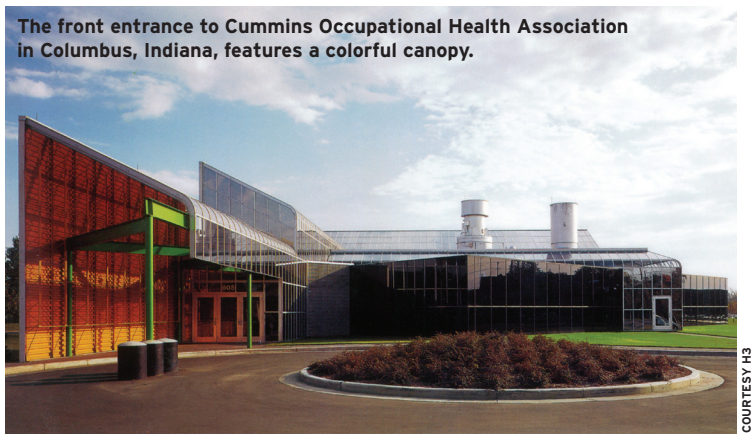
Rezoning this area is a top priority of the Inwood NYC Neighborhood Plan, a coalition of city agencies, nonprofits, and community groups working through the New York City Economic Development Corporation (NYCEDC) to envision the neighborhood's future growth, with an eye towards developing the largely industrial areas east of 10th Avenue. Although the plan's study area extends north from Dyckman Street and doesn't include Sherman Plaza, if realized, its key provisions will most likely affect surrounding areas, the Bronx included.

New York–based Studio V collaborated with NYCEDC to make the vision more tangible. "Inwood is extraordinary. It has unique conditions—the grid shifts between the east and west sides, it's bounded by two rivers, and has old growth forests in Inwood Hill Park. There's a huge opportunity to develop the waterfront along the Harlem River and Sherman Creek, so the area goes from being an edge to being a center," said Jay Valgora, Studio V's founding principal. The firm's renderings show an array of towers that could be developed on both banks of the Harlem River if the east side is upzoned. The east side can support greater density without cutting into the neighborhood's beloved deco fabric, Valgora explained.

Cheramie Mondesire attended NYCEDC-led meeting but was dissatisfied with the proceedings. At the second meeting she attended "it was all scripted. They couldn't answer questions that were not on the script." The Metropolitan Council on Housing was there to organize residents, and Mondersire, who has lived in the neighborhood for 42 years, attended their meetings to learn how MIH could be applied in Inwood. She agreed that the area east of 10th Avenue would be better suited for dense development than the middle of the neighborhood's fabric.

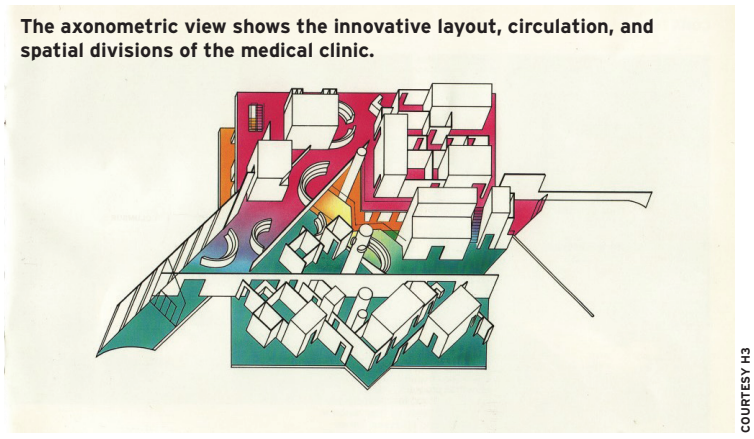
Pat Courtney of Inwood Preservation added that the transportation infrastructure is not equipped to serve an influx of new residents, especially with a lack of local bus routes. "The community is beautiful, well-coordinated, and well-planned. New development should be scaled to existing buildings."

State assemblymember Guillermo Linares opposed Sherman Plaza, noting that developments like these accelerate the process of gentrification. "You see what happened in lower Manhattan and Williamsburg. In my district, there's a high concentration of low and middle-income families who cannot afford the housing that's being built." Linares cited Sherman Creek as a potential area for "100 percent affordable housing" that includes ground floor retail to enliven the streetscape. **AUDREY WACHS**



The front entrance to Cummins Occupational Health Association in Columbus, Indiana, features a colorful canopy.

COURTESY H3



The axonometric view shows the innovative layout, circulation, and spatial divisions of the medical clinic.

COURTESY H3

ROCK THE COHA

In the 1970s I was a project architect for the New York–based architectural firm Hardy Holzman Pfeiffer Associates, (HHPA) and worked on a medical clinic for the Cummins Engine Company called the Columbus Occupational Health Association (COHA). It won a national AIA Honor Award in 1976 and served its client for over 40 years. Now the building is for sale.

In the 1960s, in a small town in Indiana, a seed of design excellence was planted.

As a patron of modern architecture, J. Irwin Miller had a goal to make Columbus, "the very best community of its size in the country." "We would like to see it become the city in which the smartest, the ablest, the best young families anywhere would like to live," he said.

The result was a small Midwestern city filled with buildings designed by a who's who of American architecture, including Eliel Saarinen, Eero Saarinen, I.M. Pei, Kevin Roche, Richard Meier, Harry Weese, César Pelli, Gunnar Birkerts, Robert Venturi, Robert Stern, and many others.

In 1969, HHPA was selected for an outpatient medical clinic to serve Cummins Engine Company (Cummins) and several other industrial firms in the Columbus area.

At that time, medical clinics and hospitals were intimidating environments, typically a collection of enclosed rooms off of long sterile corridors—places most people were not enthusiastic about visiting.

Cummins wanted something new and innovative and commissioned a study by the Kaiser Foundation, which recommended a cooperative health center. The study suggested that the new building might serve as a national model, so Cummins encouraged the architects to contemplate what environments would be appropriate for healthcare delivery in the future. HHPA sought to create an atmosphere of openness, hope, and healing. It analyzed the program and developed spaces organized around airy, sloped walkways bathed in natural light from skylights above.

Ultimately COHA offered a new paradigm for outpatient healthcare delivery that welcomed patients and staff in a fresh, expressive environment. Instead of hiding technology behind walls and ceilings, the structure and mechanical systems were exposed and celebrated in bright colors. Visitors experienced the whole building giving them an awareness of place.

The building, completed in 1973, was selected in 1976 for a national AIA Honor Award. The jury commented: "Careful organization of the ordinary mechanical and structural elements brings interest and excitement to this small health center…a well-organized plan exposes routine medical functions to both patient and technician which relieves the tedium of clinical work and the anxiety of patients."

I visited the building in 2012, and met with several staff members. They were enthusiastic about working there and told me that patients and staff found that most of the original design was still serving their needs.

Now the building is for sale. COHA has evolved and moved to new quarters, in mid-June it relocated to downtown Columbus and is now called the Cummins LiveWell Center.

What does the future hold for the COHA building and why should we care? Besides people's affection and pleasant memories, why should COHA be saved and why is it important in architectural history? At the time it broke new ground in many ways. It celebrated the functions and technology that made the building work. More importantly, it showed all of us that going to the doctor doesn't have to be a scary thing. By opening up the inside, bringing in natural light, and allowing patients to see into technical spaces like the laboratory, COHA taught us that being healthy and caring for our well-being can be an uplifting experience.

There's a famous quote from Winston Churchill, "First we shape our buildings, thereafter, they shape us." HHPA shaped COHA to be a simple black glass box on the outside with a bold sloped skylight and a dynamic inside, that treated visitors to a potpourri of shapes, colors, and spaces.

The philosophy of challenging the status quo and reinventing how healthcare is delivered helped make COHA unique. It has influenced how architects design medical buildings and how medical providers interact with their patients.

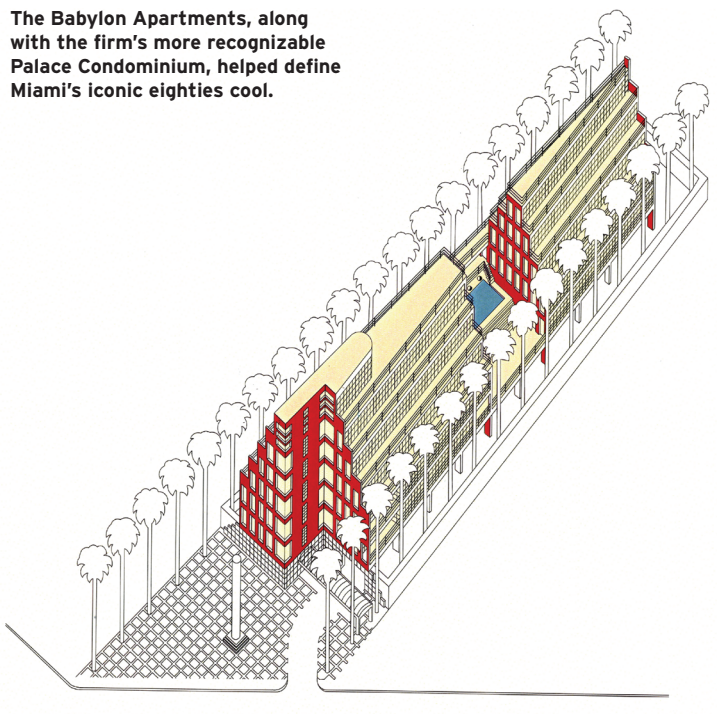
Unfortunately there are no preservation laws in the city of Columbus, Indiana. COHA could be sold and demolished. Or it could be saved and adapted to a new use.

Columbus has a strong sense of community and respects its legacy of design excellence. It has created Landmark Columbus, whose mission is, "To care for and celebrate the world-renowned design heritage of the Columbus, Indiana, area." Richard McCoy, executive director of Landmark Columbus, told me that, "while there is no law to prevent demolition, the community has a voice and it has influence."

The legacy of COHA is now in the hands of Cummins, Inc., who has an excellent track record for preservation. Katie Zarich, manager of external communications for Cummins, said: "COHA served Cummins well for several decades.… Architecture remains important to Cummins. We are looking for a buyer that will maintain the architectural integrity of the facility."

It is possible to extend the useful life of buildings. It takes energy, vision, and commitment. Let's hope COHA finds itself the recipient of respect from its new owner.

MICHAEL FRANKLIN ROSS



The Babylon Apartments, along with the firm's more recognizable Palace Condominium, helped define Miami's iconic eighties cool.



COURTESY ARQUITECTONICA

LOW-RISE TOWER OF BABYLON

continued from front page Babylon is 34 years old—well below the typical fifty-year cutoff for historic designation—the City of Miami's Historic Preservation board is considering the fate of the iconic structure on the grounds that it demonstrates "exceptional importance." A final-draft historic designation report was publicly released earlier this year, causing a flurry of press and community awareness. A Change.org petition was started. The modernism-preservation group Docomomo rallied for its protection.

This attention is with good reason: Arquitectonica designed the Babylon in 1979, the same time as the much larger Palace Condominium on the other end of Brickell Bay Drive (although the Babylon wasn't built until 1982). "It was one of our first buildings, our first building that's not a house, and it hasn't been kept up that well over the years," Arquitectonica principal Bernardo Fort-Brescia recently told a group of University of Miami students.

Indeed, the building's owner was about to obtain a demolition permit for the site in hopes of constructing a much taller building when historic preservation board member Lynn Lewis requested a report from city staff on May 3 on its potential for designation, setting in place a 120-day moratorium on demolition.

Celeiro has owned the Babylon since 1989, and has been trying to demolish the building and get its land zoned for a 48-story structure for the past two years. Up until recently it was at least partially occupied, although according to neighbors nobody has been seen inside lately.

Amidst all of this, the usually outspoken Fort-Brescia and his wife, Laurinda Hope Spear, have declined to give their own opinions on the question of preservation itself. "I shouldn't talk about the Babylon being demolished because I'm not the one to talk about that," Fort-Brescia said.

Architect Andrés Duany, a former principal at Arquitectonica and founder of Duany Plater-Zyberk, was much more outspoken. "Arquitectonica is the most important firm in Miami, probably in the Caribbean, possibly in the southeastern United States, in the last 50 years—since Morris Lapidus," Duany told the *Miami Herald*. "If they were to demolish this building, it would be an act of cultural barbarism. Completely beneath the artistic reputation that Miami thinks it has. And it would betray that we are nothing but a bunch of swamp-dwelling barbarians. Still."

When Miami's historic preservation board considered the Babylon for historic protection at its July 5 meeting, the designation passed with unanimous vote of 6–0. Although this makes the designation official, the owner's legal team submitted an appeal challenging the designation on the last day of the 15-day appeals period. The City Commission will hear the appeal on November 17, 2016. **SEAN MCCAUGHAN**





MATTHEW MESSNER

The interior of the Monadnock building has changed little in 120 years. A cast-iron stair runs all 18 floors (left), and each tenant still gets a custom hand-painted door tag (above).

CHICAGO CREW continued from front page

a masonry structure, the tallest in the world. And though the northern half, built three years later, is a more typical steel structure, the similarities to other 1890s Chicago buildings end there. Notably, rather than the ubiquitous center atrium of most Chicago School builds, the Monadnock has a thin interior pedestrian street, complete with old-timey shops. The upper floors of pint-sized offices are mostly filled with attorneys and the occasional private detective, yet a few small architecture firms have set up shop in this enigmatic structure.

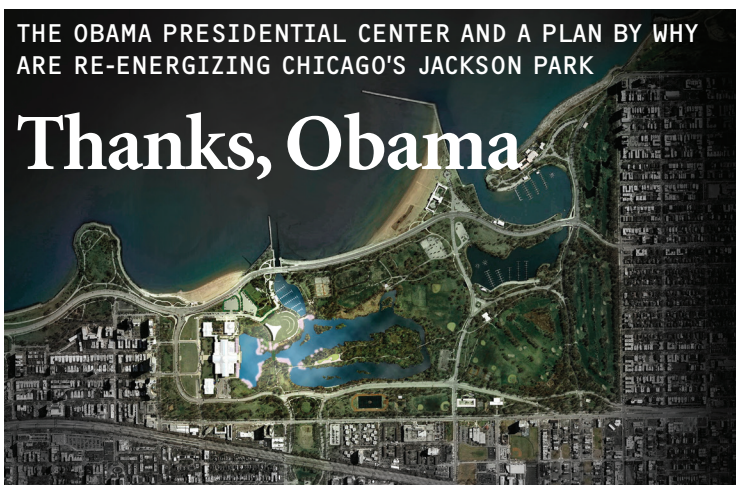
Among the half dozen or so practices in the building, an even smaller contingent is in their first official office spaces. For them, the move from the dining room table to a downtown high-rise was an important step in establishing their practice in the city. An added benefit has been the growing community of critical practices under one roof. Norman Kelley and Design With Company share a small office on the 12th floor, with just enough room for each to have an intern or two at any given time. Three stories below, PORT Urbanism makes epic master plans in a 300-square-foot office. The highly experimental Weathers and MANA Design/Protostudio also call the building home.

"The space complements our life," said Stewart Hicks of Design With Company. "Before, working out of our home, there was no separation of work and life. Not that we ever stop working, but now we can walk here, and we are a short distance from the University of Illinois at Chicago where we teach. It is also just easy to find someone in the building to talk to, and bounce ideas off of."

Having an office in the 125-year-old Monadnock is not without its drawbacks, though. The depth of the offices is governed by the distance from the central hall to the building's envelope, only around 15 feet. Though affordable, the often-tiny offices leave very little space for producing. MANA Design/Protostudio and Weathers find themselves limited by space, unable to produce the models and prototypes with which they often work. To deal with the lack of space, the offices rely on connections they have to universities, shared spaces, and a series of specialized fabricators. Design With Company often calls upon stage-scene fabricators to build installation pieces, as it has found scene builders to be more accustomed to the scale and precision the models demand. Some of the unique benefits of the building include operable wood-frame windows, and classic hand-painted doors straight out of a film noir.

Each of these firms flies steadily under the radar in a city dominated by many of the largest corporate firms in the world. Only a few blocks away, the Motorola Building, formerly the Santa Fe and Railway Exchange Building, is occupied by Skidmore, Owings & Merrill, Stantec, and Goettsch Partners. Despite its lower profile, the Monadnock crew has recently seen a great deal of critical and popular success. Norman Kelley was responsible for one of the Chicago Biennial's most popular submissions, *Chicago, How Do You See?*, an expansive vinyl window treatment on the front of the Chicago Cultural Center. Its new Aesop skin care storefront has also garnered international attention. Along with its own contribution to the biennial, Design With Company was responsible for a playful forum-like installation at Design Miami for Airbnb. PORT's projects tap into a very real idea of "make no small plans." Its submission to the biennial, *The Big Shift*, raised ire among mainstream media critics, but thrilled visitors. Both Sean Lally, the head of Weathers, and Norman Kelley were recipients of the coveted Rome Prize, joining the likes of Richard Meier, Charles Moore, Michael Graves, and Stanley Tigerman. The more established KOO, also in the building, was recently given the go-ahead from the city to move forward with a new hotel on Navy Pier.

The Monadnock represents the possibilities of Chicago architecture, from its original soaring masonry ambitions to some of today's most experimental young practices. If there is an argument to be made about the power of space and adjacency, the Monadnock may just be the model to prove the point. Expect more exceptional things from this exceptional building. **MM**



THE OBAMA PRESIDENTIAL CENTER AND A PLAN BY WHY ARE RE-ENERGIZING CHICAGO'S JACKSON PARK

Thanks, Obama

Left: Jackson Park is a classic Olmsted design: Meandering paths and figural water features offer relief from the city. Below: Renderings of wHY's music pavilion at the park's center.

Few non-buildings have an architectural pedigree that can match Chicago's Jackson Park. The heavily forested park was originally designed by Frederick Law Olmsted and Calvert Vaux, and initially realized by Burnham and Root for the 1893 Columbian Exposition. As the home to the White City, architects from around the world flocked to the park to witness the spectacle. One anecdote states that Frank Lloyd Wright's obsession with Japan was started upon seeing the Japanese Ho-o-Den (Phoenix Temple) at the exhibition. In the time since then, the park has gone through phases of purposeful neglect and vandalism. It has only been in recent years that a true concerted effort to improve the park has been initiated. The recent announcement that the park would be the home of the Tod Williams Billie Tsien Architects–designed Obama Presidential Center shines a light once again on this often maligned stretch of the lakefront.

Well before the Obama Foundation and the Obamas chose Jackson Park, a small yet determined group had begun to transform it. Project 120 is a not-for-profit started in 2013 with the express goal of revitalizing Chicago's South Parks. These include Jackson Park, the Midway Plaisance and Washington park, totaling over 1,000 acres of park land. Guiding much of the transformation's design of Jackson Park is New York–based wHY. wHY and Project 120 worked extensively with the surrounding communities of Hyde Park, Woodlawn, and South Shore to understand the challenges of building in Chicago parks along the lake. On the same day the location for the Presidential Center was announced, open space advocates Friends of the Parks announced that they would not take legal action to oppose the project in the public park. (A lawsuit by Friends of the Parks was responsible for George Lucas's decision to move his planned Museum of Narrative Art out of Chicago earlier this year.)

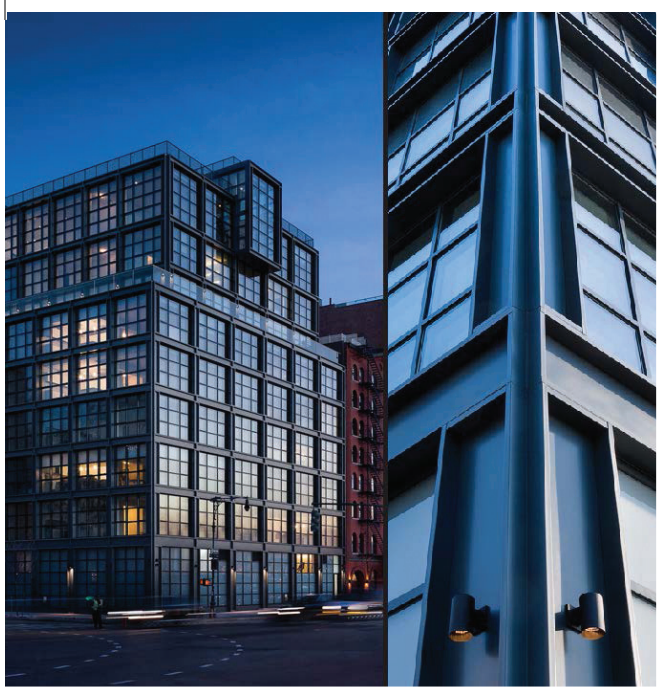
"One thing we realized, unlike many museums or large park projects at this scale, is we knew we couldn't do it from the client top-down master-plan perspective," Mark Thomann, head of wHY's landscape workshop, Grounds, said. "It had to be ground up. It had to be long-term collaborative project."

wHY's plans integrate much of Olmsted's original vision, while adding new amenities. The most ambitious of these is a sweeping music pavilion and visitors center in the heart of the park. The first major addition to the park, though, will be a new sculpture by Yoko Ono entitled *Sky Landing*. The sculpture will be unveiled in October near the Garden of the Phoenix on Wooded Island, the original site of the Columbian Exhibition's Japanese Garden. The Army Corps of Engineers Great Lakes Fishery & Ecosystem Restoration (GLFER) program has also been working to remediate the park's ecology with native plants and wildlife.

As designs have not been released for the Obama Presidential Center, changes to Project 120 and wHY's framework plans will develop over the coming months. What the addition of the Presidential Center does mean is a guaranteed interest in one of Chicago's most striking green spaces— by the city and the public. **MM**

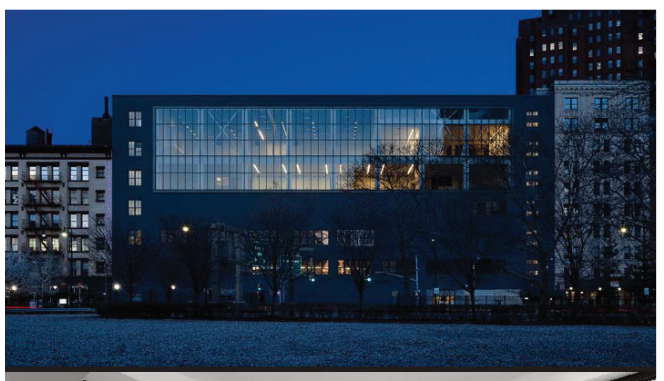
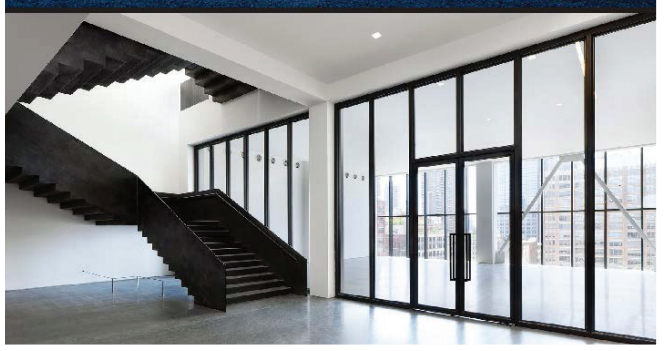


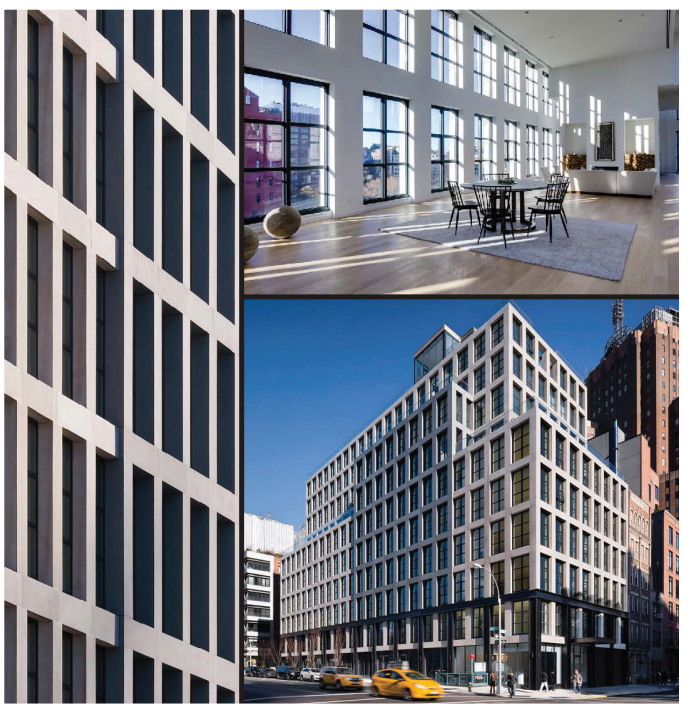
COURTESY WHY









FOUNDATIONS

BUILDERS + CONSTRUCTION MANAGERS

520 W27TH ST., SUITE 302, NEW YORK, NY 10001 | TEL. 212 924 1724 | WWW.FOUNDATIONSGROUP.COM



Projective renderings for Lorcan O'Herlihy Architects' San Joaquin Housing complex at University of California, Santa Barbara.



The housing complex's walkway armature and articulated social spaces are nearly complete.



COURTESY LORCAN O'HERLIHY ARCHITECTS

Right: Currently under construction, a monumental staircase will connect activated programs on the ground floor with those located off the walkways overlooking the courtyard.

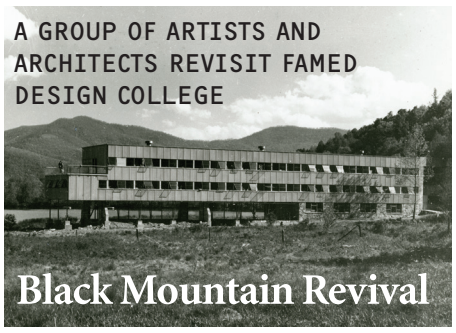
Construction on Los Angeles–based Lorcan O'Herlihy Architects' (LOHA) 95,000-square-foot San Joaquin Housing projects at University of California, Santa Barbara (UCSB) is nearing completion.

The firm is designing two of four housing clusters on the 15-acre North Campus, one of the areas where the 20,000-student university is concentrating construction efforts as it aims to increase its student population by up to 5,000 new students over the next nine years. The San Joaquin Housing area is to contain housing for 1,000 of those new residents.

LOHA's schemes are manifested as a pair of two- to three-story clustered apartment blocks joined by external circulation and communal spaces. The structures themselves are organized in shifting geometries, with rhomboid volumes projecting over, into, and from an activated courtyard. Walkways are made up of articulated armatures that attach to the buildings' facades and project into the courtyard. The courtyard's exterior-facing walls feature punched openings and are marked by white siding, while dark surfaces line the courtyard's interior. Though the overall project aims for a certain kind of scalar contextuality, this organizational scheme is decidedly daring: Social hubs, such as reading rooms, dining areas, and other gathering spots are distributed along these pedestrian routes, with some of these volumes elevated one or two stories above grade. Construction photographs show a staccato filigree of painted steel supports framing out the walkways between plywood- and Tyvek-wrapped buildings.

The San Joaquin Housing complex, abutting the northern edge of the adjacent, unincorporated community of Isla Vista west of UCSB, is being developed as part of a multi-architect housing expansion for the university master planned by Skidmore, Owings and Merrill (SOM). LOHA's two adjacent complexes will be joined by two low-rise apartment blocks from L.A.'s Kevin Daly Architects (KDA) and two housing towers by SOM.

New construction is the result of the campus's 2010 "Long Range Development Plan" (LRDP), set in motion to plan for the campus's growth in its ecologically sensitive, largely suburban coastal community. The university's growth rate dictated in that document, one percent per annum, is designed to mirror that of the neighboring city of Santa Barbara. Perhaps California's state and local agencies should take note of this latest housing construction: It seems someone has finally figured out how to build housing to meet the community's needs in a timely fashion without offending the neighbors too much. **AP**



COURTESY NORTH CAROLINA DIGITAL COLLECTION



STEPHEN ZACKS

Left: The original Black Mountain College's Studies Building. Right: Now, nearly 60 years later, a new generation of students attend the Black Mountain School.

A famous experimental college flourished in Black Mountain, North Carolina, from 1933 until it closed in 1957. Josef Albers taught there for 17 years, while Walter Gropius and Marcel Breuer designed one of their first U.S. commissions and Buckminster Fuller attempted his first dome structure at the college. Last October, at its Lake Eden campus, Adam Void and Chelsea Ragan—artists who had settled in western North Carolina—invited a group of 18 colleagues to join them in planning a school inspired by Black Mountain College. Less than a year later, with guidance from the group, Void and Ragan launched a call for faculty, organized a curriculum, gathered tuition from students, and rented a building for a month-long experiment in community and education.

Black Mountain School—not officially affiliated with the original college—is founded on the proposition that higher education is caught in a perpetual spiral of increasing tuition and institutions unable to adapt to students' needs. "In the face of extreme tuition cost, corporatized profit-driven learning, and a one-size-fits-all curriculum that defines the limitations of public and private higher education, we are presenting an alternative," reads the school's online prospectus. "A non-hierarchical approach to organization, self-directed study in a wide range of subjects, as well as communal activities and events combine to provide students and teachers with the ability to learn from one another openly in an inclusive environment."

This summer, a group of around 100 artists, designers, and teachers came together in the rented lodge at the YMCA Blue Ridge Assembly—Black Mountain College's campus prior to Lake Eden—to launch the experiment, share cooking, cleaning, and administrative duties, and participate in courses that ranged from guided hikes, identifying wild plants, and "relinquishing self," to more structured lectures on the histories of hip-hop and contemporary art. Then, as now, the school's location in Black Mountain, 15 miles east of Asheville—on a campus where the alternative community coexisted with Christian summer camps—placed it in the nexus of cultural change dominating local and national politics.

"We think we're kind of in that time right now where we're in between worlds," Void said. "Something is coming, but we're not quite sure what. But we're definitely a part of that transition."

Educators and students traveled from all parts of the country and as far as London and Quito, Ecuador, to participate in courses like the Gilles Deleuze–influenced "A New Image of Thought" by New York–based Alexander Chaparro, "No Math Architecture" by New York artist Serra Victoria Bothwell Fels, and "Analog Data Management" by Clocktower program director Joe Ahearn.

"I came here not knowing what the plan was, but knowing there was a lot to be learned by what happens when people start things fresh," said Ahearn, who participated in last year's planning session and also helps organize Brooklyn's Silent Barn alternative space. "At the same time there's a degree of accountability that's placed on the whole thing by its connection to the history of the space and to Black Mountain College."

This author taught a course that proposed to use building-scale video projection as an urban interventionist medium to interact with the surrounding community in western North Carolina. It turned out that in March, after the class was submitted, the state legislature passed a regressive law prohibiting transgender people from using gender-appropriate bathrooms.

"I applied just at the point when I wasn't aware what was going on," said Luan Joy Sherman, a student from Savannah College of Art & Design. "I don't think it had been signed into law yet. When I crossed the border it felt really heavy and it felt really violent. As a trans person I'm not welcome here, I'm not recognized here, I'm not valid here."

The class opened up discussion within the school about the bathroom law and gender identity, and framed a collaborative action in public space that would address the question directly. The students connected with local advocacy groups Tranzmission and Southerners on New Ground, and Sherman and filmmaker Adam Rush, another faculty member, quickly designed text-based projection installations intended to create a safe public space in downtown Asheville for sharing information and expressing solidarity with the trans community. On a Saturday evening in late May, students and faculty gathered on a slope of grass to view the projections while passersby stopped to chat and drivers honked in support.

"I feel really healed now," Sherman said. "In a short period of time I've gotten over the hump of something that's really big and is the biggest experience with personal injustice that I've ever felt."

Void and Ragan hope to continue the experiment in the coming year. It was not without its controversies—more than one artist showed work that many considered racially insensitive—and the school will eventually need a stronger pedagogical theory to become more than an education-themed artistic residency. But like the original Black Mountain College and independent architecture schools like the Institute for Architecture and Urban Studies, Terreform's ONE Lab, and many of the "radical pedagogies" throughout history, it clearly responds to a perceived need for an alternative to the current model.

STEPHEN ZACKS

The Eye's the Limit.

Whatever your vision, if you can dream it, we can make it. Use NBK® terracotta facades with custom-blended colors and textures on your next project, and make a design statement that's distinctly yours.

NBKUSA.com



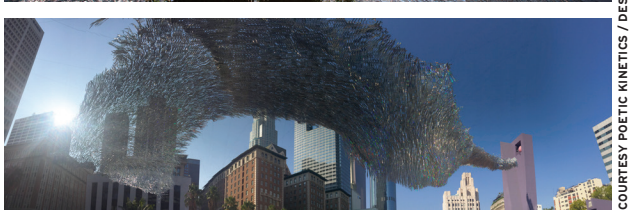
®NBK | ARCHITECTURAL TERRACOTTA

A Hunter Douglas Company

TERRART BAGUETTE SHOT AT MINTO ARCADEN | GERMANY







COURTESY POETIC KINETICS / DESIREE BARLOW; RIGHT: COURTESY AAVSLA

"Liquid Shard" is a dynamic, wind-driven art installation developed by students at the Architectural Association Visiting School summer program for L.A.'s Pershing Square. The sculpture, which billows in the wind like a flock of birds, brought new life to the forlorn park this August.

SWARM BEHAVIOR continued from front page pedestrian-friendly iteration by French landscape architects Agence Ter. Although the current park has seen more yesterdays than tomorrows, it managed to draw an unusual number of visitors this August for "Liquid Shard," a temporary sculpture installation that enlivened the forlorn park.

The installation is the result of a collaborative public art project among Architectural Association Visiting School Los Angeles (AAVSLA) summer program directors Eulalia Moran and Devin Gharakhanian, their students, and L.A.-based artist Patrick Shearn of Poetic Kinetics. Moran and Gharakhanian led a design class for visiting international students aimed at tackling music festival installation pieces, in which students were asked to design an installation for a music festival of their choosing.

After the initial design studio, a prototype was chosen, fabricated, and installed by the students in Pershing Square. Gharakhanian said: "We intentionally chose a hyper-deactivated space in L.A.—no one goes there and it isn't functioning the way it's supposed to. But this project is a good example of art meeting architecture to have a positive impact on the city. "Liquid Shard" went viral and now there's interest from other cities that are looking for similar types of public art. It's important that municipalities and politicians are seeing that there is power behind art and architecture."

Shiny and mesmerizing, the 15,000-square-foot installation is made of holographic mylar connected with monofilament, creating a billowing, fluttering wave of movement that gets caught in every breeze. The sculpture is made up of two such layers, each of which moves independently of the other, suspended between 15 and 115 feet above the square. The work, according to Shearn, is inspired by the so-called swarm behavior that schools of fish and flocks of birds engage in when they move in unison. **AP**

THE FRANK LLOYD WRIGHT SCHOOL OF ARCHITECTURE IS WORKING TOWARD INDEPENDENCE FROM THE FOUNDATION TO KEEP ITS ACCREDITATION

Prairie School Rules

The Scottsdale, Arizona–based Frank Lloyd Wright School of Architecture is currently working toward achieving independence from the Frank Lloyd Wright Foundation to maintain its accreditation as an institution of higher learning.

Architecture schools are required to be accredited by both the Higher Learning Commission (HLC), usually as part of a larger university, and the National Architectural Accrediting Board (NAAB). The HLC is responsible for overseeing overall standards of degree-issuing institutions in 19 states, while NAAB is only concerned with architecture schools. In 2010, the HLC updated its bylaws forcing all institutions of higher learning to be separate from any other larger institution, which does not have education as its primary mission. The Frank Lloyd Wright School is a division of the Frank Lloyd Wright Foundation, meaning the school is not in line with the HLC's current policies.

In a recent decision by the HLC, the school's application for "Change of Control, Structure, or Organization," a requirement for its continued accreditation, was denied. Working closely with the school, the HLC has asked for an updated application by November 30, which will be reviewed at its February board meeting.

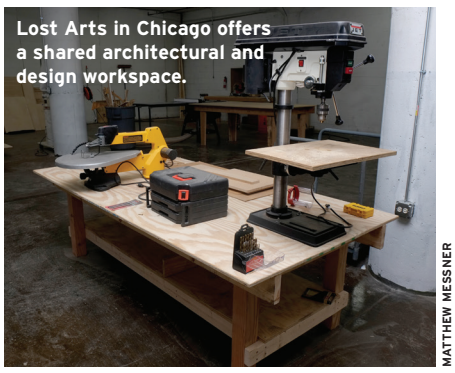
"The response from HLC was never a matter of a disagreement with what was previously submitted. In consultation with their staff, we now understand the areas where they would like to see us flesh out our previous submission," remarked Frank Lloyd Wright Foundation president and CEO Stuart Graff in a statement to the press. Graff and school dean Aaron Betsky have met with the HLC in order to understand the commission's concerns and recommendations for their upcoming application. Both Betsky and Graff are confident the school is on the path to accreditation as an independent institution.

It is important to note that the school has not lost its accreditation, which is good through 2017, but it must prove that it is independent before that accreditation expires. The HLC's criterion for accreditation dictates that "the governing board of the institution is sufficiently autonomous" and "the institution's resource base supports its current educational programs." This separation from the Frank Lloyd Wright Foundation greatly affects the school's funding, much of which has come from the Foundation. In 2015 the school successfully raised $2 million dollars in order to become financially independent.

The school has been an accredited institution of higher learning since 1987, and first became accredited as an architecture school in 1996. The school's NAAB accreditation is good through 2023. The Frank Lloyd Wright School offers a three-year Master of Architecture degree, which students pursue while splitting the year between the school's Scottsdale, Arizona, and Spring Green, Wisconsin, campuses. **MM**



GREG O'BEIRNE/WIKIMEDIA COMMONS



Lost Arts in Chicago offers a shared architectural and design workspace.

MATTHEW MESSNER

THE CENTER FOR LOST ARTS PROVIDES SPACE AND TOOLS FOR ARCHITECTS AND DESIGNERS TO GET THEIR HANDS DIRTY

MODEL SPACE

Charles Adler knows a thing or two about startups. A founder of Kickstarter, Adler is now on the ground helping makers, architects, artists, and inventors get their hands dirty with a new experimental venture.

The Center for Lost Arts is a shared space dedicated to making and being around others with a penchant for working with their hands. Now in its second iteration, Lost Arts is using the next six months to test and tweak a membership model.

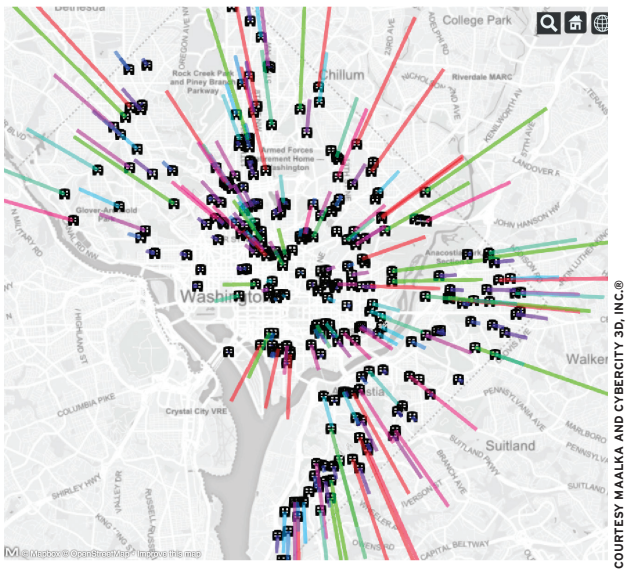
Members of Lost Arts will have access to the 10,000-square-foot shop space on Chicago's Goose Island. The space is filled with all of the tools that small companies and independent designers can rarely afford for themselves. Sawing machines, CNC routers, circular saws, and 3-D printers abound in the former industrial space. The large space is divided by use; a lounge area, a coworking space, a clean-working area, event space, and the shop. For those not familiar with a piece of equipment, one of Lost Arts' experts will be on hand to provide guidance and safety instruction.

After starting with an initial group of 60 invited members—comprised of artists, architects, designers, musicians, and entrepreneurs—the project is now open for new members. Different levels of membership are designated by when and how much time you are allowed to use the space. A weekend membership starts at eighty dollars per month, with a full-time membership costing five hundred dollars per month. The month-to-month membership allows those who might only need access for one month to complete a commission or build a model or prototype on a budget. This works well for small architecture and design firms that often need model building space, but usually only have office space.

The large industrial building in which Lost Arts is located is one of many owned by Chicago developer R2 Companies. With its sights set on transforming the formerly industrial Goose Island into a tech and research and design hub, R2 is a big supporter of Lost Arts, renting the space to the start up for one dollar. Comcast is also involved providing fiber internet to the space. More support has come from institutions such as the School of the Art Institute of Chicago, which will be holding a class in the space this next semester. The first iteration of Lost Arts, a one-month test of the idea, was (appropriately) funded through Adler's former venture: $11,000 was raised on Kickstarter.

Lost Arts is not alone in providing space targeted at startups and small practices, but it is one of the few dedicated to making physical products. In the Merchandise Mart, 1871 Chicago focuses on computer programing and business startups, while a handful of coworking spaces across the city are simply a place to have a desk. The shared economy which all of these spaces are a part of is still evolving. Young architecture firms are some of its earliest adopters, bringing together lost arts and new models of practice. **MM**





Left: A sample data report shows what could be collected from individual buildings via sensors throughout the DowntownDC Business Improvement District (D.C. BID). Right: This neighborhood-scale dataset is interpreted into a 3-D map: Lines that are taller and redder reveal clusters of buildings using lots of energy.

COURTESY MAALKA AND CYBERCITY 3D, INC.®

DIGITAL KIOSKS COME TO D.C. AS PART OF A MOVEMENT TO COLLECT AND ANALYZE URBAN DATA

GET SMART CITY

At seven feet tall and featuring 55-inch screens, the 30 kiosks coming to downtown D.C. will be much more than glorified digital ad machines. Designed by New York–based Smart City Media, the kiosks will feature timely information relating to nearby restaurants, retail, events, and public transportation. This pilot program is led by private nonprofit DowntownDC Business Improvement District (BID), which is supported by the property owners within its 138-block area northeast of the White House and Constitution Avenue.

The kiosks will monitor noise levels, temperature, air quality, humidity, and barometric pressure. This data will be supplemented by an array of sensors placed on the BID's buildings that will also monitor the surroundings. Unlike the kiosks, these sensors won't have a conventional data connection; they'll use a technology specially developed for "Internet of Things" applications: Low Power Wide Area Network (LPWAN). LPWAN devices send small bursts of encrypted data over radio to a base station. While the data bursts can't be large—you couldn't transmit a song or movie—the sensors gain range and long battery life (up to 10 years, depending on usage). Companies like Portsmouth, New Hampshire–based Senet—which is building a new LPWAN network in D.C. for this project—are betting that LPWAN is the future backbone of smart-city technology. Conventionally connected sensors elsewhere within the BID's buildings will monitor energy and water usage, along with waste production and data related to occupancy. Combined with public data—such as bike share usage—a formidable data set emerges for the entire D.C. BID.

Much like New York's LinkNYC program, these D.C. kiosks will offer free wi-fi and pay for themselves with new digital ad revenue. However, the BID's efforts will tap into deep technological infrastructure already in place in the nation's capital. Soon, researchers will be able to map loads of information onto D.C.'s urban landscape.

After the sensors collect this data, but before it's distributed to stakeholders, software from New York City–based maalka will aggregate that information and—in the words of its CEO Rimas Gulbinas—"slice and dice" it for easy sharing. BID members will log into maalka's software to track the performance of their buildings, and the BID will roll out a private/public access point in the future. (The BID is currently determining what data sets will be public, as some information may be sensitive.) Once released, this information could be used for an endless amount of analyses, including exploring connections between the environment and health, measuring the impact of policy initiatives, tracking sustainability, and optimizing transit. "Once this data becomes available and collaborative cities provide data in the same way, it creates an opportunity for app development that is cross-city which has not existed until now," said Wilfred Pinfold, CEO of Urban.Systems, a consultancy working with the BID.

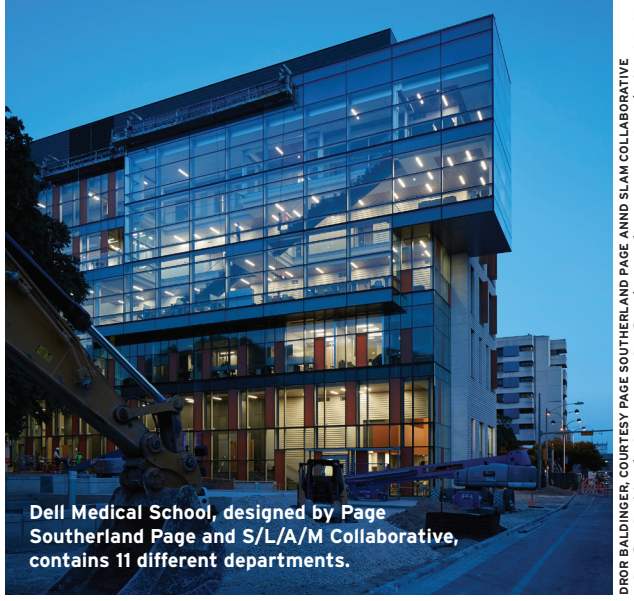
As for the data itself, the BID isn't claiming ownership. "We don't plan on owning any data," said DowntownDC BID director of sustainability Scott Pomeroy, "but we will protect data that our stakeholders want to have protected." He added that transparency and openness are actually the main objective: "There's a value in that transparency because it can be analyzed and worked with" by app developers, researchers, and policy makers, Pomeroy added. Nearby shops will be able to broadcast ads on nearby kiosks, meaning, "you're going to get stuff that's locally relevant as opposed to [the big box businesses] out on the street now," said Smart City Media CEO Tom Touchet.

Among the many entities behind this kiosk project—including the BID, maalka, Smart City Media, and more—there is a strong consensus that this effort represents a recent convergence of technological know-how and political will-power. For example, the BID also operates an EcoDistrict initiative that's committed to improving sustainability; the U.S. General Services Administration owns 30 percent of the buildings within the BID and has been a key driver of the initiative. D.C. city government also has its own PA 2040 initiative, a similar "Internet of Things" undertaking that may eventually integrate its data streams with the BID's. Working at a district-wide scale, according to Gulbinas, there are new opportunities to experiment, engage with citizens, and get feedback: "What we're creating is this living lab of live data… and if things work, they can be translated to other districts."

ZACHARY EDELSON

UT AUSTIN GETS MEDICAL CENTER THAT AIMS TO REFORM THE HEALTHCARE INDUSTRY

DOCTORED UP



Dell Medical School, designed by Page Southerland Page and S/L/A/M Collaborative, contains 11 different departments.

DROR BALDINGER, COURTESY PAGE SOUTHERLAND PAGE AND SLAM COLLABORATIVE

The University of Texas at Austin is the first tier-one public university in the United States to build a new medical school from the ground up in almost 50 years. Dell Medical School, funded largely by a raise in local property taxes, consists of 11 departments and institutes scattered among new buildings on the southern edge of the campus, and oriented around the school's idyllic Waller Creek.

The new campus's master plan, designed to connect the medical district physically and architecturally to the rest of the university and Downtown Austin, was designed by Sasaki Associates and Page Southerland Page. Of its new structures, unquestionably the centerpiece is Page's and S/L/A/M Collaborative's Health Learning Building.

The five-story structure is a long, slender volume with massing, height, and materiality all informed by the campus's materials, colors, and overall feel. It's essentially divided into two main components: The north-facing "social edge"—a section of open spaces, workshops, and breakout zones expressed by a largely glass wall (including both clear- and clay-colored glass)—and a large, multi-level cantilevered stair. An opaquely-clad section, facing south, east, and west, is marked by intricately CNC-milled limestone walls with punched windows (shaded by terra-cotta colored fins). All areas feature team-based learning spaces and labs, as opposed to traditional classrooms, a strategy meant to promote innovation and collaboration.

"They're really interested in being revolutionary. Rethinking the healthcare industry," said Page partner Lawrence Speck. The school's tagline, he noted, is *Rethink Everything*.

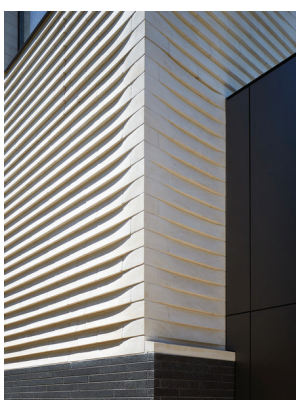
The surrounding structures, which Speck refers to as "fabric buildings," are tied together, and to the rest of campus, by materials like stone and metal as well as by their height and massing. The 260,000-square-foot, eight-story Health Discovery Building is primarily for research, and houses 97,000 square feet of laboratory space, a 20,000-square-foot vivarium and 15,000 square feet of core labs. The 233,000-square-foot, 10-story Health Transformation Building, an advanced medical office building, will be connected to the Health Discovery Building via a five-level "dry lab," allowing collaboration among medical professionals and clinical researchers.

The campus is also shooting high in terms of sustainability. The Health Learning Building will be LEED Gold, while the overall district is aiming to be one of the first examples of the Sustainable Sites Initiative, evaluating buildings, landscape architecture, and engineering as a holistic whole.

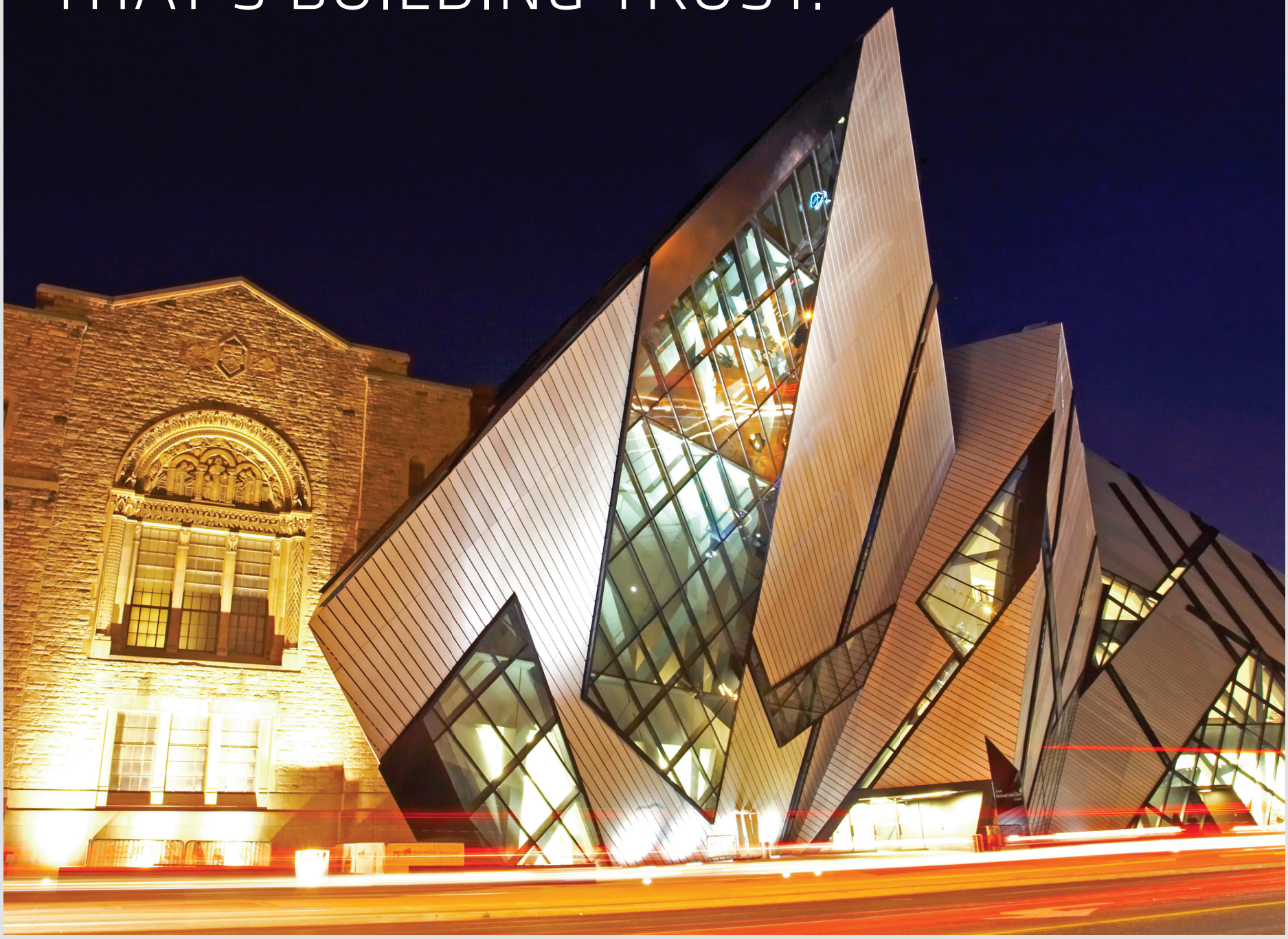
Things seem to be going so well, said Speck, that the dean has already started talking to the design team about a second phase of building, far ahead of schedule. "They definitely see the architecture as a means to go after their goals," said Speck, who has been studying, teaching, and building at UT for about 40 years. "I feel like I'm living a dream," he added. **SAM LUBELL**



The building has two sides: An open, glass section features collaborative spaces, while an opaque section houses classrooms and labs for focused learning.



STRIKING THE IDEAL BALANCE OF DESIGN FREEDOM & LONG TERM PERFORMANCE: THAT'S BUILDING TRUST.



SIKA FACADE SYSTEM SOLUTIONS.

Sika high-tech facade solutions allow architects to thrive on freedom of design – on bold, enlightened solutions that fascinate the eye. Curtain walls are a particularly complicated challenge for planners, because they not only set the character of the structure, but must also meet stringent performance requirements. Sika Facade Systems product line of engineered silicone structural adhesives and sealants, are the very design tools that enable curtain wall construction to meet those demands. To learn more about our wide range of fully tested, leading edge facade products, give us a call at **1.800.688.7452** or visit our web site, **www.sikausa.com/FFI**.

Follow us on

BUILDING TRUST

PASSIVE-AGGRESSIVE

Not to be confused with "Passivhaus" or "Passive House" certification, passive design strategies such as solar chimneys, trombe walls, solar orientation, and overhangs, rely on scheme rather than technology to respond to their environmental contexts. Today, architects are more concerned with sustainability than ever, and new takes on old passive techniques are not only responsible, but can produce architecture that expresses sustainable features through formal exuberance. We call it "passive-aggressive." In this feature, we examine three components—diagram, envelope, and material—where designers are marrying form and performance. We also look back at the unexpected history of passive-aggressive architecture, talk with passive-aggressive architects, and check out a passive-aggressive house.



FLORIAN HOLZHERR/COURTESY MOA

Diagram

The promise of architecturally considered, environmentally conscious buildings that are more than exercises in technological prosthetics is taking shape around the world. Sustainable design can be achieved without subjugating space, form, experience, and aesthetics, concepts that often end up subservient to green concerns. Even offices are moving beyond the often-gauche addition of solar panels and sun shades to typical building typologies. To do so, form is playing an important role in achieving sustainability goals, and a new crop of spatially and formally exuberant projects is being realized. The result is a series of buildings that neither perform—or look—like anything we have seen before.

Perhaps the best test of a project's sustainability aspirations is an extreme climate. Drastic temperature changes, remote locales, and inhospitable landscapes call for more than technological gadgetry to produce even a habitable project. Deserts in particular present challenges that push conventional designs to their limits. When New York firm WORKac began designing a guesthouse in southern Arizona with the goal of being completely off the grid, it looked to the southwest Earthship typology to start. Earthships are passive solar homes that use a combination of natural and upcycled materials embedded in the earth to create a thermal mass that keeps their interiors cool during the day and warm at night. WORKac took some of these concepts and elevated them into a unique architectural form. A simple diagram, the heart of the project is an adobe brick mass, upon which airy living spaces are cantilevered above the ground (See page 31 for a closer look at the project).

New York–based MOS Architects engaged the desert climate in its Museum of Outdoor Arts Element House. A guesthouse and visitor center for the Star Axis land art project by the artist Charles Ross, the project hovers just above the New Mexico desert on stout concrete piers. The house, designed to be off the grid, is built out of prefabricated structural insulated panels. By distilling the project down to its basic architectural

Previous page: In the Element House at Star Axis in Anton Chico, New Mexico, by MOS Architects, an arrangement of solar chimneys becomes a system of shapes that drives and organizes the form of the entire house.

Right: Once built, the Arizona House in Tubac, Arizona, by WORKac will flaunt its sustainable features: The form is generated diagrammatically by lifting the house for ventilation, creating a sun-oriented angled massing for photovoltaic power collection and solar heat gain, and visually exaggerating a large thermal mass.

Below left: Solar chimneys dictate the interior spaces at the Element House.

Below right and bottom: Zaha Hadid Architects' King Abdullah Petroleum Studies and Research Center has modular cells that absorb sun through skylights that have been tuned for optimal solar orientation.



COURTESY WORKAC

components, a theme among many MOS projects, a clear yet expressive geometric system governs its overall shape. Rather than a central hearth, a series of modules each has its own solar chimney. The result is a naturally lit interior without excessive glazing to increase solar gain. A reflective aluminum shingle cladding counters even more of the sun's intense rays while also playing visual games with the overall form. Views out of the project are captured through deeply inset operable glass walls at the ends of each module. The only typical sustainable technology visible is a solar array folly, situated just a few yards from the building.

On the other side of the world in another desert climate, Zaha Hadid Architects supersized its sustainable efforts. The King Abdullah Petroleum Studies and Research Center (KAPSARC) was founded in 2010 by its namesake as an independent, nonprofit research institution to investigate the future of energy economics and technology. KAPSARC will bring together researchers and scientists from 20 nations into one planned community in Riyadh, Saudi Arabia. Currently under construction, KAPSARC will become the main building of the campus, while formally being a campus within itself. An aggregation of six-sided plant-cell-shaped spaces, the project is a series of conditioned and unconditioned laboratories, conference rooms, lecture halls, and courtyards. Thanks to the office's mastery of parametricism, angles, openings, and surfaces are cleverly utilized to manipulate sunlight, blocking it or allowing it in to the advantage of the occupants. The modules also permit future expansion while maintaining the overall form and performance. The complex interlocking forms, and green-water-filled courtyards passively cooling surrounding spaces, echo traditional Arab courtyards buildings.

While designers strive to capture and control sunlight in the desert, in more northern climates it can be a scarce resource that is protected by code. In a city like Toronto, which averages six months of regular snowfall, new buildings can be required to allow sunlight to hit the sidewalk for portions of the day.







THIS IMAGE: COURTESY MOS ARCHITECTS. RIGHT: COURTESY ZAHA HADID ARCHITECTS

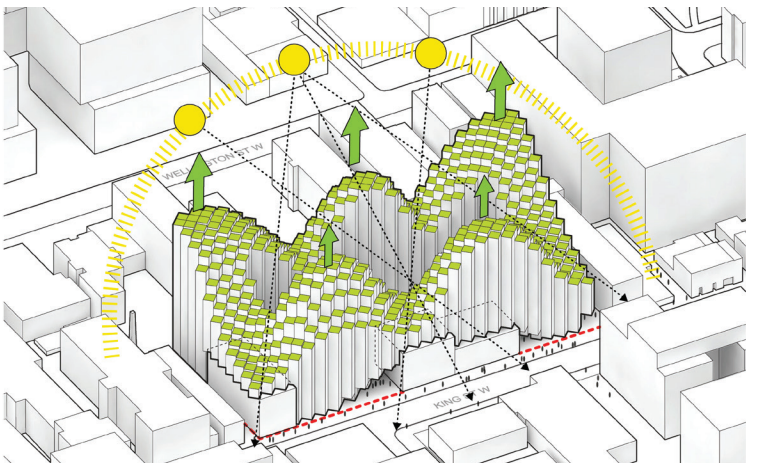
For large projects like Bjarke Ingels Group's (BIG) King Street development, sunlight, views, and greenspace were calculated using the latest in super-computer simulation modeling. Though the pixelated project will resemble the early diagram-driven ones from Ingels's days with PLOT, such as the Mountain Dwelling project, King Street will be undeniably more complex. Within BIG, a smaller studio called BIG Ideas works in collaboration with Microsoft to develop predictive modeling tools for direct use by the designers. "All of the hill heights are determined by the sun and site," Jakob Lange, BIG partner, explained. "Big Ideas created a tool for the design team to use to generate the formation of the hills. On the sidewalk, you need at least a certain amount of sunlight. The only way you can do that is to have a machine that can test every point." The result is a seemingly haphazard stack of blocks that allow copious light and air into each unit and terrace, as well to streets and public courtyards.

Whether through high-tech computer modeling or low-tech desert vernacular, passive sustainable design is turning a corner. No longer an afterthought, environmental considerations have stopped holding projects visually captive. With improved agency, architects are striking a delicate balance between formal, spatial experience and sustainable considerations.

MATTHEW MESSNER



COURTESY BIG



BIG's Habitat 2.0 development at King Street West and Wellington Street in downtown Toronto was created with parametric design to generate blocks as part of the building's form. These blocks maximize the amount of natural light each of the 500 units in the building can receive and allow sunlight to permeate the surrounding sidewalks as well.



COURTESY ADMUN DESIGN AND CONSTRUCTION

Admun Design and Construction's residential project in Tehran, Iran, manipulated a brick facade using parametric software to take advantage of the material's qualities. The bricks are set at different angles with varied openings so that the facade mitigates solar heat gain, encourages ventilation, provides privacy, and lets in light.

Envelope

Be aggressive and show off your passive sustainability strategy facade first.

Bates Masi Architects' Amagansett Dunes home, a modest cottage a few hundred feet from the ocean on the South Shore of Long Island, is covered on its east and west sides with operable glass. Different-sized adjustable openings create a pressure differential that promotes natural ventilation. To modulate light through these surfaces, the firm installed canvas louvers that admit cool breezes in the summer and block cold winds in the winter.

Each tapered louver is cut from one piece of canvas and wrapped around a powdered aluminum frame, its riveted strips slightly twisted to increase their transparency. The canvas pattern, which was developed through several digital and physical models, casts dappled light and dramatic shadows throughout the house and creates a lantern effect at night.

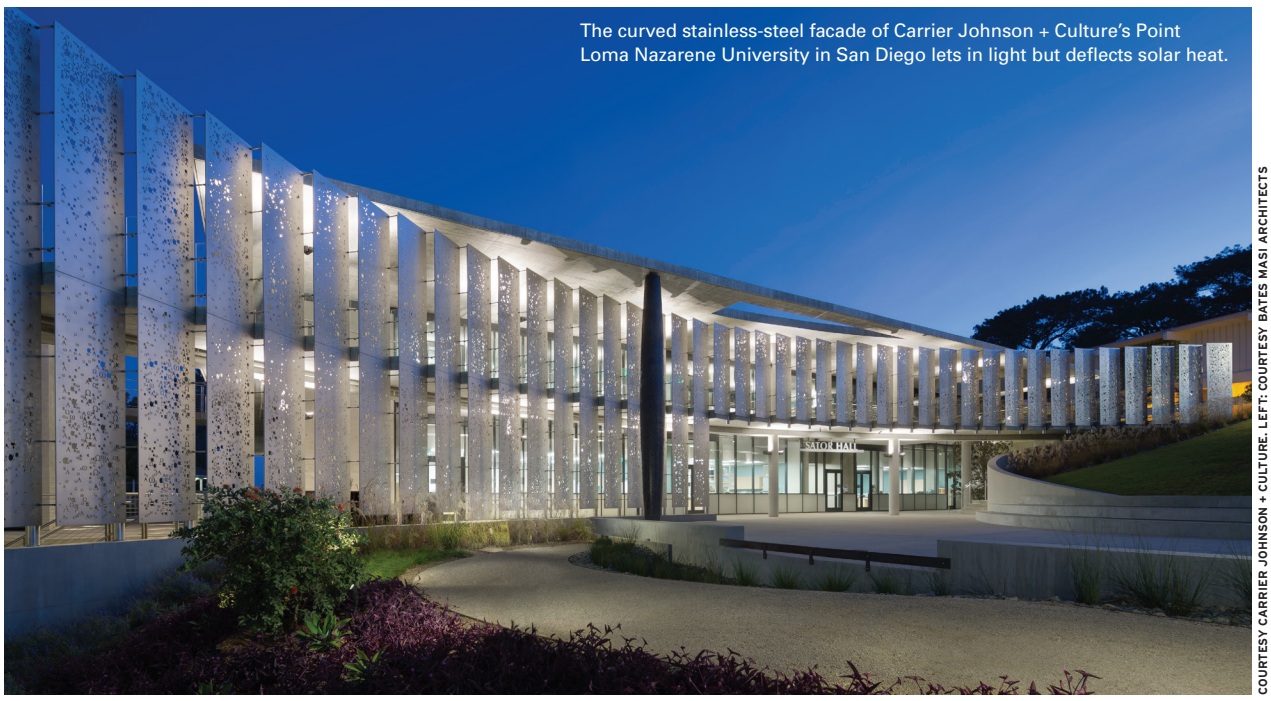
Another dramatic facade is located at Carrier Johnson + Culture's Point Loma Nazarene University in San Diego. The concrete project has achieved LEED Gold certification through a number of sustainable solutions—from drought-resistant landscaping to smart solar orientation—and is lined with a curved, south-facing stainless-steel screen that reflects solar heat while allowing in natural light. A concrete roof overhang provides additional shading for the building and an adjacent outdoor walkway serves both as a pedestrian connector and a sort of double-layered facade. A new public plaza fronts the other side of the wall.

The wall's staggered, water-jet-cut steel panels are unique: Each one contains a gap to allow air and views and is connected to a series of steel posts. The screen's design makes subtle references to the religious campus, employing alpha and omega symbols, images from the cosmos, and other abstract references. "It's both an art piece and an environmental wall," Carrier Johnson + Culture's design principal Ray Varela said.

Halfway around the world in Tehran, Iran, Admun Design and Construction created a memorable brick facade that shields the hot sun, encourages natural ventilation, and provides privacy while allowing limited, interesting patterns of light. Inspired by the surrounding neighborhood buildings and the city's chaotic skyline, the facade is composed of variously rotated bricks with varied apertures. The openings change size based on the views, sun angles, and external distractions. Mortar was removed by punching the bricks, and the scheme was designed using parametric software. The process was carried



Adjustable openings create a pressure differential that promotes cross-ventilation at Bates Masi Architects' Amagansett Dunes.



The curved stainless-steel facade of Carrier Johnson + Culture's Point Loma Nazarene University in San Diego lets in light but deflects solar heat.

COURTESY CARRIER JOHNSON + CULTURE. LEFT: COURTESY BATES MASI ARCHITECTS

out by the builders through a simple coding system. A ledge was placed in the gap between the brick membrane and the outer edge to provide space for flower boxes and to give cleaning access to the windows from outside. Balconies were placed behind the brick facade.

Indeed, low-tech solutions are becoming new again, but with a clever technological twist. **SAM LUBELL**





LEFT MIDDLE: COURTESY STUDIOMILOU. THIS IMAGE: BILL TIMMERMAN

Left: An overall view of the space and the roof at the National Gallery in Singapore by studioMilou. **Above**: A large cement-and-rammed-earth thermal mass frames the courtyard at Wendell Burnette Architects' Desert Courtyard House. **Below**: An innovative system of parabolic collectors, mirrors, and relay lenses will reflect natural light down into the underground "park" at the Lowline Lab in New York City.

Material

Is it possible for sustainable systems to be both high- and low-tech at the same time? That's the question architects are answering with a resounding "Yes," thanks to advanced, but somehow simple, passive strategies that rely on new materials. One of the most publicized solutions is New York–based raad studio's Lowline Lab, a heavily planted public space—still early in development—that will be located in a historic trolley terminal under the streets of Manhattan's Lower East Side.

In order to bring natural light into the space, the team is using what they call a "remote skylight," in which sunlight passes through a glass shield to a parabolic collector, where it's reflected and gathered at one focal point, then transmitted onto a "solar canopy," a reflective surface underground. The technology transmits the necessary light wavelengths to enable plants and trees to grow in the underground space. A motorized optical system (likely to be powered by photovoltaics) tracks maximum sunlight throughout the day, and the solar canopy carefully distributes light evenly throughout the space.

Raad principal James Ramsey likened the system, which uses a series of relay lenses and mirrors, to both a telescope and a plumbing system. "You've almost treated the light as if you've turned it into a liquid," he said. "It's only geometry. That kind of simplicity is very efficient, and there's something elegant about that." All these technologies, added Ramsey, are still in development, so a specific system has not been finalized. He hopes to have it nailed down in the next couple of years.

French firm studioMilou's reimagining of the National Gallery in Singapore consists of a roof and "veil" that unite two renovated historic buildings while creating a new courtyard. It's another passive wonder that draws even, dappled light and keeps the buildings and their new public space cool. It mimics one of the oldest systems in the universe: a tree, with its thousands of branches stemming outward. The veil starts above the existing buildings and swoops down around them, filtering and softening natural light through thousands of laminated fritted glass and perforated aluminum panels, creating a filigree structure that also marks the new main entrance. All is supported by large aluminum columns, which effectively serve as tree trunks.

The goal, the French architects said, is for the roof and veil to resemble a handcrafted rattan tapestry. To execute the simple but complex form, the firm scanned the entire space and created a detailed 3-D model, working the roof and veil into the complex geometries of the space and even adjusting panels to fit and avoid the existing facade cornices. Each aluminum panel (chosen for its light weight and rust resistance) can be removed if maintenance is needed.

Meanwhile, Phoenix-based Wendell Burnette Architects' (WBA) Desert Courtyard House uses a simple, reductive system to create a memorable space in a Sonoran Desert community near Phoenix while also being naturally sustainable. The house, which wraps around a courtyard containing volcanic rock, Saguaro cacti, and desert trees, is located in a low-lying area. It consists of about eight percent locally sourced cement (constituting the raised base) and 92 percent rammed earth excavated from the site. All of the extracted soil was used for the thick walls—none was taken away from the site and none was imported from elsewhere. The peripheral walls range from 3.5 to 18 inches thick, their high thermal mass keeping the home cool—although air conditioning can be used on particularly hot days. Another natural cooling system is the folded, wood-framed Cor-ten steel roof, which conducts heat up and out, creating a chimney effect.

The heavy, almost cave-like palette continues throughout the house, creating a unique aesthetic that Burnette said "feels ancient, primal, and modern at the same time." He added, "You experience this as a shelter in a very elemental way." **SL**



COURTESY LOWLINE

PERSPECTIVE> Michael Meredith

Michael Meredith is a founding co-principal of MOS Architects, whose work connects the rigor of American formalism with 21st-century biopolitics.

***The Architect's Newspaper*: How does sustainability affect form?**

Michael Meredith: I would say that in the last few years, formalism went from geometry-as-god to performance-as-god. If Eisenman would say, "The logic of geometry made me do it," today people would say, "The sun angles made me do it." It's a narrative that played out in schools, at least.

What kind of passive design strategies do you use?

Well, a lot of our projects use the chimney effect. We love chimneys, we even gave a lecture on it. The Element House is maybe the most explicit. It is totally off the grid and has about 12 inches of insulation.

But we also implemented it in the Ordos house in 2005, as well as *After Party*, our MoMA/PS1 Young Architects Program installation in 2008, and some of our other more recent house proposals. It's one of the most basic units of architecture and acts as a catalyst for both performance and form without a lot of effort, and to great effect.

How do you see sustainability today?

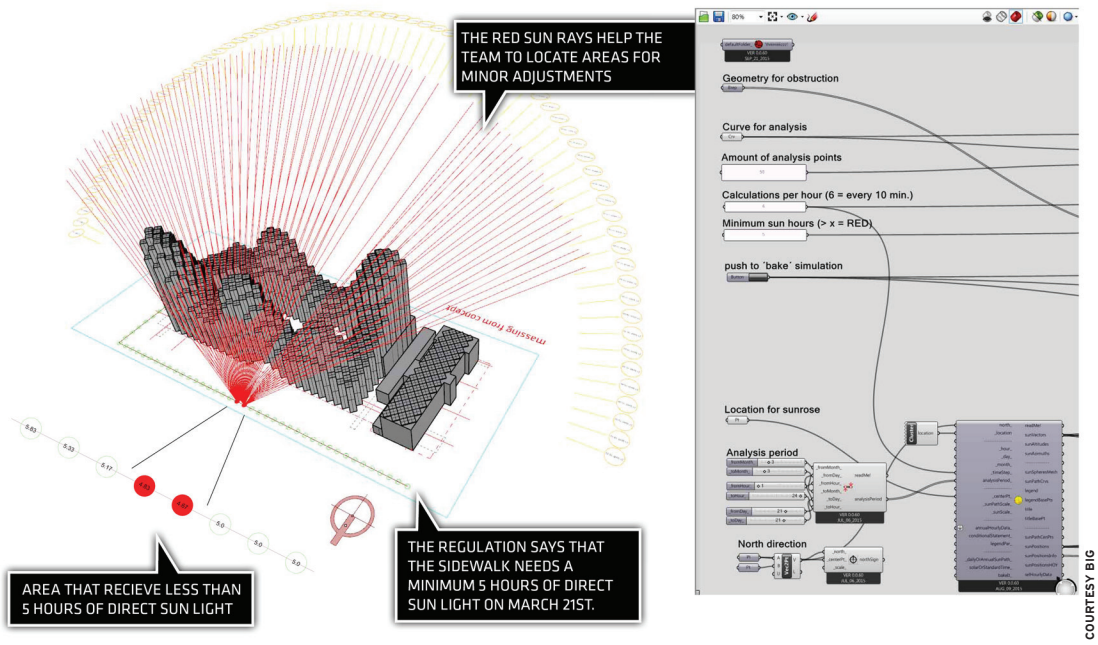
Sustainability has become the new default. It is hard to find anyone who says they aren't sustainable, although that would be interesting. Nobody would say they're not sustainable, it's like saying they're against ADA. It's just a requirement nowadays. Maybe we should make a bigger deal about it, we don't really sell the sustainability thing like some other offices would, but we do use it.



***After Party* at MoMA/PS1 in 2008**

COURTESY MOS ARCHITECTS

PERSPECTIVE> Jakob Lange



COURTESY BIG

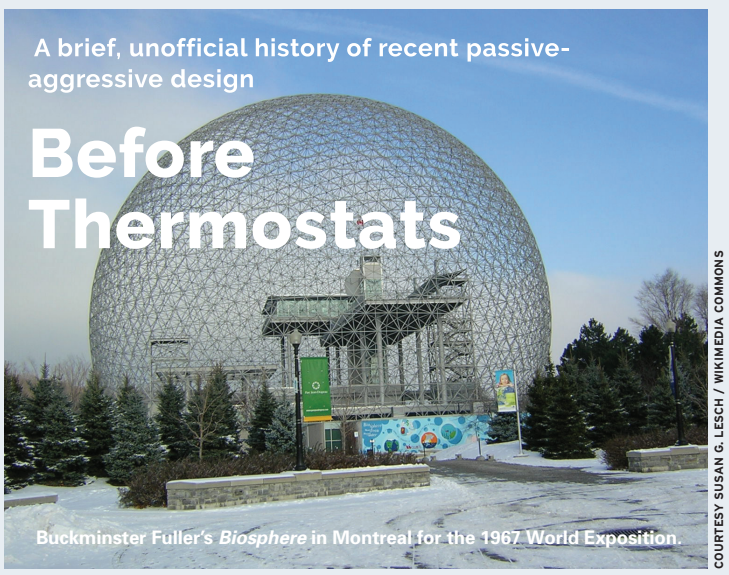
BIG Ideas is an in-house think tank at the Danish studio Bjarke Ingels Group (BIG). It delves into three initiatives: simulations, product design, and conceptual ideas. The simulations are carried out by a team of experts in computationally derived methods of design. With this close collaboration, they solve the designs from BIG's architectural department while addressing the sustainable and environmental needs of a project, maximizing its potential when they see fit. An example of its work can be seen with its ski-slope-sporting, smoke-ring-spouting Amager Bakke Waste-to-Energy Plant currently being constructed in Copenhagen.

AN senior editor Matt Shaw sat down with Jakob Lange, a partner at BIG and director of BIG Ideas. Lange has been working with Ingels since 2003, when the pair were both at PLOT, Ingels's and Julien De Smedt's now defunct studio. Shaw and Lange discussed the role of parametricism in realizing and optimizing the diagrammatic passive-aggressive schemes at BIG.

***The Architect's Newspaper*: What setup is in place at BIG Ideas that allows parametricism and sustainability to go hand-in-hand?**

Jakob Lange: We have engineers working in-house, which facilitates a continuous loop of iterations, creating a build-up of simulations that can then become parametric. This breaks away from the old-school way of calling up an engineer, where you can get bogged down by discussing fees while having to wait to get a result weeks later.

With this new setup, we can do this on a daily basis. Once the project is in the system, it takes two minutes to change the parameters and see what the output is—say, if we change the overhang of a building. Here we can see how much energy it uses if, for example, we



COURTESY SUSAN G. LESCH / WIKIMEDIA COMMONS

Is it possible to look to the past to see the future of passive-aggressive architectures?

The answer is yes. The roles of architectural form and technological advancement dance across the eras, with passive design moving from being fundamental in pre- and early modern architecture to being subverted by mechanical ventilation and artificial climate control. That does not mean, however, that passivity ever disappeared completely. Though called by different names and evoked for a variety of reasons, environmental contextualism remained a hallmark of design throughout the 20th century and we would be ill-advised to consider it only as something ancient and ideal or new and novel.

We can look to early American skyscraper designs for a precedent that formally translated competing programmatic functional considerations and without an overwhelming reliance on forced air or artificial light. Structures like the 1891 Wainwright Building by Adler & Sullivan in St. Louis, Missouri, the 1913 Woolworth Building by Cass Gilbert in New York City, and the 1892 Bradbury Building by George Wyman and Sumner Hunt in Los Angeles were shaped most directly by considerations of light and air. Because air conditioning and electric lighting were nonexistent, structures during this era were drawn with U-, E-, and H-shaped plans to facilitate comfortable use. The resulting narrow floor plates, large, operable openings, and tall ceilings necessary to accommodate the physical properties of these considerations define this era's architecture directly.

A generation later, structures like Richard Neutra's 1929 Lovell Health House in Los Angeles and Frank Lloyd Wright's 1939 Johnson Wax Headquarters in Racine, Wisconsin, also considered climate and light in regionally conscious configurations. Neutra's Lovell House used innovative insulation and construction materials to comply with its seismically active, semi-arid environment, while Wright's Headquarters made pioneering use of glass blocks, pairing transparent glass cubes with opaque thermal mass to arrive at new forms of daylit office space in a much colder region.

As air conditioning eliminated the requirements for natural ventilation and daylighting, fewer architects continued to design examples of climactically conscious buildings. Neutra's 1946 Kaufmann Desert House in Palm Springs, California, however, is an exception to the rule: The designer utilized deep overhangs and pivoting louver assemblies to control the desert-bound building's solar exposure. In 1953, Paul Rudolph's Walker Beach House tackled a beachside locale, duplicating the home's wooden structural frame beyond its exterior walls and creating an armature for retractable shading devices. In 1954, Charles Colbert designed the Phillis Wheatley School in New Orleans, a modernist box lifted on stilts and capped with a large overhanging roof.

By the 1960s, regional modernism had given way to corporate modernism as a complete reliance on mechanical ventilation had become a fundamental



Previous Page: At the King Street residential development in Toronto, BIG used parametric simulations to orient the units to make sure the development and the street receive ample daylight. **Left and below:** At the Museum of the Human Body in Marseille, France, the round museum's louvers are optimized for exposure, depending on their orientation direction. They are also designed to resemble a human finger print.

just cantilever it a little bit more. We also look at how it changes the big picture, which can be addressed by building all this information into our system.

To achieve this, we're collaborating with Dell Inc. We have a supercomputer that allows us to accelerate the amount of simulations that we can do. Prior to this, one of the limiting factors of doing very comprehensive simulations was computer power. Subsequently, this means that the quality of the results that we get out is much higher than what was previously possible.

Now it is very simple. The designers-architects send us an email with a link to the 3-D file and a little description of what they need. There may be a few questions back and forth—depending on how busy the guys are—but it's done in a short time.

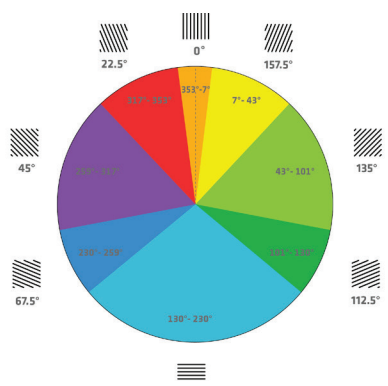
The engineers are actually based in Copenhagen, so those in that office can just simply walk up to them and ask. Some simulations are also difficult to set up, so they take a bit longer, but it is usually a very short back and forth.

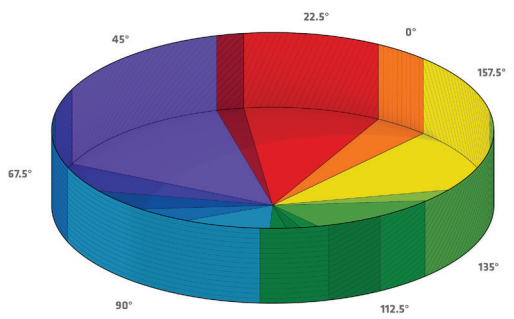
As far as this diagrammatic idea of expressing sustainability as "fun" goes, how did that emerge in BIG?
It's been in our DNA from the beginning. All projects, back from when Bjarke had PLOT, had to have an idea, an idea that we couldn't just design a beautiful sculpture or something. And of course, very often one of the main idea-drivers is to solve a challenge. A climate around your building is always a challenge; say, if you're in the Middle East or in Finland. Then, of course, we have this idea that making sure that whatever makes your building so nice is that you're improving the life quality around your building.

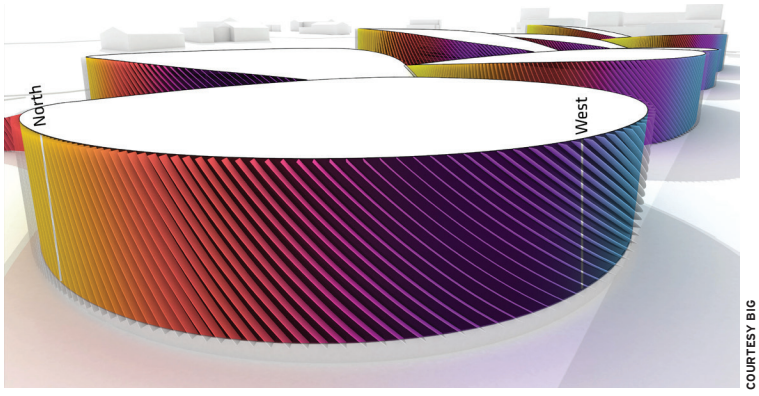
So do the simulations end up altering the form of the building?
Oh yes, often. We did a facade for a museum in Marseille [France] that has louvers, but instead of using horizontal louvers, we used some that curved around with the building. Depending on the location of the sun, the louvers can also be angled individually to be most effective.

To do this, we made some parametric models into which we could feed the facade—no matter how organic it was—and it would generate the optimal angle and then space the louvers out onto the facade.

We are also currently doing a project in Amsterdam and we simulated a facade system. We set the simulation up and just let our supercomputer run all night. In the morning we had a wealth of data that was then compressed, giving us the final result. It really enables us to do some very, very high quality simulations.







COURTESY BIG

orthodoxy in architectural discourse. Artificial technologies proliferated, causing formal considerations of local climate to go underground, as they were replaced by the lure of high technology.

The development of Buckminster Fuller's geodesic domes—contextual structures that were designed and outfitted to operate as self-sustaining worlds—married sustainable technology with nihilistic self-determination. Publications like *The Dome Cookbook* compelled recalcitrant youth of the 1960s to stake a claim in the countryside, where they built communes composed of geodesic domes and attempted to live off the land. The mostly amateur, counterculture movement was integral to establishing contextual and environmentally guided design as a legitimate architectural concern during the deeply entrenched corporatism and artificiality of the atomic and Cold War eras. As corporate modernism and its attendant ideologies coursed through the academy, hippie-led contextualism took root and blossomed, feeding off rising environmental and social awareness. As a result, contextually conscious architectural experiments sought to reinvent architectural formal expression literally from the ground up.

These concerns were institutionalized as key figures as these new movements gained prominence and authority.

For example, Sim Van der Ryn's work as California State Architect in the 1970s was marked by an emphasis on solar design. Plans for his state office building in Sacramento, California, utilized two 600-ton subterranean sunlit rock beds to heat and cool incoming air received by a courtyard capped with a saw-toothed roof and north-facing skylights. The building's articulated, béton brut exposures feature treatments appropriate for mitigating solar heat gain along the envelope that results in substantially lower levels of energy use for the overall building. Paolo Soleri's proposals for an experimental, ecologically driven "arcology" in the Arizona desert also pioneered solar design, but at the urban scale. His designs for a utopian, self-sustaining desert acropolis took the form of massive landships that would use a huge, terraced, and south-facing greenhouse as an agricultural, thermal, and social engine for each settlement. Soleri's super-scaled structures utilize natural phenomena like the chimney and greenhouse effects to drive their formal attributes.

Simultaneously, New Mexico–based architect Michael Reynolds utilized the principles of solar design in his Earthship prototypes, developing contextual, experimental approaches to self-sufficiency at the scale of the single-family house. Designs for Earthship houses use thermal mass to store and repel heat. Trombe walls frame openings calibrated to the local sun path, and when combined with the masonry walls, keep Earthships at roughly 70 degrees, year-round. And on the East Coast, New Jersey architect Douglas Kelbaugh utilized the principles of solar design to design in a cold, snowy climate. Kelbaugh's Solar House of 1973 is oriented in concert with the sun: A wide, glass-sheathed enclosure along the southern wall illuminates a heavy masonry Trombe wall that moderates the home's seasonally variable temperature.

While not considered high architecture at the time, the gradual adoption of sustainable design principles and emphasis on high-tech solutions through the 1980s and 1990s—when coupled with the formal promiscuity and emphasis on human, cultural, and experiential scale of the 1960s and 1970s—ultimately provided a firm foundation for contemporary passive-aggressive experiments. As the principles of overt sustainable design have become more firmly grounded in scientific analysis and computer modeling, sustainable features like thermally efficient and glare-reducing glazing, energy-efficient structural materials, and renewable energy generation have become common aspects of architectural design. But these measures are only part of the story.

As the effects of climate change become ever more apparent and our society moves closer toward collective action, architects will naturally be required to incorporate local climate considerations into their designs. The wide use of digital technologies like parametric climate modeling have integrated sustainable design into the overall design process, raising another question: Are architects finally properly positioned, in terms of technological capabilities, cultural awareness, and popular opinion, to fully hybridize technology and climate through architectural form?

The answer, again, is yes.

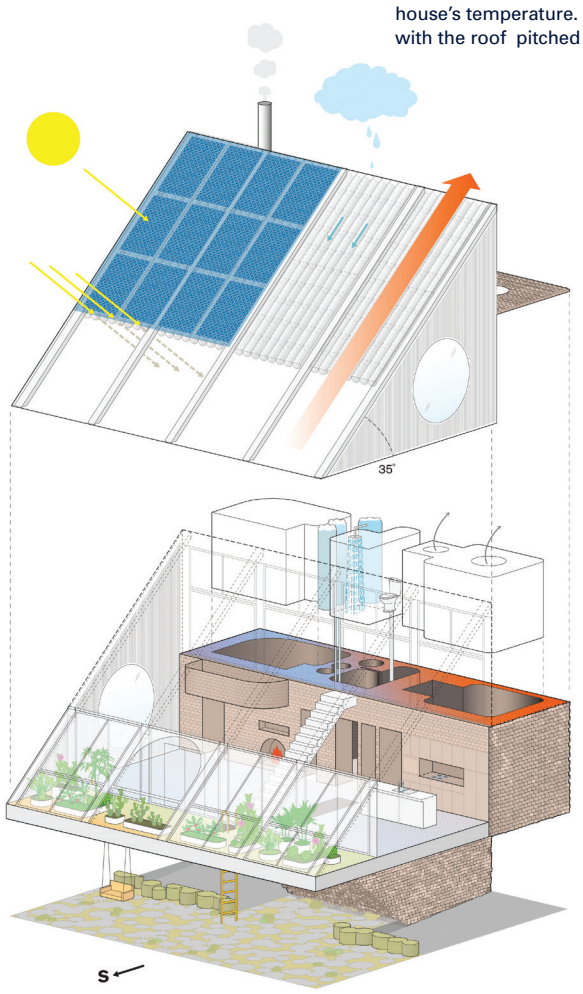
ANTONIO PACHECO

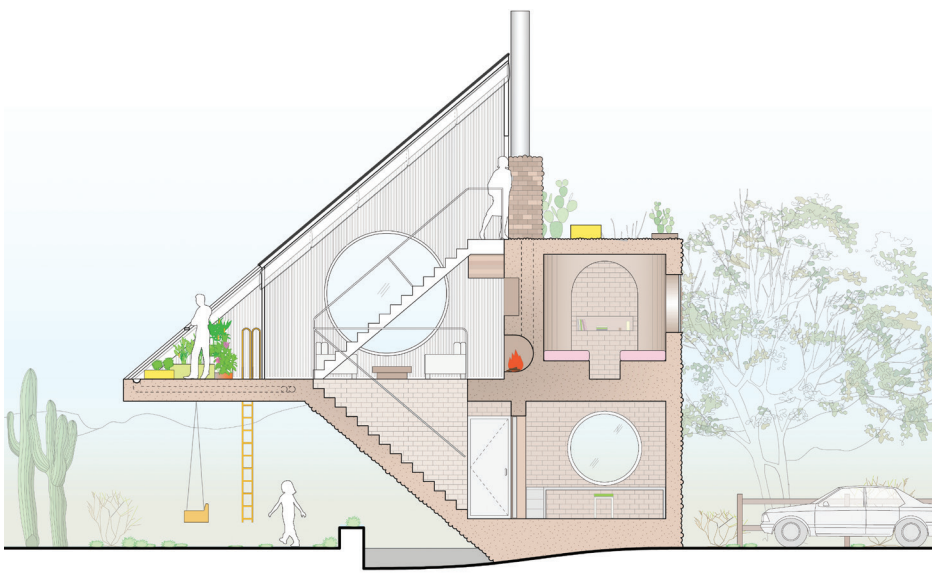
Cass Gilbert's Woolworth Building is an example of an early skyscraper designed with regard to light and air.



COURTESY THE PICTORIAL NEWS CO., N.Y. / LIBRARY OF CONGRESS

WORKac's new take on the Earthship typology reduces a classic housing form into two main volumes that work in tandem to regulate the house's temperature. The living space is a triangle with the roof pitched at a 35 degree angle (neatly running parallel to the interior stairs) to support solar panels for maximum heat gain. A rectangular mass of adobe bricks at the rear of the house insulates the private living spaces and helps facilitate the structure's air circulation.





PROJECT PROFILE>

EARTHSHIP LANDING

WORKac's Arizona House revives the Earthship typology with a modern expression of passive systems.

"The desert house typology reached an ending point where it became all about overhangs and metal—a common vocabulary of what a desert house should be," said Dan Wood, principal of WORKac. "We felt like that needed to be renewed." For their typological update, Wood and his wife and partner Amale Andraos conceived an off-the-grid guesthouse in Tubac, Arizona, about 45 minutes out of Tucson. The approximately 1,500-square-foot structure will balance on a single column (a *pilotos*, joked Wood) with an extreme cantilever to create a shaded yard and a triangular frame.

The resulting form cites Arcosanti, Taliesin West, Earthships, and Spanish missions.

"There is a culture of embedding the architecture in the landscape that has this very environmental sort of aspect—the desert has this immediate effect of asking you to respect it because it's so striking and beautiful," said Andraos.

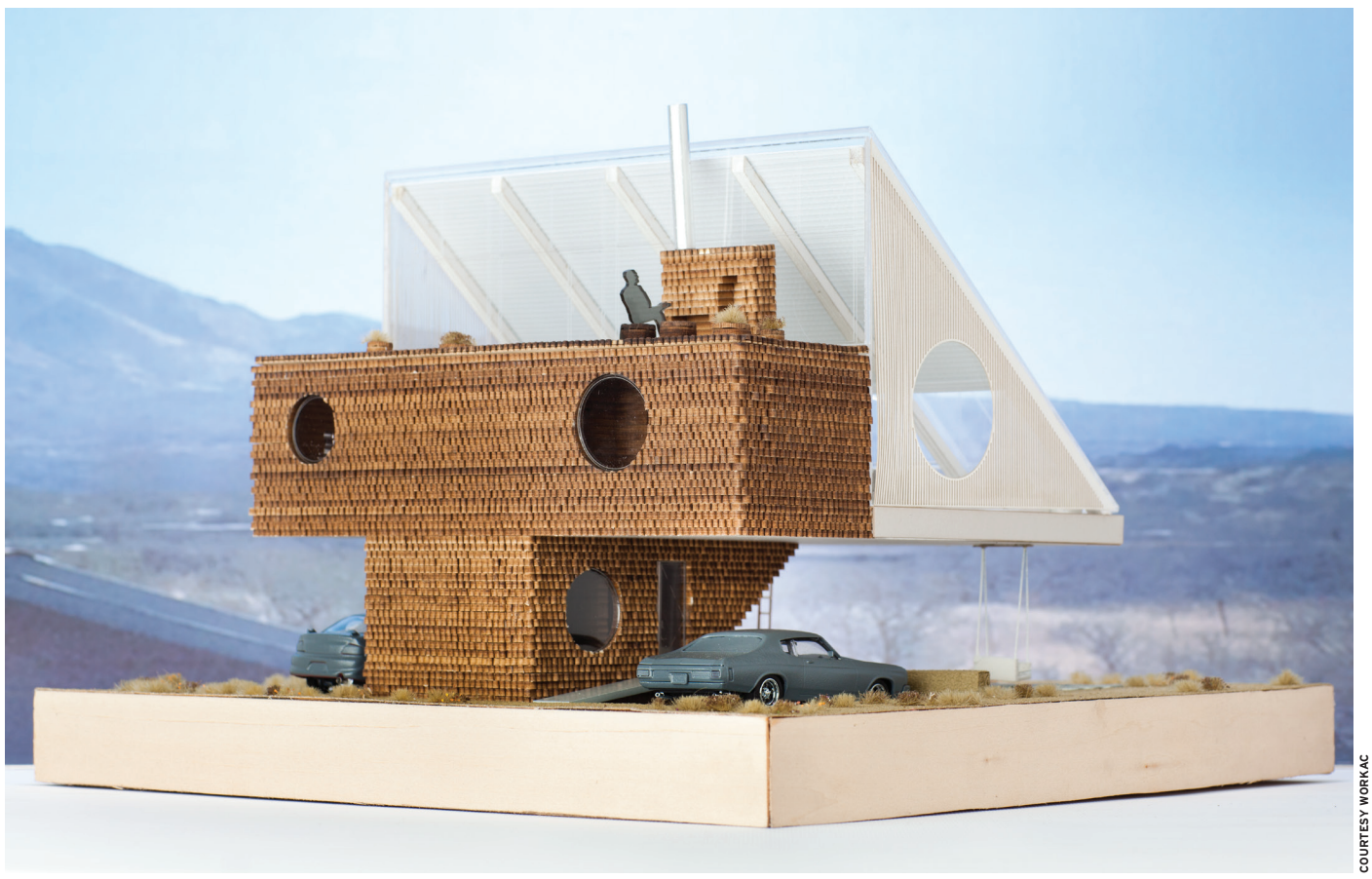
Starting with the concept of a classic Earthship (a passive house made of natural and recycled materials), Wood and Andraos experimented with thermal and structural mass. Rather than embed the building in the ground like an Earthship, they elevated it, using a weighty mass of adobe bricks to insulate the home. Orienting this thermal mass to the north, a slanted glass wall with photovoltaic panels faces south, its 35-degree angle running parallel to the stairs inside. An outdoor fire pit and garden atop the fireplace conveniently occupies the incongruous space created by the building's two masses coming together.

Inside, the layout is organized with the private rooms—two bedrooms and a bathroom—embedded into the adobe brick mass, and the public spaces—including a kitchen, living-and-dining area, and greenhouse—in the glass-enclosed portion. The triangular shape and a series of screens and shades will help to circulate air and provide heating and cooling. "We've always been interested in systems and architecture that we can play and engage with," Andraos said. "This ties all of it together in a microcosm: heat and cooling, air movement, water collection, and growing food and plants." The division of space also allows the architects to play with compression, expanding from eight-foot-high ceilings in the bedrooms and bathroom to 18-foot-ceilings at the apex of the home.

Under the main house, parking spaces will be dug into the ground to further facilitate cool air circulation, and a workshop-toolshed will inhabit the column. The rest of the area is meant to be used as a deck. "It's a very different kind of space under the house, but it still resonates with the traditional typology," Wood said. "We're trying to see how much we can float, so all of the furniture is suspended."

Although the house will feature composting toilets and other sustainable systems, it is meant to be largely manual and will require the residents to interact with it. "We want to engage with that history of Earthship systems with an aesthetic that's very ad-hoc, anti-architectural, and DIY, but bring a contemporary take to it."

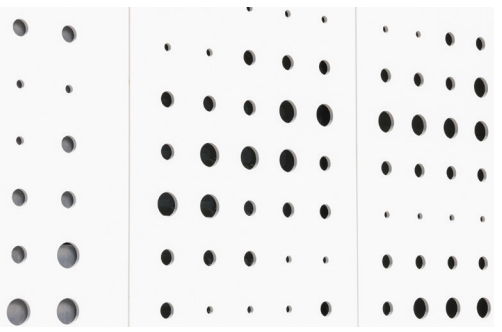
OLIVIA MARTIN

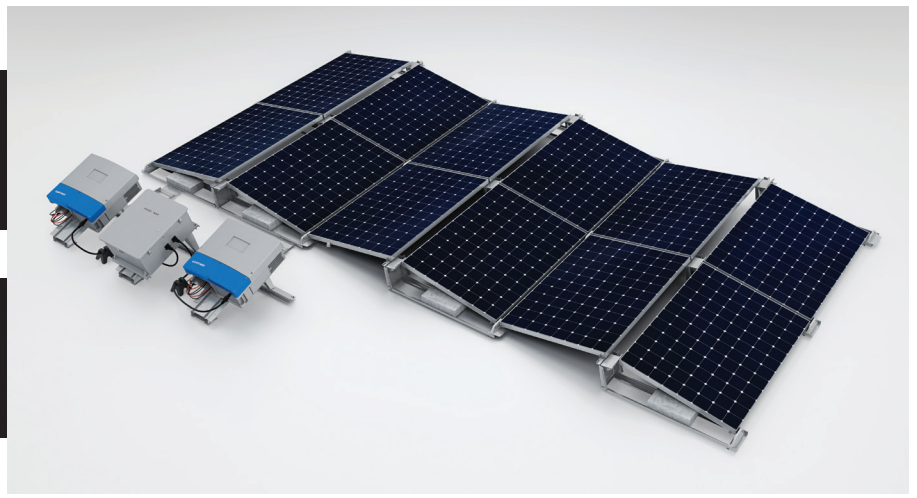


COURTESY WORKAC

BEST OF PRODUCTS AWARDS

2016 BEST OF PRODUCTS AWARDS













THE RESULTS ARE IN! WE DELIBERATED OVER HUNDREDS OF ENTRIES, COVERING EVERYTHING FROM RESIDENTIAL FURNISHINGS TO SMART HOME SYSTEMS AND FACADE PRODUCTS. OUR SUPERB TEAM OF JUDGES EVALUATED ENTRIES FOR INNOVATION, AESTHETICS, PERFORMANCE, AND VALUE. IN ADDITION TO SELECTING A WINNER AND TWO HONORABLE MENTIONS FOR EACH CATEGORY (THERE WERE TOO MANY AMAZING PRODUCTS TO JUST SELECT ONE), WE INCLUDED SOME STANDOUT PRODUCTS IN OUR "VISIONARIES" SECTION, HIGHLIGHTING THE YEAR'S VERY BEST DESIGNS.

JURY:

BECCA BLASDEL
PRODUCTS EDITOR OF THE ARCHITECT'S NEWSPAPER

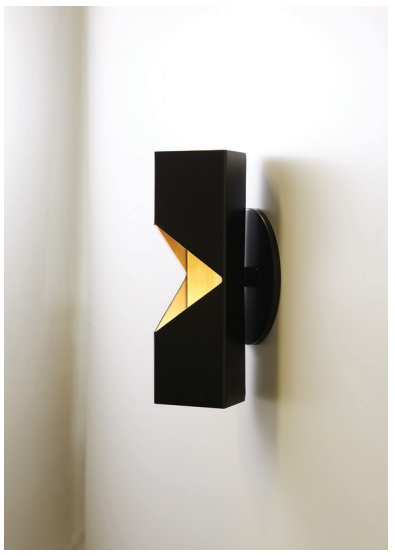
RAFAEL DE CÁRDENAS
FOUNDER AND DESIGNER OF ARCHITECTURE AT LARGE

WILLIAM MENKING
EDITOR IN CHIEF OF THE ARCHITECT'S NEWSPAPER

JEAN SUNDIN
FOUNDER AND PRINCIPAL OF THE OFFICE FOR VISUAL INTERACTION

MARC TSURUMAKI
PRINCIPAL AND FOUNDING PARTNER OF LTL ARCHITECTS

BOB WILLIAMS
COFOUNDER AND PRESIDENT OF DESIGN OF MITCHELL GOLD + BOB WILLIAMS





ALL IMAGES COURTESY RESPECTIVE MANUFACTURERS

SOPHISTICATED SIMPLICITY



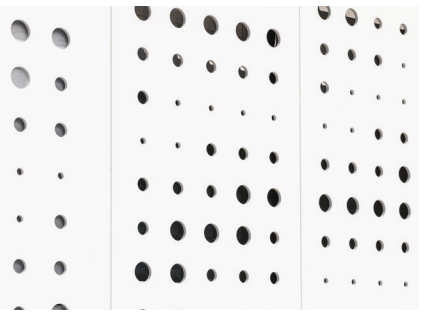
+SEGMENTO The simplest appearance often belies the most complex thinking. Thin worktops, handle-less surfaces and a purity of line combine to refine the visual experience.

www.poggenpohl.com

poggen pohl

Anaheim, CA | Atlanta, GA | Austin, TX | Avalon, NJ | Birmingham, MI | Boston, MA | Central Jersey, NJ | Chevy Chase, MD
Chicago, IL | Dallas, TX | Dania Beach, FL | Denver, CO | Falls Church, VA | Hamilton, Bermuda | Houston, TX
Los Angeles, CA | Manhasset, NY | Manhattan, KS | Margate, NJ | Maui, HI | Memphis, TN | Miami, FL | Minneapolis, MN
Naples, FL | New Orleans, LA | NYC Downtown | NYC Midtown | Orlando, FL | Palm Springs, CA | Paramus, NJ
Philadelphia, PA | Sacramento, CA | San Francisco, CA | Santa Barbara, CA | Scottsdale, AZ | Seattle, WA | St. Louis, MO
South Norwalk, CT | Tampa, FL | Virginia Beach, VA | Washington, DC | Winchester, MA





WINNER

KRION SOLID SURFACE MATERIAL
PORCELANOSA

Krion can be used for a number of applications, including facades, washbasins, countertops, shower columns, and cubicles. It is a non-porous, uniform material, made of one-third organic material (high-quality acrylic resin) and two-thirds natural minerals (alumina). Krion can be joined and thermoformed together to meld curved pieces into one seamlessly smooth surface.

porcelanosa-usa.com

"A RECYCLABLE SOLID SURFACING MATERIAL THAT CAN BE EASILY MANIPULATED TO ACHIEVE A RANGE OF EFFECTS, KRION HAS BEEN DEVELOPED AS BOTH AN INTERIOR FINISH AND AS AN EXTERIOR CLADDING MATERIAL FOR BUILDING FACADES. THIS LATTER CAPACITY ALLOWS FOR A PURER EXPRESSION OF EXTERIOR VOLUME WITH A MINIMUM OF JOINTS AND CONNECTIONS NECESSITATED BY CONVENTIONAL SOLUTIONS."

– MARC TSURUMAKI



HONORABLE MENTION

PAINT SHIELD
SHERWIN WILLIAMS

The first of its kind, Paint Shield not only inhibits common microbe growth, but kills these bacteria within two hours of exposure and continues to kill 90 percent of bacteria for up to four years. It eliminates 99 percent of Staph, MRSA, E. coli, VRE, and Enterobacter aerogenes on painted surfaces even after repeated contamination. It is also available in 550 colors.

swpaintshield.com



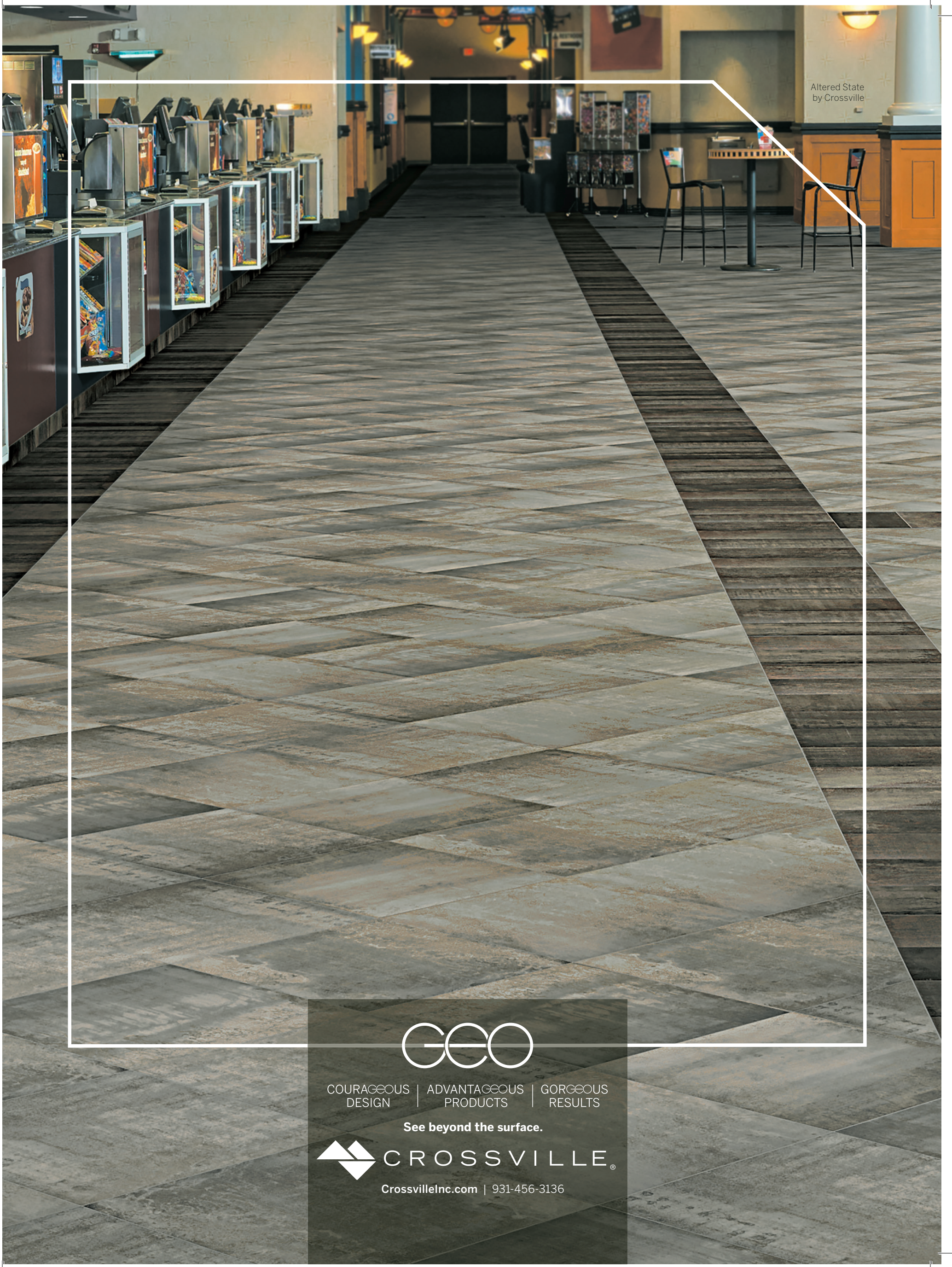


HONORABLE MENTION

STUDIO MODERNE: CENTURY SUITE
WALKER ZANGER

Inspired by '70s glamour, the Century Suite line incorporates design elements rooted in the mid-20th century (hence the name), with glaze colors inspired by iconic California architecture. The simplicity allows for design flexibility as well as longevity.

walkerzanger.com


Altered State
by Crossville
COURAGEOUS DESIGN | ADVANTAGEOUS PRODUCTS | GORGEOUS RESULTS
See beyond the surface.
CROSSVILLE®
CrossvilleInc.com | 931-456-3136

Amerlux®
Lunetta

A beautiful revolution.

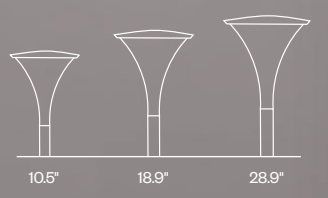
Lunetta is the new pedestrian-scale exterior luminaire that changes everything. Unlike traditional segmented pathfinding lights, Lunetta's entire body appears to illuminate from the top down, creating a seamless, sophisticated visual effect. Lunetta's hidden LEDs create a gradated effect, and soft, Lambertian ground level light distribution. For form, function, and design creativity, Lunetta owns the night.

For more information, visit **amerlux.com/lunetta**.

Follow us on Twitter **@AmerluxLighting**.

amerlux
Passion. Power. Performance.

Three Diameters Available



The | MUSÉO | Line





Copyright ©2016 Corbin Russwin, Inc., an ASSA ABLOY Group company. All rights reserved.

THE Josef Collection

Tribute to the square with beautifully simple but dramatic forms.

The | MUSÉO® | Line

ASSA ABLOY, the global leader in door opening solutions

The Josef Collection by Corbin Russwin delivers modern design in smooth, bold shapes. Inspired by the works of Josef Albers, this collection of levers will bring a fresh look to your interior.

Visit www.corbinrusswinmuseo.com for more information.

Corbin Russwin®

ASSA ABLOY



KITCHEN + BATH



WINNER

VAL SAPHIRKERAMIK COLLECTION
LAUFEN

Designed by Konstantin Grcic, Val features simple architectural lines, extremely slim rims and walls, and a fine surface structure. The collection of washbasins, washbasin bowls, storage dishes, and bathtubs is meant to be simple, but expressive.

laufen.com



"GRCIC'S ISLAND SINK HAS A PLEASANT AND PLAYFUL WAY OF DEALING WITH TOILETRIES THAT MAYBE STRADDLE WET AND DRY."

– RAFAEL DE CÁRDENAS





HONORABLE MENTION

TRANSPARA VERTICALLY FRAMELESS SHOWER DOOR SYSTEM
C.R. LAURENCE

This shower door system from C.R. Laurence eliminates the need for hinges and vertical framing in order to secure large glass panels. It incorporates low-profile door rails and matching u-channels on adjacent fixed panels that maintain a continuous sightline across the entire enclosure, with visible hardware being only three-quarters of an inch tall.

crl-arch.com



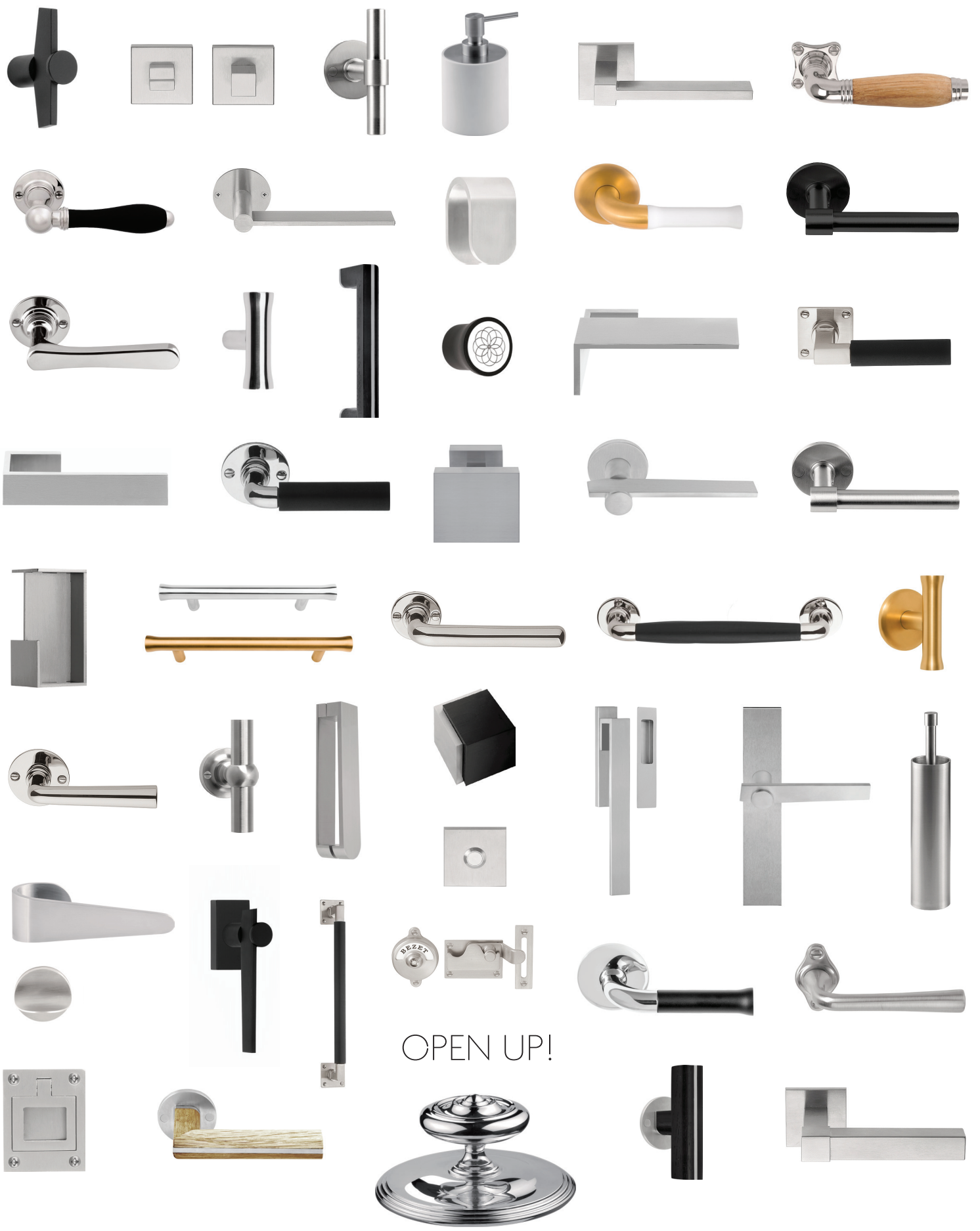
HONORABLE MENTION

NEOREST 500H
TOTO

With features like tornado dual-flush technology that only uses a gallon (or less) of water per flush, an automatic mist of electrolyzed water, and a special glaze that utilizes nanotechnology, the Neorest 500H stays clean and fresh. Plus it has a motion sensor, which means it opens, closes, and flushes automatically.

totousa.com





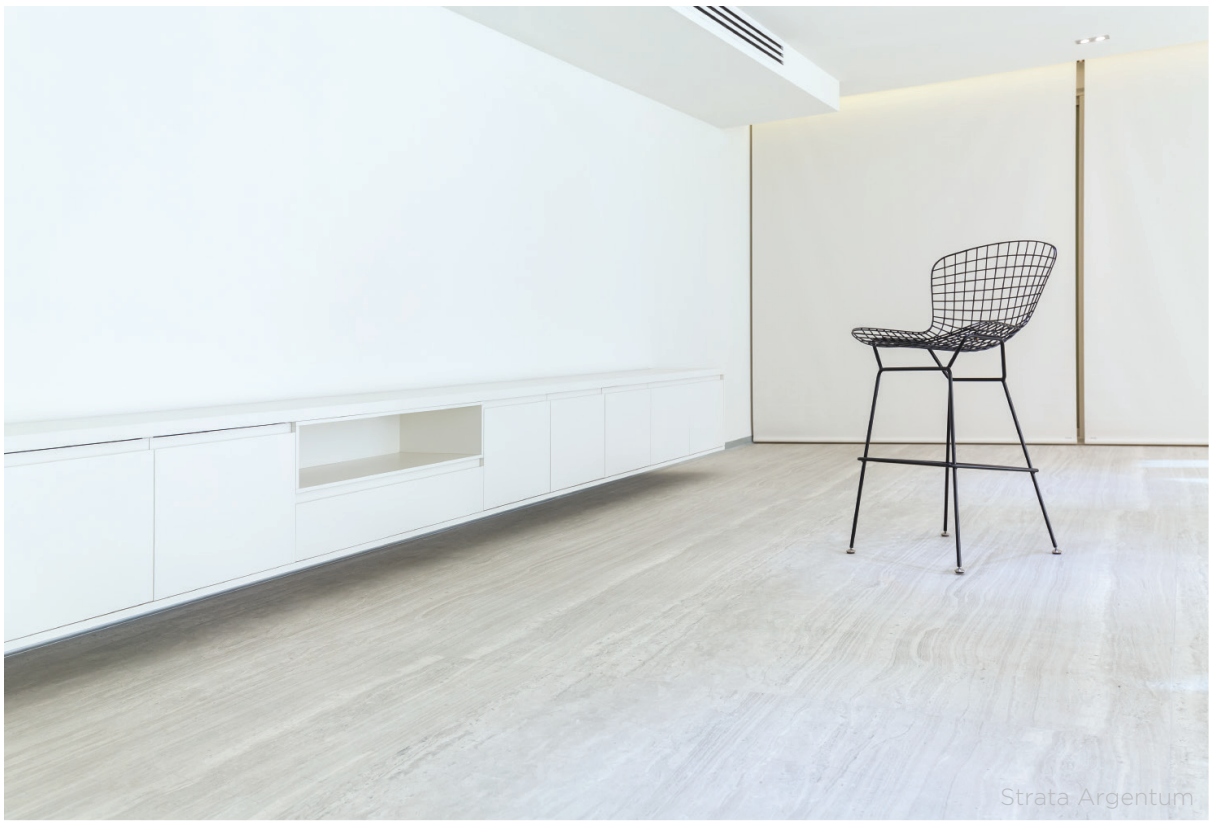
FORMANI®

FORMANI® presents comprehensive collections from the modern classics to 21st Century Dutch masters like Piet Boon® and Edward Van Vliet®.

FOR A DEALER IN NORTH AMERICA PLEASE CONTACT BRIDGEPORT WORLDWIDE : 1-800-362-1484

www.formani.com


Estatuario Polsihed


Strata Argentum


Beton, Estatuario

NEOLITH
EXTRAORDINARY SURFACE

HG STONES

FLATIRON RESOURCE CENTER
28 W. 25th Street, New York, NY 10010 • 212.964.0900
www.hgstones.com • info@hgstones.com

"I'D LIKE TO SEE WHERE ELSE I CAN USE STRETCH TAPE. IT'S IDEAL FOR FLASHING BUT SEEMS WELL SUITED TO MANY OTHER EXCITING OPPORTUNITIES."

— RAFAEL DE CÁRDENAS





WINNER

ZIP SYSTEM STRETCH TAPE
HUBER ENGINEERED WOODS

Now available in a 10-inch width, this wide tape helps projects with deeper window assemblies. The tape provides speed and ease of application with a single-piece installation solution that stretches in all directions for an air- and water-tight seal.

zipsystem.com

HONORABLE MENTION

FIRESHIELD 285
KREYSLER & ASSOCIATES

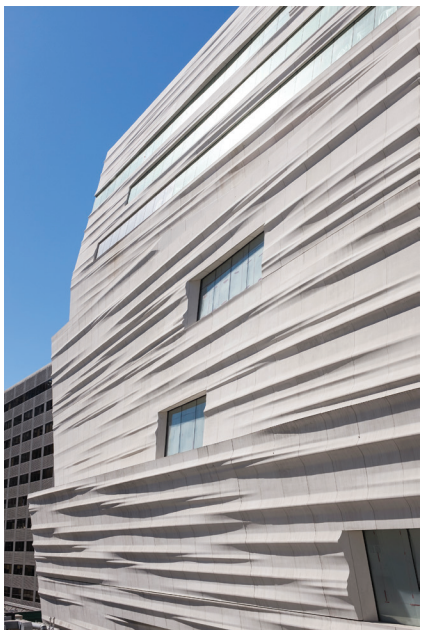
Believed to be the first product to pass the stringent NFPA 285 test, this ultra-lightweight fiber-reinforced polymer (FRP) cladding system allows architects to create large and high-rise facades of almost any shape, contour, and texture. Plus, the incredibly versatile FRP offers the added bonus of fire safety.

kreysler.com



FACADES + STRUCTURAL







HONORABLE MENTION

FABRIK
SHILDAN

Fabrik functions like a textile for exterior architecture. It consists of a steel framework that allows materials (including terra-cotta, glass, wood, etc.) to be woven into a flexible architectural mesh. In addition to facades, Fabrik can be used for pavement, roofing, and shade screens.

shildan.com

swiss quality

Le Corbusier
Claviers de Couleurs

IGP-DURA®*xal* SPECIAL EDITION
Best-in-class powder coating system for architecture and design based on to Le Corbusier's color atmospheres – **"Claviers de Couleurs".** IGP is the only LCS-licenced powder coating manufacturer worldwide. With its smooth flowing properties and its extraordinary color depth, IGP-DURA®*xal* was chosen by the LCS foundation to represent the 63 colors of Le Corbusier's "Polychromie Architecturale" worldwide.



Les Couleurs® Le Corbusier

IGP North Armerica LLC
Louisville, Kentucky 40223 U.S.A
Phone 502.242.7187
www.igp-powder.com
info.us@igp-powder.com

A member of the DOLD GROUP

IGP

POWDER COATINGS.

"BY ELIMINATING THE VISUAL RESIDUE OF THE TYPICAL SILL, VITROCSA PROVIDES AN ELEGANT TECHNICAL SOLUTION THAT MINIMIZES THE PERCEPTION OF THE LINE BETWEEN INTERIOR AND EXTERIOR."

– MARC TSURUMAKI

OPENINGS



WINNER

INVISIBLE SILL
VITROCSA

By bringing the sill underneath the floor and raising the sliding panels on continuous stilts—which run in floor slots and rest on recessed stainless-steel roller bearings—this system is able to create a completely seamless floor from inside to out.

vitrocsa.com





HONORABLE MENTION

PIVOTING ROOM DIVIDER
ANYWAY DOORS

These virtually invisible pivoting hinges offer a unique 360-degree central pivoting door without using built-in floor fixtures. The innovative system makes it possible for a 300-pound door to feel incredibly light. The pivot door closes soundlessly by means of a patented locking technology integrated into the door and frame. A frameless system is also available.

anywaydoors.com

HONORABLE MENTION

FIREFRAMES CLEARVIEW SYSTEM
TECHNICAL GLASS PRODUCTS

The Clearview system is a 60-minute fire-rated frame that eliminates spacers thanks to butt-glazed Pilkington Pyrostop, which is a low-iron fire-rated and impact-safety-rated glass with a heat resistive perimeter frame. The glass allows for unobstructed sightlines, while providing maximum safety levels.

fireglass.com

FOR YOUR BIGGER POCKET DOORS

NEW HB685 PUSH-BUTTON ACTIVATED EDGE PULL















handsome+built

AN EXTENSIVE COLLECTION OF MODERN SLIDING + PIVOT DOOR HARDWARE
DESIGNED + MADE IN NEW ZEALAND IN TEN PREMIUM FINISHES

hallidaybaillie.us

For your Halliday+Baillie dealer in North America call : +1-800-362-1484

halliday
baillie

INTERIORS + FURNISHINGS



WINNER

EXCHANGE CHAIR
CRÈME DESIGN

This contemporary chair is inspired by the traditional Windsor form, but exchanges the traditional wood spindles and stretcher-with-steel for a new style. Crème also designed several other backs that can be substituted on the chair, and offers the choice of a custom back, multiple wood species, and steel-finish options.

cremedesign.com

"A GREAT NEW TWIST ON THE CLASSIC WINDSOR CHAIR WE ALL GREW UP WITH."

– BOB WILLIAMS











HONORABLE MENTION

VALET BY DAVID ROCKWELL FOR STELLAR WORKS
ROCKWELL GROUP

David Rockwell's collection for Stellar Works is meant to symbolize a new sector of furniture that supports everyday living, working, and entertaining. The valet itself creates an area of reprieve to transition from the busy outside world into a relaxed home. The leather bag holds two pairs of shoes and the walnut shelf is for personal items.

stellarworks.com

HONORABLE MENTION

SERIES A PING-PONG TABLE
POPPIN

Maximizing fun and productivity, Poppin's brand-new conference table is regulation size for playing ping-pong and also seats 12 people comfortably. An easy-roll top opens to reveal a storage tray that holds teleconference equipment (to minimize visible wires), a color-striped net, four ping-pong paddles and six ping-pong balls.

poppin.com





HVAC



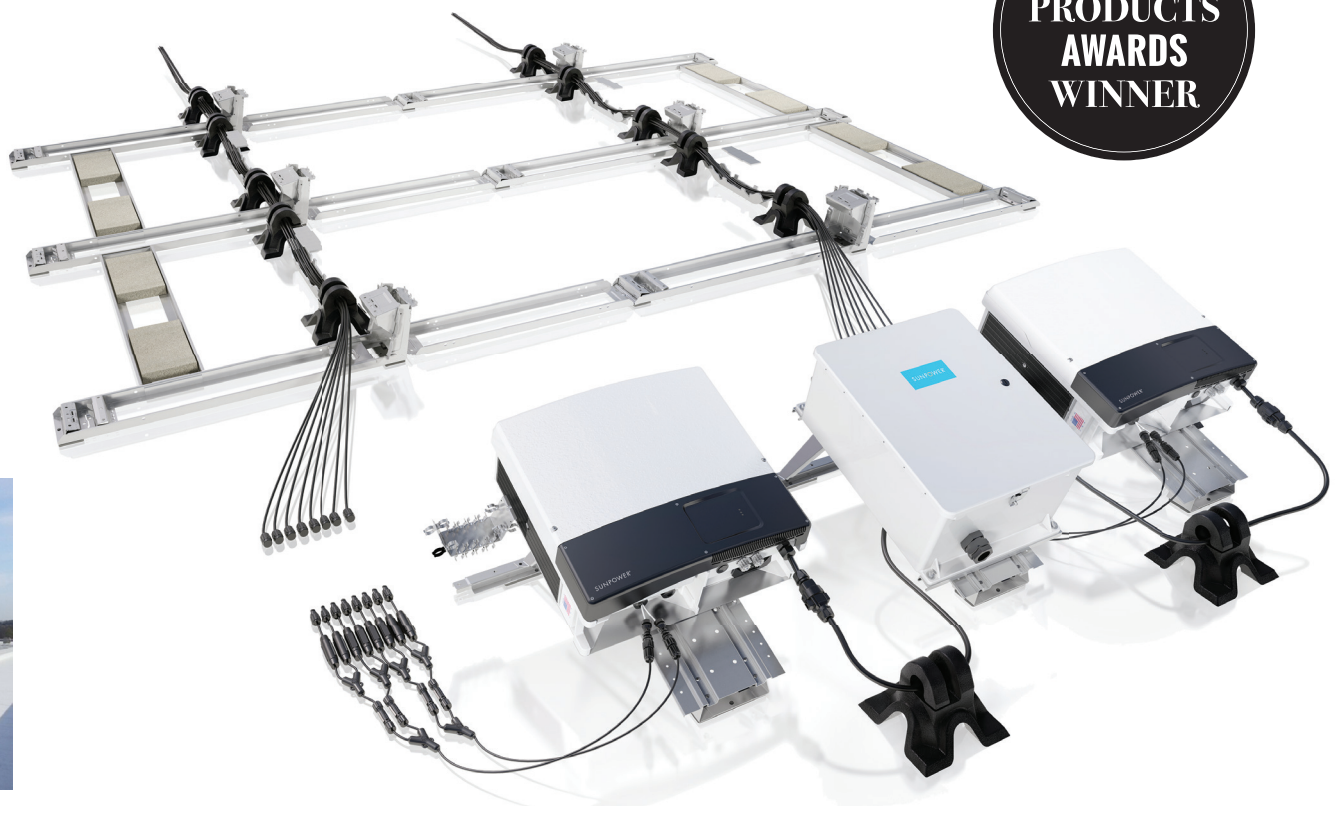
BEST OF PRODUCTS AWARDS WINNER

WINNER

SUNPOWER HELIX
SUNPOWER

The Helix platform is the first fully integrated solar solution designed specifically for commercial customers. Standardized Helix components feature an innovative modular design that is adaptable to the available space—be it a rooftop, a parking lot, or the ground—to best meet the project's energy goals.

sunpower.com



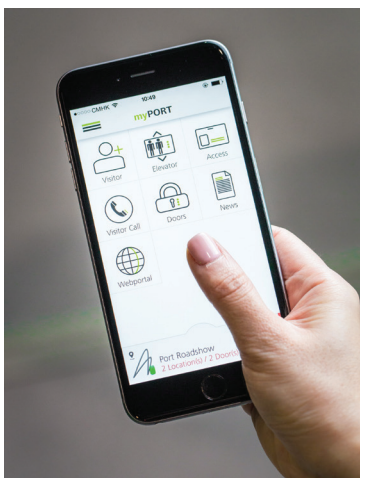




"THIS IS A LOW-COST BUT ELEGANT ENGINEERING SOLUTION TO THE MOST IMPORTANT DESIGN PROBLEM OF THE DAY: THE PROVISION OF OFF THE GRID ENERGY."

– WILLIAM MENKING





HONORABLE MENTION

BREEZINTEGRITY ITG70BT
DELTA BREEZ

Suitable for both retrofit and new construction projects, the Delta BreezIntegrity offers the only bathroom fan with a Bluetooth speaker and brushless DC motor. The motor lasts at least 70,000 hours and uses over 75 percent less energy than AC motors. It is also incredibly quiet, allowing users to hear their music, not the fan.

deltabreez.com

HONORABLE MENTION

MYPORT
SCHINDLER ELEVATOR CORPORATION

An incredibly useful tool for multiresidence buildings and high-traffic lobbies, myPORT is a smartphone app that connects building owners, managers, tenants, and visitors to the building's systems. MyPORT has the capability to summon an elevator based on a user's needs, send authorization codes via text message to grant access to visitors, and anticipate user requirements such as locking and unlocking doors or turning off lights.

schindler.com

Great Materials

FIRESTONE
POLYISO INSULATION



Educational Testing Service Building
Princeton, NJ



Greater R-value

With Firestone polyiso insulation, comfortable indoor temperature is one thing that hundreds of test takers don't need to sweat.

That's because our high-quality polyiso insulation products offer the **highest R-value per inch in real-world conditions**. Plus, their lightweight material makes them easier to install, uses less embodied energy to manufacture and will help you cut installation, handling and energy costs. No matter the construction, we have the right polyiso product to suit your needs:

- ISO 95+™ GL Insulation
- Tapered ISO 95+ Insulation
- RESISTA™ Insulation
- ISOGARD™ HD Cover Board
- Enverge™ Continuous Wall Insulation

When it comes to products that are designed to perform better *and* save you money, you can count on Firestone. **Because nobody covers you better.**

Learn more about the benefits of polyiso today.

Come visit us at AIA booth #3514.

BUILDING PRODUCTS UNIVERSITY

fbpe.co/polyiso

Look for **Firestone Building Products** on:

Firestone
BUILDING PRODUCTS
NOBODY COVERS YOU BETTER.™



WINNER

PLAYFORM 7
PLAYWORLD

PlayForm 7 is meant to get adults and children alike to engage in outdoor spaces in new and meaningful ways. The equipment includes innovative materials like flex treads, a durable, slip-resistant material that improves climbing challenges and invites exploration, and laminated bamboo.

playworld.com

"PLAYFORM 7'S EVOCATIVE DRAPE LENDS ITSELF WELL TO BOTH VISUAL AND PHYSICAL PLAY."

– RAFAEL DE CÁRDENAS



HONORABLE MENTION

FGP
LANDSCAPE FORMS

The FGP Collection is comprised of five elements: a bench, a litter receptacle, a bike rack, and LED pedestrian and path lights. The subtly curved frames, designed by Milan-based Francisco Gomez Paz, make for a soft modern appearance.

landscapeforms.com





HONORABLE MENTION

NI PARASOL
SLIK OUTDOOR LIVING

NI Parasol is an integrated illuminated umbrella that combines the shading benefits of traditional umbrellas with the function of an outdoor torch—without the excess work of refilling propane or the safety concerns of an open flame. It is available in various sizes and colors and has multiple light settings. Turning on the downlights creates an intimate ambiance, while the fully illuminated parasol generates the perfect light for dining alfresco.

slikoutdoorliving.com



20 years of vegetated roof experience... brought to life in one app.

American Hydrotech introduces the Garden Roof® Planning Guide iPad® app, a first-of-its-kind digital brochure that helps design professionals take a vegetated roof from initial concept to completion.

Packed with photography, technical information and videos, design professionals can explore assembly options and components, growing media and vegetation, and learn about topics such as design considerations, economic and sustainable benefits, installation and maintenance, and much more.

Download your copy today at **hydrotechusa.com/GRPG**

American Hydrotech, Inc.
303 East Ohio | Chicago, IL 60611 | 800.877.6125 | www.hydrotechusa.com

© 2016 Garden Roof is a registered trademark of American Hydrotech, Inc.



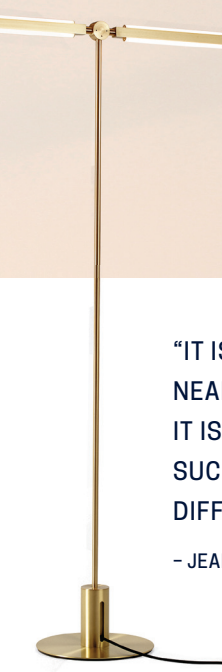
LIGHTING

WINNER

PRIS COLLECTION
PELLE

Named for the physical characteristics of the fem-bot character in *Blade Runner*, the Pris collection is comprised of a chandelier, sconce, and table and floor lamps. They all feature clean, angular lines with industrial-style joints and provide warm, diffused LED light. They also come in four finish options.

pelledesigns.com



"IT IS HARD TO FIND LUMINAIRES THAT CAN FIT IN WITH NEARLY ANY DESIGN. THIS COLLECTION IS NICELY DONE—IT IS SIMPLE AND ELEGANT. THEY WERE ALSO QUITE SUCCESSFUL IN TRANSLATING THE DESIGN INTO SO MANY DIFFERENT STYLES, WHICH CAN OFTEN BE HARD TO DO."

– JEAN SUNDIN





HONORABLE MENTION

VESSEL (LEFT)
HUMANSCALE

This cylindrical light designed by Todd Bracher is made of the highest quality quartz crystal to provide even, glare-free light. As Humanscale's first attempt at architectural lighting, Vessel represents a "scientific approach to lighting, with a focus on physics and optical engineering."

humanscale.com

HONORABLE MENTION

FRAXION (RIGHT)
LUCIFER LIGHTING COMPANY

A new family of fixed, adjustable, and wallwasher downlights with precision optics has the shallowest recess depths of any downlight in the industry. It is available in round or square with a trimless install, or in two other flange profiles. Fraxion also includes identical wet and dry location fixtures.

luciferlighting.com





Instant Ambience.
Pure Magnetism.

Introducing the 6 watt LED Cynch, the attractive, versatile new light that transforms the ambience of any environment with one pull on its magnetic connection.

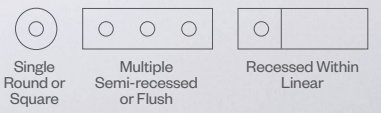
Cynch easily switches from accent to pendant, and back again. The elegantly compact light is offered in multiple styles: as a stand alone, in a group, or integrated into our linear fixtures.

For more information, visit **amerlux.com/cynch**.

Follow us on Twitter **@AmerluxLighting**.

amerlux
Passion. Power. Performance.

Cynch Mounting Options





HONOREE

RBW + ROCKWELL COLLECTION
RICH BRILLIANT WILLING

Designed in partnership with David Rockwell, this collection of two sconces (Notch and Phase) and one chandelier (Witt) reinterprets basic geometric forms as minimalist structures, using solid and luxury materials. The sculptural pieces can be utilized in myriad ways to provide warmth and sophistication.

richbrilliantwilling.com



VISIONARIES



HONOREE

INCOGNEETO INDUCTION WARMER
VIKING RANGE

The simple and innovative induction warmer can be mounted underneath stone or engineered-stone countertops to transform the surface into a warmer for entertaining. When combined with the Magneeto 2 trivet, induction-compatible cook or bakeware can be placed on top, and the trivet acts as a heat sensor and wireless communicator, automatically monitoring a dish's temperature.

vikingrange.com

"THIS COLLECTION BRINGS TOGETHER TWO GREAT DESIGN HOUSES AND CREATES A DIVERSE COLLECTION THAT IS AS STUNNING AS IT IS FUNCTIONAL."

– BECCA BLASDEL

HONOREE

PYLOS BENCH
GALANTER & JONES

A beautifully simple design that adds visual interest to any space while also keeping users warm: The smooth cast-stone surface is heated, making it suitable for all climates and seasons.

galanterandjones.com





Tadao Ando / 152 Elizabeth St.

architectural models - objects - effects - done well

Contact: Ed Wood or Leszek Stefanski

66 Willow Ave, Hoboken, NJ 07030
201.420.4700 www.radiiinc.com

radiiinc



EXPLORE PANDA'S INNOVATIVE DOOR SYSTEMS



INNOVATION (855) 766-6698
that
FITS
your
IMAGINATION

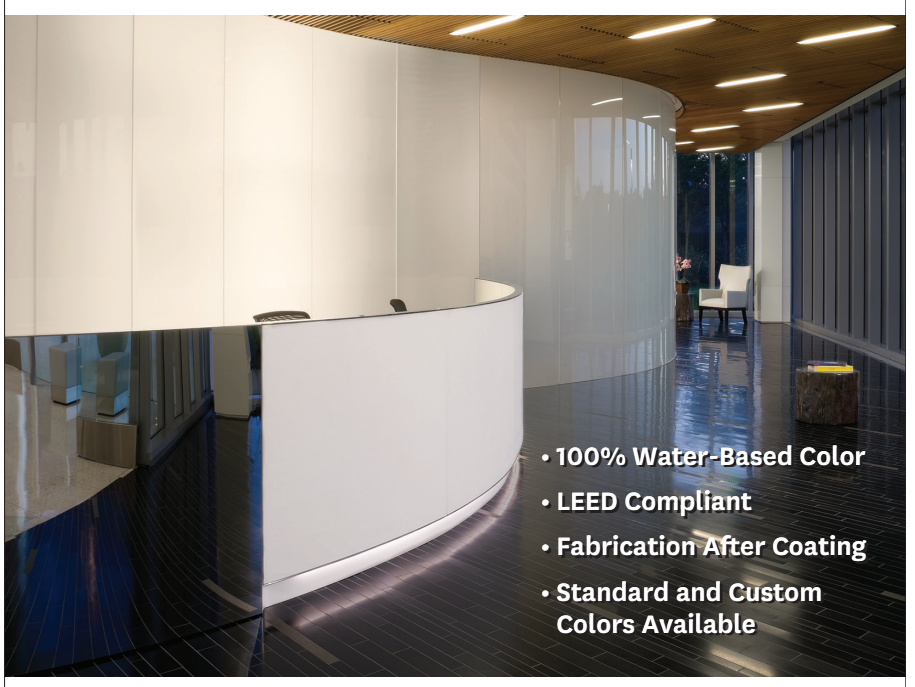
PANDA WINDOWS & DOORS™

panda-windows.com



PULP STUDIO

Environmentally Responsible.



PINTURA™
Glass + Organic Color

Find out more: www.pulpstudio.com/products/**pintura**

Pulp Studio, Inc. 3211 S. La Cienega Blvd. Los Angeles, CA 90016
T: 310-815-4999 F: 310-815-4990 E: sales@pulpstudio.com

Superb design, Expert service.



Explore our beautiful NEW showroom featuring well-appointed domestic and European kitchens and baths along with a full line-up of appliances, counters, flooring, plumbing fixtures and so much more! You're just one cab ride away from Manhattan's premier destination for design and renovation services.

dwell well.

MANHATTAN CENTER FOR KITCHEN & BATH | 41 W. 25TH ST. NY, NY

212.995.0500/mckb.com • Between 5th and 6th ave. • Open seven days a week

MCK+B
MANHATTAN CENTER FOR KITCHEN AND BATH

Show Us Your Best Work!

THE ARCHITECT'S NEWSPAPER

BEST OF DESIGN AWARDS

26 Categories for Professionals + Students
Go to **archpaperawards.com** for full listing

Submission Deadline: Friday, September 30

ENTER TODAY!

Winners published online and in our new Best of Design publication.
Winners also receive an award designed by Synthesis Design + Architecture and 3-D printed by Formlabs.

© Timothy Hursley/Trahan Architects | 2015 Building of the Year: Southwest Winner

SUBSCRIBE



FREE

FOR REGISTERED ARCHITECTS AND ARCHITECTURAL DESIGNERS WITH VALID STATE R.A. NUMBERS

THE ARCHITECTS NEWSPAPER

NOW SERVING FOUR SEPARATE REGIONS!
NORTHEAST/WEST/MIDWEST/SOUTHWEST
ARCHITECTURE AND DESIGN

SUBSCRIBE AT WWW.ARCHPAPER.COM/SUBSCRIBE



SEPTEMBER 2016

EAST

THURSDAY 8
EXHIBITION OPENING
Martin Hogue
925,000 Campsites
6:00 p.m.
Glass Corner,
Parsons East Building
25 East 13th St.
New York
newschool.edu

FRIDAY 9
EVENT
Architectural League of New York: First Friday
6:30 p.m.
Asymptote Architecture
11-45 46th Ave.
Long Island City, NY
archleague.org

WEDNESDAY 14
FILM SCREENING
Mendelsohn's Incessant Visions
6:30 p.m.
Center for Jewish History
15 West 16th St.
New York
lbi.org

FRIDAY 30
EVENT
Ernst Karel, Bhob Rainey, Caroline Park
Concrete Sounds: Multichannel Experimental Electronics in City Hall
6:30 p.m.
Boston City Hall Mezzanine
1 City Hall Sq.
Boston
hubweek.org

WEST

FRIDAY 9
EXHIBITION OPENING
Jill Magid
The Proposal
San Francisco Art Institute
Walter and McBean Galleries
800 Chestnut St.
San Francisco
sfai.edu

TUESDAY 13
TOUR
AIA|LA Tours: La Kretz Innovation Campus
6:00 p.m.
La Kretz Innovation Campus
525 South Hewitt St.
Los Angeles
aialosangeles.org

WEDNESDAY 14
LECTURE
Tara Lohan, Vu-Bang Nguyen, Laura Tam
Future-Proof Water for Silicon Valley
12:30 p.m.
SPUR San Jose
76 South First St.
San Jose, CA
spur.org

FRIDAY 16
CONFERENCE
2016 San Diego Green Building Conference and Expo
7:30 a.m.
Energy Innovation Center
4760 Clairemont Mesa Blvd.
San Diego
usgbc-sd.org

MIDWEST

MONDAY 12
EVENT
Community Conversations: 50 Designers, 50 Ideas, 50 Wards
6:00 p.m.
Nichols Tower
906 South Homan Ave.
Chicago
architecture.org

THURSDAY 15
EXHIBITION OPENING
Rifat Chadirji
Every Building in Baghdad
Madlener House
4 West Burton Pl.
Chicago
grahamfoundation.org

FRIDAY 23
LECTURE
Jose Oubrerie
5:00 p.m.
Carnegie Mellon School of Architecture
Pittsburgh
soa.cmu.edu

THURSDAY 29
SYMPOSIUM
Foundations and Futures
The Commons
300 Washington St.
Columbus, IN
exhibitcolumbus.org

SOUTHWEST

WEDNESDAY 14
CONVENTION
Texas Wood Solutions Fair
8:00 a.m.
George R. Brown Convention Center
1001 Avenida De Las Americas
Houston
woodworks.org

MONDAY 19
LECTURE
Françoise Fromonot
"What place is this time?"
5:30 p.m.
Rice University School of Architecture
6100 South Main
Houston
arch.rice.edu

WEDNESDAY 28
LECTURE
Yasmin Vobis, Aaron Forrest
7:00 p.m.
MATCH
3400 Main St.
Houston
arch.rice.edu

EVENT
ENLACES – 2016 Reception
6:00 p.m.
Latino Cultural Center
2600 Live Oak St.
Dallas
aiadallas.org

FOR MORE LISTING VISIT WWW.ARCHPAPER.COM/CALENDAR



© RASHID JOHNSON COURTESY HAUSER & WIRTH

RASHID JOHNSON: FLY AWAY
Hauser & Wirth
511 West 18th Street
New York
September 8–October 22, 2016

Fly Away, named for the perennially reinterpreted gospel "I'll Fly Away," is a collection of paintings and sculptures by Rashid Johnson at New York's Hauser & Wirth gallery. Johnson's work has been referred to as "post-black," and often deals with the African-American experience in a range of media, from photographs to music. Following the theme of last year's *Rashid Johnson: Anxious Men* at the Drawing Center, the artist uses black soap and wax as materials in *Fly Away*. Inhabiting one room of the exhibition is "Within Our Gates," a collection of black metal shelving populated by objects like live plants, books, and shea butter.

According to Hauser & Wirth, the enclosed objects are signifiers inspired by the African diaspora. The room also contains an upright piano that will be played in drop-in performances by Antoine "Audio BLK" Baldwin, a New York–based piano player and music producer. Baldwin will play original jazz compositions during the first week of the exhibition, with periodical unannounced visits afterward. Johnson's work will also be featured in an exhibition at the Kemper Museum of Contemporary Art in Kansas City, Missouri, early next year.



COURTESY ENDEMIC ARCHITECTURE

ENDEMIC:
MIND YOUR MANNERISMS
Jai & Jai Gallery
648 North Spring Street
Los Angeles
Through August 30

Mind Your Mannerisms, a research-based exhibition by Oakland, California's Endemic Architecture is on view at Jai & Jai Gallery in L.A.'s Chinatown. Clark Thenhaus, principal at Endemic Architecture, described the underlying thesis of the exhibition as one of working through a ubiquitous architectural feature of his newly adopted city, where turrets are part of the accepted vernacular, inscribed within the city's zoning code, and sometimes clash with more prosaic urban issues like lack of affordable housing and a need for increased density.

The exhibition includes line drawings showcasing existing variants of the corner turret, as well as new hypothetical configurations created by the designers as they process and attempt to understand the underlying tendencies of the eccentric and ornamented Victorian forms. These hypothetical configurations are recreated in approximately half-scale mock ups, some of which use full-scale building components salvaged from existing turrets.



RIFAT CHADIRJI/COURTESY OF THE ARAB IMAGE FOUNDATION

EVERY BUILDING IN BAGHDAD:
THE RIFAT CHADIRJI ARCHIVES AT THE ARAB IMAGE FOUNDATION
Graham Foundation for Advanced Studies in the Fine Arts
4 W Burton Place, Chicago
September 15 – December 31

Every Building in Baghdad explores the work of Iraqi architect Rifat Chadirji through his own photographs and building documents. Curated by Mark Wasiuta, the show was originally produced for the Arthur Ross Architecture Gallery at Columbia University's Graduate School of Architecture Planning and Preservation. Chaditji was an important cultural figure in Iraq though its modernization period of the 1950s and 70s. A prolific architect with over 100 buildings, his work ranged from factories and communications structures, to monopoly headquarters and colleges. *Every Building in Baghdad* fills the Graham Foundation with custom display armatures holding over 70 photographic paste-ups of Chidirji's photographs of his work and the streets of Baghdad from the 1960s through the 80s. The show will also include drawings, etchings, and more photographs by Iraqi photographer Latif Al Ani.



COURTESY YAYOI KUSAMA

YAYOI KUSAMA:
AT THE END OF THE UNIVERSE
Museum of Fine Arts Houston
1001 Bissonnet,
Houston
Through September 18

On show until early this month at the Museum of Fine Arts Houston are two visually intense, immersive environments courtesy of Japanese contemporary artist Yayoi Kusama.

The space is lined with mirrors to amplify the experience, a feature with which Kusama has become synonymous. The play of light and sculpture is set against a black background creates the impression of being in outer space. *Kusama: At the End of the Universe* also features a sculpted fiberglass polka-dot pumpkin and a selection of the artist's paintings; the showpieces of the exhibition are two infinity rooms. The two rooms are titled *Aftermath of Obliteration of Eternity* and *Love Is Calling*. The former is more focused on the interplay of light, showcasing the artist's intrigue with "the intangible" while the latter offers a more direct dialogue with the visitor and the spatial environment through physical forms.



The school extension at the Primary School in Gando, Burkina Faso, completed in 2008.

ERIK-JAN OUWERKERK, COURTESY PHILADELPHIA MUSEUM OF ART

Communicating Kéré

The Architecture of Francis Kéré: Building for Community
Philadelphia Museum of Art
Through September 25

Berlin-based, Burkina Faso–born Diebedo Francis Kéré is far from a typical architect, and his current one-man exhibition at the Philadelphia Museum of Art, on display through September 25, is also far from typical.

Kéré, 51, was born in Gando, an agricultural village in the West African nation of Burkina Faso, which has one of the world's poorest and least educated populations. The first son of the tribal head of Gando, he was the only child in his village permitted to attend school, which he did in Burkina Faso's second largest city, not far from Gando. He apprenticed to a carpenter there and in 1985 received a scholarship for a training program in Germany. After taking night classes in Berlin to earn his high school diploma, he studied architecture at the Technische Universitate and established his architecture practice there in 2005.

One of his earliest projects—which won him the Aga Khan Award for Architecture in 2004 and a prominent role in MoMA's 2010 exhibition, *Small Scale, Big Change: New Architectures of Social Engagement*—is the 1999–2001 primary school he designed for Gando, which illustrates the cover of MoMA's exhibition catalogue. It consists of three detached, rectangular classrooms, constructed of adobe and cement bricks, hand-made by locals; the school is covered with a corrugated metal roof and a dry-stacked ceiling of clay bricks that lets hot air escape from the classroom interiors.

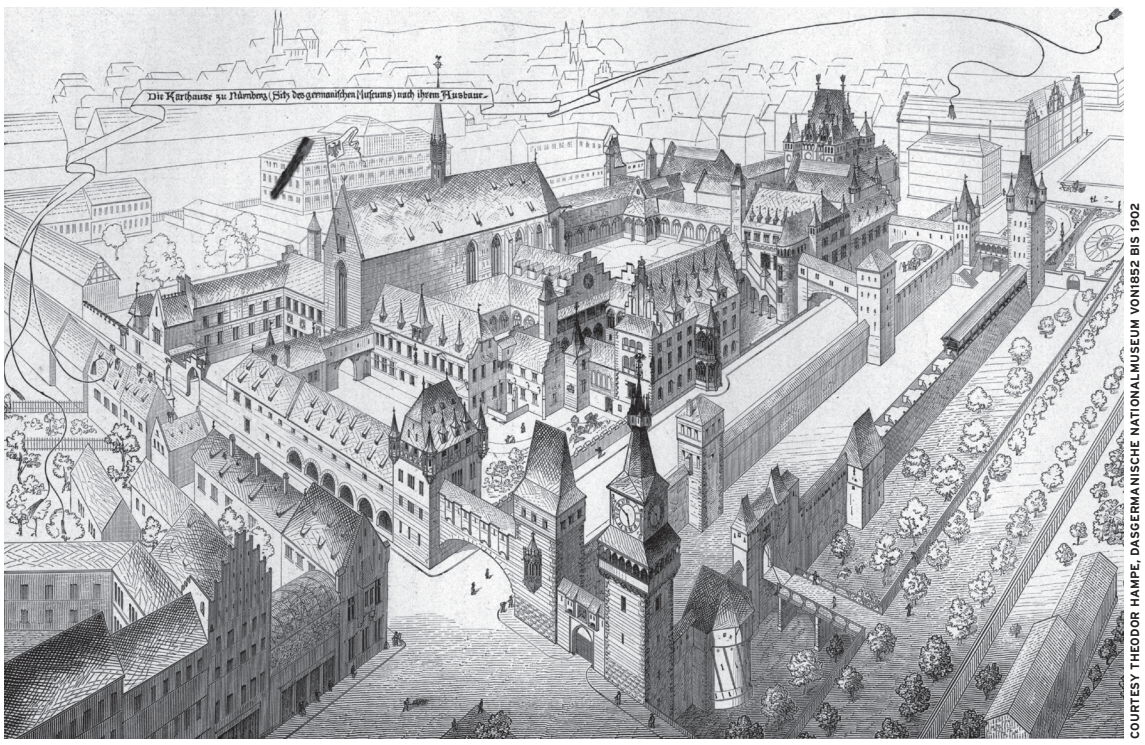
According to the MoMA catalogue—which describes construction of the school as "truly a community endeavor"—some Gando workers who built the school subsequently became skilled laborers on other projects, while local families' interest in the school skyrocketed, with enrollment of children who previously did not attend school from surrounding villages.

Kéré's work in Gando continues. It's illustrated in the Philadelphia exhibition with photographs, and actual building materials and tools, such as clay and wood samples, machine-pressed and hand-formed bricks, and laterite stones. He has designed teachers' housing and an extension of the primary school, both complete, while a primary school library and a center for sustainable construction technologies and research are under construction.

Tall kiosks throughout the exhibition feature photographs of Kéré's past, present, and future projects in Africa, including the Center for Earth Architecture in Mopti, Mali, and the Obama Legacy Campus in Kogelo, Kenya, birthplace of President Barack Obama's father, as well as his work in Europe and the United States. The former includes a Camper pop-up store at the Vitra Design Museum in Weil am Rhein, Germany; an installation at this year's Fuorisalone in Milan inspired by the social and spatial dynamics of a typical African village; and the repurposing of former military barracks in Mannheim, Germany, into a hub for local engineering industries, now under development. His only U.S. project so far is the *Place for Gathering*, a "seating terrain" of locally-sourced wood that was **continued on page 61**

Winging It

The Invention of the American Art Museum From Craft to Kulturgeschichte, 1870–1930
Kathleen Curran, Getty Trust Research Institute, $49.95



COURTESY THEODOR HAMPE, DASGERMANISCHE NATIONALMUSEUM VON1852 BIS 1902

Master plan for the Germanisches Nationalmuseum, Nuremberg, circa 1877.

Kathleen Curran uses the erudite German term *Kulturgeschichte* for the kind of art museum display known more commonly as composite or contextual installation. Her research has unearthed the minutiae of U.S. museum history, adding to the extensive, existing publications about its European precedents.

The author starts with the well-known roots of London's Victoria and Albert Museum (called the South Kensington Museum when it moved to its first permanent building in 1857) in industry and the mechanical arts. Installation of the collections was based on materials and technique, and Curran fails to tell the reader that the change to a cultural, rather than a craft, display began to take place in the mid-1930s.

In contrast with the V&A, museums in Munich, Berlin, and Zurich had adopted chronological arrangements of objects in period settings—also favored by directors and board members in the United States. Likewise, the Americans looked to national museums like the Musée de Cluny in Paris. Their interest in emphasizing the era of each gallery was guided by the Cluny's unusual chronological arrangements, exhibits of sculpture and architectural elements in the period style of the rooms where they were exhibited, and illumination that heightened the historical emphasis.

Considering that early museum installations were not photographed, the author has done a good job in supplementing existing black and white illustrations with plans of the buildings under discussion. Within the text, figure numbers printed in red are helpful.

Upon its completion in 1902, the Boston Museum of Fine Art took the lead in what Curran describes as setting "the standards for the first great era of public art museum construction in the U.S." Among other fine points, it is fascinating to learn that in contrast to the whirlwind visits of comparable trips undertaken by search committees today, the museum's president, building committee chairman, and the architects they had chosen (Sturgis Wheelwright) spent three months in Europe, visiting every major museum and gallery there. Their investigation decided the group on the Hessisches Landesmuseum in Darmstadt (Alfred Messel, 1906), a *Kulturgeschichte* museum, as a model.

The Metropolitan Museum of Art in New York City followed suit. In describing its beginnings, Curran brings to light **continued on page 61**



The Centre de Santé et de Promotion Sociale, in Laongo, Burkina Faso. Above: exterior; Below: interior.

COMMUNICATING KÉRÉ continued from page 60

was designed for visitors from around the world attending the Chicago Architecture Biennial.

Also unusual in the Philadelphia exhibition is the subject matter and presentation of three videos, all shot in Africa and never displayed before. One video about a recently built school in Koudougou, Burkina Faso, depicts many stages of the project, all performed by locals without the use of heavy machinery. Seating here is provided by chairs made in Philadelphia, using the same materials (steel rebar and plywood) and design as Kéré's chairs for Burkina Faso schools. Another video, which depicts overhead enclosures—including tree canopies, traditional thatch, and modern roofs made of steel trusses—was shot skyward and is shown on a large monitor hanging from the ceiling; a viewing platform below encourages visitors to lie back and observe. The third video, projected from the ceiling directly onto the floor below, explores the concept of shadow, whether in a classroom with chalkboards and desks, or under a baobab tree, and how shadows facilitates learning. One can walk into the projection, literally stepping into the gathering place.

Visitors pass the final part of the exhibition, a site-specific installation called *Colorscape*, as they enter the exhibition's primary gallery, Suspended from the museum's ceiling are steel frames threaded with hundreds of pieces of Philadelphia-made lightweight cord in many different colors. The rectilinear layout of the frames represents the formally-planned grid of William Penn's Philadelphia, while the paths and spaces carved from the mass of strings represent the organic grid of Gando.

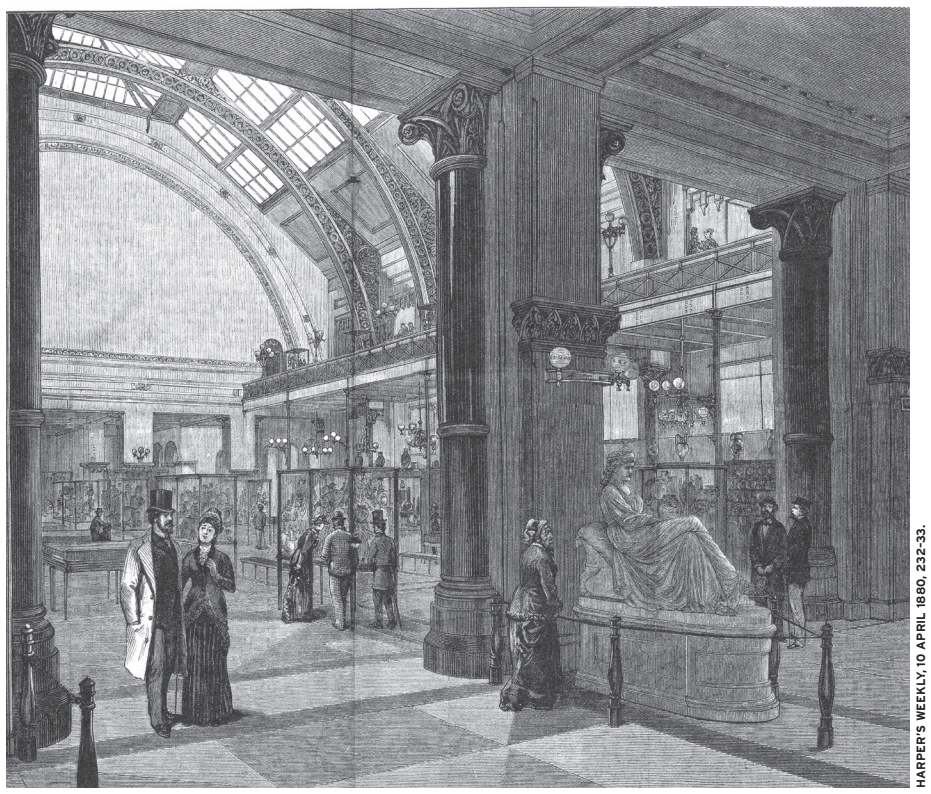
Those passing through the variously colored elements also can hear the *Sounds of the Village*, audio recorded in both Burkina Faso and Philadelphia, the former including sounds of the wind, birds, and chickens, the latter sounds of local streets and a Philadelphia Flyers hockey game. Just as Kéré enlists local people to work on his projects in Africa, Philadelphians—including University of Pennsylvania architecture students, museum staff, volunteers, visitors—helped construct this installation.

In Gando and other agrarian societies, children learn from their elders, who teach them orally; they also learn by doing. Similarly, since he started his practice, Kéré has aimed to communicate design and architecture simply and directly, to be understood by African laborers not educated in reading sophisticated plans or architectural drawings, as well as to children. All these concepts inform the Philadelphia exhibition, stimulating thought and visual pleasure.

JANE LEVERE IS A NEW YORK-BASED FREELANCE WRITER.



COURTESY KÉRÉ ARCHITECTURE



HARPER'S WEEKLY, 10 APRIL 1880, 232-33.

The Metropolitan Museum of Art, New York, interior view of first building in Central Park, 1880.

WINGING IT continued from page 60

the outstanding men responsible for it. Wilhelm R. Valentiner, a young and talented Dutch Rembrandt scholar almost single-handedly created the Met's new decorative arts department, where he began to work in 1907 at the request of John Pierpont Morgan. Valentiner, was in turn influenced by the formidable Wilhelm von Bode, director of the Kaiser-Friedrich Museum in Berlin, whom he assisted for two years. Then and now—after a sensitive renovation completed in 2006—the Kaiser-Friedrich Museum is a touchstone of high-quality composite arrangements of decorative arts, painting, and predominantly, sculpture.

When it opened in 1910, the Met's Wing of Decorative Arts designed by McKim, Mead and White was the first part of the museum building planned with direct reference to the objects it would contain. Based on the open court plan of the Musée des Art Decoratifs in Paris, the New York museum followed the ideals of *Kulturgeschichte* that were expressed throughout the Boston MFA.

Morgan's relationship with Francis Goodwin (president of the Wadsworth Atheneum in Hartford, Connecticut, 1890–1919), another luminary in this constellation of brilliant museum enthusiasts, produced strong architectural similarities between the two buildings. I, for one, had never noticed that the Morgan Hall in Hartford (by Benjamin Wistar Morris) is almost an exact replica, although slightly smaller, of the Met's Decorative Art Wing.

A chapter devoted to midwestern art museums also contains riveting nuggets of information. One, for example, explains the origin of "period rooms" in Minneapolis (inaugurated in 1915), where Valentiner's associate curator, Joseph Breck, was the first director. Breck was able to include paintings in his composite displays, something Valentiner had not been allowed to do at the Met. For the Minneapolis director "period rooms" contained objects selected to represent a specific period of art; they were not rooms transferred intact from historical houses.

According to Curran, Cleveland's museum (1916), which turned out to be a condensed version of the Boston MFA, set the standard for a series of midwestern museums. The garden court in Cleveland, with walls designed to reflect the artistic periods of adjoining galleries, was particularly influential. An interesting issue raised in this chapter is the contentious relationship that developed at times between the museum architect and its staff, with critics divided as to which should take the lead.

Curran considers the galleries devoted to American art the greatest evidence of *Kulturgeschichte*'s impact. Beginning with the display of this country's art at the Hudson-Fulton Celebration Exhibition at the Metropolitan Museum in 1909, she describes how *Kulturgeschichte* installations combined with elements of European national museums influenced the American Wing. Opened in 1924, the Met wing was among many near contemporary ones that "embraced historical rooms and composite displays as the preferred method for presenting life and art in colonial America."

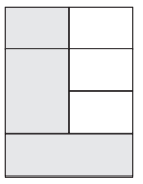
Fiske Kimball, the prodigious scholar of American history, enters the narrative here in his seminal role in the creation of the Metropolitan Museum's American Wing. He exerted an equally decisive influence on the Philadelphia Museum of Art, where he became director in 1925, and mapped out an alternation of period rooms and composite display galleries in a triumph of *Kulturgeschichte*.

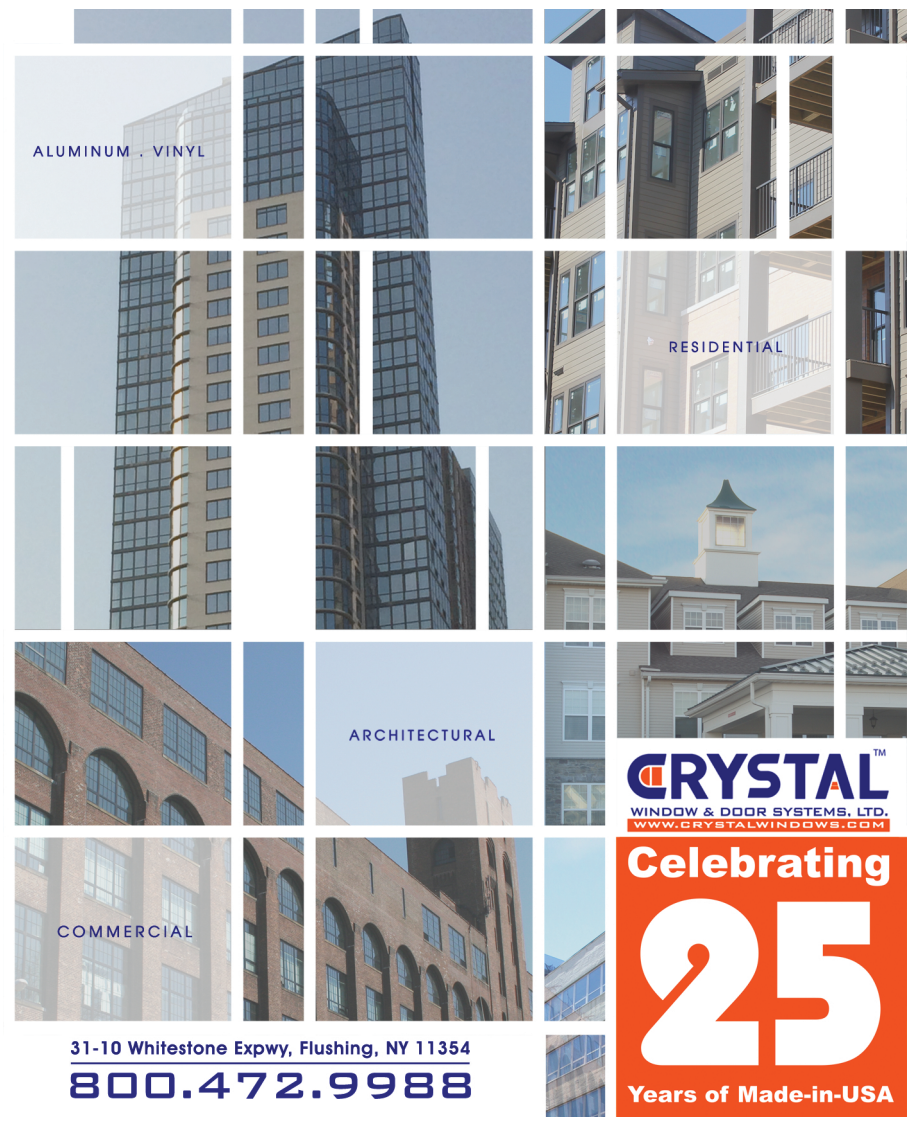
Curran's work on the invention of the American art museum calls to mind Mary Anne Staniszewski's illuminating history of installations at NYC's Museum of Modern Art. Curran's concern is historical fine and decorative art; Staniszewki's is modern art. For all those interested in museums and their origins, these behind-the-scenes accounts are deeply engaging, not least in their revelation of how what goes around, eventually comes around.

VICTORIA NEWHOUSE IS AN INDEPENDENT AUTHOR AND EXPERT ON MUSEUMS.

MARKETPLACE

The Architect's Newspaper Marketplace
showcases products and services.
Formatted 1/8 page or 1/4 page ads are available as at right.
Kristin Smith
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / ksmith@archpaper.com





qbba
Queens & Bronx Building Association

The Queens & Bronx Building Association
invites you to our

ANNUAL TRADE SHOW

Thursday, October 20, 2016

- COMPLIMENTARY Hors D' Oeuvres with Open Bar
- Tons of Great Raffle Prizes

at
NEW YORK LAGUARDIA MARRIOTT
102-05 Ditmars Blvd
East Elmhurst, NY 11369

FREE ADMISSION FOR THE TRADE
with **this invitation** and a **valid business card**
FREE PARKING w/ voucher (available at registration)

An Industry Wide Trade Show For Building Owners, Builders, Developers, Contractors, Remodeler, Architects, Engineers, Kitchen & Bath, Interior Designers, & Material Suppliers.

For more information on becoming an exhibitor or for general show information, please contact **June Petrone**, our Executive Director for the Queens & Bronx Building Association at **(718) 428-3369** or e-mail **june@queensbronxba.com**.

GAMCO
Est. 1986

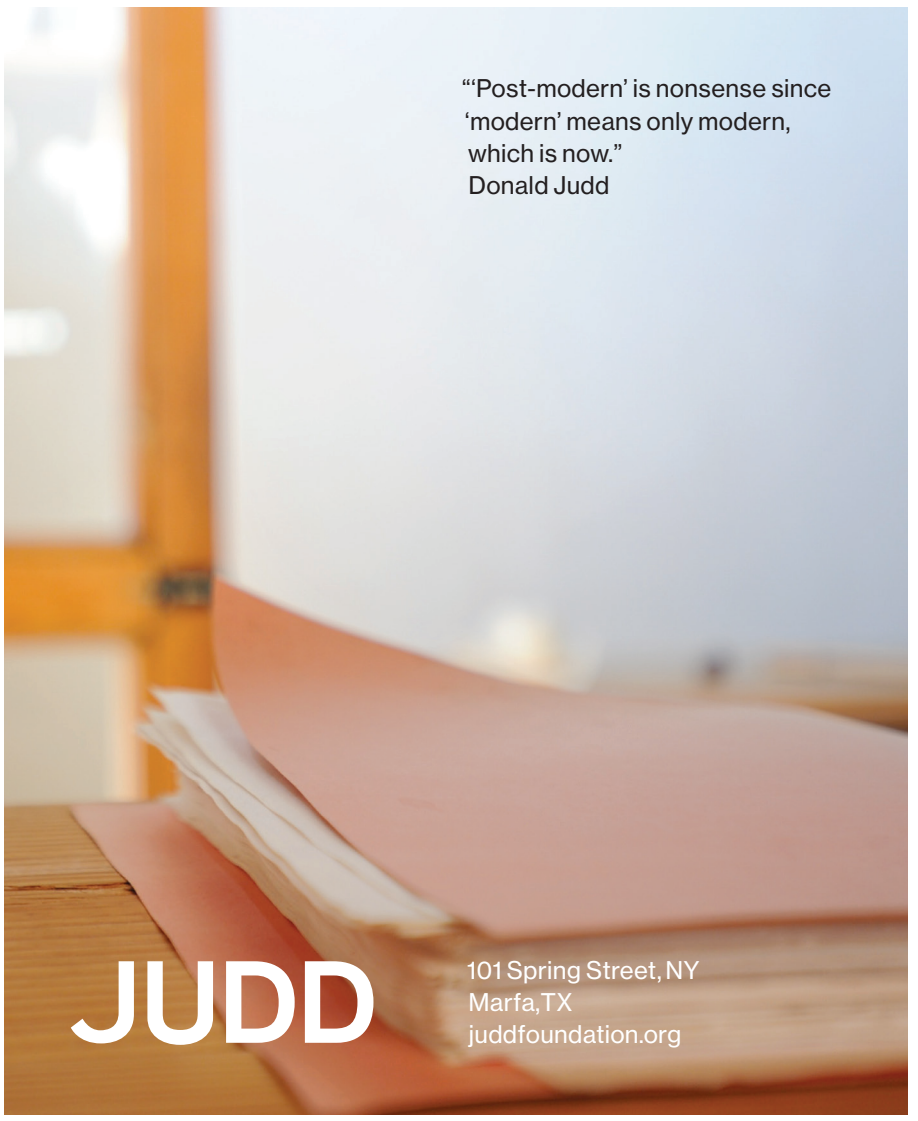
GAMCO
Manufacturing Quality Fenestration and Architectural Metals
for Over 25 Years



Custom metal storefront panels replicate wood

131-10 Maple Avenue
Flushing, NY 11355
www.gamcocorp.com
T: 718-359-8833
info@gamcocorp.com

Storefront
Skylights
Canopies
Railings
Entranceways
Curtain Wall
Covers and Claddings
Architectural Sunshades



• YOUR CITY
• YOUR RESOURCES
• YOUR SCHEDULE

VISIT LIBRARY.ARCHPAPER.COM

COMPANY	PAGE
AD&A Museum at UC Santa Barbara museum.ucsb.edu	63
AIA Dallas KRob2016 www.krobarch.com	63
AkzoNobel www.akzonobel.com/ccna	5
ALA Midwest Architecture Conference www.akzonobel.com/ccna	66
American Hydrotech www.hydrotechusa.com/grpg	51
Amerlux www.amerlux.com	36 & 53
Archtober www.archtober.org	58
Assa Abloy www.corbinrusswin.com	37
ATAS International, Inc www.atas.com	11
BD|NY www.bdny.com	67
Bison Innovative Products www.bisonip.com	8
CE|STRONG www.cestrong.com	15
Crossville www.crossvilleinc.com	35
Crystal Window & Door Systems www.crystalwindows.com	62
DesignPhiladelphia www.designphiladelphia.org	66
ESTO www.esto.com	64
Facades+ Dallas www.facadesplus.com	69
Firestone Building Products www.firestonebpc.com	49
Formani www.formani.com	40
Foundations Group www.foundationsgroup.com	19
GAMCO www.gamcocorp.com	62
Greenbuild www.greenbuildexpo.com	68
greenscreen www.greenscreen.com	8
Halliday + Baillie www.hallidaybaillie.us	45
Henrybuilt www.henrybuilt.com	2
HG Stones www.hgstones.com	41
IBPSA www.buildingsimulation2017.org	67
ICFF Miami www.icffmiami.com	64
IGP Powder Coatings www.igp-powder.com	43
Judd Foundation www.juddfoundation.org	62
Kornegay www.kornegaydesign.com	6
Major Industries www.majorskylights.com	55
Manhattan Center for Kitchen & Bath www.mckb.com	56
Mermet www.mermetusa.com	3
Metalcon www.metalcon.com	67
NBK www.nbkusa.com	21
Ornamental Metal Institute of New York www.ominy.org	7
Panda Windows & Doors www.panda-windows.com	55
Poggenpohl www.poggenpohl.com	33
Porcelanosa www.porcelanosa-usa.com	13
Pulp Studio, Inc. www.pulpstudio.com	55
Queens & Bronx Building Association www.queensbronxba.com	62
Radii www.radiiinc.com	55
Sika www.sikausa.com/ffi	24
Steel Institute of New York www.metalsinconstruction.org	9
Unilock www.unilock.com	Back Cover
VanDeb Editions www.vandeb.com	64

AN Use our completely free products library to connect with these advertisers and many more. Visit **library.archpaper.com** or call **212.966.0630** for more information.

THE ARCHITECT'S LIBRARY

FALL 2016

Done. Undone. Redone. The Chair



Charles and Ray Eames, *LCW (Lounge Chair Wood)*, design 1945, production 1946-57. Photography by Tony Mastres

Irving J. Gill: Simplicity and Reform



Irving J. Gill, architect. *Horatio West courts*, Santa Monica, Calif., built 1922. Photography by Marvin Rand. Copyright Marvin Rand Estate. Used with permission.

Also on view:
LIFEFORMS: The Makeup Art of Michael Westmore

SEPTEMBER 10 – DECEMBER 4, 2016
Reception: September 23, 2016 5:30 to 7:30pm

AD&A MUSEUM UC SANTA BARBARA
ART, DESIGN & ARCHITECTURE

Near the UCEN Hours: Wed–Sun, 12pm–5pm and Thursdays until 8pm
805.893.2951 museum.ucsb.edu Always Free

CALL FOR ENTRIES

Entry Deadline: All entries must be received by Friday, October 14th, 2016 5pm CDT.

AIA Dallas

KRob2016

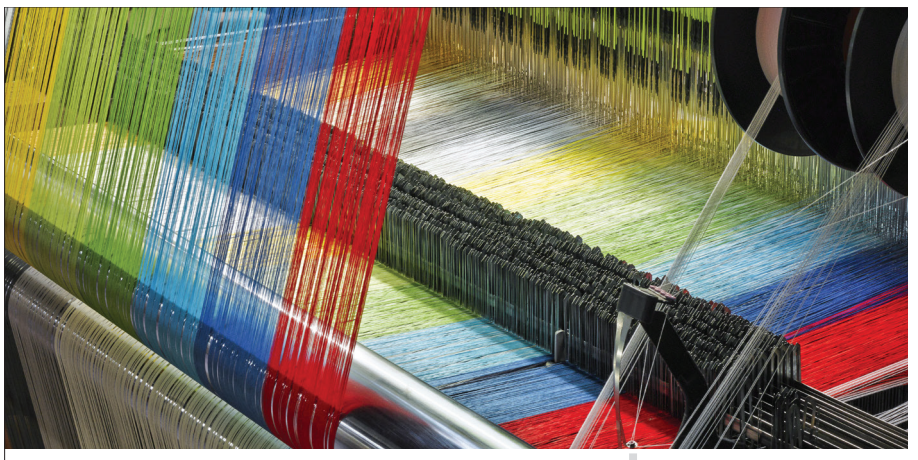
THE 42ND ANNUAL AIA DALLAS KEN ROBERTS MEMORIAL DELINEATION COMPETITION

KROBARCH.COM

PLATINUM SPONSORS
HKS
DOGHOUSE

CONTRIBUTOR SPONSORS
OMNIPLAN
SWA
Kevin Sloan Studio
5G

IN-KIND SPONSORS
Dallas Museum of Art
Archistration CG



Chris Payne Photographs Textiles esto.com

VanDeb EDITIONS

FINE ART PRINT PUBLISHERS

37-18 Northern Blvd
Suite LL009
Long Island City, NY 11101
718 786 5553
info@vandeb.com
www.vandeb.com



JOHN SCHIFF *Odd and Unaccountable* monotype 22" x 30"

SEARCHING FOR YOUR DREAM JOB?

LOOKING TO HIRE A NEW PROJECT MANAGER?

Post and search jobs on The Architect's Newspaper's newly improved Job Board!

jobs.archpaper.com

AN



ICFF

ICFF Cool Meets Miami Heat

October 5–6, 2016
Miami Beach Convention Center







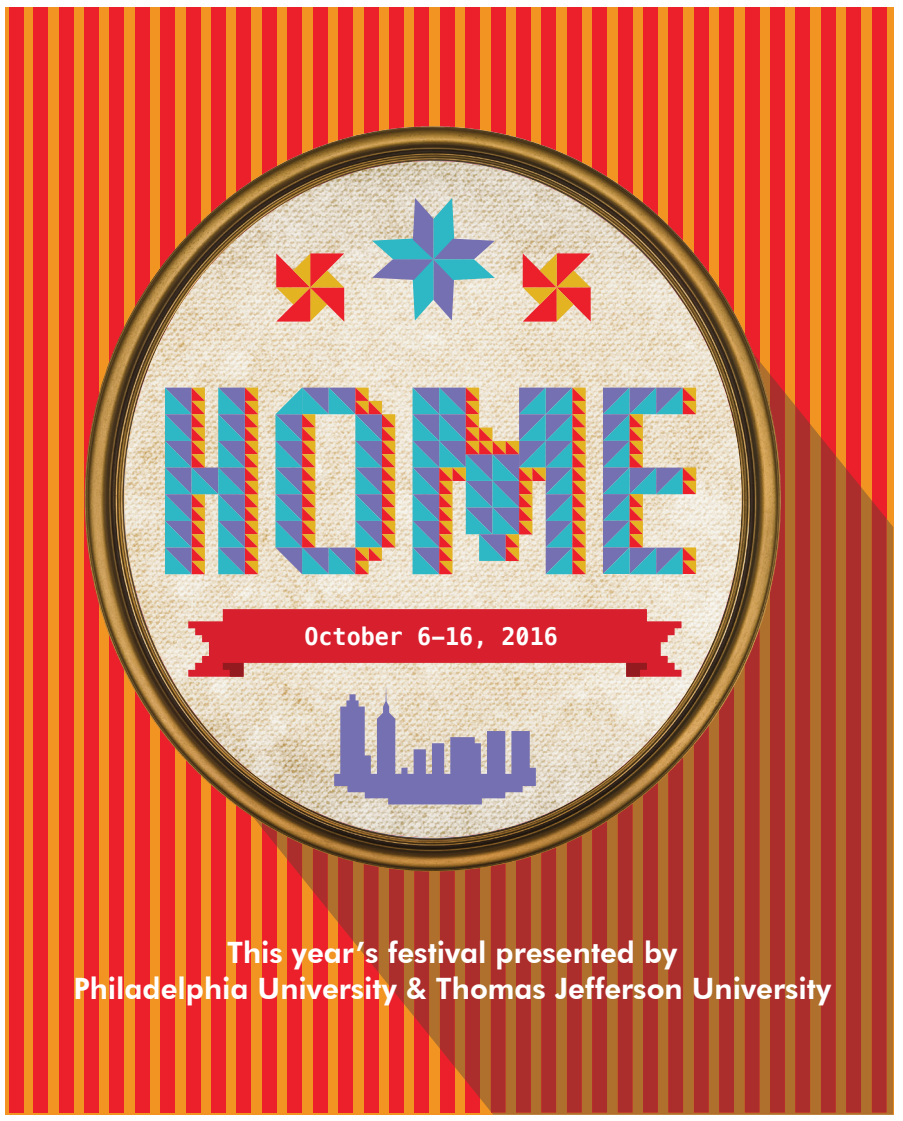
luxe interiors + design

ICFF Miami in partnership with *Luxe Interiors + Design.*

Register now at icffmiami.com

See what's best and what's next at ICFF Miami on Instagram.

@icff_miami



DESIGN PHILADELPHIA 2016

KICKOFF PARTY

WHEN: OCTOBER 5 2016 | 6-10PM

WHERE: PROVENANCE
1801 N. American Street #1E

TICKETS: GENERAL $60 / STUDENTS $30
must be 21+ to attend

FEATURING A PERFORMANCE BY
WEST PHILADELPHIA ORCHESTRA

For more details follow our social media @DesignPhilly
& visit us at designphiladelphia.org

18th ANNUAL

ALA MIDWEST ARCHITECTURE CONFERENCE

+ PRODUCT SHOW | 2016

Tuesday, October 4th

Drury Lane Conference Center
Oakbrook Terrace, Illinois



Keynote Speaker

Ann M. Beha, FAIA
Principal of Ann Beha Architects

Ann M. Beha leads a 40-person practice based in Boston, working nationally and internationally. Her firm's work is marked by its strong historical, cultural and educational content.

EARN 7.5 LU Hours in ONE DAY!

A Full Day of Education and Over 80 Exhibitors

- Full day or afternoon registration options
- 25 seminars available
- "After 5 Networking Social" for attendees, speakers and exhibitors

Register Online at
alatoday.org

Special Limited Time Offer for
First time Professional Members Only
Join ALA Now and Go FREE!
Click the membership tab at alatoday.org
Membership runs through 2017

Questions? Call ALA at 847-382-0630
or email ala@alatoday.org

Association of Licensed Architects
One East Northwest Hwy., Suite 200
Palatine, IL 60067

Our Sponsors

GRAPHISOFT® A NEMETSCHEK COMPANY
MGW® A RISK STRATEGIES COMPANY
SageGlass®
allrisks USI® UNDERSTAND. SERVICE. INNOVATE.
FINISHING CHICAGO.com PAINTING • WALLCOVERING DRYWALL FINISHING
THE WEIDT GROUP® the energy practice of EYP Inc.

BUILDING SIMULATION 2017

www. Buildingsimulation2017.org

AUGUST 7-9, 2017

HYATT REGENCY EMBARCADERO • SAN FRANCISCO, CALIFORNIA, USA

INTERNATIONAL BUILDING PERFORMANCE SIMULATION ASSOCIATION



ATTENDEES
700+ Projected attendance

EDUCATION
100+ Technical sessions

WORKSHOPS
16 + Software workshops

WHO WILL ATTEND?

ARCHITECTS
DESIGNERS
CONSULTANTS
ENGINEERS
RESEARCHERS
SOFTWARE DEVELOPERS
STUDENTS
VENDORS

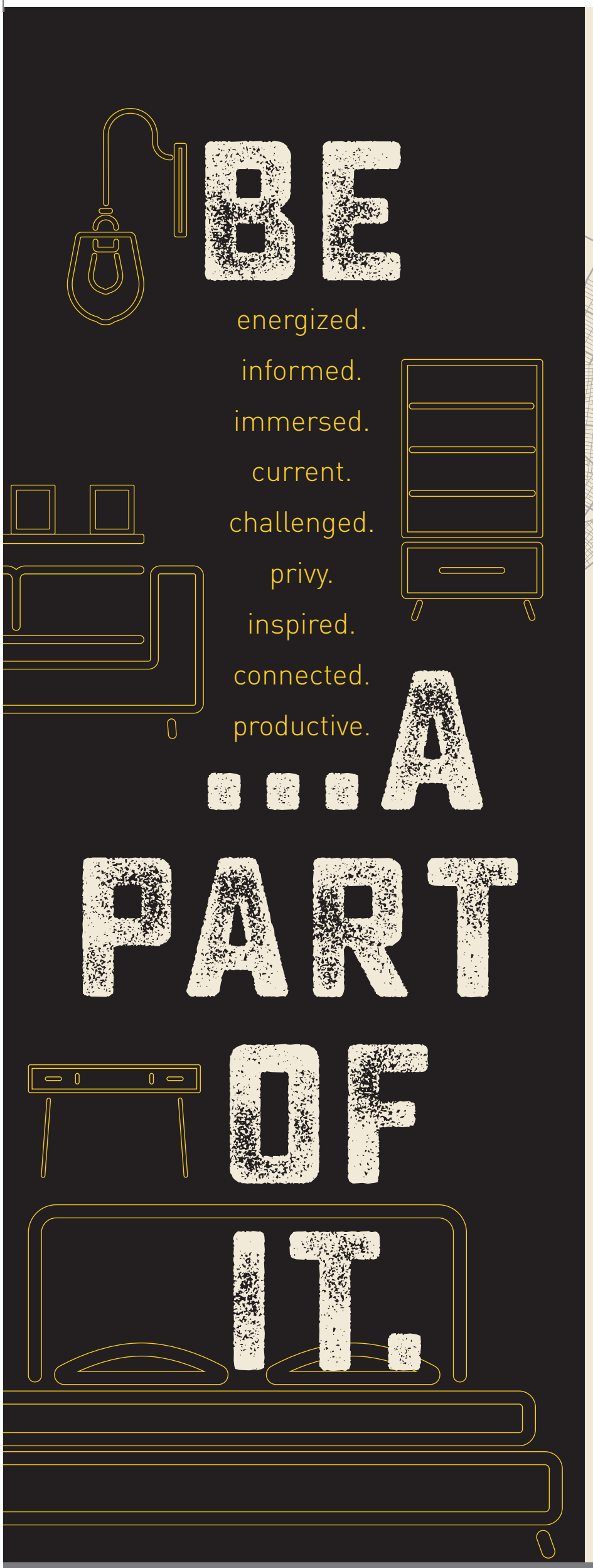
METALCON

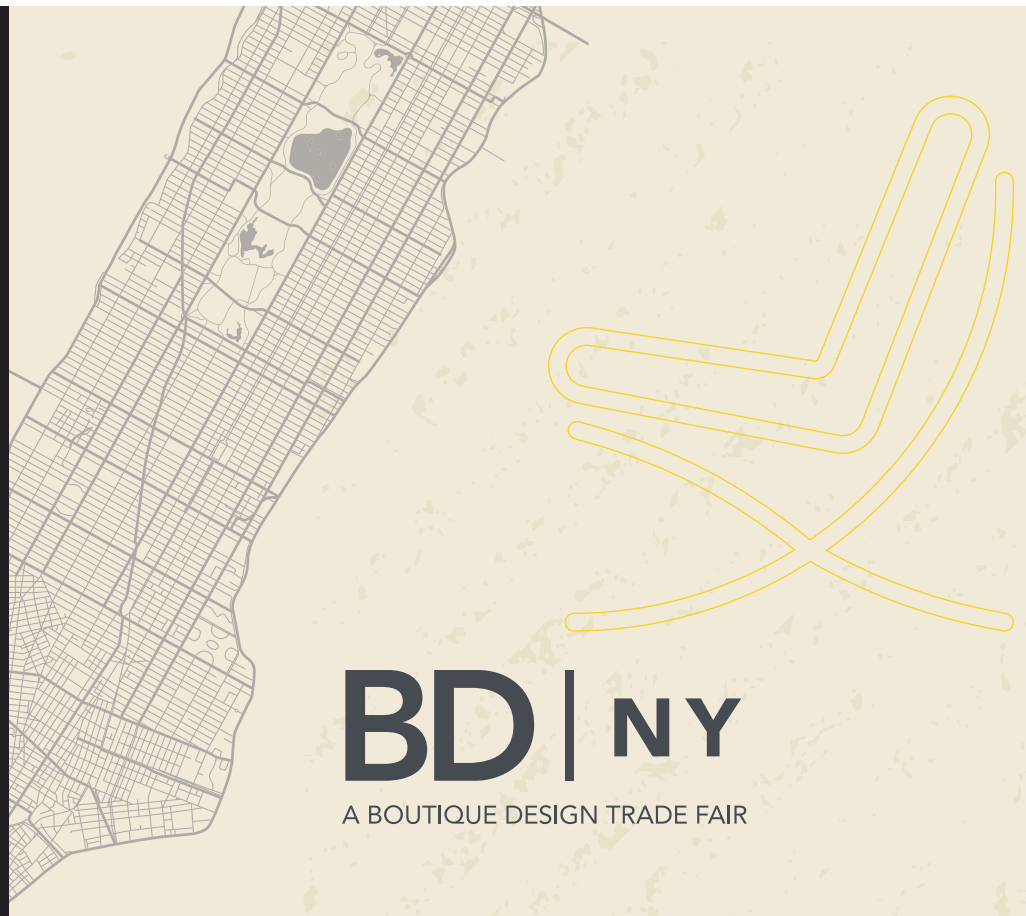
A FUTURE BUILT BY HAND



WE'VE GOT YOU COVERED

WWW.METALCON.COM





BD | NY

A BOUTIQUE DESIGN TRADE FAIR

NOVEMBER 13-14, 2016, NYC
JAVITS CONVENTION CENTER

You don't just attend the BDNY trade fair and conference, *you participate.* In panel discussions with industry visionaries. In CEU sessions and hands-on workshops. And in meaningful conversations with manufacturers, peers and potential clients—in an intimate atmosphere designed for business exchange.

It's an elevated trade fair experience in the epicenter of the hotel industry. And this year it's expanding to 100,000 sf and more than 600 exhibitors, with anticipated attendance at a record 7,000+ hospitality design professionals.

REGISTER TODAY > BDNY.COM

presented by BOUTIQUE design

produced by HMG HOSPITALITY MEDIA GROUP LLC

in association with BILA BOUTIQUE & LIFESTYLE LODGING ASSOCIATION · ISHP International Society of Hospitality Purchasers · NEWH The Hospitality Industry Network · ISHC INTERNATIONAL SOCIETY OF HOSPITALITY CONSULTANTS

in partnership with NYSHTA New York State HOSPITALITY & TOURISM Association · AHLA

co-located with: HX THE HOTEL EXPERIENCE

BE INSPIRED.
BE ICONIC.



Join us for the **WORLD'S LARGEST SUSTAINABLE BUILDING EVENT** as Los Angeles rolls out the red Carpet for Greenbuild this October.

Your iconic role begins this fall with three inspiring days designed with the architect in mind:

- Shorten your search - If it's new and innovative, it's in the Greenbuild Expo Hall
- Design your own Greenbuild experience: Assemble a custom curriculum of sessions, tours, summits and workshops – all specifically created for architects.
- Network with your peers: Thousands of architects all in one place, ready to share ideas and solutions.

REGISTER TODAY!

GREENBUILD®
INTERNATIONAL CONFERENCE AND EXPO

ICONIC *Green*

EXPO: OCT. 5-6 CONFERENCE: OCT. 5-7

LOS ANGELES CONVENTION CENTER LOS ANGELES, CA

GREENBUILDEXPO.COM GET SOCIAL: GREENBUILDEXPO.COM/GETSOCIAL

OWNED AND PRODUCED BY INFORMA EXHIBITIONS, U.S. PRESENTED BY THE U.S. GREEN BUILDING COUNCIL

facades+

PRESENTED BY
THE ARCHITECTS NEWSPAPER

2016 CONFERENCE CHAIR
YKK AP Quality inspires

DALLAS

October 13+14 2016
Cityplace Events

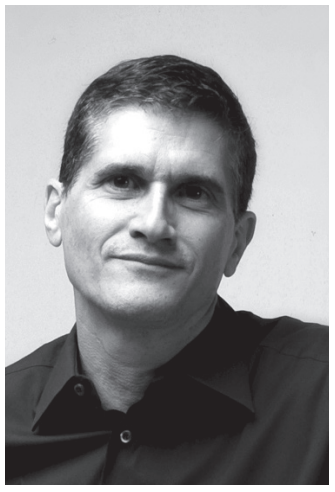


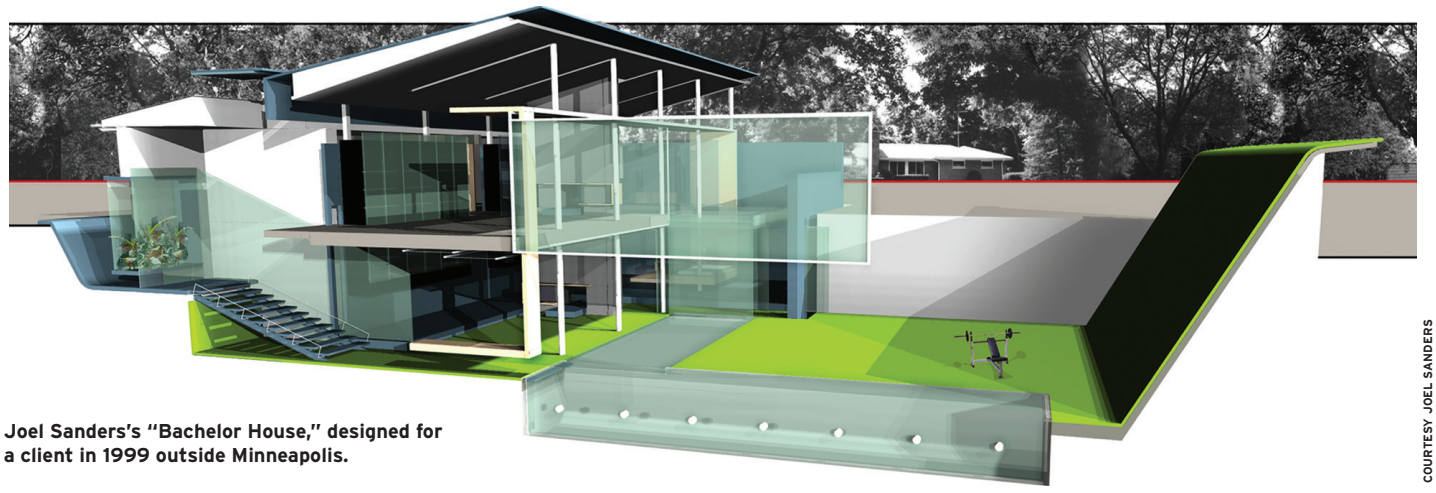
THE PREMIER CONFERENCE ON HIGH-PERFORMANCE BUILDING ENCLOSURES

facadesplus.com @facadesplus #facadesplus

EARN UP TO 16
AIA HSW CREDITS!

CONTINUING EDUCATION AIA





Joel Sanders's "Bachelor House," designed for a client in 1999 outside Minneapolis.

COURTESY JOEL SANDERS

Architecture anchors a cultural obsession with gendered space. As debate around bathroom access for trans and gender-nonconforming people continues, architects have an opportunity—an obligation—to shape the discourse by creating truly gender-inclusive spaces.

On the 20th anniversary of *Stud*, architect Joel Sanders's iconic book on queer male spaces, *AN* invited Sanders and Alessandro Bava, of the London-based collective åyr, to discuss how gender informs the architecture of everyday life.

Alessandro Bava: What prompted you to put Stud together 20 years ago?

Joel Sanders: I would say that *Stud* was an outgrowth of two converging forces. *Stud*, you know, arose as a result of the urgent social issues that were prompted by the age of AIDS. I was especially influenced by a group of friends of mine who were part of a collective called Gran Fury. They were a group of artists and graphic designers who emerged out of ACT UP and were making these agitprops and were using visual culture to address an urgent issue. And I found myself wanting to think about how I could—as an architect—make a contribution to that cause.

The second overlapping force was the emergence of gender studies and queer theory in the 1980s and '90s. *Stud* was very much influenced by work that had been done by queer theorists, in particular Judith Butler and her notion of performativity. Performing an identity is sort of enabled by architecture. Butler frequently referred to drag queens and drag kings, talking about their exaggerated gestures, makeup, their costumes, not as innate but performed. I took that one step further and looked at scenography, architecture, and ultimately the built environment as a stage that enabled the performance of various gender roles.

In the introduction to *Stud*, you say that anything that threatens the supposed "masculinity" of buildings is to be erased and put to the side. For example, decoration has always been described as this feminine component to architecture. My interpretation is that architecture has been traditionally impermeable to any queer theory discourse. Do you feel the same way?

What was beginning to happen back then was that a first generation of architectural theorists was exploring issues of feminism as they impacted women. Architecture often belatedly absorbs larger academic trends. Many women critics were emerging—including a colleague of mine at Princeton, Beatriz Colomina, who would later come out with *Sexuality & Space*, as well as one of my teachers, Mary McLeod, and also others like Dolores Hayden and Catherine Ingraham, for example.

But at that time as far as I can tell, none of my colleagues were looking at the impact of masculinity or queer theory at that time. Queer theory was a younger discourse, and I was looking at how this new emerging field of queer studies could impact and reshape how I was thinking as an architect.

You mentioned architectural theory. The emergence of queer theory also overlaps with deconstructivist architecture and Mark Wigley's important show at MoMA [Deconstructivist Architecture]. Princeton was kind of unique in that I think there was a group of us who were decidedly interested in cultural studies and how they could impact architecture.

Books like *Sexuality & Space* are still quite iconic for this area of architecture theory. What other publications are of consequence in the discussion today?

Around this time we saw the rise of journals like *Assemblage* and *October*, and I think that history and cultural studies were gaining currency in the American architectural schools. I see it as a kind of short-lived Golden Age. Shortly after, American architectural culture became refocused on mostly formal issues that had to do with the impact of the computer for architecture, which is also important.

I think other academic disciplines like literature and history began to assume that cultural analysis involves thinking about the intersection of gender, race, and class as they've historically impacted different cultural discourses. And it became almost a matter of course that to be a responsible historian or a responsible literary critic, it meant that, almost as a point of departure, you were obligated to consider those issues. That has not happened in the same way in architecture. I don't know if you agree.

I completely agree. I think nowadays, 20 years later, there is a completely new window that is opening that has to do with the fact that certain issues have reached the cultural mainstream.

Yes. I think the time is right for the kind of reemergence of what I hope is a healthy and active discourse around national-politics issues of feminism, of Hillary Clinton, of transgender issues like the anti-discrimination laws. And also Black Lives Matter. I mean there's so much happening. Open up any newspaper and there's going to be at least 20 articles that deal with the intersection of race, class, and gender. Now, reframed 20 years later, the culture seems to be obsessed with these questions. I'm hoping architectural culture will become part of that discourse. Ten years ago my students seemed relatively uninterested in questions of gender. Now my students at Yale are actively interested in these topics from a historical perspective, but also from the perspective of their daily lives.

You said something in your recent writings about how the new technologies entering homes and buildings are changing space and are actually tied to a discourse of queer and social relationships, and therefore space and spatial relationships.

At that time I became pretty preoccupied with the subject of bachelor pads. I think the domestic and the interior have always been marginalized. And I became interested in thinking about what some would have considered a contradiction in terms, the idea of masculine domesticity. I explored this interest in bachelor pads and single-sex environments in a chapter of *Stud*. We were one of the first publications that I know of to look at the phenomena of *Playboy* and Playboy bachelor pads.

My own theoretical and academic interests began to converge with my fledgling practice where, as a New York architect, I was getting small residential projects. I became interested in a series of bachelor pad projects. One house for a bachelor was included in a show that Terry Riley did at MoMA.

Nowadays, I think we are beyond that problem of the formal issue and we're actually looking at things like the internet and its impact on architecture. That is an idea that is not really talked about. The convergence of information technology and its impact on architecture overlaps completely with the possibility of queering space, especially domestic space. Certain strategies that were enabled by the computer were limited to the scope of formalism. But they now also have the capacity to question certain norms about domestic space, and obliterate the assumptions we have about them.

I certainly agree with you. At that time, that's how my work and my teaching were absorbing the impact of digital technologies, to, as you say, apply them in a way that responded to cultural questions and performativity. And I think there were other architects who were likewise interested to varying degrees.

You know, it's an interesting conversation because in my brain I'm seeing the Venn diagram of all of these different converging cultural forces and influences intersecting. And so I would say here, it was a way in which issues of digital technology impacted architecture and enabled new kinds of more complex curvilinear geometries to emerge, which I think had to do also with the interest in the body, in the human body.

So in the second era, I applied some of the insights gleaned from feminist and queer theory and applied them to a broader constituency. I was interested in how one could create flexible, multipurpose spaces that permitted not only gay men, but all of us, to assume multiple roles, both personal and professional.

We did speculative projects, the 24/7 Hotel Room at the Cooper Hewitt, for example. It coincided with the emergence of the boutique hotel. The hotel became the interesting typology. There was an interest in prefabrication, there was an interest in digital technologies. So the idea was to come up with a flexible, multipurpose domestic space that would allow the occupant of that hotel to assume a variety of roles, again from personal to professional. This was very much enabled by new technologies and a trend at that time to transform domestic spaces into multipurpose live-work spaces.

In a way, the typology of the gay bar or the gay club can be read as a prototype of a safe space for these different identities to come together, or to be able to perform in the same space but with different determinations, especially when it comes to the restroom and the moment in which we perform our gender in a more intimate way. Recently, such a space has made the news all over the world for this tragic shooting that happened in a gay club [in Orlando]. It was an attack on people, but also an attack on the idea of this safe space existing. There has been basically nothing said from the architectural community about this shooting.

Well, two things come to mind. The first is this whole question of safety. It is highlighted by the tragedy that occurred in Orlando and also speaks to a much

broader disease in America that has to do with the reluctance to do anything about gun control, but that's a whole other issue.

We live in a world that's preoccupied by this question of trying to make borders—whether between countries or the border of bathrooms—somehow safe by erecting boundaries and morals at different scales. And it's really clear that where there's a will there's a way, and walls are largely symbolic and can be breached and can never make us safe.

I've come back to thinking in a more explicit way about gender and architecture, which was a theme that was much more just percolating as just one of a constellation of issues in the work. I think that has to do with the changes in the culture.

Could you tell me more about your more recent work on the idea of gendered restrooms and trans rights?
My most recent project is a collaboration with Susan Stryker, who is a transgender theorist and historian. And like all of my work, what led me to become interested in this is the convergence of cultural concerns and also architectural commissions.

In the same way I was getting bachelor pads when I was a young architect, we got a commission to do the New York headquarters for a nonprofit group called Gay Lesbian Straight Education Network (GLSEN). It's an important organization that's about making schools safe for students from K through 12. It was very important to our client to have a gender-neutral bathroom, meaning eradicating the binary and having one consolidated bathroom with "European style" private stalls.

We immediately were met with resistance. We were unable to accomplish that because of the building's owner and the nature of the building codes in New York. At the same time, shows like *Transparent* were happening and *Vanity Fair* had stoked a discourse about Caitlyn Jenner. Unfortunately, what really kind of spurred this project was the series of controversies that have been triggered by giving transgendered people access to public space. So out of that, Susan and I came together to write a piece.

We are now working on a research project called "Stalled." We are hoping to get the support to come up with an alternative bathroom prototype that would meet not only the needs of the transgender community but would make a space where a diverse range of bodies of different genders, ages, abilities, and disabilities can come together in a safe and inclusive public space.

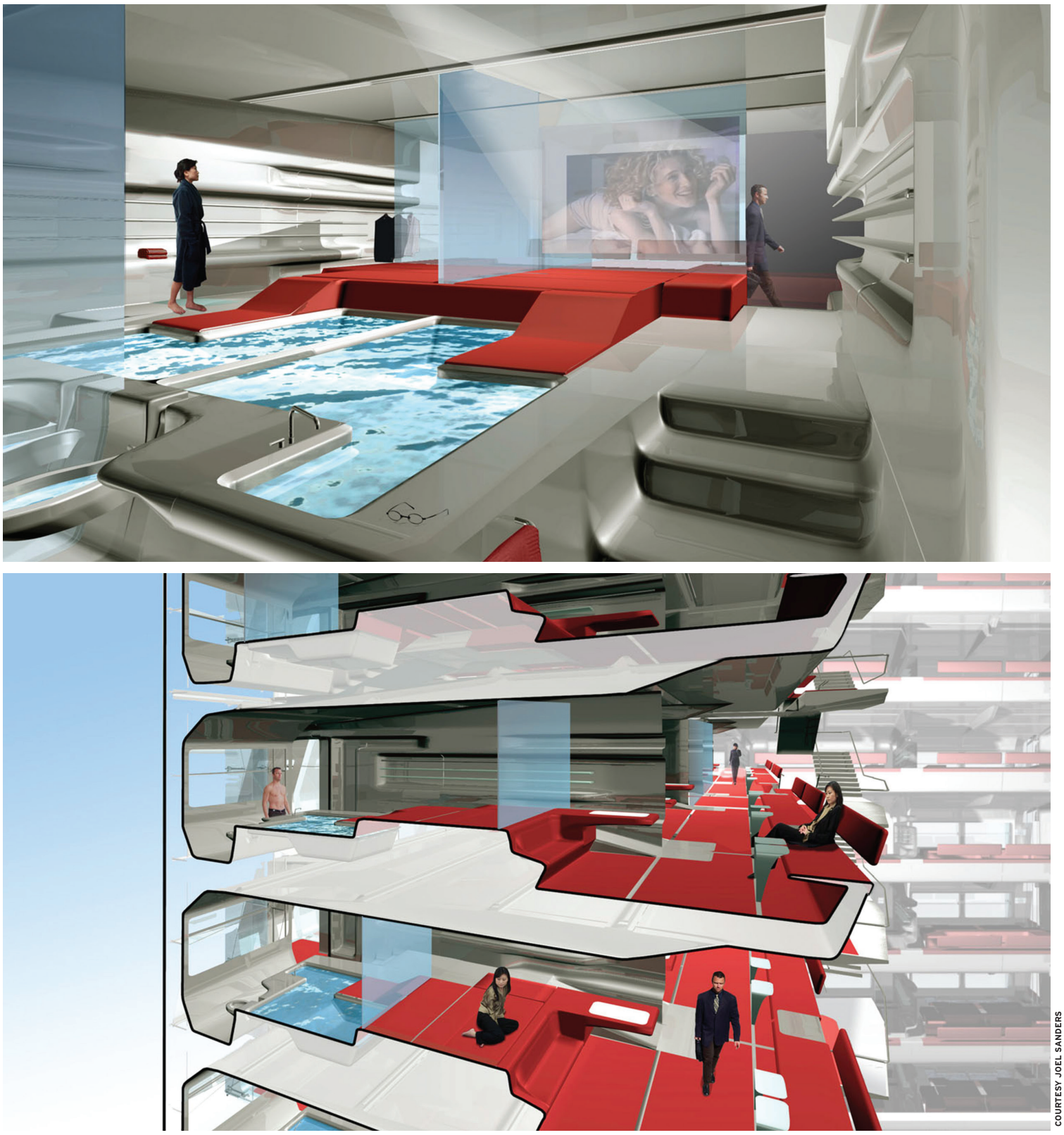
There is one point I do hope comes across in this interview: Since *Stud* I've always been interested in using queer issues as a lens, or an alternative perspective through which you think through broader cultural issues that affect a larger constituency. We need to use this as a point of departure to talk about a much broader issue of accessible public space for all embodied human subjects. That's what I think is important.

Both sides—those for and against—frame the question as one of safety. The radical right has overthrown nondiscrimination clauses by scaring people about the idea of predatory men in women's clothing who are going to harm innocent women and children. We know that statistically that the ones who are really unsafe in bathrooms are transgender people, particularly transgender people of color who are wary of bathrooms because they're the site of taunting and violence. But I think what we're trying to argue is that the question needs to be looked at from an architectural perspective and it is not yet.

Architects need to step in and sort of say that there's an architectural dimension for this and that we need to step up to the plate and be part of the solution. What Susan and I are advocating is that when the architecture of bathrooms is spoken about, it's about erecting walls and boundaries in a kind of neo-functionalist approach. We think that the answer is a paradigm that's about maybe more of a kind of agora and that it's really about mixing people together and eliminating the gender binary, which is very, very problematic. But the idea is to eliminate male and female bathrooms and to create you know, single occupancy spaces. That solution is also the safest. Why? It is like Jane Jacobs's idea of "eyes on the street" to monitor and police. By consolidating numbers, it would make these places safer as well.

All the books that have been published about this are amazing in terms of bringing the queer theory angle and the feminist angle, but they're not necessarily linear books of history. They are theory books, of course, but I think there needs to be a complete architecture history and architectural methodology from this different perspective.
I think you're right, sure. I think the thread that ties my work from *Stud* to today is human identity as performance going back to Judith Butler, in a way.

I'm interested in trans right now not just because it's a hot-button, socially urgent issue, but "trans" from a theoretical point of view is really relevant for architecture today. Trans people and genderqueer people are problematizing and calling into question the fixity of identity, architecture, surgery, technology, and pharmaceuticals to redesign who we are. I think it's people who are refusing to conform to traditional notions of gender expression and are really wanting to reinvent themselves, and using technology in the process, who to me are at the cutting edge and are paradigmatic of what we as architects need to do. That's what I hope comes out of this work.



COURTESY JOEL SANDERS

Top and above: The "24/7 Business Hotel" is a prefabricated modular design that integrates furniture and architecture. Designed in 2003.



THE POSSIBILITIES ARE **ENDLESS**.

Our team has been trusted for over 40 years to provide technical expertise and project support in the exploration of segmental paving product options.

Optimizing color, finish, texture and size, we have what it takes to bring your vision to life.

PROJECT: Halifax Central Library. Halifax, NS
DESIGN: Gordon Ratcliffe Landscape Architect
Fowler Bauld & Mitchell Ltd. / schmidt hammer lassen architects
PRODUCT: Series 3000®

Contact your Unilock Representative for samples, product information and to arrange a Lunch & Learn for your team.

UNILOCK®
DESIGNED TO CONNECT.

UNILOCK.COM 1-800-UNILOCK