

THE ARCHITECTS NEWSPAPER

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A New York nonprofit powerhouse has commissioned two local firms to build out its mission in Flushing, Queens.
Asian Americans for Equality (AAFE), an advocacy and community development agency based in Flushing, **continued on page 15**



Tom Wiscombe Architecture (TWA) has been selected as the winner for "The Sunset Strip Spectacular Pilot Creative Off-Site Advertising Sign Request for Proposal" (RFP) competition for a site located at 8775 Sunset Boulevard in West Hollywood, California.
The firm's proposal, a partnership with Orange Barrel Media and the Museum of Contemporary **continued on page 22**

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Chicago's north suburbs are exactly as one might expect: sprawling malls, endless subdivisions, business parks, and miles of highways. In short, it's not where one would expect to find notable architecture. Yet just across the highway from an imposing blue Ikea stands a new corporate headquarters unlike the surrounding tedium. The new Goettsch Partners-designed 784,000-square-foot Zurich Insurance Group North American headquarters is a formally ambitious exercise in large-office design.
For most, the Zurich headquarters will be experienced from a speeding car racing by on Interstate-90, which passes just west of the site. Others may have the pleasure of seeing it while stuck in gridlock traffic on that same stretch. In either case, the design team at Goettsch Partners was thinking about the project's presentation to the car-bound masses. The form of the building is clear, even at high **continued on page 18**



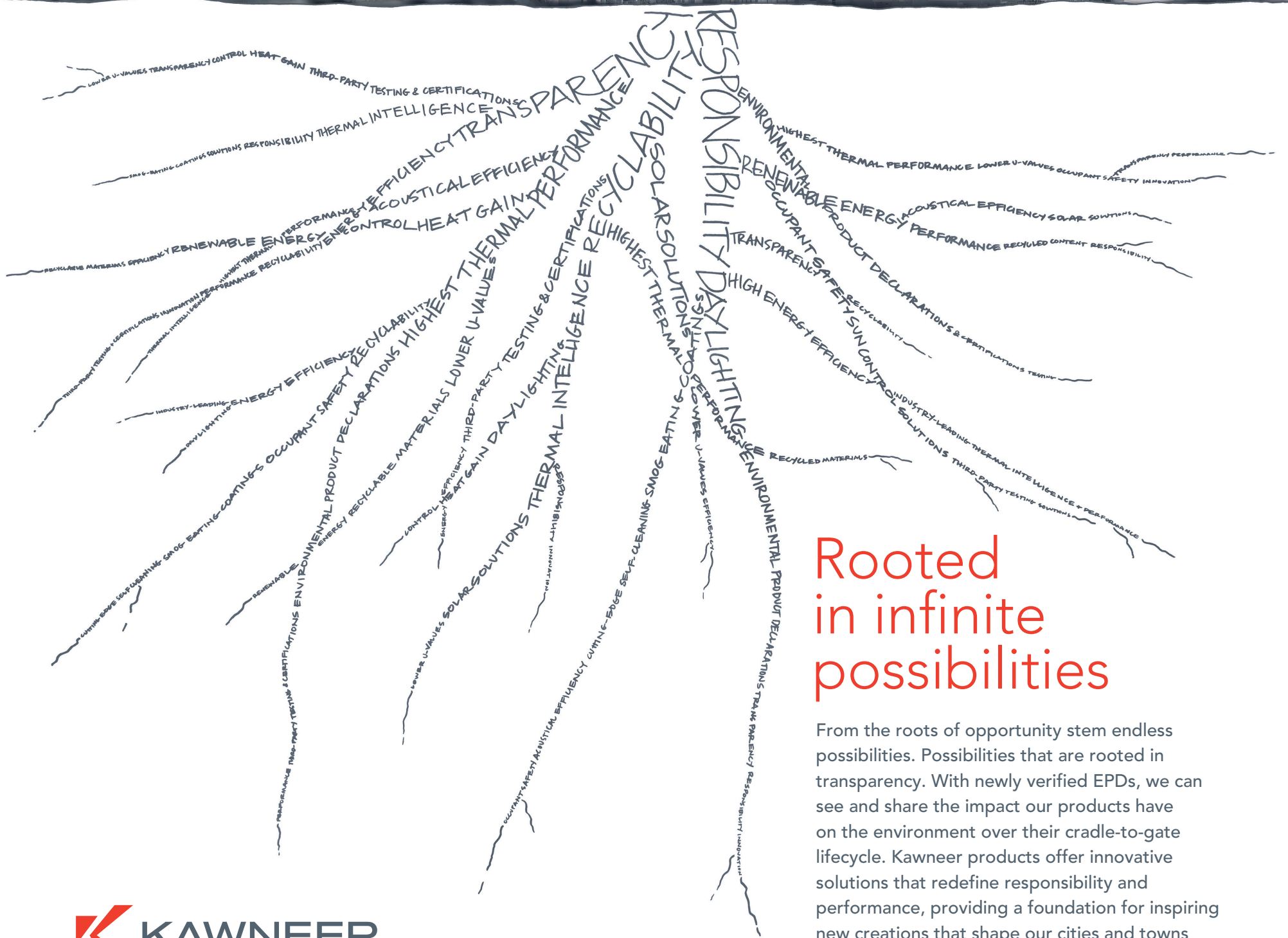
From the highest point of land, it's possible to see four states. There are eight national parks within a day's drive. The closest towns are named Eden and Paradise and the area gets an average of 500 inches of snow every year.
This is the mountain setting where entrepreneurs have **continued on page 17**



AN URBAN ADAPTATION FEATURE
WE EXAMINE THE LATEST CLIMATE-RELATED ISSUES AFFECTING OUR CITIES: HOW ARE THEY CHANGING URBAN AREAS? AND HOW DESIGNERS ARE RESPONDING TO THEM? ALSO, RETHINK STUDIO LOOKS AT NEW YORK CITY'S TRANSIT AND EXPLAINS WHY GOVERNOR ANDREW CUOMO'S PENN STATION PLAN IS NOT GOOD ENOUGH. SEE PAGE 32.

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EDITORIAL INTERN
Joe Ramsawak
PUBLISHING INTERN
Julian Beuzieron

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

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ADVERTISING: DDARLING@ARCHPAPER.COM
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WHY AIRBNB SHOULD HELP SAVE AN ICON

If I had to guess, I would say that it has been forty years since Columbus, Indiana, was the hot topic of cocktail conversations at design-related get-togethers in New York City. In those days, it was the supercharged patronage of industrialist J. Irwin Miller and his relationships with designers like Eero Saarinen and Alexander Girard that spurred a wave of innovative and provocative architecture in the small Midwestern town. Columbus, with a population of 45,000, has a Robert Venturi fire station, a John Johansen school, a park by Michael Van Valkenburgh, and several buildings by Eliel and Eero Saarinen, including the younger’s iconic Miller House.

However, Columbus is once again in the spotlight. *Exhibit Columbus* is an ongoing initiative that launched September 29 with a symposium that will set the stage for a large public design exhibition in 2017. Exhibit organizer Richard McCoy, with the assistance of local patrons and leaders such as president of the Wallace Foundation Will Miller, designer Jonathan Nesci, architect Louis Joyner, educator T. Kelly Wilson, and archivist Tricia Gilson, has built a local movement and amassed a group of world-class designers—Aranda/Lasch, Baumgartner + Uriu, Rachel Hayes, Höweler+Yoon, IKD, Ball-Nogues Studio, Johnston Marklee, Jonathan Olivares Design Research, Oyler Wu Collaborative, Plan B Architecture & Urbanism, and studio:indigenous—that are competing for the inaugural Miller Prize, an unusual head-to-head competition where ten teams will make site-specific installations for five sites in Columbus. Five will win the battle and build their proposals fall 2017.

All of this attention has once again launched Columbus into the design consciousness. Many people are excited to see what the 2017 exhibition will bring. In parallel, there is another incredible opportunity in Columbus that could build on this momentum.

With renewed interest in the town, which thrives off of architectural tourism, the hospitality industry is booming. Notably, however there are few Airbnb properties. A cursory search for a weekend in October returns only three listings, none of which are downtown where all of the action is. This matters because young tourists are looking for more exciting lodging options than a regular hotel. What would alternative lodging look like in Columbus today?

There is a venue that would be perfect. The Cummins Occupational Health Association (COHA) was one of the most innovative buildings in Columbus, but it is now under threat because its owner, Cummins Inc., has no use for it. Originally completed in 1973 by Hugh Hardy of Hardy Holzman Pfeiffer, this late modernist, high-tech building is one of Columbus’s best-kept secrets. Its colorful, highly expressive exposed building systems celebrate building technology with mannerist exuberance. The spacious open plan is choreographed by a ramp that animates the space and was a revolutionary new way of building healthcare facilities in the 1970s. However, this ramp may render it inflexible for healthcare-related adaptive reuse in today’s world.

So what is the appropriate new life for COHA? One possibility would be lofts or student housing. While the town may not have the market for this typology, there might be another solution. If Airbnb bought the building, it could turn it into a cluster of rentals (like a hotel) that would be rentable on Airbnb, and could piggyback off of its collaboration with Japanese architect Go Hasegawa in the Japanese village Yoshino. This project, Sugi No Ie (Yoshino Cedar House), acts as both a rental unit and community center for visitors and is owned by local community groups, thus giving back to the town and offering a community-based experience for travelers.

In this model, the town would own the space, and rent it out on Airbnb. Proceeds could benefit the Heritage Fund, which is invested in the preservation of the architecture through Landmark Columbus. Airbnb would be helping to preserve modern design.

The COHA building is perfect for this model. It needs a patron, and there is no cut-and-dry reuse for it. How cool would it be to stay or live in a radical, 1970s doctor’s office? Artists or designers could get long-term rentals, while visitors could stay for the night. It would take a visionary company like Airbnb that values design to revitalize this space into one of the world’s best design destination hotels. The company would be a hero. Let’s hope it can make this dream a reality.

MATT SHAW

NICE GRID!
I just wanted to tell you that the “Relational Water Landscapes” grid in the current issue (AN05_10.12.16) is ingenious. A brilliant way of putting so many disparate projects in context.

FRED A. BERNSTEIN,
NEW YORK, NY

HOLY TRINITY!
Trinity Church Wall Street, located in New York’s Financial District, has released its proposal for a new Parish Center at 74 Trinity Place. Designed by New Haven-based studio Pelli Clarke Pelli, the building will rise

to 26 stories and will offer offices, a gym, a cafe, a gallery, and a children’s area, as well as spaces for education, performances, and community activities.

The Parish Center will be at the building’s base and the first nine floors will accommodate most of the programming. The remaining

AN UPDATED FLOODPLAIN MAP MAY CAUSE ISSUES FOR WATER STREET’S NEW DEVELOPMENTS

KEEPING AHEAD ABOVE WATER

Since the June approval of the controversial Water Street Upgrades Text Amendment, which opened up 110,000 square feet of underused, privately owned public space (POPS) for commercial use in exchange for community benefits, a snag has emerged: This same area is now included in the 2016 New York City Flood Insurance Rate Maps (FIRMs) and developers will be held responsible for making sure new structures comply with the updated building requirements.

The Water Street Upgrades Text amendment applied to 17 buildings in the area enclosed by Pearl, South William, Fulton, South, and Whitehall streets. While opponents to the amendment believed it favored developers overmuch—it turns these POPS into more than 2.5 million square feet of potentially rentable space—it’s now looking less that way. In early October, the Federal Emergency Management Agency (FEMA) released new requirements for areas affected by flooding, expanding the number of areas needing flood insurance and requiring additional building specifications.

It is important to note that there are many areas in New York City, and in numerous other cities, that will be affected by the updated FIRMs—which have been in the works since 2008. The previous FIRMs were issued in 1983, and, over the past 36 years, the elevations identified as being in flood hazard zones have shifted across the United States. After receiving the new FIRMs, Mayor Bill de Blasio looked to the American Society of Civil Engineers, which develops the standards for many of New York City’s building and construction rules. The society recommended that New York City adopt the flood regulations issued by FEMA.

“The need for flood-proofing has been long understood,” said Jessica Lappin, president of the Alliance for Downtown New York. “What people are waiting on is clarity as to what the approved standards might be. Property owners along Water Street will make their own decisions about whether to take advantage of the changes once the impact of the regulations is clear. We do not think the costs of even the most demanding resiliency standards will deter anyone who believes the fundamentals of the plan make sense for them in the long term.”

Currently, the most obvious issue is how property owners will reconcile the new building requirement that storefronts must withstand floods as high as 12 feet with a previous law that specifies storefronts must also be made largely of glass. An easy solution would be to use aquarium glass—but the material’s high cost may deter developers from building. Might we suggest a new downtown aquarium? **OLIVIA MARTIN**

stories will be used for commercial purposes, supplying 160,000 square feet of office space. Building plans are currently pending approval. Groundbreaking is currently scheduled for early 2017, with completion due for 2019.

ATHENSES OF THE PRAIRIE?

Columbus, Indiana, has been getting attention in the press lately, and the design community has taken notice. At one high-level design dinner, a prominent design figure jokingly referred to Columbus as “The New Detroit.” While the metaphor is wildly inaccurate based on economics and demographics, there is a kernel of truth there, as the small Midwestern town is becoming a hot design destination (see the editor’s note, page 4). Luckily the buildings are in better shape.

EISENMAN DOWN

At a party for **Marlon Blackwell** in honor of his Cooper-Hewitt National Design Award, **Peter Eisenman** introduced the Fayetteville-based architect and asked him, rather stupidly, “When are you going to get out of Arkansas and come to New York?” *AN* thinks it is great that Blackwell is thriving outside the coastal echo-chambers, and we are excited to see what the future has in store for Blackwell and his cronies from the Natural State.

CONTAINER YOUR EXCITEMENT

After the world’s first Taco Bell was saved by preservationists in 2015, it seems the chain has taken a liking to architecture. Last year, under the flags #savetacobell and “Save Taco Bell Numero Uno,” T-Bell moved the building from Downey, California, to its headquarters in Irvine after it paraded through Orange and Los Angeles Counties on a truck. This year, it announced its first shipping container restaurant. Lets just hope there will be space for bathrooms!

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UNVEILED

MOSS PARK

MacLennan Jaunkalns Miller Architects (MJMA), Public Studio, and West 8 have unveiled new plans for Moss Park in Toronto, expanding existing programs, facilities, and green space. The plan for the 366,000-square-foot park, stemming from conversations with over 1,800 community members, focuses on a public commons surrounded by programmed buildings, landscapes, and art. This new organization will provide 5 percent more park space, 175 more trees, a little

league baseball diamond, extensive seating, a new elevated walking path, playgrounds, tennis and basketball courts, and an outdoor skating pad. Along with a variety of ties to the surrounding city, the park will have a strong connection to the nearby Allen Gardens. The project team is currently writing a feasibility study report to be presented to the City Council this winter, with community consultations to be held in 2017. **MM**

Architect: MacLennan Jaunkalns Miller Architects (MJMA), Public Studio, and West 8
Client: City of Toronto, The 519
Location: Toronto



E-FLUX DEBUTS AN ARCHITECTURAL EDITION FOR THE ISTANBUL DESIGN BIENNIAL



COURTESY SHIGERU BAN ARCHITECTS

Superhuman

As part of the 3rd Istanbul Design Biennial, the newly created e-flux Architecture, a division of the online art publication e-flux, is curating a reading room exhibition and series of written works that will also be available online. Under the title *Superhumanity*, editors Beatriz Colomina, Nikolaus Hirsch, Anton Vidokle, and Mark Wigley have gathered over 50 writers, scientists, artists, architects, designers, philosophers, historians, archeologists, and anthropologists to comment on the biennial’s theme, *Are We Human?*. Since September, e-flux Architecture has been publishing essays that explore the relationship between design and humanity. Contributors to *Superhumanity* include Andrew Herscher, Keller Easterling,

Joseph Grima, Sanford Kwinter, and Liam Young.

Co-editor Nikolaus Hirsch explained the driving inquiry behind the project, and the breadth of design that was being examined. “Our question is: What is design today? Who designed the lives we live today? How does one contribute to such a world in which design is almost everywhere, not only in the newest chair but in online identities, personal devices, new materials, interfaces, networks, infrastructures, data, organisms, and genetic codes?”

e-flux Architecture will publish contributions to *Superhumanity*, on the web, and through email dispatches. The *Superhumanity* reading room at the Istanbul Biennial will be on exhibit from October 22 through November 20 at DEPO (Tütün Deposu Lüleci Hendek Caddesi No.12, Tophane 34425 Istanbul).

MATTHEW MESSNER

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OPEN> BOOKSTORE



> STORIES BOOKSHOP AND STORYTELLING LAB

458 Bergen Street, Brooklyn, NY
Tel: 718-369-1167
Architect: Lee and Macgillivray
Architecture Studio (LAMAS)

“Whimsical Shaker,” is how WH Vivian Lee, principal and cofounder of LAMAS described the design of Stories Bookshop and Storytelling Lab, a children’s bookstore in Park Slope, Brooklyn. The 650-square-foot space is maximized with this simple, multipurpose aesthetic, from the bookshelves along a classic Shaker chair rail (the chairs can be hung up as well when not in use) to the drop leaf tables and chairs that the firm designed. “The display furniture takes on a playful quality because the half-arc is not only a motif, it also takes advantage of MDF [medium density fiberboard]—the drop leaf ‘petal tables’ were cut out of the half-arc display tables,” explained Lee. To brighten the formerly dark space, Lee and her partner James Macgillivray employed a dual-sided painting concept where one side of the furniture is white and the other side is brightly colored. “We wanted to accentuate the shading of the real world literally onto the building,” Macgillivray said. In the back of the bookshop a small classroom is used for after-school creative writing, drawing, and storytelling programs. **OM**

COURTESY LAMAS

OPEN> STORE

> FRANKIE

1129 East 5th Street, Los Angeles
Tel: 213-235-2888
Architect: Bureau Spectacular



COURTESY INJEE UNSHIN / BUREAU SPECTACULAR

Los Angeles-based Bureau Spectacular recently debuted a 2,000-square-foot flagship store for Frankie, a high-end fashion house.

The shop, located in L.A.’s Arts District, is a spare box with polished floors and exposed brick walls framing what the firm calls a “super furniture” piece. The exterior is covered in black and white graphics that riff on the early 20th-century structure’s industrial detailing, with framed, jack-arched windows and various downspouts and roll-up doors along the facade painted with diagonal black bands—streaks of extreme shadow.

Inside, Bureau Spectacular designed an assembly of functional volumes that can be brought together into one 28-by-10-foot staircase. The firm’s founder Jimenez Lai considers the staircase to be the latest in the firm’s “super furniture” line of works, with the constituent components of the sculptural stair containing clothing racks, dressing rooms, storage bins, and display shelves. Lai described the work as an exploration of composition and part-to-whole relationships, with the interplay between those two aspects of the design being rather literal. **ANTONIO PACHECO**

OPEN> STORE



> ABT INSPIRATION STUDIO

1200 N. Milwaukee Avenue
Glenview, IL
Tel: 888-228-5800
Architect: Mick De Giulio

The Glenview, Illinois-based appliance and electronics dealer Abt Electronics recently opened a new showroom. The Abt Electronics Inspiration Studio showcases products from 12 appliance manufacturers in fully designed settings. The architecture, interior design, and lighting was done by Chicago-based Mick De Giulio. The 10,000-square-foot space is comprised of 12 interconnected spaces, each designated for an individual manufacturer—the Inspiration Studio represents firms like Bosch, Dacor, Gaggenau, Jenn Air, La Cornue, LG, Miele, Monogram, Thermador, Samsung, Sub-Zero and Wolf, and Viking. “The spaces don’t adhere to the specific themes of traditional, modern, or eclectic, which I felt created lines or boundaries within those styles,” De Giulio said. “Rather, my goal was for each space to have a style of its own.” Along with one-of-a-kind light fixtures, furniture, tables, counter stools, sinks, and cabinetry, custom art throughout the project was produced by Have Dreams, a local nonprofit that serves young people with Autism Spectrum Disorder. Have Dreams worked with Abt’s For Autistic Kids Foundation to produce giclée prints based on paintings by children with autism.

MM

DAVE BURK

OPEN> RESTAURANT RENOVATION



RYANN FORD

> JUNIPER

2400 East Cesar Chavez Street, Austin, TX
Tel: 512-220-9421
Designers: Sanders Architecture and Cravotta Interiors

2400 East Cesar Chavez Street in Austin was once a mid-century industrial warehouse occupied by a local bottling company. Now, the address is known as Juniper—a new northern Italian-inspired restaurant in Austin’s Holly District and joins a host of eateries that line the street.

The renovation into an upscale contemporary restaurant was born from a collaboration between chef Nicholas Yanes and Austin-based studios, Sanders Architecture and Cravotta Interiors. As per Yanes’s request, the two studios were tasked with designing a space to bring the energy from the kitchen directly into the dining area.

To accomplish that, concrete beams and timber joists from the original structure have been left exposed within the 18-foot high dining space. Meanwhile, a floor-to-ceiling glass and steel wall that looks onto a courtyard facilitates a sense of openness.

This transparent theme prevails into the kitchen and bar. At Juniper, the kitchen is viewed as a “culinary stage” and guests are able to see Yanes’s team prepare dishes and drinks. Those eager to get closer to the action can sit at one of the 12 “chef’s counter” seats for a full-on view. **JASON SAYER**

A NEW MUSEUM MEANS MORE SPACE FOR LADY LIBERTY'S LOVERS

Freedom of Expansion



Each year, 4.3 million visitors descend onto Liberty Island, most of them with one goal: To get up close to Lady Liberty herself. Notably, few have access to the island's museum and even less to climb into the statue.

Since September 11, 2001, accessibility to the museum has diminished as security tightened. That, however, has not deterred tourists, as visitor numbers continue to climb. Fortunately, a new, bigger museum building is on the way on the western side of Liberty Island and will add 26,000 square feet to the museum's space.

Designed by New York-based studio FXFowle, the 26,000-square-foot building will offer better circulation to accommodate the rush of tourists that disembark from the ferries, which arrive two or three times an hour. Fifteen thousand square feet will be dedicated to exhibitions showcasing the statue's history, legacy, and construction details. Additional spaces will house a gallery, immersive theater, bookstore, and offices. The museum will be able to accommodate up to 1,200 visitors per hour, double the current capacity.

With an estimated budget of \$70 million and slated to open in 2019, FXFowle's design won't detract from Lady Liberty herself. "Some people will say, 'Why aren't you building a much grander building?' I say, we didn't need a much grander building—the grander building is already there," said Stephen Briganti, the president and chief executive of the private The Statue of Liberty-Ellis Island Foundation in *The New York Times*.

A green roof sown with native meadow species and spanning 20,000 square feet will double as a viewing area

looking onto Downtown Manhattan and (of course) the Statue of Liberty. Quennell Rothschild & Partners will carry out landscaping for this and the rest of the site.

Interactive displays from ESI Design will be on view inside the museum in addition to the statue's original torch, which was replaced in 1986 on Lady Liberty's centennial. Thirty-three years later, that original torch will be housed in a glass-walled space—a welcome change from its windowless home in the current museum.

JS

Above: The museum's roof will act as a public space, offering expansive views of New York Harbor and Lady Liberty, as well as connecting the plaza on axis with the statue. Below: The original torch will be on display in the airy new room.



COURTESY FXFOWLE

Architect: Kohn Pedersen Fox
Structural Engineer: Thornton Tomasetti

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.

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CRIT> MIDTOWN ARTS AND THEATER CENTER HOUSTON



LAKE FLATO
ARCHITECTS /
STUDIO RED



LUIS AYALA

Houston's new venue, the Midtown Arts and Theater Center Houston (MATCH), has simple forms that resist many of the more ephemeral aspects of the area and give MATCH a place in the quickly evolving city.

To tell a story, three elements are crucial: setting, plot, and characters. To tell a story well, these three essentials require refinement and time to reveal them. The setting—Houston—provides the context, and the plot—how to design and build a new theater in Midtown—is compelling.

The characters—a vibrant mix—complete the challenge that's been thrown to Lake Flato Architects and Studio RED. Located off Main Street at the Ensemble/HCC MetroRail stop, the site was formerly a chain-linked parking lot for the city permit building. After years of planning

and fundraising with a strong arts board and consultant and philanthropic pledges, the Midtown Arts and Theater Center Houston (MATCH) came to life as a nimble metal-skinned building with glass-box theaters bisected by a double-height breezeway.

The \$25 million community arts complex provides a central home base in Midtown for a spectrum of leading and emerging arts and culture organizations. The 59,000-square-foot facility consists of four dedicated theater spaces, rehearsal classroom spaces, and several gallery

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spaces, along with back-of-house support and office space.

Ryan Jones, an associate partner at Lake Flato, knew that the building's breezeway, with its grandstand and functional connective artery, was key, but it took some convincing that a two-story open air "street" for media projections would thrive given the heat and humidity that swallow most days in Houston. The solution was to install six Big Ass Fans, which keep outdoor public spaces comfortable by exhausting hot air through the chimney effect.

The building's agile presence does not overtake its program. For this new Midtown theater and arts center, the soul of the building is internalized, and life illuminates from within the breezeway, theaters, rehearsal spaces, and control booths. The building remains in the background, allowing the exuberance of theater life and the visual arts to stand in the limelight. Its skin and structure have a subdued, protective strength amid the bustle and frenzied transactions of Travis Street traffic that includes Main Street light-rail

Above: MATCH's double-height atrium acts as a solar chimney and as an organizational circulation path. Below: One of the building's four theater spaces.

interruptions, bus stops, church, college, and urban passersby, daily logistics, ticket sales, and cafe pauses. For Lake Flato and Studio RED, the decision to invite the street into the building is best exemplified by their addition of graffiti art by GONZO2047 where patrons' names are tagged on the bathroom walls to merge high art and street culture.

Houston, as described by Barrie Scardino, Bill Stern, and Bruce Webb in their book *Ephemeral City*, was "built around characteristic features of modern life such as rapid change, built-in obsolescence, indeterminacy, media orientation, a culture of style, and instant gratification." It is indeed an ephemeral city, hard to pin down and understand at large, but perhaps easier to encapsulate in one permeable space.

FLORENCE TANG



RICHARD BURGER

METALS IN CONSTRUCTION MAGAZINE 2017 DESIGN CHALLENGE

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TAG FRONT

71Above, the new restaurant atop L.A.'s U.S. Bank Tower, includes a sound-dampening ceiling system by Arktura made of triangulated baffles.

With the recent completion of a Gensler-led renovation to the building's lobby and uppermost floors, the addition of a terrifying glass slide by M. Ludvik Engineering, and the opening of 71Above, a smart restaurant and cocktail bar designed by Los Angeles-based Tag Front, L.A. suddenly has reason to reconsider what might be one of the city's most easily overlooked landmarks: the U.S. Bank Tower.

The 1,018-foot stepped skyscraper at the heart of the city's central business district was built in 1989 and designed by Henry N. Cobb of Pei Cobb Freed & Partners. Its 73 stories culminate in a flat-topped, multilevel penthouse suite formerly occupied by a boardroom. In recent years, the tower has struggled with high vacancy rates and the dramatic renovation comes as the building's new owners, Overseas Union Enterprise Limited (OUE) aim to reinstate the building in the public's mind.

Central to that effort is the Tag Front-led design for 71Above, located in the uppermost floor of that ex-board room. The overhaul has transformed a prototypical office building into a contemporary and noteworthy spot,

modernizing the spiky, crenelated cap sitting atop what is now, with the recent topping-out of the Wilshire Grand tower, L.A.'s second-tallest building. As a result, 71Above has been added to the city's collection of noteworthy spaces and all can enjoy the tower's panoramic views.

Tag Front described the project's guiding principles as encompassing "the existing nature of the building, [the space's] footprint, and the client's desire for the dining and lounge areas to wrap around the entire building." The space features wrap-around atmospheric vistas thanks to special high-tech glass developed by SageGlass that very slightly changes opacity as the sun moves across the sky, minimizing heat and glare within the space and removing the need for view-blocking draperies.

The self-shading windows are framed by expanses of thin wood-panel piers suspended from the facade. These piers lurch forward at the molding line, pivot out over the dining room, and accentuate each aperture. In some areas, the panels conceal collapsible partitions that can be pulled out to make private dining rooms. Along a central

area, the same wood paneling is used to frame the restaurant's wine collection.

The ceiling spanning between these two areas, however, is a testament to the union of geometric articulation and functionality. Here, Tag Front installed a ceiling configuration, developed by architectural-products manufacturer Arktura specifically for the project, that consists of a hexagonally shaped grid of woven baffles made of recycled plastic that dampen sound. This arrangement complements the city stretching out just over the precipice, mimicking what, from nearly a thousand feet above, looks like an orderly, gridded urban expanse.

According to Tag Front, the design team focused on the spatial and acoustical qualities of the ceiling from the beginning of the project. "After going through five or six different types of solutions and modeling each one [using 3-D software], we finally decided on the hexagonal, cellular baffle ceiling," Tag Front explained. "We felt that due to its nature, the hexagonal cells were able to adapt to the complex, circular, and faceted geometries of the building in a much more interesting way, filling most of



the space with their detailed, ornate nature and at the same time leaving strategic voids where the hexagonal brass chandeliers were suspended below them."

Tag Front explained that Arktura had been experimenting with repeated acoustical baffle modules suspended from thin-gauge wire to create a flexible, unobtrusive, and highly functional ceiling made of recycled materials. "We came across a miniature mock-up version of one and pushed them and the client to make it into an oversize version and a suspension system that also allowed the cells to move up and down vertically along with the cellular horizontal movement," the architects said. "Everything evolved from that moment."

In the end, the team of designers, fabricators, and carpenters came together to create a space that is relatively novel for the city: one of the few observation-deck-level restaurants not perched on a mountainside.

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COURTESY 71ABOVE



SEATTLE'S DENNY WAY IS SPROUTING HOUSING TOWERS LEFT AND RIGHT

Condo Canyon

COURTESY ZIMMER GUNSUL FRASCA ARCHITECTS

Like other cities across the country, Seattle has been suffering from a severe lack of housing supply that, over the long term, has caused housing prices and rents to skyrocket.

A slew of big-budget, mostly luxury skyscraper projects are in the works, however, and aim to bring many more units online over the coming years, hopefully easing the housing

crunch. It might seem confusing to counter high housing prices with luxury developments. But given a multi-decade-long trend of under-building, millennials' stunted entry into the housing market, and the fallout from the foreclosure crisis of 2008, the only way to make prices (which have increased 35 percent over the last five years in the rental market) go down is simply to build more of everything.

In Seattle, the city's Denny Triangle—just beyond the city's downtown—has been the recent site of a tectonic shift in real estate and development. Architecture firm NBBJ is currently working on a huge, 3.3 million-square-foot corporate skyscraper campus for online retailer Amazon here that will span three city blocks and include three 37-story tall towers, two mid-rise office buildings, and a series of "biospheres" containing exotic plant specimens. The development has jump-started other housing and mixed-use projects along Denny Way and the surrounding streets, laying the groundwork for a new mixed-use tower district. This summer, Dean Jones, principal at Realogics Sotheby's International Realty told the local NBC news affiliate, "In the next five years, Denny

Way is going to feel a little bit more like Manhattan," as he shared a video showing 26 high-rise projects currently in the pipeline.

Jones is part of the team tasked with promoting the new Nexus development, a 40-story Weber Thompson-designed condominium tower that broke ground earlier this year and will be completed in 2019. The project is the first high rise condominium to begin construction downtown since 2012, and consists of a series of stacked boxes, each slightly off-axis from the one below. The tower's shifting volumes conceal 383 homes, designed in a variety of configurations, ranging from studio units to multi-bedroom homes. As of October, 80 percent of the units had been pre-sold.

Another development by Weber Thompson is located at 970 Denny, a 440-foot-tall mixed-use tower that aims to activate street-level areas along the Denny Way corridor with a pair of low-rise, seven-story tall office and commercial blocks flanking a mid-block tower. These smaller masses are articulated using brick cladding and large expanses of glass. They will contain 15,098 square feet of retail space, with

storefronts and the apartment tower's entrance marked by V-shaped column-supported steel canopies. The tower podium will be capped by a landscaped park, containing a freestanding pavilion structure, with a similar space located at the tower's stepped apex. The structure will contain 461 apartment units and is being designed to LEED Silver standards. The tower itself is clad in expanses of curtain wall glass that feature operable windows. The complex is currently under construction and is set to open in 2018.

Nearby, Zimmer Gunsul Frasca Architects (ZGF Architects) are working on a two-building complex: the 11-story Tilt49 office tower and the 41-story AMLI Arc housing tower. The office building will feature 300,000 square feet of space, with the ground floor containing retail. Right next door, the \$115-million AMLI Arc tower will contain 393 apartment units, a 509-stall underground parking garage, and amenity spaces on the 12th and 41st floors. The tower will offer different apartments types, including an industrially-inspired model and another unit type with more upscale, "condo-quality finishes." The

residential tower is aiming for LEED Gold certification. Construction is well underway for both buildings and is slated for completion sometime in 2017. The project is being built by Mortenson Construction's Seattle office.

Lastly, the 41-story tall McKenzie Tower by developer Clise Properties and designed by Graphite Design Group will be located diagonally across from the new Amazon tower complex. It will feature 450 residential units and 8,000 square feet of retail. The elliptical building is designed to maximize views from within each unit, presenting a wide-set gaze over the city. The tower's shape will also minimize the monolith's impact on surrounding viewsheds. Like the other schemes mentioned here, the tower will rise out of a low-rise podium and will be clad in glass curtain walls.

These transformative projects portend the growing influence of the region's technological powerhouses on the built environment. With Amazon and others adding thousands of new jobs at a steady clip, it seems like Seattle-based architects and developers will keep working like this for a long time.

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L.A.'S PLAYA VISTA IS BECOMING "SILICON BEACH," AND PLAYS HOST TO TOP ARCHITECTURE FIRMS

BEACH PARTY

The Playa Vista neighborhood on Los Angeles's west side is quickly becoming Southern California's answer to Silicon Valley, as it plays host to a growing contingent of technology-focused companies like Google, Facebook, Yahoo, YouTube, and WeWork. And as capital, brainpower, and new residents flow into the area, so too have big-name architecture firms with high-minded designs.

The Playa Vista tract was originally owned by airline mogul Howard Hughes, who used the ocean-adjacent expanse as the manufacturing facility and airstrip where he built his famous Hercules (Spruce Goose) airplane. President Bill Clinton designated the 1.3-square-mile area as one of six national pilot projects of the Partnership for Advancing Technology in Housing in 1998, and the property began its redevelopment as a mixed-use neighborhood in 2002. In the years since, the 1,087-acre area, partially master-planned by Los Angeles-based Moule & Polyzoides, has seen its population boom to over 6,500 residents. In recent years, the area has gained the moniker "Silicon Beach," as technology companies originally based in the nearby communities of Venice

and Santa Monica have outgrown their initial outposts, expanding the technology industry's footprint southward.

Last year, Google signed on to lease 319,000 square feet of space in the Hercules Campus, a complex redeveloped by Brenda Levin and Associates and EPT Design for the Ratkovich Company, including the 200- by 700-foot Hercules building in which Spruce Goose was designed. The team restored the building, adding pedestrian-oriented amenities to the complex while also converting the historic structure into a series of soundstages and tech-friendly offices.

Michael Maltzan Architects, which designed the eight-acre Playa Vista Central Park in 2010 with Office of James Burnett, is adding a new 425,300 square foot office complex called The Brickyard. The new complex, currently under construction, will feature partially-sunken landscaped parking areas that aim to extend the park outward into the office zones. The office structures, articulated as a maze of stacked, shifted, and offset volumes, are made up of two principal masses: one long office block that bends at two elbows in order to



Using tilt-up concrete walls, a jagged roofline, and expanses of glass, Shimoda Design Group's office shines in L.A.'s newest tech hotspot.

COURTESY TISHMAN SPEYER

frame the aforementioned parking deck and a singular, six-story office tower. Both buildings feature punched openings as well as a variety of delicately-articulated access points that connect the parking and ground-level areas with what's above. The complex will include a 9,000-square-foot daycare facility and will help fulfill Playa Vista's goal of becoming a full-service neighborhood.

Gensler has also been busy at Playa Vista, undertaking the architectural repositioning of four existing office spaces in its Playa Jefferson complex. Vantage Property Investors has announced a tech-focused project dubbed "Building E," which will encompass another large office structure designed for creative collaboration. The structure, undertaken with 360 Construction Group and AHBE Landscape Architects, will bring 200,000 square feet of open plan creative office space to the district, with large expanses of glass, terraced floor plates, and a cantilevered anchor office space. Li Wen, design director and principal at Gensler, detailed several key aspects of the design, including "side-core configurations that allow open floorplates, direct access to and abundance of private outdoor space, operable windows,

sawtooth skylights, thinner floorplates for natural ventilation and deep penetration of natural light, and flat slab construction that provides for 13-foot ceiling heights." The ocean-oriented project is located adjacent to the "lifestyle amenity-rich" Runway at Playa Vista Apartments by Johnson Fain.

Last but not least, Shimoda Design Group completed work in 2015 on The Collective, a 200,150-square-foot, LEED Gold office park complex designed for Tishman Speyer that features five two-story buildings clad in distinctive, tilt-up concrete panels. These panels, interspersed with expanses of glass, are topped by zigzagging, metal-clad roofs. The campus connects the humdrum of office life directly to the adjacent outdoor areas via a series of landscaped paths, bringing in the sensitive Ballona and Bluff Creek wetlands that run alongside Playa Vista's northern and southern edges. With new lease agreements being signed almost by the day and the careful, meticulous process of filling in the district's vacant parcels fully underway, Playa Vista looks more and more like a sure bet for L.A.'s growing roster of creative offices spaces. **AP**



KEN LUND / FLICKR

BING THOM, 1940–2016

Because we live and practice in New York and travel extensively we consider ourselves highly cultured and knowledgeable. But actually we are quite parochial, a fact that sadly struck a chord when Bing Thom passed away last week. He would serve on our juries and our boards, revered and consulted for his

opinion. However, despite the fact that his firm received the Canadian Architect Firm Award in 2010 and he won the Royal Architectural Institute of Canada Gold Medal in 2016, he was off our radar. Even when he was recently invited to compete for a design at Lincoln Center, he was very excited about the potential

project and actually started looking for an office in New York. But he may have been too much of a "dark horse" and didn't get the commission.

This is unfortunate. One need only look at the skyline of Vancouver to see solid evidence of his talent. From the moment he cut his teeth with Arthur Erickson on the Robson Square Courthouse Complex to his most recently completed Guilford Aquatic Center in Surrey, his sculpted roof forms shaped the city's civic and cultural spaces. He was gifted at taking disparate functions and resonantly melding them in a way that was creative and technologically innovative without appearing so. Next door to the Aquatic Centre, for instance, is the Surrey City Centre Library, probably one of the earliest buildings programmed through social media primarily to speed up the normal process, so that the library would not lose its public funding.

Because we are a small profession, there are often clear lines of succession. Bing was no exception. Even though he was born in Hong Kong and fled to Canada as a child

in 1949 when the Communists took over, once he landed in Vancouver and decided to become an architect, it didn't take long for him to become noticed by Erickson, his professor at the University of British Columbia. He went on to receive his Masters of Architecture from Berkeley in 1969. Then he moved to Japan to work for Fumihiko Maki, returning to Toronto to join Erickson on Roy Thomson Hall. The studio he opened in 1982 was very much in the spirit of the work of his two mentors as Bing took on large public projects and became known for his approachable, open creative style.

His portfolio is extensive and global; it includes many theaters and The Chan Centre for the Performing Arts in Vancouver was one of his earliest. The concert hall is reputed to sound magnificent, owing to a large concrete acoustical canopy, making it tower over every other building on campus. He artfully camouflaged this by a stand of cedars. For Washington, D.C.'s Arena Stage, the roof became his medium, defining and enveloping

the two existing theaters and the experimental one he added. Currently under construction is the Xiqu Centre in Hong Kong, which will house the Chinese Opera.

A laundry list of his other major buildings would surely include the Canadian Pavilion for the 1992 Expo in Seville, Spain, which was entirely clad in zinc and featured a naturally cooled entertainment area. It would also include the master plan and subsequent commission for the Tarrant County College Downtown Campus in Fort Worth, Texas. And it would definitely feature the University of Chicago Campus in Hong Kong, slated to open next year.

I knew Bing very briefly and very recently. He came to New York and spoke at the Center for Architecture last spring. He was a lovely man in person, full of passion, thoughtfulness, intelligence, generosity of spirit, and a belief in the power of architecture to transform. I am grateful that we filmed the evening and very sorry that that will be all we have.

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THE ARCHITECT'S NEWSPAPER NOVEMBER 9, 2016

NYC CONNECTS LOW-INCOME COMMUNITIES TO THE
WORLDWIDE WEB WITH DIGITAL VANS

A VAN WITH A PLAN

In its latest effort to expand internet access within public housing communities, the New York City Housing Authority (NYCHA) has hopped on the Pokémon Go craze.

Nestled in the heart of the LaGuardia Houses on Madison Street next to a mushroom-tiled sculpture—which is, itself, a Poké Stop recognized in the game—NYCHA invited Pokémon trainers to catch some Pokémon and tour its digital van, which was unveiled toward the end of the summer. The van, NYCHA's third, offers access to free wi-fi and computers for low-income residents, as well as instructions for those less familiar with technology.

On September 21, with Pokémon trainers assembled, NYCHA chair and CEO Shola Olatoye described the vans as “an effort to better connect our residents to the city and the resources it has to offer,” and recognized Pokémon Go as a “great way to drive foot traffic to the digital van.”

In addition to free wi-fi, NYCHA's

digital vans are equipped with eight laptops, two tablets, scanners, printers, staplers, pencils, rulers, and calculators—anything you would need in a standard workplace environment.

“Basically I’m a mobile office,” Kim Maxwell, the digital van instructor, said with a grin.

According to Maxwell, most people utilizing the van's resources are young people doing research for school, or creating resumes to apply for jobs.

“In 2016 you have to have a digital resume,” Maxwell said. “The days of asking, ‘Are you hiring?’ or ‘Can I give you my resume?’ are over. And not only do you have to present your resume online, you also have to take an assessment. You need a computer to do that.”

And the vans aren't just serving young people on the job hunt. The second largest segment of users, according to Maxwell, is the elderly in the communities, who seek him out for more than just computer help. With regard to his

engagements with the elderly during his visits, Maxwell said he gets a lot of repeat customers.

“They'll come at first because they want to use their phone better, and they end up chit-chatting,” Maxwell said. “I’ve become a familiar face in their residence—it’s very rewarding that way.”

The digital vans are funded through a city grant, with partners at the Department of Information Technology & Telecommunications. Since the first van launched in 2014, they’ve won several awards for municipal innovation. Earlier this summer, the city won a competition by the United States Department of Housing and Urban Development to participate in ConnectHome, an initiative by President Barack Obama to expand broadband access and digital literacy programs for low-income communities.

Nydia Vasquez, a senior resident and member of the executive board at the nearby Smith Houses, said she saw the van for the first time as she was walking home. When asked about her initial thoughts, Vasquez immediately perceived the vans as “a great advantage.”

“It’s excellent for the older people who need to talk to their families far away, get their emails, or make their



JOE RAMSAWAK

medical appointments,” Vasquez said. “I hope they get more money so they can do it in every housing development.”

Each of the three digital vans cost about \$175,000, with a \$200,000 yearly operating budget, and visits between 18 and 25 developments over the course of a two-week rotation—still only a fraction of the 334 developments citywide.

When asked about the possibility of more vans, the NYCHA chair suggested that continued collaboration could make it a reality, citing close collaboration with the city government.

Community members line up to get in the NYCHA mobile computer lab van to use the computers.

“We’d very much like to see this replicated,” Olatoye said.

As for Vasquez, she plans to spread the word among residents in her building, and to inquire about getting the vans over at the Smith Houses at her next meeting with NYCHA.

“My complex is big—we need one on the left and one on the right,” she said. “And I don’t know about this Poké-stuff, but I’m going to find out today!” **JOE RAMSAWAK**

THE CITY OF CHICAGO IS MOVING FORWARD WITH A PLAN TO EXTEND A TRAIN TO ITS FAR
SOUTH SIDE

SOUTH BOUND

It is better late than never for the South Side of Chicago. The Chicago Transit Authority is extending its Red Line to the city's far south side, adding four new stops. Currently the line runs to 95th Street; when completed it will run to 130th.

The extension will be the first addition to the L system since 1993, and is part of Mayor Rahm Emanuel's “Red Ahead” initiative, aiming to modernize the city's busiest train

line. So far \$425 million has been spent on its southern branch, and \$280 million on the total reconstruction of the 95th Street terminal. The design architects, Chicago-based Exp., recently released new renderings of the terminal showing a sweeping red station surrounded by improved bus stops. When completed in 2018, the 95th Street terminal will also include two new major public

artworks by Chicago-based artist Theaster Gates.

The extra 35 blocks of train will serve a “transit desert” that severely lacks a public transportation connection to downtown, and other parts of the city. The new stops will be at 103rd Street, 111th Street, South Michigan Avenue, and 130th Street, running through the neighborhoods of Roseland and West Pullman, ending in Altgeld Gardens. The new



CHICAGO TRANSIT AUTHORITY

stations will also include improved bus stop facilities.

The exact path of the line is still being decided though a series of environmental studies, as well as public forums. Two options are being investigated, both of which will run parallel to an existing active freight line. In either case, the line will be a mix of elevated and at-grade tracks. The 5.3-mile extension will likely involve the city negotiating with approximately 250 property owners to make a wide enough path for the new tracks.

Though the project promises a new level of accessibility for a large swath of the city, it will be some time before it is complete.

The Exp.-designed 95th Street station will be more striking than typical L stations with its bright red cladding and multiple pedestrian bridges over the often-congested interstate.

Construction isn't expected to begin until 2022, with a completion goal of 2026. New legislation has recently been approved to allow for a transit tax-increment financing district, which could possibly help fund the project. A new amendment has also been proposed to the State of Illinois Constitution ensuring all money made through transportation taxes and fees will be directed to transportation projects and improvements. The estimated cost of the project is \$2.3 billion. **MM**



FLUSHED OUT continued from front page selected JCJ Architecture and Leong Leong to design the Center for Community and Entrepreneurship, a 90,000-square-foot business incubator and event space that will serve as a fulcrum for the neighborhood.

The announcement comes at a time of great growth for the neighborhood, a major commercial center for New York's Asian-Americans. 70 percent of Flushing's 72,000 residents are Asian, and the area is home to one of the world's largest ethnic Chinese enclaves. "Vibrant," that go-to good streets descriptor, doesn't adequately capture the level of activity along Flushing's main

thoroughfares—Roosevelt Avenue, Main Street, and College Point Boulevard. Main Street is second only to Times Square in New York City foot traffic. Shoppers from all over the region access multi-story mini-malls through ground-level stores whose wares spill onto packed sidewalks that the city is spending nearly \$8 million to widen.

The Center for Community and Entrepreneurship addresses a dark side of this prosperity: International real estate investment and a growing population have raised property values and commercial rents, making it tough for new enterprises to get off the ground. The center will sustain AAFE's

holistic development approach and build on its legacy of community investment. Since its founding 42 years ago, the organization has created more than 800 units of affordable housing and given \$44 million in loans to 1,000-plus small businesses.

For design inspiration, the two firms looked both at AAFE's mission and the surrounding area. "In Flushing, there are already a lot of pre-existing hybrid typologies," said Dominic Leong, cofounding principal of Leong Leong. "It's an interesting urban context—because of the history and the influx of immigrants from Asia, there are mixed-use typologies that just don't exist anywhere else in the city. This project falls in line with that DNA, and takes it to an institutional level."

The building's seven-story gradient of public-to-private use beckons residents inside, while the program—a twist on the Flushing commercial typology of stacked retail—tackles challenges posed by the neighborhood's rapid growth. A public plaza at 39th Avenue and College Point Boulevard, the architects explained, anchors the building to the neighborhood by drawing people in from the street, while private offices occupy the upper levels.

The space is organized as four connected volumes, each joined to an outdoor terrace. At ground level, the plaza's 5,000-square-foot marketplace connects to Flushing's street life, while upstairs, a flexible event space opens onto an adjacent terrace. A three-story open staircase, wide enough at its base for seating, connects the space through the third level. "From the plaza up to the stairs, you are metaphorically tracking the mission of AAFE," said JCJ principal Peter Bachmann.

A third-floor incubator will provide co-working space, where emerging businesses will get assistance from the AAFE-affiliated Renaissance Economic Development Corporation. "The center is not only about providing affordable space," said Christopher Kui, AAFE's executive director. "It's about networking opportunities and resources." The nonprofit, whose offices will occupy the fourth floor, will lead entrepreneurship classes geared specifically to small businesses. As they grow, firms can rent space on floors five through seven.

A reflection of the hybrid program, the facade is most transparent at the two lowest and most public floors. The glass increases

Leong Leong and JCJ's Center for Community and Entrepreneurship expresses AAFE's nonprofit mission: Private office space on the upper levels, shrouded in opaque glass, will be available to lease by local businesses, while the lower, more transparent levels contain public functions like a multipurpose events space.

in opacity as the eye ascends to the upper, non-public floors, explained Chris Leong, Dominic's brother and cofounder of the firm. The lot line wall is clad in metal panels and roughly mirrors the glass walls' spacing.

Overall, the building respects its lot line, but, unlike a "jewel on the block," it's not trying to define itself against its context, Dominic said. It has a slight curvature in plan that brings it up the lot line, while the corner lot ensures that adjacent developments will respect the building's profile.

AAFE awarded the project to the firms last fall, and the center is expected to be complete in 2018. Leong Leong and JCJ have mutual respect for each other's desire to work with mission-driven organizations, and the architects stressed the strengths they bring to the project. JCJ has seven offices and a deep portfolio of community-minded projects, while Leong Leong is known for bringing its impossibly cool aesthetic to projects like the U.S. Pavilion at the 2014 Venice Biennale and the Anita May Rosenstein Center, a new campus for the Los Angeles LGBT Center.

In Flushing, both firms see architecture as a platform for community. "We are in a post-icon paradigm. This generation is trying to understand a different way to relate to context," Dominic said. "Here, we interface with the community on the urban level of the plaza, then create building forms that respond to those criteria." **AUDREY WACHS**



JCJ ARCHITECTURE AND LEONG LEONG / LUXIGONT

INSIDE THE JUST-LAUNCHED PLAN TO SAVE THE ASTRODOME

Reach for the Stars



CAROL M. HIGGINS - LIBRARY OF CONGRESS

The disused-but-beloved Houston Astrodome may have finally found its savior.

In early October, the commissioners of Harris County approved a \$105 million proposal to reconfigure the aging Astrodome for events and concerts. Plans call for the floor of the vacant stadium to be raised so approximately 1,400 parking spaces can be built underneath.

Designed by two firms—Hermon Lloyd & W. B. Morgan, and Wilson, Morris, Crain & Anderson—in the mid-1960s, the 18-story Astrodome was added to the National Register of Historic Places in 2014. When it opened, it was the U.S.'s first enclosed and air-conditioned multipurpose stadium and boasted the largest clear span dome ever built. Before it shuttered in 2000, the Astrodome served as home field for the Houston Astros, the Houston Oilers, and the University of Houston Cougars. It reopened briefly in 2005 to accommodate New Orleans residents displaced by Hurricane Katrina.

Legacy aside, the Astrodome's age and size present distinct financial challenges to adaptive reuse. Maintenance costs run to \$170,000 annually, but tearing down the structure would cost \$30 million. The just-approved proposal is all taxpayer funded: property taxes, hotel tax, and parking revenue will each contribute to a third of the cost, while 10 percent of the funds will go toward finding an architect and engineer to design the renovation. Once (if) the plan is complete, revenue from parking will be plowed back into the venue to make the project financially viable.

If the architect and engineer's design ends up costing more than \$105 million, however, the county will not cover the shortfall—local government will employ other, to-be-determined financing methods. Taxpayers defeated a measure to resurrect the stadium in 2013 over cost concerns, so it's too soon to tell if this latest plan will bring the Astrodome back. **AW**



COURTESY CITY OF LOS ANGELES, BUREAU OF ENGINEERING/MICHAEL MALTZAN ARCHITECTURE/HNTB CORPORATION

HOW L.A.'S BUREAU OF ENGINEERING IS FACILITATING A MAJOR URBAN RESTORATION

ENGINEERING THE L.A. RIVER

Gary Lee Moore is the city engineer with the Los Angeles Bureau of Engineering, one of the many organizations and agencies involved in the ongoing restoration and redevelopment of the Los Angeles River. Among the numerous river-related projects on which the bureau is currently working are the restoration of an 11-mile run of the river within city limits and the replacement of the Sixth Street Viaduct with new designs by Michael Maltzan Architecture.

The Architect's Newspaper: What role does the L.A. Bureau of Engineering play in facilitating the ongoing L.A. River

restoration process?

Gary Lee Moore: The Bureau of Engineering (BoE) has a long history of working on the Los Angeles River. We led the development of the L.A. River Revitalization Master Plan, passed by the Los Angeles City Council in 2007, and were assigned the responsibility of implementing the plan, which continues today. BoE also led the city's collaboration with the United States Army Corps of Engineers on the development of the *Los Angeles River Ecosystem Restoration Feasibility* study and the *Alternative with Restoration Benefits and Opportunities*

for Revitalization (ARBOR) study that recommended Alternative 20 (the policy recommendation that called for the most expansive level of restoration for the river). Alternative 20 was adopted by the city council in June 2016 and is pending approval in Congress. BoE is also managing a variety of significant L.A. River projects that include new bikeways, river-adjacent parks, bridges that cross the river, and bridge underpasses, as well as restored river-access points and existing bridges. For our regional colleagues who are also focusing on river revitalization, BoE has been the city's point of collaboration. This includes a variety of nonprofits and other public agencies.

How does the L.A. River restoration feed into the BoE's overall mission?

BoE's vision is to transform Los Angeles into the world's most livable city. Revitalization of the Los Angeles River corridor, with public access, open space, native ecosystem restoration, and world-class parks, will contribute to creating a more livable, more sustainable Los Angeles.

What are some of the approaches being taken with regard to maintaining the river's usefulness as a piece of flood control infrastructure for the region?

The ARBOR study assumed that current levels of flood protection would be maintained with the suggested changes to the river. For example, this means increasing the flood channel's capacity

The Los Angeles Bureau of Engineering has had a hand in shaping many major infrastructural projects—like the Michael Maltzan Architects-designed Sixth Street Viaduct—to achieve balanced sites that incorporate urban-scale utility with a pedestrian-oriented, ecologically-driven ethos. These projects, many of which surround the redevelopments on the Los Angeles River, have the potential to change the way Los Angeles's urban infrastructure relates to the everyday user.

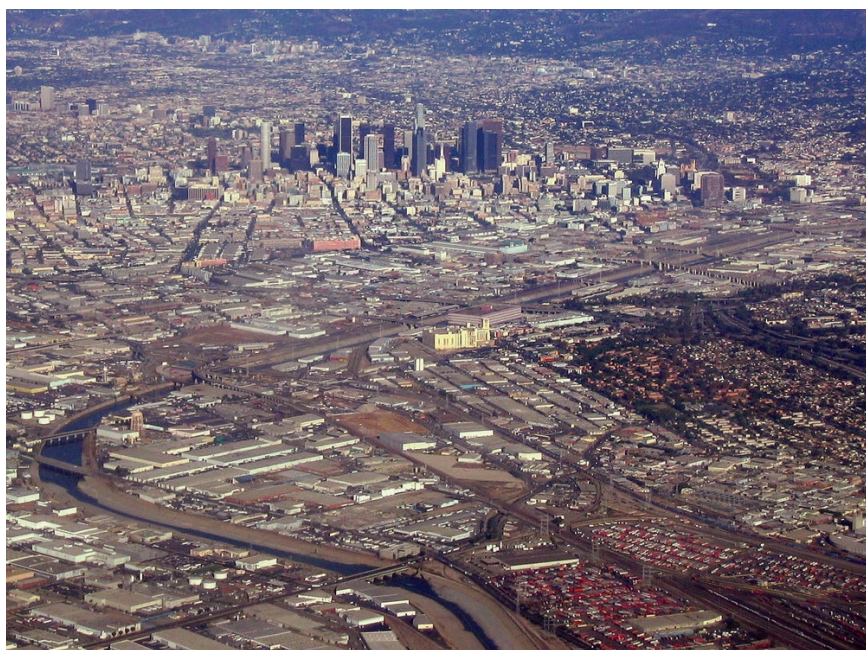
where planting is suggested in the channel for habitat creation.

Which measures are being taken to guide forthcoming development along the L.A. River toward having a more positive relationship with the local hydrology and ecology (in terms of runoff, infiltration, sewage, etc.)?

The city established a citywide Low Impact Development ordinance in 2012 that requires on-site capture or infiltration and a dispersed approach to stormwater management that positively diverts it to the L.A. River.

In addition, recent projects done by the city along the L.A. River have been designed to direct stormwater into vegetated swales. The River Improvement Overlay (RIO) guidelines produced by the Department of City Planning in 2014 provide private property owners along the river with design approaches that reflect habitat sensitivity.

In terms of ecology, the city uses Los Angeles County's *L.A. River Master Plan Landscaping Guidelines and Plant Palettes*, published in 2004, which calls for a native L.A. River plant palette all along the river. This palette was identified to support local fauna and to restore the native landscape. **AP**



COURTESY FLICKR RON REIRING/WIKIMEDIA IMAGES



Clockwise from upper left: One of the first houses in the Summit Powder Mountain community is under construction on a mountain in Utah's Wasatch Range; "Centerstage" by Oyler Wu Collaborative is a pavilion that was moved from SCI-Arc to Summit in 2015. It is used for performances and lectures; The Skylodge is one of the first new buildings in the complex, designed by Jeff Kovel of Skylab in 2013; Jenny Wu, the 2015 Summit artists-in-residence (AIR).

ALL IMAGES BY MARSHALL BIRNBAUM UNLESS OTHERWISE NOTED

MODERN MOUNTAIN continued from front page set out to build a visionary arts and skiing community aimed at inventors and other creative types from around the world.

To guide construction, they have assembled a diverse team of designers, land planners, and specialists in alpine architecture from places like Studio MA in Salt Lake City, Utah, Skylab Architecture in Portland, Oregon, and Saunders Architecture in Bergen, Norway.

The community is called Summit Powder Mountain.

The site is a 10,000-acre parcel (including 8,464 skiable acres) in Utah, an hour's drive north of Salt Lake City. It's in the region where Utah meets Idaho, Nevada, and Wyoming. The owners say it's the largest ski area in the country.

Plans call for 500 single-family, ski-accessible home sites connected to a village with another 500 homes, as well as "cultural amenities and miles of walking, biking, and Nordic trails."

Its name comes from Powder Mountain, part of the Wasatch Range in northern Utah, and the Summit Series, an organization that was founded in 2008 and hosts conferences and events for young entrepreneurs, artists, and activists. The community is aiming to take its place among other well-known ski and resort

destinations in the Western U.S.

Summit Powder Mountain is a joint project of Greg Mauro, chairman of Powder Mountain, and the Summit Series. Principals of the Summit Series are Elliott Bisnow, Brett Leve, Jeff Rosenthal, and Jeremy Schwartz. They have formed a company called SMHG LLC, trading as Summit Powder Mountain, which operates the Powder Mountain Ski Resort and serves as developer of the community. Summit Series is its anchor tenant.

The developers have studied other planned communities, including Sea Ranch, California, and Serenbe, Georgia, and developed a set of standards and controls. They talk about pioneering a design aesthetic they call "modern mountain" architecture.

"We love Aspen and Telluride and Sundance and Park City," said Sam Arthur, Summit's vice-president of design and marketing. "We just happen to be building our own community...We're seeking to attract artists, entrepreneurs, inventors—people who are really pushing the envelope in the areas they're pursuing."

Investors include Sir Richard Branson of the Virgin Group; Island Records founder Chris Blackwell; Gayle Troberman; Sue Turner; Ken Howery; and Bob and Darcy Bingham.

The developers claim that Summit Powder Mountain will be a place for intellectual stimulation as well as recreation, a setting for "leading-edge dialogues and hosted discussions, world class performances and farm-to-table dining experiences." Besides their flagship event series, they have a resident chef, and are planning opportunities for crafts, sports, and wellness programs.

The Summit community shares "a philosophy of innovation, creativity, cultural enrichment, and environmental conservation," according to its website.

Danish architect Bjarke Ingels, no stranger to skiing and Alpine architecture, has come to lecture several times, but is not working on any specific project. Other visitor-lecturers have included Daniel Arsham of Snarkitecture in New York and Jenny Wu and Dwayne Oyler from the Oyler Wu Collaborative in Los Angeles and the Southern California Institute of Architecture (SCI-Arc). In 2014, Wu took part in the Summit Artist-in-Residence (AIR) program.

In shaping this self-sufficient community, the team has developed a strong vision for architecture and land planning. "Modern mountain design and natural preservation" are core values, and architecture will be "subservient"

to the landscape.

The community will have two distinct areas. One is called the Ridge, where home sites and "nests" will offer "unrivaled multistate views, easy ski access, and mountain quietude," said Arthur. Many of these homes will sit on parcels of more than half an acre.

The second area is called the Village, which will contain residences spaced more closely than in the Ridge, including multifamily clusters. It also will be home to "the main lodges, cultural residences, and a walking street with juice bars, eateries, and shops," making it the community's central gathering place. The master plan calls for "unique spaces, intentionally designed to foster strong relationships, deep conversations, and inspire new ideas."

"Preservation of the existing natural environment, which includes an elk reserve, natural waterways, and a thriving wildlife population, is one of the leading design principles," said Arthur. "'Homesites' and 'nests' will be tucked in clusters of pine and aspen trees to maintain natural views for all community members, and the Village will be dense with living accommodations to allow for more open space in wildlife-sensitive areas."

Arthur explained that "modern mountain" architecture does not necessarily mean a throwback to midcentury modernism. He said the buildings would be modern in the sense that form follows function, and floor plans are open and take advantage of natural light and views. "It's modern in the way they are used, not modernist" as a style, he continued.

The land was originally a ski resort started by the Cobabe family in 1972. Before that, it was the family's sheep ranch. Summit Powder Mountain has been in the planning stages for several years. One of the first new buildings is the Skylodge, which was designed by Jeff Kovel of Skylab and completed in 2013. The project moved to a new phase last summer, when construction began on the first residences.

Phase one will consist of 154 homesites reflecting the "modern mountain" approach that Summit Powder Mountain "will come to define," the developers said. "Each building design will meet recognized environmental standards, and energy conservation guidelines will be provided to incorporate cutting edge sustainability systems and materials."

The developers are working with a number of architects and planners. Besides Studio MA, Skylab, and Saunders, the list includes: Elliott Workgroup in Park City, Utah; Langvardt Design Group in Salt Lake City; and R&A Architects in Los Angeles.

Other architects involved include Sparano + Mooney in Salt Lake City; Marmol Radziner in Los Angeles; Bicuadro Architects in Rome; Bertoldi Architects in Ogden, Utah; Olson Kundig in Seattle; PBW Architects in Seattle; and Grupo H in Slovenia.

The initial elements of the Village will take about 24 months to complete. Construction of the entire community is expected to take place over the next 20 years.

EDWARD GUNTS AND ZACH ALLIA



ZACH ALLIA



JAMES STEINKAMP

RAISING THE BAR continued from front page speeds. A massive bridging bar straddles two other large glassy bars. In many ways the project is reminiscent of what is often considered a Dutch style of diagram-driven design, rarely seen in Chicago. It was only a matter of time before one of Chicago's larger offices would bring the technique to a major local project. The project's bridging super-truss also brings to mind the work of offices like OMA and MVRDV, which have used the inhabitable structural system to great effect for decades. Yet the simple formal move is in some ways very Chicago—it recalls the modernist monoliths of Downtown. The project's glossy curtain wall

gives the project that blue glassy sheen so prevalent in many of the towers currently rising in the city. The company's name is also carefully integrated into the facade in large letters, another aspect that seems to be a conversation surrounding so many Chicago projects, old and new.

Employees and visitors drive through a lush landscape designed by Chicago-based Hoerr Schaudt Landscape Architects, complete with walking and biking trails, water features, and rolling native savannas. Included in the landscape is a memorial to four employees lost in the September 11th terrorist attacks, and at its center is a large tree that was moved from the company's former

headquarters a mile away. Other more specifically landscaped areas include a sunken hardscape close to the building, where waterfalls seclude the area from the nearby traffic. A small pavilion in a Tuileries-inspired treescape gives employees another space to get out of the building for formal and informal events. What is missing from much of the landscape is an element that usually defines similar large corporate campuses: surface parking. Though there are a handful of spots near the building's entrance, most of the parking is consolidated into a multilevel parking garage whose form echoes the building—two bars clad in screening conceal

the employee parking.

The building's entry sequence starts in this parking structure, with the understanding that it would be the main entry for the vast majority of workers. Leading from the parking into the building, a long, wide, bright corridor provides protection from the intense winter winds and snow. Working closely with Goettsch Partners, local office CannonDesign handled the interiors. Typifying a restrained palette, the interior feels appropriate for a major corporate office-scape, with a few twists.

Rather than completely relying on the latest trade journal theories about office culture or attempting to tap into popular, but possibly fleeting, trends, the design was based on extensive research done directly with Zurich employees. Zurich, a major insurance company, was intent on providing a productive yet comfortable space for the 3,000 employees who would be working in the building. In a series of fully functional workspaces, dozens of employees rotated through different layouts and work environments, spending weeks in each. The

feedback from this study was integrated into the overall concepts behind the interior. A main finding was that workers wanted to have a variety of choices when it came to their individual workspaces. Every desk is sit-stand and other spaces throughout the building are set up to become impromptu work areas. Cafes, quiet alcoves, and larger common areas are all equipped with furniture and power to allow for work to happen away from the typical workspace. Desks are grouped into smaller "neighborhoods" of around 30 desks in separate areas, rather than an endless expanses of cubicles.

The bars that make up the building are only about 100 feet wide, and many areas include double height spaces, so access to natural light is never far away. Solar gain from all of that glass is mitigated by a discrete louver system on the exterior and operable shading on the interior. For the building's largest space, a common area for large gatherings, a 300-foot-long double-skin glass wall was engineered by Thorton Thomasetti to passively vent warm air out of the building

before overheating the interior. These natural lighting systems play an important role in helping the project achieve a LEED Platinum certification, making it one of the largest buildings in the world to achieve this designation. Water and energy reduction technologies were also integrated into the design. The landscape design contributes with over 635 trees being planted across nearly 30 acres of softscape.

The orientation of the top bar of the building is made strikingly clear when standing on the downtown-facing balcony on the top floor. This balcony, well above the suburban landscape before it, makes for a perfect summation of the project as a whole. While maintaining the openness allowed by its position out of the city, it still aspires to the quality and formal ambitions of those towers on the horizon. While the project would fit in well in the outskirts of a city like Copenhagen or Amsterdam, where similar formally experimental buildings are becoming commonplace, in the Chicago suburbs it is honestly a bit shocking—in a good way.

MM

vitra.

Hack. This is the Garage Spirit.

Developed by Vitra in Switzerland. Design: Konstantin Grcic

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

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

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



DREAM BIG.

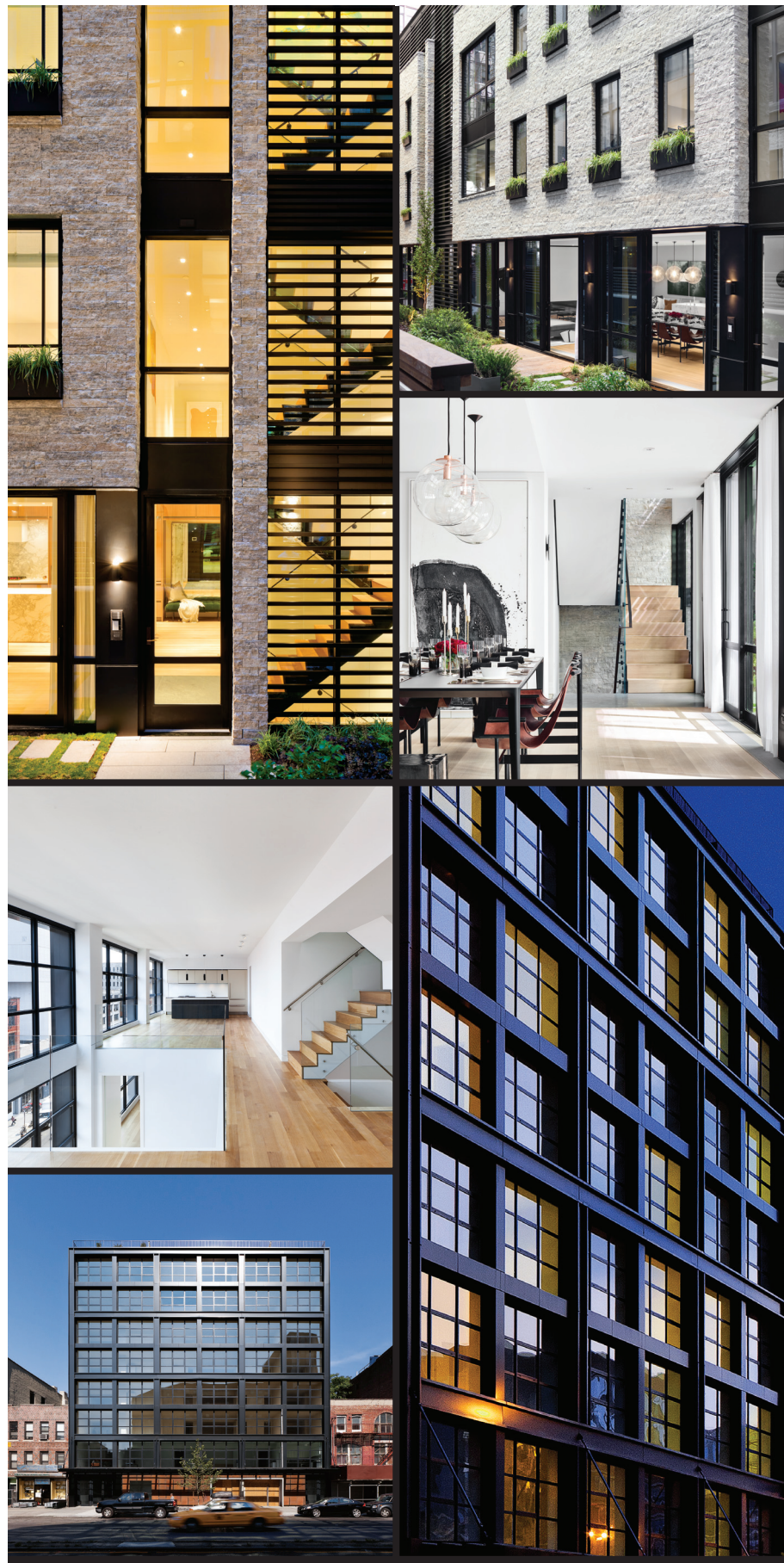
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COURTESY LMN ARCHITECTS

LMN ARCHITECTS AIMS TO MODERNIZE SEATTLE'S ASIAN ART MUSEUM

SAM I AM

On September 30, LMN Architects revealed renderings for a planned \$49 million expansion and renovation to the Seattle Art Museum's (SAM) Asian Art Museum, the first time in the 83-year-old institution's history that its flagship art moderne structure will be renovated.

The building, located in the city's verdant Volunteer Park, was designed by Carl F. Gould of the architectural firm Bebb and Gould to house SAM's original art collection. After SAM's principal collection was relocated in 1991 to a downtown Seattle flagship designed by Venturi, Scott Brown and Associates,

the 1933 building was rechristened as the Asian Art Museum. That move left the original Bebb and Gould building languishing, a product of a bygone era when buildings relied heavily on natural ventilation as a means of climate control and the needs of only a small portion of potential building occupants were considered. As a result, the structure lacks the sophisticated temperature and climate control systems typical for a world-class art institution and is out of compliance with Americans with Disability Act (ADA) legislation. LMN's renovations aim to fix those discrepancies

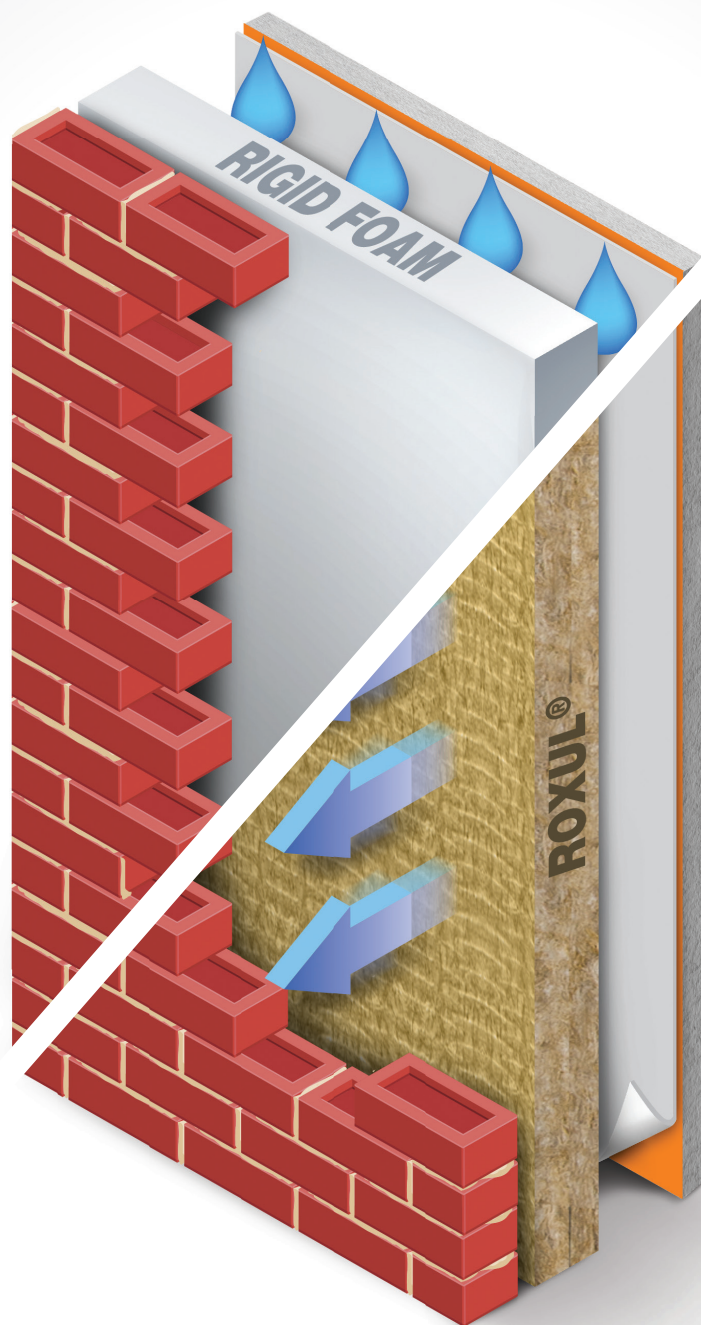
Top: The exterior view of the proposed Seattle Asian Art Museum. **Above:** The scheme for a new entry. **Below:** View from the planned garden lobby.

and more by rebooting the structure through the addition of a new wing along the existing eastern side containing a 2,650-square-foot gallery for Southeast Asian art, a community meeting room, and a set of new office spaces. The renovation will also add teaching spaces and possibly an Asian art conservation studio. Importantly, the extension will be clad in expanses of glass and aims to increase the connections between the museum's interior and its park setting.

Regarding the complicated renovation plans for the structure, Sam Miller, lead architect for the project at LMN, said, "On the renovation side, our goal is to be true to the original intent of the building and to transform the [Bebb and Gould structure] into a fully functioning, 21st-century museum while also being entirely respectful of the historic fabric and the design quality the building represents." He added, "In another way, our work is to make sure you would never know we were there." **AP**



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DAVID BAKER ARCHITECTS PROPOSES 100-PERCENT AFFORDABLE HOUSING COMPLEX IN SAN FRANCISCO'S MISSION DISTRICT

MISSION: SUPPORTIVE HOUSING

San Francisco-based David Baker Architects and affordable housing developer BRIDGE Housing Corporation have released conceptual renderings for an upcoming, 100-percent affordable housing complex in San Francisco. The project, 1950 Mission, is to be

developed in the Mission District neighborhood of the city and will provide 157 affordable units to the area, with 20 percent of those units set aside for formerly homeless families and the remaining homes allotted for families making between 45 and 60 percent of the

area median income. According to city-data.com, the average median income for the Mission District in 2013 was \$73,718.

The 1950 Mission complex is designed as a pair of apartment blocks connected by a central courtyard with a large, nine-story

David Baker Architects' proposal for a 157-unit affordable housing project in San Francisco's Mission District features two housing blocks connected by a publicly-accessible walkway.

building fronting Mission Street and a smaller, five-story structure located along a mid-block alleyway.

The primary structure on Mission Street features a variously articulated facade arrangement that is segmented into three sections with a central stepped black-panel-clad portion flanked on either side by street-fronting apartment blocks. These facades, similarly clad in panelized finishes along the lower four floors with stucco walls above, feature storefront windows along the ground floor and punched openings denoting the apartment units above. The storefronts include smaller-than-average retail spaces designed to be occupied by local businesses, with plans to include an art gallery as well. The commercial areas along the ground floor will also feature varying ceiling heights, between 11 and 20 feet, in an arrangement that will help to boost the overall number of units developed through the project. The areas along the ground floor are set back from the building mass in certain areas, allowing the units above to create covered outdoor space underneath by acting as shade-casting overhangs.

The smaller apartment block will

be accessed via a mid-block public approach that also connects to the central courtyard space and will feature an "artists' paseo," a walkway flanked with artists' studios. With this arrangement, the designers hope to create a community gathering spot and arts-focused public space. The second apartment structure is set back from the alley with a 10-foot-wide planted area and features masonry-clad, undulating facades with specialized window hoods covering most of the building's punched apertures. Those hoods are articulated to shield the openings from solar glare, and dot the stepped facade along various exposures. The building is topped by a rooftop garden and urban agriculture facility the architects have dubbed "Jardin de Las Familias," and is connected to the larger structure via a series of stacked skywalks that traverse the courtyard area.

The project will provide on-site supportive services for future tenants via providers PODER, Mission Neighborhood Centers' Head Start and Early-Head Start, Lutheran Social Services, and Mission Girls Services mentorship programs. Cervantes Design Associates will serve as associate architect on the project, which is currently moving through the entitlement process. A time line for construction has not yet been released. **AP**



SUNSET SPECTACULAR continued from front page Art, Los Angeles, (MoCA) beat out submissions by JCDecaux and Zaha Hadid Architects, Outfront Media, Gensler, and the MAK Center, and TAIT Towers.

The RFP comes as the City of West Hollywood, California, seeks to modernize the ubiquitous billboards that dot the Sunset Strip, a 1.5-mile stretch of Sunset Boulevard that cuts across the city's northwestern

edge. The municipality's RFP called on designers to "design a technologically advanced, engaging, one-of-a-kind, billboard structure" while also inspiring "a 21st century vision with contemporary digital and interactive technologies, media, and multidimensional graphic design."

TWA's proposal reinvents the billboard as an overall typology, replacing the static, image-based, automobile-centric qualities with

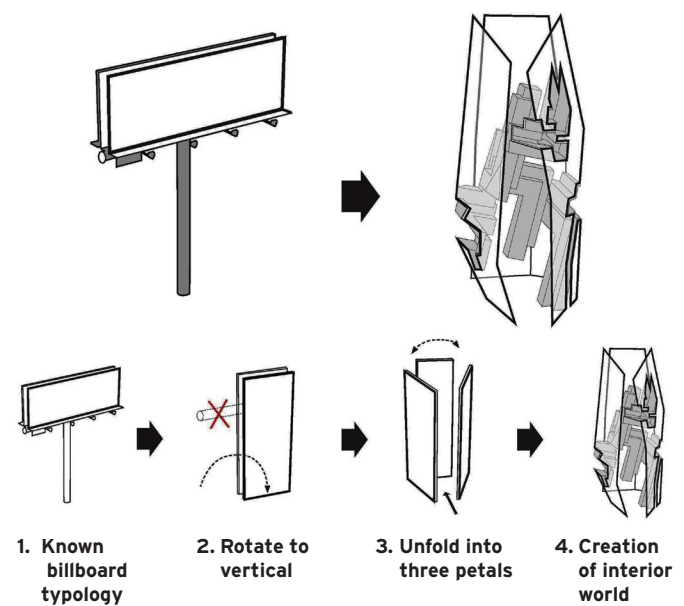
digitally driven, interactive, and public-space-making approaches. The scheme takes the typical "sign-on-a-stick" billboard and rotates it 90 degrees so that the short edge of the sign rests on the ground. In the process, the billboard transforms from a sign to a bell tower and, in the architect's words, "speaks to a world where commercial and cultural content can be hybridized, and media is no longer just a way of advertising

but a way of life."

These two, now-vertical billboard planes are then bent and folded into a configuration that allows for human occupation. The billboard assembly is placed onto the site, which is articulated in the manner of a public plaza.

Wiscombe described the project this way: "Just a few months ago, Elton John and Lady Gaga did a pop-up duet right nearby our site, in support of his AIDS Foundation.

I like to think of 'The Belltower' as a contemporary catalyst and venue for civic engagements like that. We are also committed to making it into a kind of digital testing ground for artists, who will be curated by our partner MoCA. They will essentially be able to take it over for periods of time. I think that fusing together the worlds of art and commerce will give the project life and force us out of our habitual modes of consuming media." **AP**



Tom Wiscombe Architects' attempt to reinterpret L.A.'s ubiquitous billboard typology focuses on converting the currently flat, "sign on a stick" into a public pavilion that creates interior space on the street while continuing to serve its initial, advertising use.

BARKER
FREEMAN
DESIGN OFFICE
ARCHITECTS
AND
4|MATIV



Prospect-Lefferts Gardens was once referred to by locals as “Brooklyn’s best-kept secret.” Now, developments—many of which offer vistas across Prospect Park and onto downtown Manhattan—are shooting up as the area surges in popularity. One of those is Parkline at 626

Flatbush Avenue between Fenimore and Hawthorne streets. The 23-story building, backed by developer Hudson Inc., is the tallest in the neighborhood. It offers 254 units as part of a mixed-income “80/20” scheme (a development that is granted tax-exempt financing when at

least 20 percent of the units are reserved for low-income earners). Aside from the rental units, a restaurant with a glazed facade can be found on the ground floor, along with a bookstore. As per the “Community Facility” zoning code of the area, Hudson decided to include a school—an expansion



The Maple Street preschool on the second floor of the Parkline development in Park Slope, Brooklyn, features furniture and built-in features scaled for the children. The kitchen is a focal point of the space with a serving table and washing station. Low walls and a variety of windows and sliding doors allow teachers to keep an eye on students without following them around.

of the nearby Maple Street School—into the development.

“We could easily have opted for a doctor’s office,” said principal Alison Novak. “Frankly, a doctor’s office might have paid more for the space. But having a nursery school, especially one based in the neighborhood with a stellar reputation, was more appealing in part because it is a more attractive use to residents of the building. We also recognized that it is more difficult to locate a school than a doctor’s office, and we had an opportunity to support a neighborhood institution.”

Maple Street School is located on the second floor of Parkline and has been open since September. The preschool, designed by Brooklyn-based studios Barker Freeman Design Office architects and 4|MATIV, offers three classrooms on the west side, all connected in a linear fashion through sliding timber doors. Holding approximately 16 children each, the classrooms can open up to form larger spaces with adjacent rooms when needed.

Even when closed, however, the doors facilitate connections between classrooms. Windows, placed at varying heights and shapes, can be found. Novak remarked how her daughter, who attends the school, interacts with friends on the other side, often knocking on and peering through the low-level windows. Around the north and west perimeter, large windows have also been included.

Inside each classroom, children have access to bathrooms and “play-sinks.” Alexandra Barker of Barker Freeman described how the sinks connect the inside and outside of the bathrooms. “The play-sinks store toys where the children can play, but on the other side is where they can wash after going to the bathroom,” said Barker. Situated in the classrooms themselves, the bespoke bathrooms prevent children from wandering

astray when they need to go.

Another feature is a multipurpose kitchen area. Priya Patel of 4|MATIV said that a “big part of the curriculum is to teach kids through cooking.” Barker elaborated: “It’s a diverse space: At one level it acts as a kitchen-cafe area, whereas on another level kids can climb up and play. It also doubles up as an informal performance space and, due to its location, a gathering point that the whole school has access to. It was actually a big deal to decide that this was a specific space that wasn’t just the classrooms or lobby.”

Within this space, and indeed throughout much of the school, maple timber has been employed for flooring, cabinets, and other furniture, as well as a “peg board” (a board with moveable pegs that children can play with in the lobby when being dropped off or collected). With its white interior walls—left intentionally blank so children can display their artwork on them—and generous amounts of daylight, the school has a Scandinavian feel to it. “We wanted to materially represent Maple Street,” said Barker. “This was a big choice to use maple flooring, as opposed to something that would have perhaps been easier.” **JASON SAYER**

RESOURCES

Engineered Maple flooring:

Kährs
kahrs.com

Contractors:

Bolt Construction
boltconstruction.com

Developer:

The Hudson Companies
hudsoninc.com

Design Architects:

Barker Freeman Design Office
4|Mativ Design Studio
barkerfreeman.com
4mativ.com

YOUNG CIRCLE ARTS PARK



KENNEDY HOMES



When Miami clients want a high-profile designer, they often bring in architects from New York and London simply because marketing demands signature international brand names. The developing streetscape of Wynwood, Miami's Art District, has buildings by scores of important architects from every city but Miami.

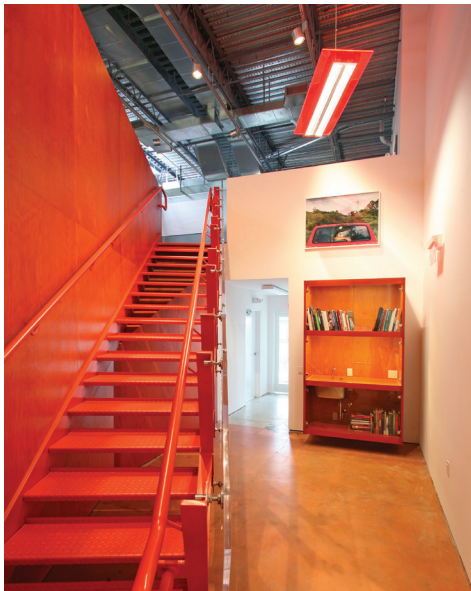
But the city has its own, often-underappreciated talent. For example, there is Fort Lauderdale-based Glavovic Studio and its founding principal Margi Glavovic Northard, who has the resume of an architect one would usually find practicing in New York or Los Angeles: She was educated at SCI-Arc, taught at UCLA, and worked for Smith-Miller+Hawkinson in New York before opening her own practice. In Los Angeles, Northard met Robert Mangurian who told her to "go to a place where you can make a difference."

Taking this advice, she started her Florida firm in 1999. The local projects she cobbled together make her someone who should be better known outside Florida. Northard, who is from South Africa, brings a global perspective and ambition into her practice that attempts to link local ideas, traditions, and needs with a broader international perspective. She said she admires the way Canadian Frank Gehry arrived in California and worked with the local vernacular to create truly revolutionary designs.

But, unlike Herzog & de Meuron, for example, who practice in the small city of Basel and won the prestigious Miami Art Museum (now Pérez), she does not just pitch glamorous cultural projects. "We are part of the local community that wants to be part of a larger conversation, and we are able to connect them to a global conversation," she said. Indeed the firm focuses on local public housing, community centers, parks, and libraries because Nothard believes architects are, as she put it, "cultural change agents and facilitators." She made the conscious decision to design affordable housing because she believes affordability is a broader notion than just low income.

At one affordable housing project, Kennedy Homes, Nothard claimed to have expanded the discussion "from affordable to affordability." The design work, she asserted, is about "creating change" with a commitment to design buildings that are "direct experiences." She said that she was asked to design a gazebo and "ended up doing an artist center for the community" that has enriched the town and region. It would be a sign of Miami's maturity as a design center, something boosters point to, for her to be given a project in Wynwood, Brickell, or on Collins Avenue. **WILLIAM MENKING**

GIRLS' CLUB COLLECTION



ROBIN HILL

SUNSET HAMMOCK



YOUNG CIRCLE ARTS PARK
HOLLYWOOD, FLORIDA

This 10-acre cultural center is located in downtown Hollywood, Florida. Its park immerses visitors in native landscapes and offers visual and performing arts programming and community activities. Two buildings include the Visual Arts Pavilion, which provides classrooms, a glass blowing studio, metal studio, painting studio, exhibition program, and support facilities, as well as the Performing Arts Pavilion, which contains a stage and lawn seating.

KENNEDY HOMES
AFFORDABLE HOUSING
FORT LAUDERDALE, FLORIDA

Kennedy Homes is a 132-unit LEED Gold affordable housing project poised at the gateway to the City of Fort Lauderdale. Its living spaces are spread into eight residential buildings, with three community buildings housed in renovated structures, providing a gymnasium, library, and meeting and leisure rooms. The 8.5-acre site is developed as an expanded green space within an urban landscape.

GIRLS' CLUB COLLECTION
FORT LAUDERDALE, FLORIDA

Located on a quiet street on the northern edge of downtown Fort Lauderdale, Girls' Club is an artist studio, a gallery, a foundation, and a quasi-public space. The 1984 masonry building has a reconfigured facade layered with light, color, landscape, and enigmatic materials that employ local craft techniques and industrial references.

SUNSET HAMMOCK
TAMARAC, FLORIDA

Sunset Hammock, a public art project in Tamarac's Sunset Point Park, renders moments in time through increasing intensity and color. It explores the expansiveness of the Everglades through the study of wetland topographies and tectonic forms.



COURTESY GLAVOVIC STUDIO

HOUSE OF THE ISSUE> UPPER JEPHTHA LAKE RETREAT

WHEELER
KEARNS
ARCHITECTS



Along the shores of southwest Michigan's Upper Jephtha Lake sits one family's home away from home. Created in an ongoing collaboration between the owners and Chicago-based Wheeler Kearns since the 1990s, the retreat is a cluster of four small buildings. The relationship between Wheeler Kearns and the client goes well beyond this single project—their

long history of building together in Chicago created a rapport that is exercised here.

Based around an existing cottage that Wheeler Kearns remodeled, the Upper Jephtha Lake Retreat is defined as much by its interior spaces as the spaces in between the structures. Enclosing a yard and pool, two outbuildings and a forest provide an intimate

entertainment area. These multiple outdoor spaces can be used for family dining or large group events.

The latest addition to the project completes the campus as a year-round multi-generational getaway. One of the two new buildings is a guesthouse for two families. The 960-square-foot structure includes two bedroom suites, a small kitchen, and a communal

area. An intimate loft space sleeps two with 360-degree views of the forest and lake—a grandkids' paradise. Covered patios allow for more private or group eating. The second building houses an exercise room, garage, and a patio for grilling. A small boathouse sits at the water's edge.

Each structure's form is reminiscent of the other, but they were not

designed to perfectly match. Instead they are tied together with carefully curated material and detail palettes. The entire campus is painted in a cool gray that recalls the bark of surrounding beech trees. In contrast to the calm exteriors, the interiors are rich and warm. Douglas fir is used from veneered plywood to wide planks, and lines most surfaces. Hidden appliances and efficient layouts make the most of small spaces. Interior furnishings throughout the sunlit space, such as bright fabrics and classic modern pieces, were chosen by interiors firm RDK Design.

"The clients are very involved," explained Wheeler Kearns principal Mark Weber. "They would give us programmatic elements, but would allow us to compose the best scheme for the site." The result is a retreat specifically catered to the needs of multiple generations of a family coming together away from the city bustle. **MM**

RESOURCES

Windows
Eagle Window
eaglewindow.com

Lighting
"Munkegaard LED"
Louis Poulsen
louispoulsen.com

"The Egg"
Holophane
holophane.com

"BeveLED mini"
USAI
usailighting.com

Faucets
Hansgrohe
hansgrohe-int.com

Toilets and sinks
Kohler
us.kohler.com



TOM HARRIS



Gensler's plan calls for engagement with the downtown and lake with glassy towers, and the river with a continuation of the city's riverwalk.

Valley to the west is also seeing new life after over 100 years of being the city's industrial heart. Now, Chicago-based developers R2, in collaboration with Gensler, are betting on a brighter future for the much-maligned post office.

When R2 bought the building and the surrounding land for \$13 million in 2015, it knew it was going to be a long-term project. The United States Postal Service has a lease for its space through 2020, with the option to sign for up to 30 years. Even if the Postal Service were to vacate, the site would always have active train lines running under the building, between its massive concrete piloti. But that is not stopping R2 from planning ahead.

R2 and Gensler recently released new renderings and an outline of their plans for the site. Gensler's designs call for a major mixed-use development that incorporates office space, residential, and entertainment, as well as small and big-box retail. The site benefits from extensive access to transportation, including ramps from the adjacent elevated freeway, the Milwaukee Intermodal Station, the city's main Amtrak and Greyhound station, and the now under-construction city street car.

"The concerns that are on the site, that in the past have been seen as barriers to development, are now seen as potential drivers for the project," explained Benjy Ward,

Gensler principal and regional design leader. "The market has flipped. The elevated highway that runs by the site and the river have become assets."

Along with renovating the current building, the project could include two large towers at each end of the site. The east tower would have 282,000 square feet of residential space, while the west tower (along with space in the existing building) would account for nearly one million square feet of office space. The 1,500 feet of riverfront would also be developed as a public promenade and an extension of the city's growing Riverwalk. Restaurants will line the promenade, and kayak launches and boat docks will connect the project with river traffic. A foot bridge is proposed to connect the existing building to the James Biber-designed Harley Davidson Museum across the river.

Though the Postal Service will remain a tenant in the building for at least the next few years, Gensler's plans are such that, if given the go ahead, the project could begin. By working in the currently open land around the building, much of the proposal could be realized without disrupting normal operations.

If realized, the post office project will be one of many changing the face of downtown Milwaukee. Of those projects rising just north of the site, few are as ambitious in scale or program. Yet with at least three years to go before the site could be completely free of its current tenant, the city is going to have to wait a bit for delivery. **MM**

GENSLER DESIGNS A NEW VISION FOR THE UNLOVED MILWAUKEE POST OFFICE

SIGNED, SEALED, DELIVERED?

The long, low-slung Milwaukee Post Office is not a popular building. The rust-covered Brutalist structure sits along a five-block stretch of the

Menominee Riverfront, a place that, until recently, was generally seen as the undesirable backside of the city. But that is all quickly changing.

Just east of the post office, the Third Ward neighborhood has been completely transformed in the last ten years. The Menominee River



A fictional collage by the article's authors dramatizes the often jarring additions, or "pops" to the tops of historic bungalows in Chicago's residential neighborhoods.

"incompatible" full second-story additions atop Chicago's iconic bungalows. The HCBA believes that such "bad" additions, or "pops" destroy the architectural character of the homes and the collective harmony of the surrounding streetscape.

After the rollout of #StopThePop campaign last June, what actually popped to the surface was less a discussion about preserving architectural landmarks, and more a social media-facilitated debate regarding what constitutes good taste.

The HCBA reports that, with over 80,000 bungalows in Chicago, the building typology constitutes about one-third of the city's single-family housing stock. Largely built between 1910 and 1940 in dense neighborhood clusters that arc around the city center, these narrow, one-and-a-half story buildings originally provided modest, efficient, and inexpensive housing options for many young families. Often purchased with unfinished attics,

a growing family might convert the partial second story attic into a spare bedroom later on.

After a century, the Chicago Bungalow remains as appealing as ever. Clad in everyday brick, occasionally fenestrated with Prairie-style stained glass, and approached via an off-center entry porch, the bungalow is both inviting and quotidian. On its own, a bungalow may not command architectural presence. But when arrayed neatly along a side street, collections of bungalows lend a strong architectural identity to a Chicago streetscape.

While the HCBA lacks legal authority to regulate construction, its #StopThePop petition aims to educate the public on "'good' versus 'bad' additions," provide access to qualified architects, and to call upon city officials to address the issue. Acknowledging that "changing lifestyles pose new and challenging living requirements" to historic bungalows, the HCBA provides a 27-page design guidelines booklet to ensure "sensible" bungalow renovations. While the guidelines are progressive in regards to interior renovations, stressing the rearrangement of walls over additions, upgrading mechanical systems to more energy-efficient

alternatives, and increasing R-values, it favors conservative exterior updates. Its main directive is to set back second story additions at least 20 feet from the street to conceal their visibility as completely as possible.

Developers that are engaged in bungalow renovation projects, such as Welcome Home Chicago Properties, rebut that they are simply satisfying the expanded space and lifestyle needs of their clients. In a similar spirit, a number of voices have emerged on social media articulating the design freedom that property ownership provides. As cheekily summarized up by one reader's comment on a *Chicago Tribune* online article covering the Bungalow battle, "If someone wants to live in an ugly house that should be their choice." For city-dwellers like this commenter, the #StopThePop campaign questions who should have the right to govern our collective aesthetic sensibilities.

While the City of Chicago Department of Buildings has yet to respond to HCBA's petition, it is energizing to see the public voices on both sides of the debate step into a conversation about what our cities look like and what aesthetics mean within our neighborhoods.

JOSEPH ALTSHULER & ZACK MORRISON

THE HISTORIC CHICAGO BUNGALOW ASSOCIATION IS TRYING TO CONVINCE DEVELOPERS NOT TO DEFACE THE CITY'S ICONIC HOUSING STOCK

#ONCEYOUPOPYOUCANTSTOP

The Historic Chicago Bungalow Association (HCBA) launched the #StopThePop campaign to raise

awareness and publicly denounce a recent tendency in which homeowners and developers build



AN ICONIC HOUSE MUSEUM LOOKS TO THE FUTURE BY RESTORING ITS PAST

BACK IN VIZ-NESS

Miami's Villa Vizcaya, an Italian villa on Biscayne Bay built by industrialist and farm machinery magnate James Deering in 1914, has told the story of its creation since opening to the public in 1953. Although not fully completed until 1922, the museum-house recently celebrated its centennial.

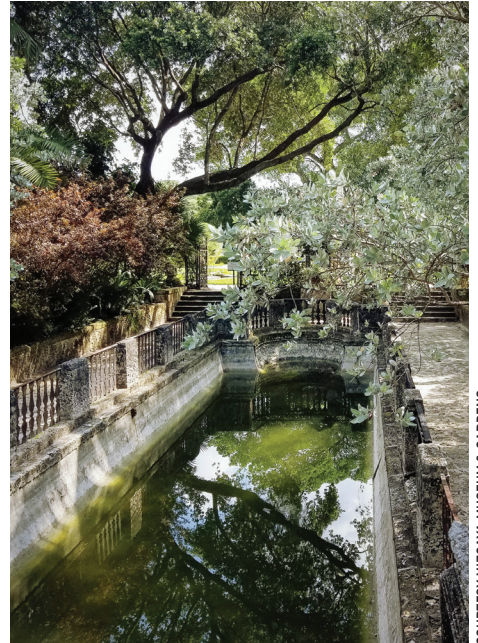
A new master plan in the works for Vizcaya encompasses a substantial expansion and the reincorporation of various lost or forgotten elements of the estate, including a model farm, adjoining Italian farm village, and portions of the gardens that have been neglected and closed to the public for decades. For the

Left: A historical photograph of Miami's Villa Vizcaya on Biscayne Bay. **Right:** Vizcaya's "marine garden" is one of the villa's features that was "lost" over the years.

first time since the heirs of Deering donated it to the public, Vizcaya will be able to tell substantial parts of its story almost lost to history.

In the estate's formal gardens, a "marine garden," unseen by the public since being damaged by Hurricane Andrew in 1992, has reopened, and a destroyed water garden, as well as a wide set of stairs that once led to a private beach, have been recently rediscovered. An exhibition of contemporary art on view at Vizcaya through October 2017 is also drawing attention to many more of these spaces, including the estate's moat (now a dry chasm through a forested section of the grounds), and parts of the original gardens.

But perhaps the largest "missing" elements of that story are the farm, which Vizcaya is reclaiming as its current occupant—the Patricia and Phillip Frost Museum of Science—moves downtown, and the Italian farm village. Vizcaya's administrators are hoping to use the village, which still exists quite close to its original form, for a mixture of public programming, collections storage (including open storage), and offices. The master plan then proposes the demolition of the former science museum to restore the farm site as open green space.



COURTESY VIZCAYA MUSEUM & GARDENS

The original farm will be partially reconstructed and a reforested area will act as a buffer zone between the estate and the neighboring homes. "One of the most important things is the arrival of visitors and how they move through the village," said Remko Jansonius, Vizcaya's deputy director of collections and curatorial affairs.

SEAN MCCAUGHAN



Serriform is based on the serrated edges of Ettore Sottsass's 1992 Adesso Però bookcase.

THIS YEAR'S SXSW ECO CONFERENCE FEATURED A UNIQUE SET OF STAGE BACKDROPS

Straight from the Script

On October 10, the two-day South by Southwest (SXSW) Eco Conference kicked off in Austin, Texas. Igor Siddiqui and Nerea Feliz, professors at the University of Texas at Austin School of Architecture, were asked to design the stage backdrops for this year's event. The design brief specified eight different, but interrelated, stage backdrops for the conference, ranging in width from 12 to 30 feet and offering a "striking visual presence that highlights innovation."

Together, Siddiqui and Feliz explored issues of serial variation, digitally derived patterning, and robotic painting. The result was *Serriform*. Drawing on Ettore Sottsass's 1992 Adesso Però bookcase, *Serriform* gets its name from the serrated edges of

its columns.

"Digital technologies have transformed the logic of mass production by allowing repetitive processes to produce variation, meaning that components, objects, and patterns produced in a series no longer all have to be the same," said Siddiqui. "Our project was designed with such capabilities in mind."

For example, Siddiqui continued, the columns forming the principal structure for the stage backdrops feature a range of different geometric profiles, while still belonging to the same "family." "This was achieved using a parametric script in the design process," he said. "Because the columns were fabricated digitally [using CNC machinery], it was as efficient to produce the

series with such variation as it would have been had they all been identical."

A Kuka Robotics KR60 robotic arm spray-painted the pattern on the panels while a script in algorithmic modeling editor Grasshopper was used to facilitate variation in the paint application. During this process, the script remained the same, but the variables within it changed in order to take into account materiality, fabrication, assembly, and use. "We were amazed by the idiosyncratic nature of each mark—none is the same even if the script is repeated over and over again," said Siddiqui. "This allowed us to make the kinds of painted marks that would have been difficult, if not impossible, to achieve through any available mechanical or manual means."

Siddiqui and Feliz intend for *Serriform* to be used beyond the SXSW conference. "The challenge of temporary installations like this is that they are only useful for a short period in time," Siddiqui said. "A plan for its after-

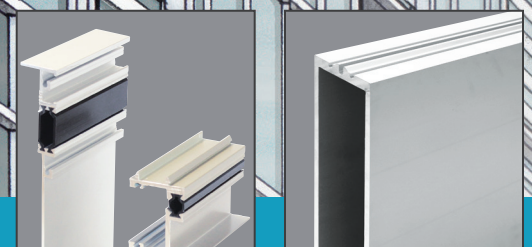
use was very important to us, so the whole installation is actually designed to serve as a shelving and partition system afterwards." (According to Siddiqui, a *Serriform 2.0* is on the way.) "We looked at iconic bookshelf designs, seeking examples where their sculptural qualities transcended function," he continued. "Adesso Però gave us some good clues, while allowing us to come up with a more variable version tailored to the digital era. Sottsass's design is still all based on the repetition of the same dimension and form, and today we can do so much more! While his bookcase is a piece of furniture, we think of work as architecture. In this way, the H-profile columns (like that of steel members) are decidedly tectonic in nature and open to other spatial applications. We are continuing to work on this project by designing new scenarios for how the columns and panels can be used as shelving and partitions, and, unlike their role as backdrops, arranged in space in a more three-dimensional way." **JS**

COURTESY THE SCHOOL OF ARCHITECTURE AT UT AUSTIN

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POP, LOCK, AND WRAP IT

1 LEVELLINE OUTSIDE 90 CERTAINTEED

Levelline corner beads are less than half the weight of traditional metal and paper-metal drywall corner products—and without sharp edges, they allow for an easy, safe installation. The beads are incredibly durable, will not rust or hold a memory, and come in 8-, 9-, and 10-foot lengths, as well as custom sizes.

certainteed.com

2 RIDGELINE GREEN SPAN

The RidgeLine insulated metal roofing panel is a 2^{3/8}-inch-tall mechanically seamed panel that covers 42 inches with a variety of thickness options. The panels recently received a UL 580 Class 90 approval for wind uplift, making them incredibly secure and able to resist high-velocity winds.

greenspanprofiles.com

3 OPTIMIZED ACOUSTICS ROCKFON

Rockfon's collection of baffles, islands, and ceiling panels are capable of achieving noise reduction coefficients as high as 0.95, while maintaining the design of a space. The panels come in a lightly textured white surface that allows design flexibility, in addition to being highly reflective to maximize daylighting.

rockfon.com

4 DENSELEMENT BARRIER SYSTEM GEORGIA-PACIFIC

A new water-resistive and air-barrier (WRP-AB) system from Georgia-Pacific, DensElement sheathing, integrates the WRP-AB inside the gypsum's core, eliminating the need for a second WRP-AB. PROSCO R-guard Fast Flash liquid flashing can be applied on or over joints, fasteners, and openings with no need to coat the entire outer surface.

buildgp.com

5 EQUINOX LOUVERED ROOF EURAMAX

Available for both residential and commercial projects, the Equinox roof system allows for continuous changes of the environment, and can accommodate for weather and maximize daylighting. A solar-powered battery pack controls the fully automated system, which balances out the cost and environmental impact of running a motor. Additionally, the louvers are angled to direct rain into a built-in gutter system, drawing water away from anyone seated below.

equinoxroof.com

6 DRAIN-N-DRY LATH BORAL

This product incorporates three materials rolled into one: a fiberglass lath, a rain screen, and a secondary water-resistant barrier. The system comes on a 46-foot-long roll that allows for very easy installation. The fiberglass lath has a thicker weave every six inches that alerts installers as to where fasteners need to be placed. This three-in-one system also provides draining and drying and eliminates the need for a second weather barrier.

boralamerica.com



INNOVATIONS IN INSULATION AND BUILDING WRAPS ARE CUTTING DOWN ON COST, INSTALLATION TIME, AND AMOUNTS OF MATERIALS USED, ALLOWING MORE DESIGN FREEDOM FOR ARCHITECTS.
BY BECCA BLASDEL

7 FLATWRAP UV HOUSEWRAP
BENJAMIN OBDYKE

This updated water-resistive barrier has been specifically designed for projects that feature rain screens and incorporate open joint claddings. UV Housewrap has a tri-laminate design with superior UV resistance, as well as a vapor permeability of 35 perms. It is available in 500-square-foot rolls, allowing for one-person installation. Additionally, it does not require seams to be taped, and is virtually invisible in an open-wall assembly.

benjaminobdyke.com

8 THERMALSAFE PANELS
METL-SPAN

ThermalSafe panels are now available with a non-exposed fastening (NEF) that allows architects and designers to have a fire-resistant mineral wool panel with a flush appearance. The panels are attached using concealed clips and fasteners that create a seamless look.

metlspan.com

9 HEATLOK HIGH LIFT SPRAY
DEMILEC

New innovations allow up to four inches of foam insulation to be applied in one pass, making it easy to meet the high industry standards for insulation thickness. Heatlok is comprised of 22 percent renewable and recycled content, and can earn projects up to 10 LEED certification points.

demilec.com

10 LP FLAMEBLOCK
LP BUILDING PRODUCTS

In addition to being an ICC-certified component of fire-rated wall and roof-deck applications, LP FireBlock offers architects design flexibility for wall openings. This sheathing has load and span capabilities superior to those of fire-retardant treated wood panels of the same thickness, and LP FlameBlock eliminates the need to install an external layer of gypsum, cutting labor and material costs.

lpcorp.com

11 TIN-PLATED TERNE
ROOFINOX

Originally developed to withstand intense weather conditions in Switzerland and Austria, Roofinox's tin-plated Terne is now the only tin-coated steel product available in the U.S. It is made of a base of either 439 or 316L stainless steel covered in 100-percent tin, which allows for exceptional solderability and malleability. Although it is resistant to corrosion, the product will patina to a matte gray finish.

roofinox.com

12 HPI-1000 BUILDING
INSULATION BLANKET
DOW CORNING

An ultrathin insulation allows for design flexibility and easy installation, while improving thermal resistance—especially in tight curves or nontraditionally shaped spaces. The blanket is made of a vapor-permeable solid material that delivers an R-value of 9.6. Additionally, it is fire-resistant, hydrophobic, and does not settle over time.

dowcorning.com

COURTESY RESPECTIVE MANUFACTURERS

The rate of urban change has increased rapidly in the first two decades of the 21st century, and the challenges cities face are more daunting than ever. As we examine how people will continue to live in cities in the decades to come, we must consider the effects of climate change and how we will adapt to them—already the consequences of sea level rise are very real. Rising sea levels are impacting some of the most vulnerable coastal cities in the U.S., from small towns in Alaska to the glitzy metropolis of Miami. We look at the changes occurring even as you read this, and how designers are trying address sublimely large-scale problems with local solutions. We talk to Walter Meyer and Jennifer Bolstad of Local Office Landscape and Urban Design, a leading firm in coastal resilience and planning, about some of the big-picture issues at the intersection of natural and built environments. Then, ReThink Studio explains how Governor Andrew Cuomo's plan for New York's Penn Station might revive the neighborhood, but fails to address the larger issue of regional growth as New York adapts to an increased population and outgrows its regional transit infrastructure.

Adaptation: Urbanism Today and Tomorrow

Is climate change displacement the new gentrification? Poor zoning guidelines and inadequate infrastructure investments are to blame when upscale development follows the loss of low-income households due to extreme weather events.

Sink or Swim?



© DANA LIXENBERG

Partisan political discourse still pretends as if there's a climate change "debate," yet the government is already acting extensively to prevent crises from rising global temperatures. Across the country, local and federal agencies are working with architects and planners to protect communities and redevelop neighborhoods in the

aftermath of climate-related natural disasters. But what happens to residents who are too poor to get out of the way of storms—and too poor to return—and why is anyone rushing to live in disaster zones? Catastrophic natural disasters share a common feature with accelerated processes of economic development: at vastly different

rates, both can result in large-scale displacement. An article by Brentin Mock on environmental news site *Grist* uses a pithy phrase for the disparate impact climate change can have on lower-income residents: it's the "ultimate gentrifier," he wrote, citing the exodus of more than 300,000 low-income residents from New Orleans after Hurricane Katrina.

The description may be provocative, but studies by environmental scientists at the EPA's Climate Change Division partly support the notion. Within the 6,000-square-mile area at high risk of flooding by 2100 due to a mid-range two-foot sea-level rise, almost 750,000 residents belong to the most socially vulnerable groups. These are most

likely to be disproportionately impacted by storms and least likely to have the resources to move. But are rich people really are moving into areas where low-income residents are being displaced by storms? Sadly, in some cases, yes. A *New York Times* story on high-rise condo construction in Sheepshead Bay, Brooklyn,



Opposite Page: Nathan Weyiouanna's house falls victim to climate-change-related coastal erosion in Shishmaref, Alaska, from the series *The Last Days of Shishmaref* (2008). **This page:** In 2015, DLANDstudio was selected to develop a green infrastructure master plan for the St. Roch neighborhood of New Orleans.

Red Hook, Brooklyn. "New York City Housing Authority projects were generally located on land that wasn't that valuable, and guess what? It tended to be low-lying and out of the way."

The problem centers on whether to save the threatened neighborhoods or rezone them to exclude residential use. Shoring up a city's flood defenses can become an opportunity to improve a neighborhood's environmental equity, but using the prevailing market-based model, focusing stormwater infrastructure in a waterfront community will only push more housing into vulnerable areas.

"As long as we keep allowing people to build market-rate waterfront property, there will be gentrification," Gans said. "Any development that takes place on the water will be so expensive that it will necessarily gentrify the waterfront. There's just no doubt about it."

In Red Hook and Sunset Park, AECOM recently released a plan to place 30-50,000 units of new housing on the waterfront—25 percent of it affordable—as well as subsidize a new subway stop, and implement green and gray infrastructure for coastal protection and flood management. Arguing for the plan as a boost to Mayor de Blasio's OneNYC ambition to build 200,000 affordable units by 2020, the proposal also runs counter to the idea of limiting exposure to areas of growing risk.

"Why would you build more housing in an area that's underserved by transportation and that's in a really dangerous zone, a flood area," asked Drake, who designed the Sponge Park concept as a green infrastructure element for the Gowanus Canal. "I'm not an economist, but I'm very pragmatic and down on building in flood plains."

Officially, there is no means testing of emergency planning or recovery aid. Eligibility for the National Flood Insurance Program and high insurance rates affect individual decision-makers. Not so for public housing, where residents' lack of access to resources makes issues of planning that much more grave. Because of its 6,500 public housing residents, two-thirds of the Red Hook is below the poverty line. Economically, the light-manufacturing industries scattered among its low-rises generate relatively little revenue for the city to justify hundreds of millions in flood protection.

reports that, far from retreating from flooded areas, a building boom is driving up prices.

Currently, local and federal agencies only spottily provide the necessary infrastructure and policy frameworks to protect against climate-related catastrophes ranging from forest fires in Southern California, earthquakes along the Pacific Coast, tornados and flash flooding in the Midwest, and hurricanes in the Gulf of Mexico. Adequate planning, federal aid, and environmental regulations can and should prevent disparate impacts of climate-change related severe weather events on low-income residents. In practice, prioritizing where to improve infrastructure falls to local governments that have worse financial constraints and often carry an implicit economic bias toward the most financially important areas.

In Alaska, higher temperatures are increasing erosion and thawing the permafrost, causing homes to sink in the mud. More than a dozen Inuit towns have already voted to move, including Newtok, which has acquired a relocation site through an act of Congress, and the 650-person Bering Sea village of Shishmaref, which commissioned AECOM's Anchorage office to study the feasibility of relocation sites. Yet the cost of these moves, estimated at \$214 million for Shishmaref alone, is far beyond the means of the inhabitants; a UN report on climate change and displacement notes the lack of state and federal governance structures to support these moves.

Some low-lying neighborhoods in New Orleans are undergoing a similar policy of unofficial abandonment, swallowed up by nature through neglect. These places are not gentrifying—they're simply disappearing.

The Federal Emergency Management Agency (FEMA), reorganized in 2003 under the

Department of Homeland Security and reformed since 2009 by Obama administration appointee Craig Fulgate, now talks about what it calls a "whole community" approach, emphasizing participation and engagement of a wide range of stakeholders. It needs to do more.

"FEMA has changed its rhetoric," said Deborah Gans, who has conducted planning studies for low-lying neighborhoods in New Orleans and Red Hook, Brooklyn, most of which flooded in 2012 during Hurricane Sandy. "They don't really know how to do it yet, but at least they're talking the talk."

In 2008, Homeland Security established the Regional Catastrophic Preparedness Grant program to encourage collaborative emergency planning in America's ten largest urban regions. In New York's combined statistical area, which includes New York, New Jersey, Pennsylvania, and Connecticut, the Regional Catastrophic Planning Team coordinated a series of Participatory Urban Planning workshops that included city and state agencies, nonprofits, community groups, private sector representatives, and even local Occupy affiliates to streamline emergency preparedness, housing recovery plans, and recovery processes in five types of communities.

In the New York area, Hurricane Sandy has increased the sense of urgency. "In New York, about a third of our housing is within our six evacuation zones," said Cynthia Barton, who participated in the workshops as manager of the Housing Recovery Program for the New York City Office of Emergency Management.

Barton leads the FEMA-supported initiative to prototype interim housing units, designed by James Garrison, which would substitute for the improvised mesh of hotels that sheltered displaced low-income residents in the aftermath of Sandy. The interim housing units, IKEA-like

prefab condo boxes that stack up to three stories high in various configurations, facilitate an urban density allowing vulnerable residents to remain within their neighborhoods in the aftermath of severe storms.

"The basis for the project has always been that none of the federal temporary housing options would work in cities and that it's very important to keep people close to home after a disaster," Barton said. "In terms of economic stability for people and for neighborhoods, it's important to keep people close to their jobs. It's important for mental health reasons to keep people close to schools and close to their support networks."

But on the federal level, long-term infrastructure improvements are not adequately funded. In New Orleans, landscape architect Susannah Drake of DLANDstudio is working on a gray and green streetscape program for 20 blocks of the St. Roch neighborhood. "The issue is that the base condition was low in terms of the infrastructure that existed," Drake said. "We're adding basic amenities for what would be a normal streetscape in New York, but we're also dealing with the challenge of having very little infiltration and having a lot of water to manage...They're not things the federal government is necessarily willing to pay for."

Without federal insurance and public investment in infrastructure, wealthy homeowners don't tend to move into flood zones. But storm protection, unevenly funded by federal grants, frequently has to be supported by local real-estate development tax revenues that provide lopsided advantages to upper-income residents.

"There's a historical inequity environmentally in a lot of these neighborhoods in need, and it's exacerbated by climate change," said Gans, who led a Pratt Institute planning study on how to locate emergency housing in low-lying

The conflict between access to revenues and local needs seems to underlie the rapidly advancing East Side and Lower Manhattan Coastal Resiliency projects, sections of Bjarke Ingels Group's winning Rebuild by Design competition proposal for the protection of Lower Manhattan up to 59th Street. The projects essentially erect a wall adorned with parks as a bulwark against the sea. They implicitly prioritize the centrally important economic drivers of New York City.

"Ultimately there's a cost-benefit analysis," said Drake. "I'm not saying that lives are less valuable in other parts of the city, but when you do an economic cost-benefit analysis between Lower Manhattan and Red Hook, and you're looking on purely financial terms, then Lower Manhattan wins because it's an economic driver of the city."

If it can really be done for that amount, the estimated \$750 million cost for the Lower Manhattan projects is negligible in comparison to the economic benefit. Yet the plan's implementation leaves open the question of what happens to the rest of New York's 520 miles of coastline. The Office of Recovery and Resiliency and the Economic Development Corporation of New York have dedicated \$100 million to an integrated flood protection program for Red Hook, but they recently canceled a HUD Community Development Block Grant-supported \$38.7 million Raise Shorelines Citywide RFP, which would mitigate sea-level rise in Old Howard Beach, Gowanus Canal, East River Esplanade, Mott Basin, Canarsie, Norton Basin, and the North Shore of Coney Island Creek.

"Emergency planning should really be about future planning," Gans said. "The way you avert an emergency is by making sure you have integrative future plans that don't put people in harm's way and mitigate all of the bad decisions you made historically."

In contrast to the oblivious political climate-change "debate," local governments have already learned from recent extreme weather events that they need to act to improve their planning capacity and infrastructure. Federal agencies are also acting, putting limited resources into protecting against climate change-related disasters. Highly engineered solutions are possible, but they're unwise as a long-term strategy in the absence of a leveling off of global temperatures, and will be cost-prohibitive for low-income communities. Unless the next Congress is prepared to fund a national infrastructure program, the best way to equitably protect low-income residents will be to downzone vulnerable areas and build new public housing on higher ground. Otherwise we'll need to accept the fact that our celebrated revitalized waterfront is mainly for the rich. **STEPHEN ZACKS**



COURTESY LOCAL OFFICE LANDSCAPE AND URBAN DESIGN

Location, Location, Location

Walter Meyer and Jennifer Bolstad, founders of and partners in Local Office Landscape and Urban Design (LOLA), are earning a reputation for their innovative resiliency projects at the edges of civilization—coastlines and islands. With a multipronged approach that they describe as part architecture, part environmental remediation, and part community organization, Meyer and Bolstad are battling the effects of environmental change on cities and their populations. Managing editor Olivia Martin talked with them about LOLA's approach to

resiliency and future-proofing the planet—from working on post-Hurricane Sandy conditions in the Rockaways to remediating coastal areas of Florida.

The Architect's Newspaper: You say that resiliency is the new sustainability. Why?

Walter Meyer: It's a new buzzword, so people confuse it and interchange it with sustainability as though they are the same thing. But sustainability is a derivative of Frederic Clements's climax theory, in

which a field, for example, will change each decade, from soil to weeds to shrubs to trees and then climax as a hardwood forest—this is a snapshot of nature in 3-D.

What emerged after World War II was a new theory of the natural cycles of time. Rather than seeking an equilibrium theory of nature, there is a disequilibrium, where nature is trying to balance itself and adapt to change. Those who can anticipate and respond to change quicker are the ones who have the upper hand.

The big difference is that resiliency is

dynamic and changing, while sustainability is static. In terms of scale, sustainability is holistic and more big-picture, and resiliency is more local. So I think of sustainability as an old model but still an important tool.

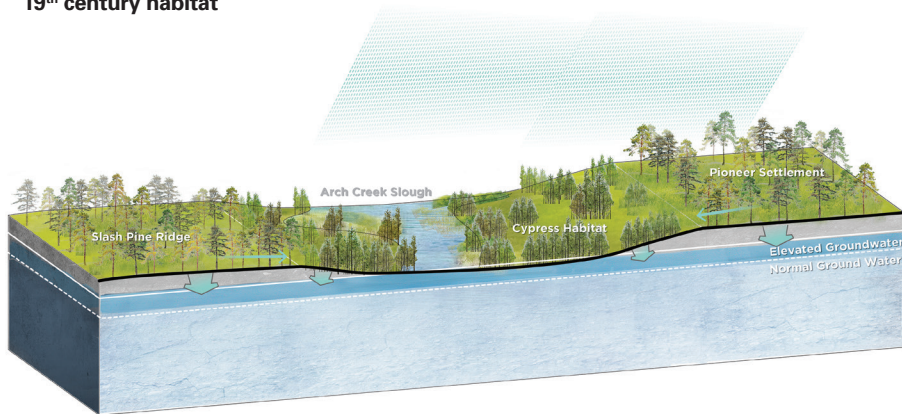
The Architect's Newspaper: Do you have examples of where sustainability failed us and why it should no longer be considered the gold standard, so to speak?

Jennifer Bolstad: Well, a few years ago, I consulted on One World Trade Center, which

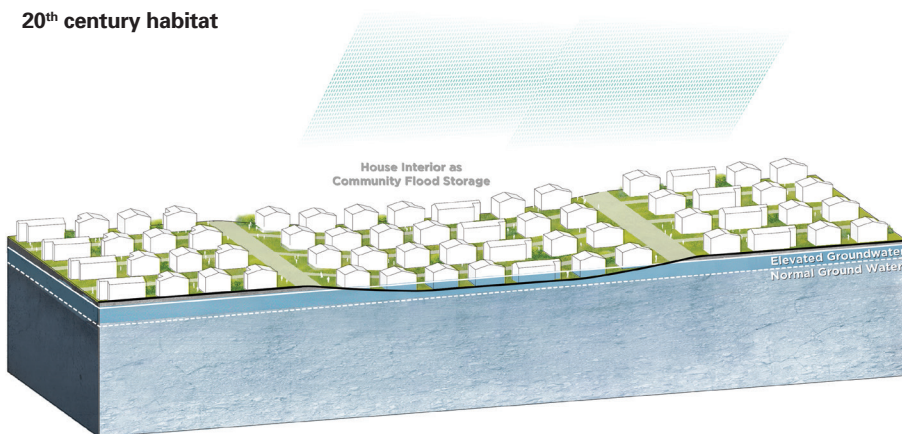


COURTESY LOCAL OFFICE LANDSCAPE AND URBAN DESIGN

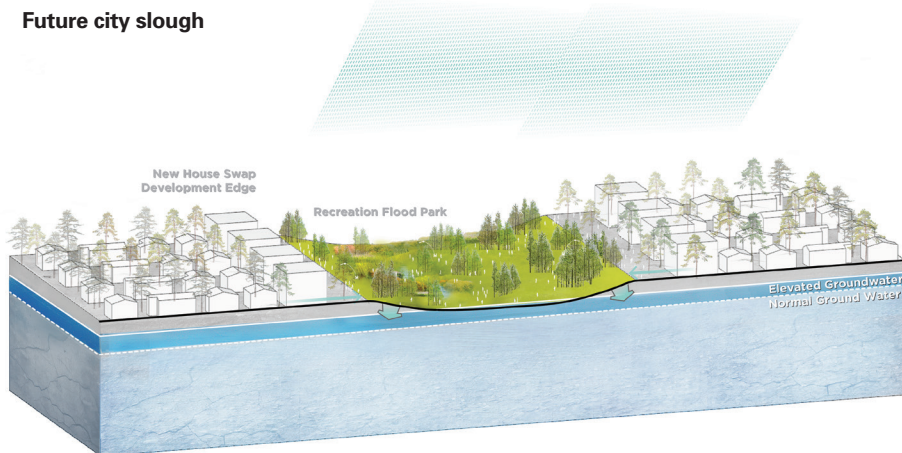
19th century habitat



20th century habitat



Future city slough



is a very sustainable building [LEED Gold]. But when the mechanical system drowned in Hurricane Sandy and couldn't be used anymore, the firm in charge ultimately decided it was cheaper to abandon it and leave several floors uninhabited rather than fix it.

Meyer: Also during Hurricane Sandy, all of the buildings that ran on photovoltaics failed because the city grid was down. So, literally,

every single building with solar was down. This is because there is a law that if the grid goes down, you can't back charge the line with your solar panels, because you'll zap the workers trying to fix the grid. Since then, they invented a hybrid inverter that "islands" the building into a microgrid, so it can function independently off of the grid. There needs to be a dynamic relationship with nature, and we should be creating multilayered systems.

Opposite page, top: Local Office Landscape and Urban Design is working with Bright Power to convert Arverne, a former Mitchell-Lama development in the Rockaways, into market-rate housing specifically built to aid the area's resiliency against future sea level rise and natural disaster.

Bottom: Another complex the firm is planning in the West Village is designed to turn courtyards into microclimates, keeping them warmer and more usable in cold weather.

This page, top: Before built infrastructure, wetlands and sloughs naturally regulated the Florida Everglades.

Middle: In 1947, frequent flooding caused the Army Corps of Engineers to create a system of canals, levees, and dams. As more people moved to the area, the sloughs and wetlands were cemented over to create new streets and structures. As sea levels rise, this aging infrastructure is aggravating flooding.

Bottom: Now, LOLA is working with the community and the Urban Land Institute on the Metro-glades project, which would restore the water's natural channels while protecting the residents and the environment alike.

The Architect's Newspaper: You have a lot of work in Florida right now that deals with water management. How does resiliency factor into those projects?

Meyer: All of the articles written about Miami focus on the ocean and city. It's all about the ocean—and that makes for good headlines. But what's missed is that Miami's most vulnerable areas are in the Everglades, on the west side of the city, because they have freshwater, five feet higher than the ocean, that can't become diluted with salt water or else Miami loses its water source.

The area near Everglades National Park is particularly at risk because the main flow of the water runs north-south, down from Lake Okeechobee to Florida Bay, and a secondary flow of water runs east-west—like a spine and ribs. Originally, the secondary water flow moved through transverse glades and occasionally wet bogs and sloughs. Since the channels weren't actual rivers, the city filled them in, and now, when it rains, the houses on those streets along these former sloughs flood. The homes are considered Repetitive Loss properties and the owners cannot collect insurance for the damage anymore. The buildings' foundations are cracking, due to the water infiltrating the alkaline bedrock, literally melting it. We are trying to open up more options to the people who are stuck in these houses but don't want to leave their community.

Normally, there is a lot of discussion about design activists, but we are more like community organizers—we want to engage the residents themselves. It's a lot of listening and then designing and showing them what legal options are available, or creating new ones. One option is a CLT, a community land trust—where everyone buys into this idea, and you work with a public-private partnership, such as a developer and the county. For this neighborhood, it's about creating high density along the edge of the vulnerable corridor, along the slough of the transverse glades, and doing this three blocks at a time.

If you can organize just three blocks—the center of the slough, a transitional, and a bank—then this creates a housing swap, where the residents can continue their normal lives and not have their schedules disrupted. So, for example, you can move out of the home into a temporary housing unit; then the home will be demolished and turned into a flood storage park, and you will have the option of moving or the right of first refusal to a new high-density, 40-percent affordable housing unit nearby. This makes more sense than simply moving everyone to

higher ground because, then, those who are already at higher ground could be dislocated due to rising real estate costs—already Florida developers are looking at luxury housing inland—and this creates new levels of climate refugees.

The Architect's Newspaper: So, resiliency aside, is relocating more responsible than fixing?

Meyer: Well, that is what leads to climate gentrification; the issue of scale is a major one. If you take a holistic approach and just get everyone out of harm's way, then you aren't paying attention to the social fabric. For example, Staten Island was a state buyout project; the government essentially said, "We'll buy your house, and you can take the money and run." The problem with that is then the people basically had to move out to Newark because the buyout price point doesn't acknowledge the gentrification, and \$200,000 or \$300,000 won't get you another house in the city. In the Edgemere Urban Renewal Area, in Rockaway, the Department of Housing Preservation and Development and the Office of Recovery and Resiliency offered more options than just a buyout—such as housing swaps and other solutions at the neighborhood scale.

Bolstad: We focus on the built environment in a way that looks at how cultural issues touch the ecological issues. In the Florida project, people very much want out of their houses that are constantly flooding, but they still want to stay within a five-mile radius so they can be near family and keep their routines. It's not a one-size-fits-all approach, even if you believe in a long-term retreat from those areas. Otherwise, you end up with people who are not there by choice, like when Robert Moses dislocated people in the Bronx in the 1960s and moved them out to the beach. Economically vulnerable populations ended up in environmentally vulnerable areas.

And it's not just the built environment. Even if we aren't preserving the area for housing in the long term, then the environmental situation needs to remain. That barrier [the Rockaway peninsula] is the first line of defense in the city and Lower Manhattan, and, without active management of the environment of that place, it risks the rest of New York City.

Meyer: I like to quote my mentor and city planner Ronald Shiffman when we talk about these issues: "These disturbances don't discriminate, but our reaction to them can." We want to make the most just city we can.

COURTESY LOCAL OFFICE LANDSCAPE AND URBAN DESIGN



Governor Andrew Cuomo and others are not only missing the point at Penn Station, they might be making problems irreversible for future growth, according to ReThink Studio.

LET'S NOT SQUANDER THE OPPORTUNITY AT PENN STATION

The redesign of Penn Station offers not just a chance to raise the building's roof, but is also a unique opportunity to unify the region's disparate rail networks in a way that has not been possible in over a century. Unfortunately, the recent proposal by Governor Andrew Cuomo and another by Partnership for Architecture and Urbanism (PAU) don't think broadly enough about the underlying transportation problems

afflicting the station and, worse yet, they solidify its already dysfunctional setup.

Most of Penn's issues are founded in its overloaded capacity. When the station opened in 1910, the Pennsylvania Railroad was one of eight railroads providing service into New York City. While other railroads terminated at waterfront stations, the Pennsylvania Railroad was the first railroad to cross the Hudson and

East Rivers. Its Midtown Manhattan station provided through service for long-distance trains and terminal service for commuter rail from New Jersey and Long Island.

This is how the station still operates today, with one crucial difference: Over the past century, all the waterfront terminals except Hoboken have been closed, and the trains that served them have been largely rerouted into Penn. The resulting congestion has been exacerbated since the 1990s by a shift in preference toward Midtown's office district and New Jersey Transit's decision to reroute as many lines as possible into Penn.

Today, Penn Station serves 650,000 commuters each day. That is more than twice as many at its peak in the 1940s, and three times what its initial design accommodated. Furthermore, both New Jersey Transit and Metro-North would like to bring even more trains into Penn—both from existing and proposed routes. Expanded service into Penn Station will not be possible without significantly increasing its capacity—a need that Governor Cuomo and PAU's proposals ignore in lieu of retail space and glass ceilings.

Understanding Penn's capacity limitations (and how to solve them) is critical to a good design. They exist in three forms: passenger crowding, train traffic, and systematic connectivity issues to the rest of the region. On a passenger level, overcrowding is mitigated through staged boarding, or letting passengers onto the tracks only after trains arrive and unload. This produces chaotic lines and rushed transfers, especially in the area of the station that NJ Transit uses. Images of Governor Cuomo and PAU's proposals suggest that the platform width and vertical access would both

remain unchanged in the new Penn Station. Preserving existing stairs to the platform level, as PAU proposes, is not enough; Penn needs more vertical access. Rather than working to preserve inadequate stairwells to the platform level, we should be fighting for more stairs and escalators.

On a track level, the station is also hopelessly congested. Incoming trains often have to wait in tunnels for ten minutes or more as other trains exit the station. This is because the station is operated primarily as a terminal rather than a through station. Trains must cross each other as they enter and leave the station. Through-running avoids this problem by scheduling eastbound traffic on southern tracks and westbound traffic on northern tracks. Each train could enter the station, unload and load passengers, and continue on without ever crossing oncoming traffic.

Penn's present configuration makes through-running impossible because only two tracks connect to Penn from New Jersey, while four tracks connect to the station from Queens. Amtrak's current Gateway proposal would remedy this by building two additional tracks between Penn and New Jersey.

Unfortunately, none of the schemes put forward thus far recognize this unprecedented opportunity to expand the station's capacity.

PAU's analysis of Penn's lack of connectivity at the neighborhood scale only tells half of the story. As a transit hub, the most important function of Penn Station is not on foot at street level, but underground at a track level. Furthermore, as one of the two regional rail hubs in New York, a redesign of Penn Station offers a uniquely valuable position to solve numerous problems at just as many

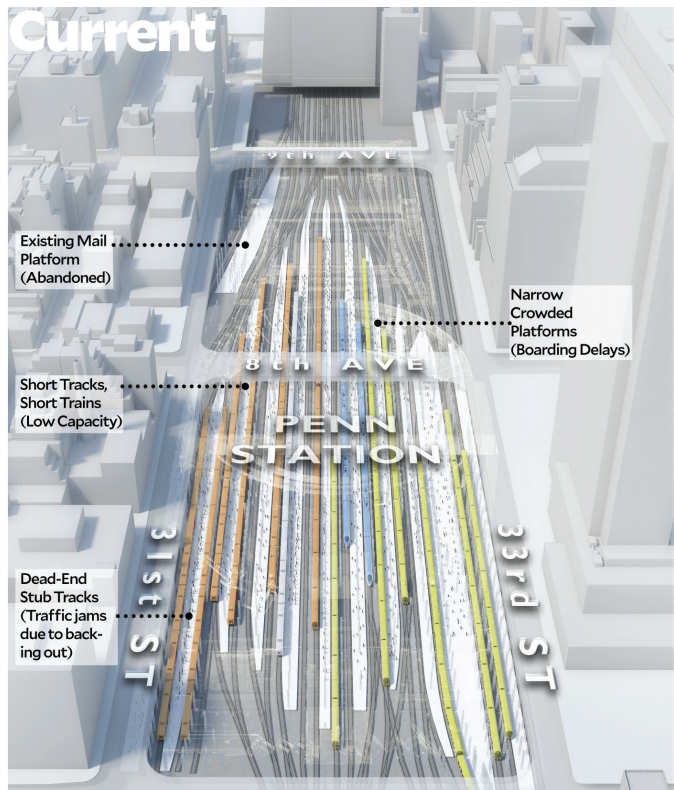


scales. The schemes put forward thus far fail to look beyond the neighboring blocks of Midtown Manhattan.

Our ReThinkNYC proposal does. By understanding the regional importance of Penn Station, we are able to use infrastructural opportunities to not just solve present day problems within the station, but to improve connectivity on a regional scale.

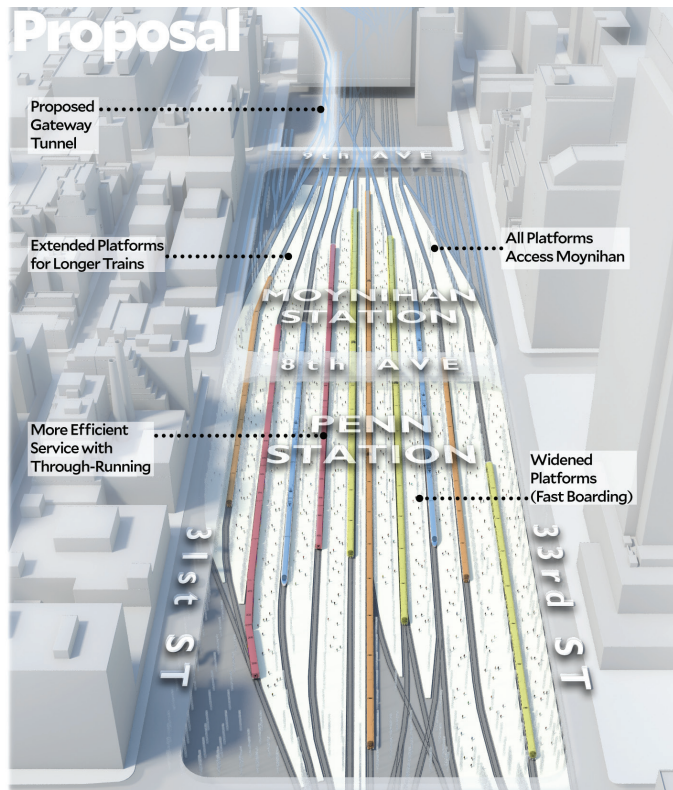
We would reduce passenger crowding by extending all platforms to pass below neighboring Moynihan Station, currently the Farley Post Office. Some platforms already extend under Moynihan and other platforms should be extended as well. This would increase stair and escalator access to platforms for every carrier. We would widen the platforms, reducing the current 21 tracks to 12. This potentially counterintuitive move has significant benefits: Wider platforms allow passengers to board safely and quickly at track level, much like New York's subway service, this would decrease the amount of time each train would need to sit at its platform. By staging this work, it would be possible to extend and widen the platforms without interrupting service. We would use the new Gateway tunnels to implement through-running at Penn, allowing trains to enter and leave the station efficiently, without crossing each other's paths. By permitting carriers to bring more trains through the station, Penn will be able to serve a growing New York City for years to come.

Not only will these track-level changes increase passenger and train capacity, but by bringing more trains through the station, we can dramatically improve the city's connectivity as a whole. This includes NJ Transit trains that currently only go to Hoboken, LIRR lines that need more service but have no track space at Penn, and some Metro-North cars, that would be diverted from Grand Central. Furthermore,



bringing Metro-North into Penn would have the added benefit of unifying the region's three commuter rail lines into one station.

Redesigning Penn Station is about understanding its role within the New York region as a whole. The Gateway tunnels and Moynihan Station present a once-in-a-century opportunity to make Penn a transportation hub that both serves and stimulates the entire New York region. Proposals for vaulted ceilings and inspiring spaces would certainly make the station more beautiful, but are incomplete gestures if they fail to also address the more serious issues on a



Opposite page, top: The current plan from Governor Cuomo's office would open up the dreary station with a glass ceiling.

Opposite page, below: Another plan for the station by Partnership of Architecture and Urbanism claims it would connect the neighborhood.

Above: ReThink Studio believes that Penn Station is vital to fixing the region's transit problems, and it

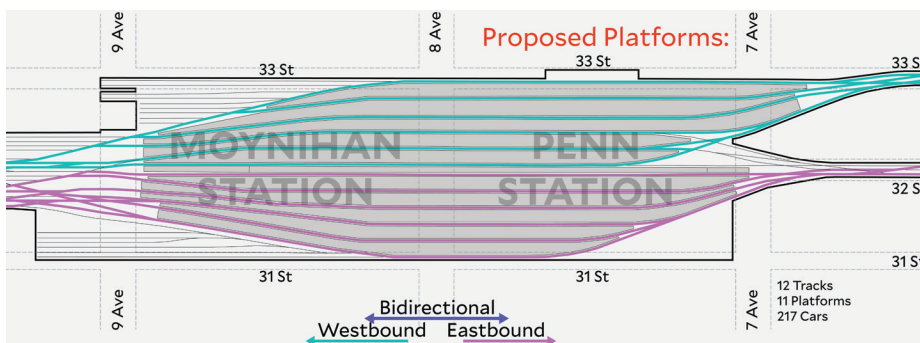
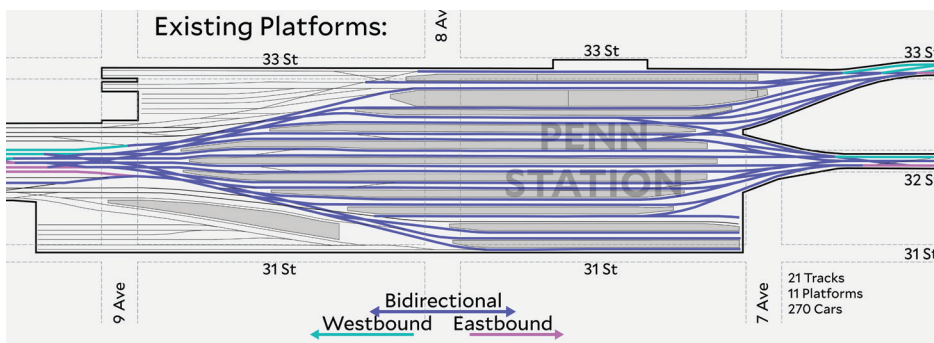
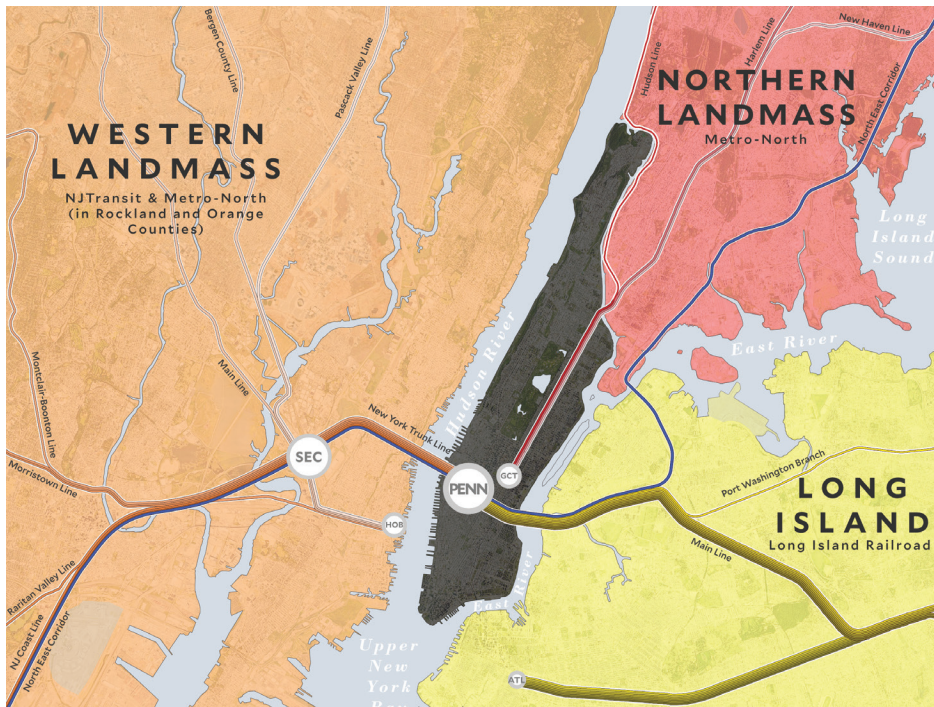
starts with changing which lines can come through the station in both directions.

Below: ReThink's vision for connecting Manhattan with other landmasses in the region.

Bottom: A plan to turn the platforms at Penn Station into a through-running station by adding bidirectional lines.

track and capacity level. In Penn Station, we have a rare opportunity to create a world-class station with the capacity and connectivity that New York

needs. To give the city anything less would be a detriment not just to the station, but the region as a whole. **LANE RICK AND JIM VENTURI**



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<p>THURSDAY 3 LECTURE Carl Swanson, Kevin Dolan, Matthew Higgs, Carolyn Sarkis Strange Bedfellows: Real Estate, The Arts, & The Value Of Space 7:00 p.m. Van Alen Institute 30 West 22nd St., New York vanalen.org</p> <p>THURSDAY 10 LECTURE Dorn Cox, Robert Smith Designing Resilience To Climate Change 6:30 p.m. Cooper Hewitt Smithsonian Design Museum 2 East 91st St., New York cooperhewitt.org</p> <p>MONDAY 28 EVENT Cynthia Davidson The Architectural Imagination 6:00 p.m. The Center for Architecture 536 LaGuardia Pl., New York cfa.aiany.org</p> <p>WEDNESDAY 30 LECTURE Shawn McLearen: The Community Development of Historic Preservation 6:30 p.m. 114 Avery Hall Columbia GSAPP 1172 Amsterdam Ave. New York arch.columbia.edu</p>	<p>THURSDAY 3 EVENTS Roundtable Discussion on Affordable Housing Linkage Fee 6:30 p.m. Torti Gallas and Partners 523 West 6th St. Los Angeles aialosangeles.org</p> <p>WestEdge Design Fair Opening 7:00 p.m. The Barker Hangar 3021 Airport Ave. Santa Monica, CA westedgedesignfair.com</p> <p>TUESDAY 15 LECTURE Bjarke Ingels: In Conversation with Paul Goldberger 7:30 p.m. Nourse Theater 275 Hayes St. San Francisco aiaf.org</p> <p>WEDNESDAY 16 LECTURE Enrique Norten 7:00 p.m. W.M. Keck Lecture Hall 960 East 3rd St. Los Angeles sciarc.edu</p>	<p>MONDAY 7 LECTURE Sharon Johnston and Mark Lee 5:30 p.m. Gallery 1100 A+DS 845 West Harrison St. Chicago arch.uic.edu</p> <p>WEDNESDAY 9 LECTURE Amin Alsadén 6:00 p.m. The Graham Foundation, Madlener House 4 West Burton Pl. Chicago grahamfoundation.org</p> <p>SATURDAY 12 EXHIBITION Ania Jaworska SET Volume Gallery 845 West Washington Blvd. Chicago wvvolumes.com</p> <p>TUESDAY 15 EVENT Dingbat 2.0 Book Launch and Panel Discussion with Joshua G. Stein, Thurman Grant, and Kelly Bair 6:00 p.m. Charnley-Persky House 1365 North Astor St. Chicago mascontext.com</p>	<p>SATURDAY 5 LECTURE Sparano + Mooney 5:30 p.m. Violet Crown Cinema 1606 Alcala St. Santa Fe, NM saap.unm.edu</p> <p>MONDAY 7 LECTURE Reuben Rainey The Garden in the Machine: The Return of Nature to the High-Tech Hospital 5:00 p.m. College of Planning and Architecture, University of Denver 1250 14th St., Denver ucdenver.edu</p> <p>WEDNESDAY 9 LECTURE Margaret Griffin Back to Basics? Or Hybrid Forms 11:00 a.m. Goldsmith Auditorium, University of Texas 399 West 22nd St., Austin, TX soa.utexas.edu</p> <p>FRIDAY 18 SYMPOSIUM 2nd Annual Symposium on Ecological Wisdom 2:45 p.m. School of Architecture, University of Texas 310 Inner Campus Dr. Austin, TX soa.utexas.edu</p>



THE OTHER ARCHITECT
Arthur Ross Architecture Gallery
Buell Hall, Columbia GSAPP
1172 Amsterdam Avenue, New York
Through December 2

The Other Architect at Columbia's GSAPP showcases 23 case studies of architects who emerged within the discipline and society without producing built work. With examples dating back to the 1960s, the exhibition seeks to illustrate how international and often multidisciplinary groups used experimental devices to approach design outside of the traditional realm.

Within *The Other Architect*, audiences can find objects that display how the selected architects thought and worked, such as books, drawings, photographs, budgets, tactics for accessing resources, videos, mission statements and manifestos, surveys, posters, meeting minutes and organizational schemes, T-shirts, questionnaires, and even boats and buses.

The exhibition looks into the source of these alternative methods of creative development and questions how similarly unique approaches can be applied to contemporary architecture.

The Other Architect is itself, too, a research project that contributes to the discourse surrounding the role of the architect responds to the question of how architecture can be viewed beyond built forms.

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LARI PITTMAN: MOOD BOOKS
The Huntington Library, Art Collections, and Botanical Gardens
1151 Oxford Road
San Marino, CA
Through February 20

Lari Pittman: Mood Books, features an exhibition design by Michael Maltzan Architecture (MMA) and is currently on view at The Huntington Library, Art Collections, and Botanical Gardens in San Marino, California. Pittman's works consist of six large-scale art books that contain a total of 65 hallucinogenic paintings styled by the artist in the manner of illuminated manuscripts. Michael Maltzan described Pittman's works to *The Architect's Newspaper* during a recent studio visit as "architectural in scale," which the firm sought to accommodate via an elaborate and expressive series of billowing, stark white pedestals. MMA's lofted forms serve to highlight the weighty books, with the smooth, white-painted plywood reliquaries accentuating the bulk and eye-popping color of Pittman's paintings. The pedestals connect to form one long sequence, an alternating display of spreads that will change throughout the course of the exhibition's duration as the book pages are turned by gallery attendants.



MOHOLY-NAGY: FUTURE PRESENT
The Art Institute of Chicago
111 South Michigan Avenue, Chicago
Through January 3

The first comprehensive retrospective of the work of Hungarian modernist László Moholy-Nagy in 50 years is now on show at the Art Institute of Chicago. *Future Present* highlights more than 300 works by the prolific artist, designer, and educator. The wide range of work by Moholy includes painting, photography, film, sculpture, advertising, product design, and theater sets. Work in the show spans from when Moholy was a member of the original Bauhaus in Germany through his time as the founder of the New Bauhaus in Chicago.

Future Present includes 38 photomontages, three of Moholy's enamel "telephone paintings," the iconic plunging views from the Berlin Radio Tower, and a multimedia installation based on an unfinished work by Moholy. Many of the works come from his time as the head of the "Chicago Bauhaus," and are brought together for the first time ever. The show is in its second iteration at the Art Institute. The first showing was at the Solomon R. Guggenheim Museum in New York, and will continue onto the Los Angeles County Museum of Art (LACMA) in mid-February.



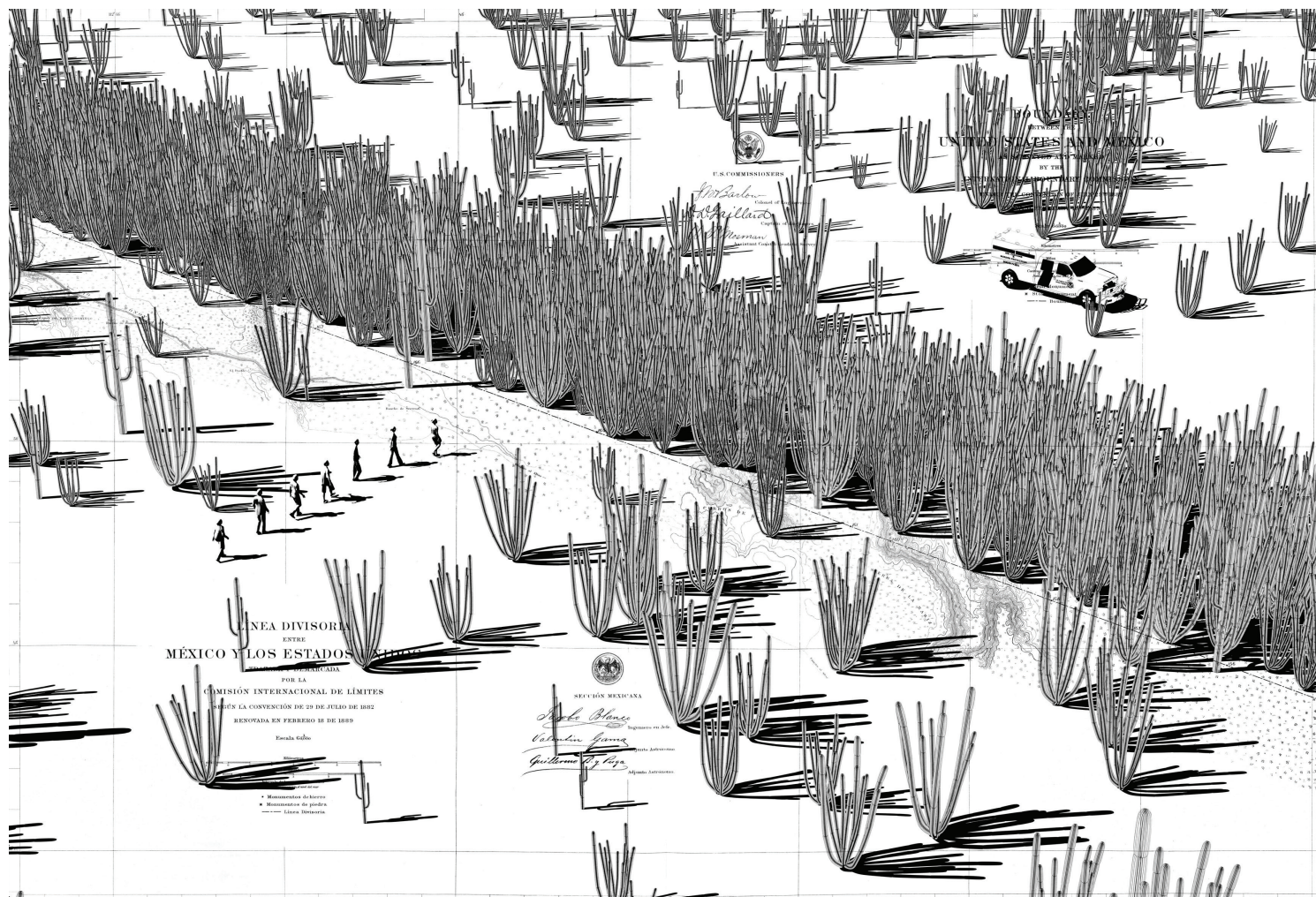
HELEN LEVITT: IN THE STREET
The Museum of Fine Arts, Houston
5601 Main Street, Houston
Through January 2

The Museum of Fine Arts, Houston will pay tribute to Helen Levitt, the American photographer known for capturing scenes of urban life in New York City. The exhibition, titled *Helen Levitt: In the Street*, covers her career from the late 1930s to the mid-1980s. It features more than 40 works, as well as her 1948 short film *In the Street*, which centered on her early photographs of children.

Born and raised in Brooklyn, New York, Levitt was included in the inaugural exhibition of the photography department at the Museum of Modern Art, and she had her first of three solo shows there just three years later.

By the late 1940s, Levitt had begun experimenting with the moving image, and worked full-time with film until the advent of color photography in 1959. It was then that she picked up the camera to revisit the scenes she had captured in black-and-white.

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Left: *Cactus Wall* on the U.S.-Mexico border by Rael San Fratello (2014). Below, left: Prototype of the IKEA Foundation and UNHCR's "Better Shelter" modular emergency structure. Below, right: Installation view of *Insecurities*.

fate their host country provides. Government-provided shelters and protective fences may later seem like prison cells and walls. Where's the line between providing shelter and containment? How does architecture—supposedly solid and sturdy—respond to communities in limbo?

This is a paradox the exhibition makes clear and it's a question that architects must consider if they're to be part of a response to refugee crises. But when the exhibition displays photographs of countless camps—Nizip II (a Syrian refugee camp in Turkey), Mugombwa in Rwanda, Dadaab in Kenya, Dheisheh in the West Bank, and shelters in Berlin's Tempelhof Airport—it makes one wonder: What worked? What failed? How can architects respond? Perhaps a tall order, but the exhibition could have investigated further to offer at least bread crumbs toward a new, comprehensive architectural response.

Insecurities: Tracing Displacement and Shelter highlights how refugees are caught between invisible borders, relocated to the periphery, and controlled by governments under the guise of protection or security. Those are the symptoms of a deeper reality: Refugees are, by definition, individuals and communities without the protection of architecture or government. The fact that refugees are without the advocacy of their national government (assuming it exists somewhere) makes the role of the designer even more fraught (not to mention the potential shades of colonialism, something the exhibition doesn't address). The UN can provide instructions to help leaders manage a crisis, but we would hardly expect a single, universal manual for any field of design or planning. If architects are to step up, there must be a deep and broad institutional awareness of past failures and successes to chart a path forward.

ZACHARY EDELSON IS THE WEB EDITOR OF THE ARCHITECT'S NEWSPAPER.

GIMME SHELTER

Insecurities: Tracing Displacement and Shelter
Museum of Modern Art, New York, through January 22

Modernism's alienating functionalism seems not so subtly hidden in the perfect grids and modular shelters of refugee camps. The urgency of survival turns shelter into a problem to be solved while ignoring the complexities of refugees' situations. For example, the 2007 edition of the United Nations High Commissioner for Refugees' *Handbook for Emergencies* presupposes that refugee camp shelters can be organized around nuclear family units (hardly a universal cultural constant). MoMA associate curator Sean Anderson cited a similar example of poor shelter design as impetus for his exhibition *Insecurities: Tracing Displacement and Shelter*. In Jordan, where Anderson spent extensive time visiting camps, refugees were given metal shelters—a disastrous choice in the punishing desert heat. To counter the seductive notion that "architecture is the solution to assist, aid, represent and help these populations," as Anderson said, the exhibit presents a range of drawings, photography, artworks, and objects to question whether there is a simple "solution" at all. While *Insecurities* laudably forefronts this perennial issue (there are some 60

million refugees worldwide) and highlights what makes it challenging (a complex fusion of geography, violence, international politics, and architecture), it also seems like a missed opportunity to take a long, hard look at specific instances where designers failed refugees. I say a long, hard look because—as Anderson himself said in an interview—refugees often find themselves trapped in camps for years, decades, sometimes in seeming perpetuity. One of the exhibition's most poignant works is a large wool tapestry designed by Sahrawi refugees in the Western Sahara. The Sahrawis were forced from Morocco some forty years ago and have subsequently remained in a remote region of

neighboring Algeria ever since. The National Union of Sahrawi Women, in collaboration with Switzerland and Germany-based architect Manuel Herz, created this map of Rabouni (the camp-turned-capital of the Sahrawi government-in-exile). The camp bears the hallmarks of a proper capital, with ministries of defense, the interior, and education, though with a key difference: The UN's World Food Program is at the heart of Rabouni. Much like the Rabouni tapestry, *Refugee Republic* testifies to how camps evolve. This immersive audiovisual installation mapped the sounds and layout of Camp Domiz, a collection of some 58,000 Syrian refugees in Iraq. On a visceral level, it places you in the camp: Users hear the sounds of a small city while they take an illustrated walking tour of its shops, bus stops, community spaces, restaurants, hair dressers, and more. While permanency and the camp-cities are critical dimensions to the global refugee crises, the exhibition also rightly highlights the extreme and immediate

vulnerability of refugees: *Liquid Traces: The Left-to-Die Boat* is a video, assembled by a team of researchers and designers, that tracks how a boat of migrants was left to drift on the Mediterranean Sea within a NATO surveillance area, leaving 9 survivors out of 72. Yet, for all the urgency and nuance that some works in *Insecurities* bring, others fall short. One wall features a grid of photographs depicting different emergency shelters made from plastic, metal, sandbags, etc. It seems dangerous to present these shelters—as well as large photographs of camps from around the world—without context. Tasked with helping respond to a refugee crises, any architect or organizer would immediately face tremendous dilemmas: By preparing a community for the long haul (building permanent homes, economic infrastructure, local government) refugees may fear that tacitly admitting that a return to their homeland would be impossible and, consequently, that they must settle for whatever



JONATHAN MUZIKAR



Children play in the Markham Gardens development on Staten Island.

most pressingly, the lack of it, has been a concern in New York City for more than a century. Most recently Mayor Bill de Blasio has made it a central focus of his administration, promising to create and preserve 200,000 affordable units over ten years. That's a monumental goal. In 2015, as we learn in the introduction to *Affordable Housing in New York*, a wonderful new book edited by Nicholas Dagen Bloom and Matthew Gordon Lasner, 8 percent of the city's rental apartments (some 178,000 units) were still in government-owned and -operated public housing developments, with hundreds of thousands more New Yorkers living in complexes like Co-op City, privately-owned, below-market buildings developed with governmental aid and subsidies.

Bloom and Lasner, and the exquisite group of contributors they assembled for this volume, look into the first hundred years of projects, programs, policies, communities, and individuals that brought to life this one-of-a-kind housing stock. They focus on what they call "below-market subsidized housing," noting that "affordable housing," a term that is in wide use today and one that they use in the

and waterfront, the city's terrific expanse—I wondered about the many clusters of red towers cropping up all over the five boroughs. "What are those?" I asked a friend. "The projects," he answered. "What do you mean *the projects*?" I asked. "Public housing," he said—"It's where the poor live." I blushed.

Affordable housing, its state, and

PROJECTS IN PROGRESS

Affordable Housing in New York: The People, Places, and Policies That Transformed a City
Nicholas Dagen Bloom and Matthew Gordon Lasner
Princeton University Press, \$39.95

I can trace my interest in New York City's public housing to a very specific moment back in 2005. New to the city, on a visit to the Queens Museum of Art, I marveled at the "Panorama of the City of New York," the great model of the city built by Robert Moses for the 1964 World's Fair. While taking it all in—the Manhattan grid and Central Park, the bridges and piers



The San Matteo crypt in the 1085 Salerno Cathedral by Italian architect Domenico Fontana in Salerno, Italy.

The design platform for Europe and the Americas at least seemed fixed. Ornament gave way to "decoration" shaped by the personal choices of the end-user. Architecture's task was best fulfilled when separated from art and replaced by the more practical assignment of delivering comfortable utility: The proverbial machine for living and a blank state of decoration with ornament led to its further devaluation, despite its former centrality to place making.

As this important volume reveals by concentrating on the greater Mediterranean basin of Christian Europe and the fluctuating contours of the Islamic world (descending from the classical Greek suzerainty and its successive Roman Empire shaped by Vitruvian aesthetic orthodoxy), the debate is far more nuanced. The case is made that—in built reality—no break with ornament ever fully took place, despite the intent and ethos of the modernists. Like history itself, ornament did not end in the 20th century but merely evolved with renewed force, ultimately from postmodernism's backward glance.

Histories of Ornament was inspired by papers delivered at an international conference held at Harvard in 2012. Whether translated or seamlessly edited by Necipoğlu and Payne, it covers

as a series of essays that analyze case studies of representative communities and short sketches of key figures and programs. Most interestingly, the book tackles this history with what the editors call a "humanistic, longitudinal, large-scale approach," training "a humanistic lens on discussions usually dominated by designers, social scientists, and policy analysts." By analyzing about three dozen housing projects of different eras in their social and historical context, the book sheds new light on this multifaceted history without falling into the trap of becoming an obscure laundry list of housing policies.

The housing supplied over this troubled century, as the country was being radically transformed by two world wars, several immigration waves, and the Great Depression all the way to the Great Recession, never seems to meet the demand. Displacement, racial segregation, and the stigma of poverty were (and remain) persistent problems. It is especially frustrating to realize how far behind we are lagging as a society when one considers that, to this day, we cannot meet a goal set 80 years ago by Langdon Post, a housing activist appointed by then-mayor Fiorello La Guardia to head the newly created New York City Housing Authority (NYCHA), who

continued on page 42

SENSATIONALIST STYLE

Histories of Ornament
Gülru Necipoğlu and Alina Payne, Princeton University Press, \$60

In 1902, the under-known Prussian architect and author, Hermann Muthesius, promoted what he labeled *Sachlichkeit*, prior to the prophecies of his seminal Austrian contemporary, Alfred Loos. It

summarized a design philosophy that advocated the "elimination of every merely decorative form," giving way only to "form according to demands set by purpose." Endeavoring with *fin-de-siècle*

fervor to shape how a new century could build, Muthesius declared that "ornament" would exist only if endemic to the overall conception of surface and materiality rather than as some extraneous froufrou that groped back at a severed past.

Loos later solidified his place as modernism's harbinger with his more dogmatic credo: "Freedom from ornament is a sign of spiritual strength ... (it) cannot any longer be made by anyone."

PROJECTS IN PROGRESS continued from page 41 claimed that the First Houses, a public housing complex built in 1936 in the Lower East Side, were “the first dwellings which are predicated upon the philosophy that sunshine, space, and air are minimum housing requirements to which every American is entitled.”

Many of the people that advocated and fought for public housing were larger-than-life personalities. Their battles, as well as their successes and failures, were big, and we live to this day with the legacy of their work. (The stories of New York City housing activists told in this book could well be optioned for a movie.) Women, in particular, were central for bringing about the much needed changes in housing policy in New York City and beyond. In addition to an essay on the writer and urban activist Jane Jacobs, a revealing essay is dedicated to Mary Kingsbury Simkhovitch (1867–1951), a housing activist who played a key role in “transforming the Progressive Era movement for settlement houses and tenement regulation into a local and national movement for tenement destruction and public housing construction.” Developing her ideas on housing management based on the work of another important woman, the 19th-century London social reformer Octavia Hill, Simkhovitch became “the force behind maternal systems of tenant management.” She also worked with the housing reformer Edith Elmer Wood and with Catherine Bauer Wurster, a leading public housing advocate and author of the influential 1934 book *Modern Housing*, with whom Simkhovitch drafted many of the provisions for the United States Housing Act of 1937. Closer to us, we read about Yolanda Garcia’s work as the leader of

the Bronx coalition Nos Quedamos and about Rosanne Haggerty’s innovative approach to “supportive housing” with the organization Common Ground.

Bloom and Lasner argue that, despite many setbacks and shortcomings, New York City’s efforts are ultimately a success story: There are lessons to be learned from the complex process of building and preserving, physically and socially, publicly subsidized housing. If the book is a historical study of the city’s first century of below-market housing, its larger aim, the editors write, is that of “securing more resources for a second.”

One of the book’s happiest merits is that it tries to put a face to the hundreds of thousands of people who live in the projects—with a powerful photographic essay by David Schalliol. *Affordable Housing in New York* also lets us hear some of the voices of public housing residents. A revealing essay is dedicated to “Hip Hop and Subsidized Housing.” Hip-hop’s genesis can be traced to a 1973 party in General Sedgwick House, a Mitchell-Lama rental complex built in 1969 in the Bronx. In the words of Jay Z, who grew up at the Marcy Houses in Brooklyn’s Bedford-Stuyvesant, “Housing projects are ... these huge islands built mostly in the middle of nowhere, designed to warehouse lives. People are still people, though, so we turned the projects into real communities, poor or not.” Meanwhile, he continued, “even when we could shake off the full weight of those buildings and just try to live, the truth of our lives and struggle was still invisible to the larger country.”

Affordable Housing in New York is a worthy step toward lifting this veil of invisibility.

OLYMPIA KAZI IS AN ARCHITECTURE CRITIC.

SENSATIONALIST STYLE continued from page 41

Di Palma reminds us, however, that “technology is not the wellspring of desire” and considers how other forces, distinct from the historic, religious, or nationalistic narrative, drive ornament’s return. Among her conclusions is their root in sensation and how “by operating on a biological level, by privileging the body and its forms of knowledge, both its affect and effect hold out promise of a potential universality.” In this way, globalization and its gradual imposition of common expectations across cultures emerge as an opportunity for shared sensation.

The sections build the case that while ornament often served as a signal of some victorious cultural imposition, the result was its absorption and adjustment leading to new, assimilated meanings.

In chapter six of the polemical Part II, “Ornament between Historiography and Theory,” scholar Maria Judith Feliciano examines the conceptual and syncretic invention of Mudéjar design by the revisionist 19th-century art historian, José Amador de los Ríos, who invented a label for the profound place of Islamic design ornament on the Iberian Peninsula. He transmuted the historic impact of seven centuries of regional Moorish control and, above all, the Arabesque expression of its distinctive ornamented architecture into a metaphor of ultimate Catholic vindication.

Feliciano explained, “De los Ríos defined it as a reflection of the grandeur of the Christian national character, which was capable of effecting conquest, tolerating

diversity, and demanding the artistic and intellectual participation of its citizens in the construction of a productive enlightened state.” In other words, the act of ornamental expropriation defined in terms of cultural and political submission underscores the inevitable goodness of a unitary monarchy. In the 20th century this led to its successor, the Fascist Francisco Franco. Franco’s minister of fine arts went farther still in pronouncing that Spain was not only the foremost agent for extending the Catholic religion and the past glories of Rome, but also “the transmitter of the artistic culture of Islam in the New World...which in an effort unparalleled in history was discovered and conquered by Spain, and by her was incorporated in the Occidental and Catholic culture.”

Ornament takes its place as the characterization of civilization’s advance whether good or evil.

Rather than being superfluous, ornament reclaims its design role freed from normative narratives. Its utility shifts not only in its application, but also in its innate, essential meaning for both contemporary practitioners and occupants alike.

In the architecture of today, *Sachlichkeit* gives way to *Gesamtkunstwerk*. Muthesius and his cohorts did not so much get their wish, as they set the stage for design theory and its built yield as a new vocabulary characterizing ornament’s essential place in architecture.

Humankind relies on sensation to thrive, rather than merely survive.

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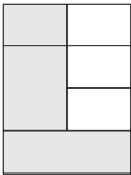
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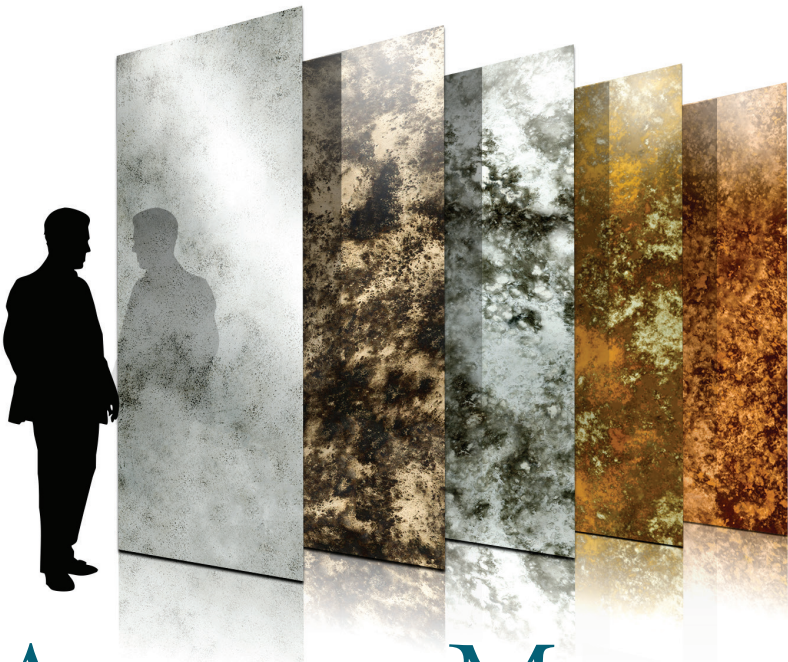
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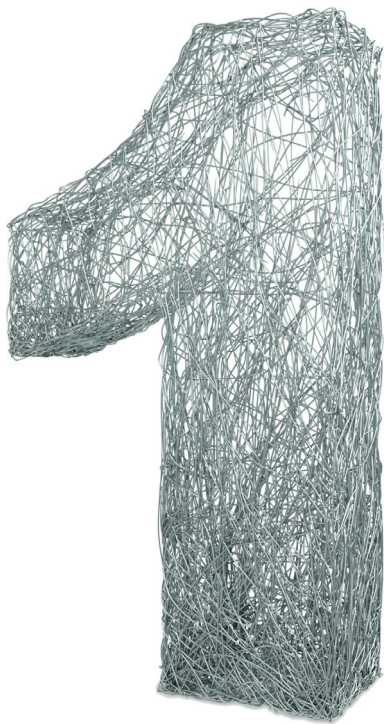
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Group of black stools and side table / Misha Kahn, 2016 / Concrete, pigment, zipper / Courtesy of Friedman Benda and Misha Kahn / Photograph by Adam Reich



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These 31 aerial images showing the salt pans in the Little Rann of Kutch, Gujarat, India, were taken during a ten-day shooting expedition by Edward Burtynsky.

They present the pans, wells, and vehicle tracks as abstract, geometric, painterly patterns: subtly colored rectangles crossed by grids of gestural lines; and yet the reality behind the ironic beauty of Burtynsky's pictures is a harsh one. Each year 100,000 poorly paid Agariya workers toil in the pans, extracting over

a million tons of salt. Furthermore, receding ground-water levels, combined with debt, diminishing market values as well as a lack of governmental support, threaten the future of this 400-year-old tradition and those lives dependent upon it. "The images in this book are not about the battles being fought on the

ground," Burtynsky wrote. "Rather, they examine this ancient method of providing one of the most basic elements of our diet; as primitive industry and as abstract two-dimensional human marks upon the landscape."

Salt Pans by Edward Burtynsky, Steidl, \$60.00.

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