

# THE ARCHITECTS NEWSPAPER

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## AFTER NEARLY 100 YEARS, NEW YORK'S SECOND AVE SUBWAY FINALLY OPENS OPEN SEASON

Despite pictures of tunnels shrouded in scaffolding, and multiple missed project deadlines, the Metropolitan Transit Authority (MTA) assured a skeptical public this fall that phase one of the system's newest line would be open by New Year's Day.

Despite challenges, the agency was able to deliver on that promise. First there were reports in October that the new tunnels, which would add stations at 72<sup>nd</sup>, 86<sup>th</sup>, and 96<sup>th</sup> streets, were too narrow to accommodate trains; workers had to file **continued on page 4**



The extension includes three stops and will go uptown to 96<sup>th</sup> Street.

REHEMA TRIMIEW/MTA CAPITAL CONSTRUCTION

A LOCAL TEAM CREATES A PLACE FOR ARCHITECTURE AND ART IN A MEXICAN CITY



COURTESY INSTITUTO CULTURAL DE AGUASCALIENTES

## HOT SPOT

When asked why he installed his latest public intervention at the Museo Espacio

in Aguascalientes, Mexico, French artist Daniel Buren simply said, "Because I was invited." But it is not difficult to see what makes the Museo Espacio and the larger Macro **continued on page 18**

SPECIAL SECTION:

KITCHEN & BATH

CHECKING IN ON THE LATEST FIXTURES, COVERINGS, AND MORE AHEAD OF KBIS. SEE PAGE 28

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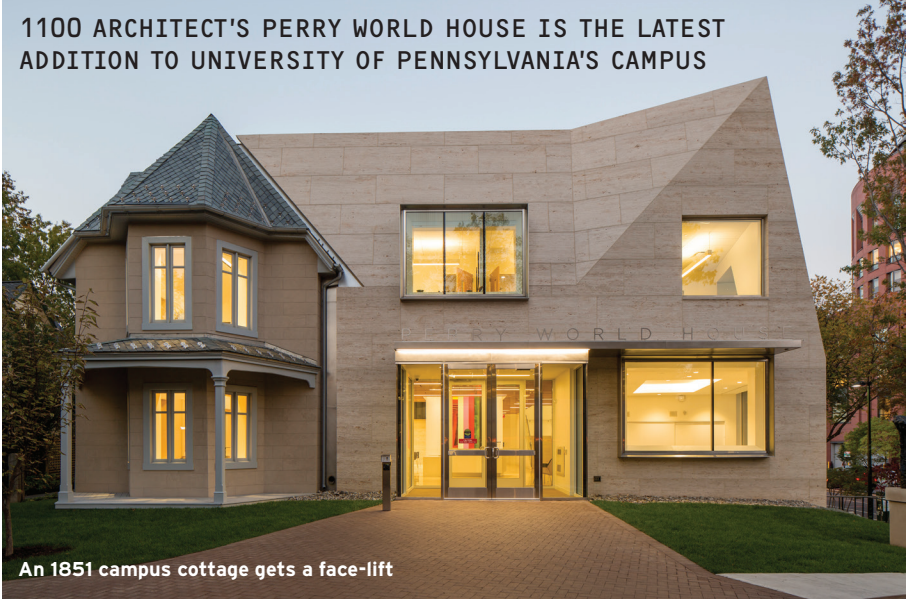
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MARKETPLACE



1100 ARCHITECT'S PERRY WORLD HOUSE IS THE LATEST ADDITION TO UNIVERSITY OF PENNSYLVANIA'S CAMPUS

An 1851 campus cottage gets a face-lift

GREG BENSON/COURTESY 1100 ARCHITECT

## WORLD OF WORK

In 1865, "hat and cap merchant" Robert D. Work purchased a Gothic Revival cottage at 3803 Locust Walk in West Philadelphia, riding the wave of the migration to the suburbs. This cottage, designed by prolific

architect and author Samuel Sloan, was built in 1851. It now forms part of the Perry World House—a new destination on the University of Pennsylvania's campus courtesy of New York **continued on page 8**



RESIDENTS SAY CELEBRATION, FLORIDA HOMES ARE RUINED BY MOLD AND SHODDY CONSTRUCTION

## Not Celebration Time!

Homeowners in one of the most famous company towns have little to celebrate these days.

Although the Walt Disney Company hired a cadre of leading architects to design

Celebration, Florida, in the 1990s, the shoddy construction of homes in the dream town is driving residents to grief—and financial trouble.

The pastoral New **continued on page 9**

CHAD SPARKS/FICKR



MIRÓ RIVERA IS AUSTIN'S LATEST AWARD-WINNING UP-AND-COMER. **SEE PAGE 20**

PAUL FINKEL/PISTON DESIGN

## AN SUBURBAN FUTURES FEATURE

WHILE CITIES HAVE SEIZED PUBLIC AND MEDIA ATTENTION OVER THE PAST DECADE WITH BOOMING POPULATION GROWTH AND THE HIGH RENT THAT GOES WITH IT, SUBURBS ARE STEADILY ON THE RISE. THANKS TO FRESH PERSPECTIVES, BLURRED BOUNDARIES, AND NEW TECHNOLOGIES, ONCE-SLEEPY SUBURBS MAY BE THE NEXT FRONTIERS. **SEE PAGE 22**

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## THE NEXT GREAT URBAN EXPERIMENT

The last twenty-odd years may have seen the remarkable comeback of cities, but the next twenty might actually be more about the suburbs, as many cities have become victims of their own success. The housing crisis—a product of a complex range of factors from underbuilding to downzoning—has made some cities, such as New York and Los Angeles, a playground for the ultra-wealthy, pushing out long-time residents and making the city unaffordable for the artists, creatives, and small businesses who make vibrant places.

While it is impossible to cast a national generalization, in a broad sense, the cities' loss could be the suburbs' gain. Many young people and poorer residents are moving to the suburbs, although not necessarily because they want to. This is creating a market on the fringes of the city for a more vibrant mixed-use development based on public transportation and urban amenities. The traditional American suburban model of sprawling single-family homes and clusters of retail is not necessarily the only way these territories are developing, as even the big box mall models are taking new forms.

In some ways, the urban and the suburban are flattening, as Judith K. De Jong argues in her book, *New SubUrbanisms*, which we examine on page 51. Culturally, formally, and conceptually, they share more than we typically think. While suburban residents crave quasi-ersatz urban experiences, many in the urban areas are living as if they are in the suburbs, in more insular developments that minimize their interactions with the city and other citizens. In the suburbs, on the other hand, there is potential for an increase in mixed-use and mixed-experience living.

Adding to this new “intersectional suburb,” which we consider in our feature on page 24, are the demographic shifts that are continuing to upend the notion of classic post-war suburbs. We examine how a recent report by the Urban Land Institute surveys the new landscape on which the formation of new suburban projects will take place. A recent study by urban planner Daniel D’oca and his students at the Harvard Graduate School of Design even called this phenomenon “black flight.”

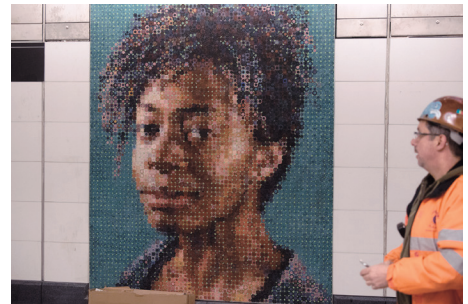
What makes these changes so loaded with potential to provoke new types of suburban development and living is that the suburbs already cover an enormous amount of land in the U.S. University of Michigan professor of landscape architecture Joan Nassauer cites *Major Uses of Land in the United States, 2007*, a 2011 U.S. Department of Agriculture Economic Research Service study that shows that 3 percent of all land in the U.S. is covered by “cities,” while upward of 5 percent is taken up by suburbs.

This means that while there are new tracts of land being built, much of this experimentation will be transforming what is already there, but with new technologies and understanding of what a healthy urbanism looks like environmentally, culturally, and economically. It is an incredibly fertile ground for architecture and urban design to imagine how to retrofit the suburbs and make them part of the next generation of cities.

When discussing his vision for the future of cities, Vishaan Chakrabarti cites Paul Baran’s 1962 diagram “Centralized, Decentralized, and Distributed Networks,” which argues that a distributed, rhizomatic network of nodes and connections is the most resilient way to organize a system. If the affordability crisis in urban areas drives more people out of city centers, then maybe mixed-use centers could be located all around a periphery, creating new conditions that are very well suited for the new technologies and environmental challenges that face the suburbs.

As the suburbs adapt to technologies—such as self-driving cars and solar power—to update their inefficient and problematic infrastructures, they will have new opportunities to address new transit options that connect them to the rest of the urban landscape. They will also be fertile ground for more industrial and commercial uses.

These changes in the suburban landscape can only be fruitful for architects and urbanists if they allow themselves to see the suburbs not as a “deplorable,” ecologically destitute place, but rather as a design challenge that offers a culturally rich and diverse set of problems that can help a variety of families in varying socio-economic conditions. Once we shed our preconceptions, we can start to analyze them on the terms that have already been set, and we can start to remake the suburbs in the image of a progressive, 21<sup>st</sup> century city. **MATT SHAW**



**Top: Chuck Close created 12 large scale murals at the 86<sup>th</sup> Street station.**

**OPEN SEASON** continued from front page  
 concrete passages down to size. With the clock ticking, crews worked fast to bring the \$4.5-billion project to fruition.

The line, in the works since the 1920s, has been delayed by the Great Depression, a world war, and good old-fashioned politicking, so its latest temporal setback is hardly a surprise, according to transit advocates.

The most recent deadline for the subway, which includes a Q train extension from 57<sup>th</sup> Street–7<sup>th</sup> Avenue to the new 96<sup>th</sup> Street station, was set seven years ago. After recent mistakes, the MTA is taking extra precautions to ensure every component is functioning adequately: When it opened in 2015, the 7 train extension to Hudson Yards on Manhattan’s Far West Side was plagued with structural deficiencies—most notably leaky ceilings that turned busy walkways into perilous butt-to-floor encounters.

Despite the obstacles, at press time Governor Andrew Cuomo is confident the line will be open right as Times Square revelers usher in 2017. On Twitter, he urged New Yorkers not to drink the hater-ade: “Right now, there is a lot of cynicism and skepticism about our projects. We’re going to restore credibility. #2ndAveSubway will open Jan 1.” He is allegedly pressuring the MTA to finish up quickly—and this is only phase one.

When *The Architect’s Newspaper* (AN) reached out to the MTA about a media tour of the line in mid-December, a spokesperson said that no tours were planned at the time, but the paper should attend the opening event at a to-be-announced future date.

When complete, (most likely after everyone reading this has died), the whole 8.5-mile line should carry straphangers from East 125<sup>th</sup> Street to Hanover Street in the Financial District. **AUDREY WACHS**

### CORRECTIONS

In AN\_06\_09\_2016 the article “Modern Mountain” by Ed Gunts mistakenly stated that “Plans call for 500 single-family, ski-accessible home sites connected to a village with another 500 homes.” the correct statement is, “Total

build out of the project is 500 single family home sites and a village of comparable size.”

Also in AN\_06\_09\_2016, the article “Sink or Swim” by Stephen Zacks mistakenly stated that the Raised Shorelines program was cancelled;

this is incorrect. The Raised Shorelines project is still moving forward and has \$109 million funding in total.

In our Best of Design Awards we mistakenly credited 1100 Architect with the Student

Honorary Mention, “resource.full.” The project was completed by Fani Christina Papadopoulou.

We regret these errors.



## LIBERACE'S LEGOLAND

A pair of 1930 Monterey Revival-style apartments designed by **Edith Mortensen Northman**, Southern California's first female licensed architect, are being threatened by the wrecking ball to make way for a 26-unit condominium complex. Sources describe the proposed structure as "Liberace and Wayne Newton meets Legoland." How can such an important set of buildings fall through the cracks? Portions of the structures straddle the political boundary between the cities of Beverly Hills and Los Angeles and, it seems, L.A. City has taken the lead in approving the project. Beverly Hills, ever-eager to engage L.A. in turf battles, has begun approving the project on its own and has instructed the developers to solicit public comment before final approval.

## NO WAY

It took over a month, but the sign designating the stretch of Wabash Avenue in front of Trump Tower in Chicago as honorary Trump Plaza was removed in mid-December. The City Council had voted unanimously to remove the sign late October after **Donald Trump** had referred to Chicago as a "war zone" during the third presidential debate. After the election, when the street sign was still there, some feared the city would go back on its plan out of fear of reprisal from the President-elect. For the weeks after the election, the street became the focal point of protests against Trump.

## BUILDING ON THE PAST

**Pablo Escobar's** son **Juan Pablo Escobar** has made a new life for himself as an architect in Argentina under a new name, **Sebastián Marroquín**. He learned from his father about the architecture of escaping and hiding—something that influences his work today. His father's efforts to build social housing in Colombia also impact his projects. He got his start as an architect by building a house for some people who ironically blew up one of Marroquín's childhood homes. For the complete exclusive interview, visit [archpaper.com](http://archpaper.com).

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KRISTIN GLADNEY

## DIANA BALMORI, 1932–2016

New York City and the world lost one of the most creative advocates for the now-threatened environment with the death of Diana Balmori on November 14.

An urban and landscape designer, author, historian, and professor, she made a significant impact on the world with her writing, teaching, built work, and advocacy. Her seminal book, *Redesigning the American Lawn: A Search for Environmental Harmony* in 1993 (Yale University Press, second edition, 2001), was hailed by biologist Edward O. Wilson as a "manual for improving a large part of the American environment." We need that thinking desperately now.

As a designer, Balmori created a Winter Garden with a grove of palm trees at New York City's Battery Park in the World Financial Center. Her Plaza Euskadi and Campa de los Ingleses Park transformed the old port in Bilbao into the city's greenest neighborhood. Her Beale Street Landing park in Memphis embraced the Mississippi River, and her master plan for the nine-mile-long hiking and biking trails in New Haven's Farmington Canal Linear Park connected the Yale campus with surrounding neighborhoods and trails farther afield. Her 2006 master plan for Sejong, the new national-government city outside Seoul,

South Korea, connected all the ministries with a landscaped two-and-a-half mile-long linear "Skypark."

She was born in 1932, in Gijón, Spain. Her mother, Dorothy Ling, an educator and musicologist, was the first woman to receive a degree in music from Cambridge University. Her father, Clemente Hernando, was a linguist at the Instituto de Estudios Históricos in Madrid. The family fled politically turbulent Spain in 1936, eventually settling in Tucumán, Argentina, where Balmori's father taught at the university and her mother created a network of primary and secondary schools with teaching based on play and folk music.

Balmori enrolled in the architecture program at the National University of Tucumán at 16, and then married a fellow student, Cesar Pelli. The young couple emigrated to the United States, where he went to work for Eero Saarinen in Bloomfield Hills, Michigan, and she studied and wrote about the landscape at Cranbrook. After Saarinen's early death, Pelli finished some of his most important buildings, such as the TWA Terminal at JFK Airport. Then the couple moved to Los Angeles where he practiced architecture and she earned a doctorate in history at UCLA.

She taught history at SUNY Oswego and landscape architecture at Yale, and worked as partner in charge of landscape architecture and urban design at Cesar Pelli Associates.

Among her numerous books are *Beatrix Farrand's American Landscapes: Her Gardens and Campuses* (2003) with Diane Kostiel-McGuire, *A Landscape Manifesto* (2010), *Diana Balmori Notebooks* (2011), and *Drawing and Reinventing Landscape* (2014).

Diana Balmori is survived by her husband, sons Denis and Rafael Pelli, granddaughters Delia and Iris Pelli-Walbert, as well as numerous friends and admiring colleagues.

JAYNE MERKEL

THE LA KRETZ INNOVATION CAMPUS IN L.A. IS A ONE-STOP SHOP FOR CLEANTECH DEVELOPMENT

## Eco-upgrade You



John Friedman Alice Kimm Architects converted an existing 6,000-square-foot brick industrial building by leaving its exterior mostly untouched, while performing seismic retrofits and redesigning its interiors.

The La Kretz Innovation Campus (LKIC), designed by John Friedman Alice Kimm Architects (JFAK), is a new business incubation center in Los Angeles developed by the Department of Water and Power (LADWP), the Community Redevelopment Agency of the City of Los Angeles, and Los Angeles Cleantech Incubator (LACI), a nonprofit tasked to transform the city into a green-collar hub.

The 6,000-square-foot "sustainability factory" is located in a collection of single-story, masonry-and-bow-truss warehouses from 1923 in L.A.'s Arts District. The neighborhood, home to the Southern California Institute of Architecture and a growing number of creative industries, is well-suited to benefit from a "Cleantech Corridor" specifically zoned to support the green economy-related development now running through it.

The complex is meant to be a place where, as JFAK founder and principal Alice Kimm said, "Ideas for new goods and services can be birthed, researched, developed, prototyped, and pushed out to market from under one roof."

The complex, measuring 290- by 200-feet, is carved into eight similarly sized warehouse bays mirrored about a central axis. The eastern four bays are dedicated to business incubation services: office spaces, meeting rooms, and lounge areas. The western half of the building contains maker spaces: state-of-the-art fabrication rooms with robots and wood shop tools.

While the exterior of the building has been left mostly untouched, the whole of the structure has been seismically

retrofitted and its interiors upgraded with new surfaces and partitions. Upon entering the building, one discovers a waiting lounge demarcated by an abstracted triumphal arch. The area is wrapped on two sides by a luscious indoor green wall while white prisms—actually, light cannons designed to reflect sunlight indoors—descend from the ceiling above the adjacent reception desk.

Spaces beyond contain an arrangement of single-height partitions and fully-enclosed meeting rooms, all sandwiched between polished concrete floors and the soaring, lumber arches of the bow-trusses distinctive to L.A.'s industrial architecture.

Kimm explained that daylighting strategies guided the design: "We staggered the placement of enclosed spaces so light could penetrate all the way through the building."

The following bays provide more offices and lead to a semi-formal, wood-paneled amphitheater and cafe lounge. The lounge overlooks the new Arts District Park, designed by staff landscape architects from the Los Angeles Bureau of Engineering with JFAK, who designed a shade structure for it. The half-acre

park features a playground and landscaping fed by a gray water-reclamation system designed by LADWP. BuroHappold was the mechanical and sustainability engineer.

The western portion of the building contains utilitarian conference rooms, laboratories, and fabrication spaces. Generously proportioned gypsum and glass partition-lined hallways snake along the main party wall at the center of the complex, connecting the business and fabrication spaces along a social core. These routes connect physically discrete spaces, giving the building's interiors a sense relative impermanence that contrasts with the solid masonry walls and the elaborate truss ceiling above, now bedazzled with all manner of mechanical and electrical systems.

Kimm explained: "[With LKIC] 'adaptive reuse' meant that we had to make a building that had enough identity on its own, as a unifying architectural framework, but that would still allow the individuals to have their own voices. The project revolved around finding a balance and knowing when to stop." **ANTONIO PACHECO**



COURTESY FOTOWORKS/BENNY CHAN





After five years of construction, the AIDS Memorial in the West Village at St. Vincent's Triangle on Seventh Avenue was dedicated on December 1, for World AIDS Day.

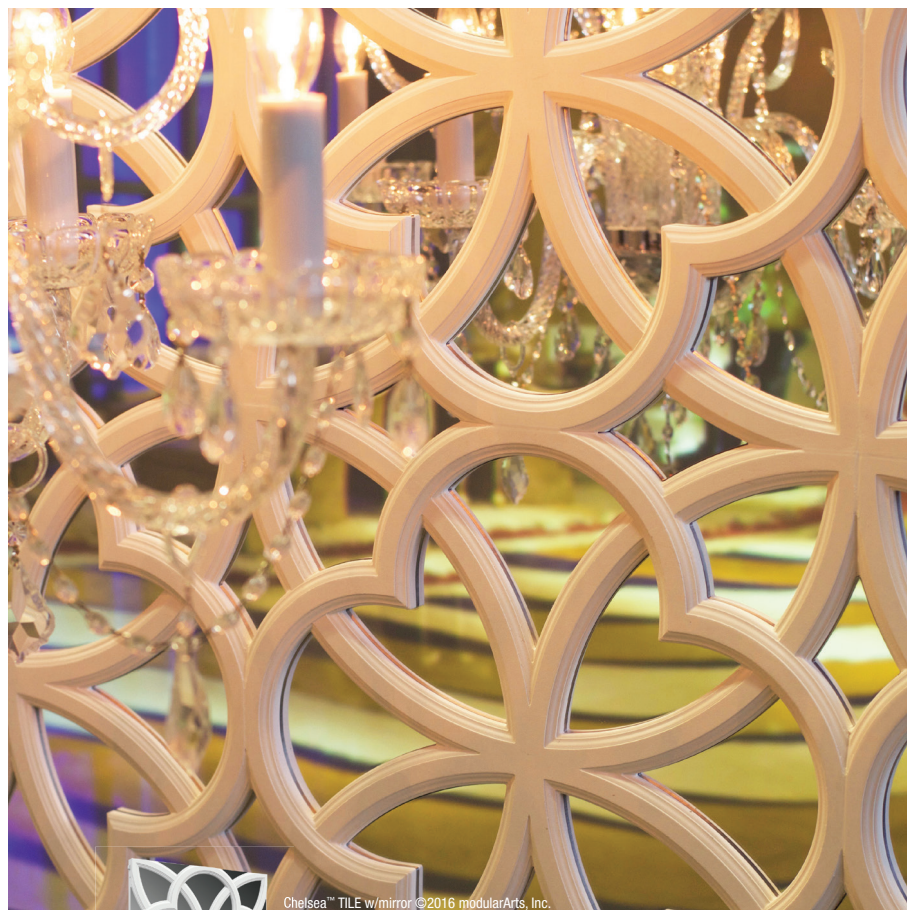
Community members and activists joined Mayor Bill de Blasio and city councilmember Corey Johnson to dedicate the park in memory of those who lost their lives to AIDS. The dedication included a performance by the Gay Men's Chorus.

The memorial was designed by Brooklyn architecture firm Studio ai and features an 18-foot metal canopy made from three connected triangles. Artist Jenny Holzer engraved Walt Whitman's poem "Song of Myself" in the granite pavers beneath the canopy—her first permanent installation in New York City.

It is appropriately located across the street from the former St. Vincent's Hospital, which became the second largest dedicated AIDS clinic in 1984, and is less than a block away

from the LGBT Community Center on 13<sup>th</sup> Street. Although the Manhattan-based Rudin Management and Global Holdings converted the hospital to condos after it closed in 2010, the building is still recognized for being at the forefront of the AIDS crisis. The memorial itself came to fruition in part thanks to the efforts of Christopher Tepper and Paul Kelterbrn, who started the NYC AIDS Memorial organization in 2011 and raised more than \$6 million to make the monument in honor of those who suffered from the disease.

"There are no definite dates or victims," Studio ai states on its site. "In our design process, we emphasize the changing and varied ways through which AIDS affects us personally and as a society." The memorial will also feature a park and a water feature designed by Rick Parisi of M. Paul Friedberg & Partners with Rudin, offering repose and reflection to everyone. **OLIVIA MARTIN**



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## OPEN> ARTS THEATER



**> FAENA FORUM**  
3300-3398 Collins Avenue  
Miami Beach, FL  
Tel: 305-534-8800  
Architect: OMA

OMA designed three buildings nestled between Miami Beach's famous Collins Avenue and Indian Creek Drive in Mid-Beach. The project is a significant contribution to the Faena District, a \$1.2 billion project covering six blocks and integrating dynamic cultural, residential, hotel, retail, culinary, and public environments.

OMA's structures are all governed by independent programs: the Faena Forum with flexible theater uses, the Bazaar that retrofits a historic hotel with curated retail and event programming, and a state-of-the-art car park. Shohei Shigematsu, partner at OMA and the director of its New York office, led design efforts on the project.

A central focus of the new district is the Forum, which opened on November 27. The building is composed of two volumes—a cylinder and a cube—that are similar in size and can be combined or subdivided to support any type of production, from projects and commissions to performances, exhibitions, and events. A circular stair that descends from an impressive 46-foot cantilever denotes the main entrance. This leads up into the lobby of the building, which the architects elevated in response to concerns over rising sea levels. The design move freed up ground-floor space for loading functions and helped to provide a canopy along Collins Avenue. The architects explained that this extended the public domain into and under the building. Shigematsu said the formal strategy of the Forum's radiused, cantilevered facade was inspired by the firm's research into urban planning principles. "The Forum's circular plan enables the public domain to expand, activating pedestrian movement within the district," he said. "A 45-foot cantilever allows the landscaped plaza to slip under the Forum along Collins, providing a dramatic sense of arrival." **JOHN STOUGHTON**

## OPEN> RESTAURANT

**> REVIVAL FOOD HALL**  
125 S. Clark Street, Chicago  
Tel: 773-999-9411  
Architect: HBRA Architects



From the same people who created some of Chicago's trendiest restaurants and bars, the Revival Food Hall brings together 15 fast-casual local food stalls for downtown office workers. Situated in the historic Daniel Burnham-designed National building, the 24,000-square-foot marketplace gives stall space to restaurants from around Chicago's neighborhoods. Each stall space, which includes local favorites such as Smoque BBQ, Antique Taco, Black Dog Gelato, and Furious Spoon, is finished in a range of eclectic materials and layouts. Once patrons get their "grab-and-go" fare, they can either head back to their offices or sit in the variety of seating options throughout the space. From casual leather couches to more typical bistro tables, the Hall is no typical cafeteria. **MM**



## OPEN &gt; STORE



COURTESY 64NORTH

> **AMAZEBOWLS**  
300 S. Santa Fe Avenue,  
Los Angeles  
Tel: 310-384-2202  
Architect: 64North

Amazebowls, a casual health food chain that began as a food truck, recently opened its first brick-and-mortar storefront in Michael Maltzan Architecture's (MMA) One Santa Fe building in Los Angeles.

The storefront space was designed by 64North, a Los Angeles-based architecture, branding, and product design firm with deep ties to the building: Cofounder and design director Wil Carson was a designer at MMA for a decade and worked on One Santa Fe. Carson described the project as an opportunity to productively engage with the recent iconic structure by designing an "animated element within the larger project, creating a modest yet dramatic experience at the southern terminus of One Santa Fe."

For the 600-square-foot storefront, 64North drew inspiration from traditional architectural forms, namely masonry vaulting. Carson explained that the project "recalls the classic form of a series of domes, assembled here in a celebratory, contemporary way, as they are individually scaled and distorted, intersecting to create a non-uniform whole." The designers filled the store with a few key elements, including a sculptural ceiling made of CNC-milled, high-density EPS foam that has been plastered over, a sinuous, maple wood panel accent wall, and a semi-circular stone counter lit by gold-painted Pablo Swell pendant lights. The lofted ceiling extends beyond the curtain wall glazing along Santa Fe Avenue to denote a small exterior seating area located beneath an extended overhang. **AP**

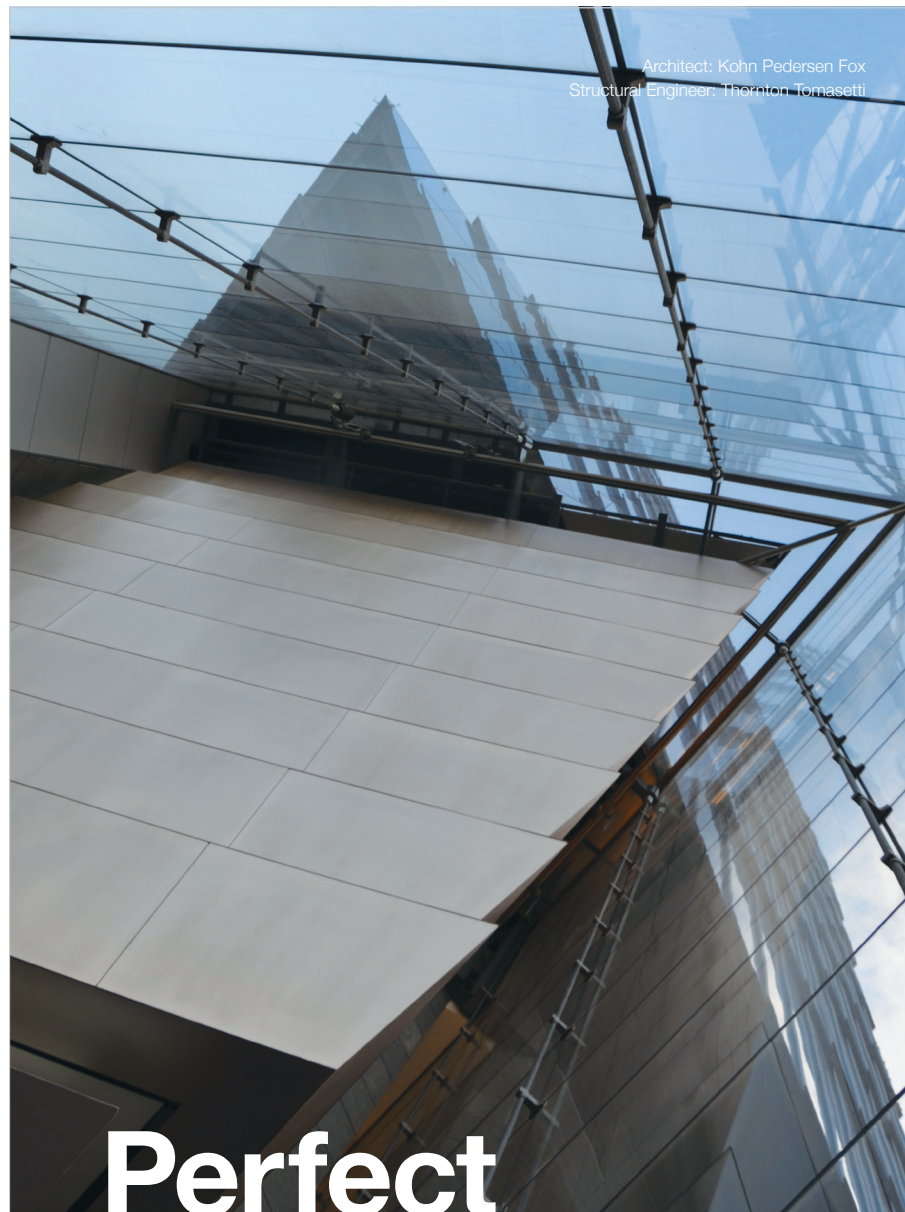
## OPEN &gt; BAR



ROBERT YU

> **HOUNDSTOOTH COFFEE AND JETTISON COCKTAIL BAR**  
1878 Sylvan Avenue, Dallas  
Tel 214-238-2643  
Designer: OFFICIAL

Like a flawless shoe that tones down—or turns up—a look, Dallas-based OFFICIAL has transformed a 2,100-square-foot space into a day-to-evening cafe-bar whose design cements the brand of a well-loved Texas coffee shop. While Houndstooth Coffee's fourth location is a sun-flooded, airy space, its sibling cocktail bar, Jettison, occupies a velvety nook in the same building. The bar's lower ceilings are punctuated by a celestial gold-painted and trussed cavity that releases just the right amount of mood lighting into the space while providing clever coverage for the HVAC system. Custom fabrication shapes the space top-to-bottom: The perf wall light next to the bar was designed and fabricated locally by Mark and Amy Wynne Leveno, OFFICIAL's cofounding principals. To complement the geometry of the fixtures and ceiling element, a textured dark-gray curtain along the exterior wall softens the space and brings the focus to conversations around the bar and central communal table. **AW**



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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The City of Cleveland hopes to attract the public with new fountains, furniture, and green space to its newly renovated downtown Public Square.

## JAMES CORNER FIELD OPERATIONS AND NARCHITECTS COMPLETE A CIVIC SPACE IN DOWNTOWN CLEVELAND

# SQUARE SPACE

Cleveland's downtown is more welcoming thanks to a civic space replacing a formerly traffic-choked intersection. The Public Square is a recently completed 10-acre park designed by James Corner Field

Operations (JCFO). The \$50-million project also includes a small cafe designed by New York-based nARCHITECTS with local architects Westlake Reed Leskosky. Initiated by nonprofit organization The Group

Plan Commission, the Public Square is a major part of larger mission to connect Cleveland's public spaces to Lake Erie.

The design joins four smaller traffic islands situated between the wide lanes of Superior Avenue and Ontario Street in the heart of the city. As part of making the space more pedestrian friendly, Ontario Street was shut down in that section, and Superior Avenue, which still bifurcates the area,

was altered and restricted to public transportation. A butterfly-shaped path encircles the site and is flanked by curving park benches designed by JCFO. Within the paths, small hills produce an outdoor amphitheater and provide a lookout over the surrounding traffic.

The Café Pavilion, the final piece of the square, includes a large kitchen and a modest interior dining space. A 60-foot glass facade looks out onto the Public Square and a large fountain. A curated art wall covers the opposite facade, while triangulated metal panels wrap much of the rest of the exterior. Side windows, impressed into the form of the building, allow for views from the street through the dining area and onto the square. The only other structure in the square is the 125-foot Soldiers' & Sailors' Monument, dedicated to those who fought in the Civil War. Built in 1894, the large monument once occupied one of the quads divided by traffic, but it is now integrated into the corner of the Public Square.

By adding a more inviting green space into the center of the city, the designers are taking part in an effort to revitalize Cleveland's downtown. Before the park even opened, programs and events were already planned for the square, including hosting the performance season of the Cleveland Orchestra. A temporary outdoor installation by Milan-based Cracked Art was also commissioned



COURTESY KEVIN G. REEVES PHOTOGRAPHER

by LAND Studio, the nonprofit landscape and public art agency that managed the project. The National Endowment of the Arts awarded arts organization Cuyahoga Arts and Culture a \$50,000 matching grant for additional arts programming for the Public Square.

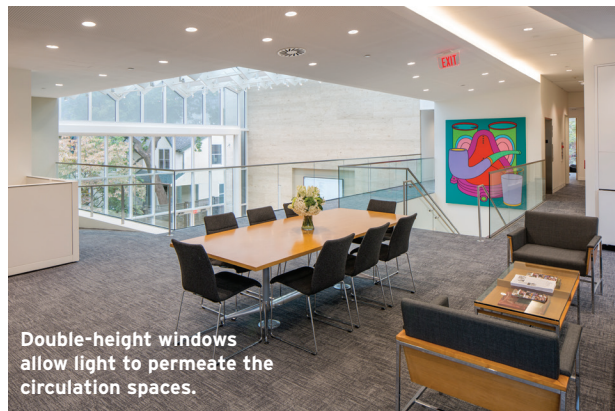
Like many recently built civic spaces across the country, the public-private partnership behind Public Square raised both the public and private funds for the needed \$50 million for the project. Similar projects, such as Chicago's Millennium Park and Houston's Discovery Green, though both larger than the Public Square, have been wildly popular, much to the benefit of the surrounding cities. Others point to the success of JCFO's High Line Park in New York as a good sign that the square will have the positive impact the city anticipates. In any case, Cleveland has a little more public space to enjoy—and a little less traffic to avoid—in its downtown. **MM**



The Perry World Forum is the main event space for the building.



Raising the ceiling to the pitch lets the interiors reflect the exterior facade.



Double-height windows allow light to permeate the circulation spaces.



Previously, the Wharton building loomed over the cottage; the new renovation brings it up to scale.

falling flush to the cottage's shingles, following this sight-line down the rest of the front elevation.

In addition, a cage structure facilitates a more or less column-free interior. This provided freedom when mapping out areas of circulation and spaces for interactivity. (The building has a capacity of 554.)

"Any structural columns that are there are hidden very well," said Piscuskas, the soon-to-be AIA president of the New York chapter. Despite the closed facade, the building maintains a sense of transparency from both outside and within. "The way that you move through this building is celebrated and is on view at all times," Piscuskas added. From the outside, wide, metal-framed oriel windows facing the street allow passerby to see inside: Bridges, staircases, and open social spaces are all on display.

Elements of the original structure can be found inside, too. An original wall from the cottage is near the foyer. On the second floor, a meeting room translates the language of the facade as an extrusion through the space. A pitched ceiling creates a sense of

verticality resulting from combining the cottage's original second floor and attic and restructuring the roof.

On South 38<sup>th</sup> Street, the Wharton School's imposing building once jarred with the quaint stylings of this 19<sup>th</sup>-century cottage six lanes of traffic away. Now, its impact is less severe, thanks to the new massing that still manages to mirror and echo the former suburban vernacular. Made up almost entirely of glass fenestration, the double-height venue gets a generous dose of daylight, making it an attractive place to meet. The roof comprises a series of pitches, all varying in height, which creates a contemporary expression of the original gables.

Form was also guided by inconveniences, such as a manhole encroaching on the building's footprint. "We saw this as an opportunity to have more fun," said Piscuskas, who described how a chunk carved from a corner was a workaround that aligned with the rest of the building's similar geometry. The site's topography, too, falls in line with the angular aesthetic as open space in the rear slopes down to the street.

**JASON SAYER**

**WORLD OF WORK** continued from front page studio 1100 Architect.

Work's cottage 165 years ago featured fake limestone—stucco scored to look like

a French stone chateau in suburban Philadelphia. Today, the new structure, which officially opened September 20, employs a closed facade featuring real

limestone blocks hanging from a steel, barn-like perimeter cage.

"The project presented the challenge of putting history adjacent to modernity in the

most blunt and direct way," said cofounder of 1100 Architect David Piscuskas. Though limestone carries connotations of weight, the facade respectfully resists



## UNITED STATES MARSHALS MUSEUM MOVES CLOSER TO CONSTRUCTION



## Design Marshal

COURTESY CAMBRIDGE SEVEN ASSOCIATES

To coincide with the 230<sup>th</sup> anniversary of the U.S. Marshals Service, the United States Marshals Museum's opening date is set for September 24, 2019. Designed by Cambridge Seven Associates along with Polk Stanley Wilcox Architects, the institution's foundation has also launched a \$60 million fundraising campaign for construction.

The new 50,000-square-foot museum will be located in Fort Smith, Arkansas, and will feature a collection of artifacts spread across three galleries exploring the 230-year history of the nation's oldest law enforcement agency, a Hall of Honor for those killed in the line of duty, and a National Learning Center that will promote an understanding of constitutional democracy.

Peter Kuttner, president of Cambridge Seven Associates and principal architect for the museum, consciously blended history with modern sustainability in the design. The museum looks out over the Arkansas River, which used to serve as a border between the former colonies and what was known as the frontier at the time of the

Marshals' establishment in 1789. The scheme also incorporates photovoltaic panels and vegetative roofing along the building's star-shaped design, which, along with its use of bronze, is reflective of the badges worn by marshals in earlier years.

From his research, Kuttner found that "there was no official badge manufacturer in Washington," that "some were stamped on tin, some were cast, some [stars] had five points, some had six points," and "when you buy souvenirs, they're all different sizes and looks."

For his inspiration for the star-shaped aesthetic, Kuttner looked to one of the last scenes in the movie *High Noon*, in which U.S. Marshal Will Kane tosses his badge to the ground. "It hits at an angle, with some of the points jutting out of the ground," he said, explaining his approach to the museum as "low on the front, and high on the back." The infamous *High Noon* drawing by former President Bill Clinton, who serves as honorary chair of the museum's executive committee, still hangs in

the Clinton Presidential Center in Little Rock, Arkansas, and served as "a great little connection" that got the committee on board, Kuttner said.

The facility is projected to cost \$35.9 million, with \$12.3 million in total exhibits, a \$4 million endowment, nearly \$3 million in contingencies, and \$3.5 million for one-year operating expenses. Just over \$29 million is listed in committed fundraising so far.

With almost half of the campaign target already secured, the museum still faces fundraising challenges. In a conversation with *Talk Business & Politics*, Jim Dunn, president of the U.S. Marshals Museum Foundation, cited the agency's low profile, as well as the location of its future home in Fort Smith as specific points of tension. "Convincing donors to export large chunks of money to a distant and unknown community is difficult," he said.

At present, the museum's eight-member staff is working out of offices in Fort Smith, maintaining some 500 items that will eventually be used in the museum's exhibitions. The museum staff is set to expand to 18–20 people upon opening.

With regard to the museum's funding and the array of design elements, specifically the sustainable features, Kuttner expressed anxiety about its execution:

"I'm crossing my fingers that those elements survive value-engineering," he said.

JOE RAMSAWAK

**NOT CELEBRATION TIME!** continued from front page Urbanist settlement populated with buildings by Michael Graves, Robert A.M. Stern, Charles Moore, Robert Venturi, and Denise Scott Brown opened in 1996, but Disney sold it to New York-based private equity firm Lexin Capital 12 years ago. Residents said the 10,000-person settlement that was supposed to be a halcyon replica of Main Street, U.S.A., now looks like a shantytown.

Some roofs of Celebration's 105 condos and 4,000 single-family homes are shrouded in tarps to forestall leaks, while balconies, separated from buildings and supported by temporary beams, are completely unusable. Mold creeps up the insides of nylon-lined walls, a disastrous, moisture-trapping material choice for the Florida climate.

Conditions are so bad that the condo owners' association filed a civil suit last spring against the property owners that requests \$15 to \$20 million in repairs. Residents said that despite the allure

of Celebration's compact layout and the imprimatur of famous architects, the buildings' lack of structural integrity makes it difficult to sell their homes.

"The town does have wear and tear. I'm not going to dispute that," Metin Negrin, president of Lexin Capital, told the *Wall Street Journal*. He said that the owners' association failed to pay its dues to finance routine maintenance and instead expects his company to pay for repairs.

"If you think I'm enjoying this, you're wrong. [Residents] are harassing my team every day. They're cursing them," he said. "It's easy to ask for everything new when you're not paying for it."

Negrin estimates that services could cost close to \$5 million, a figure that includes \$1 million already spent on fixing the damaged structures.

Although Disney no longer maintains the town, the company still exercises control over the styles of architectural elements and facade treatments, and residents are calling for the company to intervene. **AW**

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**Left:** The NMAAHC sits in contrast to the Washington Monument, but its facade mimics the angle of the white obelisk's capstone. **Right:** The view from the top level out onto the National Mall.

site strategy. A covered outdoor space is a scaled-up version of the vernacular American covered porch, which represents a black space that has historically been used by the African diaspora as a place for sharing, socializing, telling stories, and giving lessons. Here, it acts as a mediating threshold between the normative history of America as told through the National Mall, and the new story that is being anchored with the NMAAHC. It is meant to be a welcoming place for visitors of all backgrounds to share in this incredible story. This means that the entrance on the ground floor is completely open to the Mall, giving visitors spectacular views and creating a welcoming transparent and continuous space that represents openness and inclusion—foundations of a collective future that the museum might allow us to envision. The overhang is also a shading device, a formal nod to vernacular passive strategies.

#### Form

The overall form of the museum's exterior is what the designers call a corona—it is inspired by a sculpture by Nigerian artist Olowe of Ise that shows a crown with similarly angled masses. The shape also references a group of people with their arms raised in celebration, as if to telegraph the one-hundred-year triumph that is exalted so proudly in the galleries within. The form announces the arrival of African American history in the official Smithsonian. The angle of its tilted facade matches the top of the Washington Monument. It is meant to fit in with its surroundings, not confront them. The iconic profile should serve as a marker for those looking for the museum, and it certainly sets the new structure apart from its neighbors in the vicinity, both in color and ornament.

#### Symbol

The ornament is an important and complex part of the narrative of the building. Adjaye produced a single patterned cast-aluminum panel that is tessellated to create the iconic, translucent facade. The pattern was abstracted from cast-iron work produced by African American workers in Charleston, South Carolina and New Orleans. Adjaye mapped out the welded connections, literally the points where the work was done. There is some artistic license here, and the pattern comes off as somewhat arbitrary, but the story remains. This particularly American form of modernity is a perfect glimpse into the unique history of the American South, but also the contributions that African Americans have made to the country—many of which have gone under-reported due to institutional racism. The bronze facade reflects the patterns and creativity that enslaved people brought to the ironwork of Charleston and New Orleans, and thus to American history itself.

#### Experience

Which brings us to the galleries. Of course, a building cannot serve only as a metaphor—it must also serve a purpose. In this case, this purpose is to function as a museum that has all of the same goals as the building itself. The collective 100,000-square-foot exhibition space is home to items selected from roughly 40,000 artifacts assembled over a

In September, the most important American building of the 21<sup>st</sup> century opened in Washington, D.C. The National Museum of African American History and Culture (NMAAHC) truly delivers something that few pieces of architecture can: It is a cascade of metaphors for collectivity, but is also harmonious with its content and program. Together the building and its content are a vehicle for the triumph of African American history on the national stage. (While the completion of New York's One World Trade Center might fulfill some myth of national pageantry, as a building it does not offer very much of architectural note.)

To truly appreciate how great this building is, let us start with the story of how it came to be. One hundred years ago, the National Memorial Association was founded, starting a serious debate about the possibility of some kind of monument or museum to African American history in the United States. The project received funding in 1929 from President Calvin Coolidge but fell through in 1933. Efforts continued, and from 1988 to 2003, Georgia congressman John Lewis introduced a bill every single year that would have finalized the plans for such a museum. President George W. Bush gave the final go-ahead in 2005, and in 2009, the winning architectural team was announced.

That team consisted of a trio of black architects. J. Max Bond Jr.—of Davis Brody Bond and the namesake of the J. Max Bond

Center on Design for the Just City at City College of New York's Spitzer School of Architecture—joined Philip Freelon and David Adjaye in collaboration with the Smith Group. The collective calls itself FAB/S, and it beat out a high-profile group of competitors, among them Diller Scofidio + Renfro, Foster + Partners, and Moshe Safdie, all heavy hitters in the cultural building sector.

The making of the newest building on the National Mall, the country's public commons, was an expectedly daunting process of building consensus. Who decides on a building that represents an entire group of people? According to Lonnie G. Bunch III, founding director of the NMAAHC, there were many opinions. "The building must be monumental and marble; it must be boldly black; it must look African; it must not look African," he said in his introduction to Mabel O. Wilson's book *Begin with the Past*, which tells the story of the museum in detail. "In every case, they said, it must not obstruct the public's view of surrounding monuments." The result is an object-building that at first seems like an out-of-place, estranged box that confronts and withdraws from its surroundings simultaneously. However, it is exactly the opposite of that as an urban experience.

#### Site

This backstory—while intensely interesting—really only sets the stage for the building to

enact one of the greatest American history stories on one of the most important sites in the country. The large brown building stands four stories above-grade, with the Washington Monument in the near distance. While most of the other buildings and memorials on the mall are white, what does it mean to be a brown building that recognizes the contributions of a non-white group? And what does it mean that it is also the closest building to the Washington Monument, a white marble obelisk to a single man who was the slave-owning first president of our country? Now that this building has taken its place on the mall, and thus American history, it cements the story of African American struggle as a part of the American story, which in itself is a great step of progress for both African Americans and the nation in general. One of the ironies of its site is that George Washington actually gave portions of his land to former slaves, most notably at Gum Springs, Virginia, where some of them formed a community. So perhaps he wouldn't have minded this situation almost 250 years later. Of course, some figures from history would be appalled. But this museum isn't about a confrontation of people; it is about collectivity, sharing, and inclusion.

#### Threshold

On the south side of the building, facing the mall, this attitude of inclusion and coming together manifests in the building's formal





DARREN BRADLEY/AN

decade. It is fitting that this building's facade and programs, such as education center, theater facility, and public spaces, represent a collective celebration of African American history and a new space dedicated to it. The galleries extend the metaphors into physical, phenomenological architectural experience.

The choreographed architecture of the galleries was designed by Davis Brody Bond, and visitors start by descending 65 feet below ground in an elevator. Deep underground, the exhibition starts

with an overview of the earliest days of the slave trade, in a global seafaring economy. Diagrams of how to pack the most humans in a slave ship are just a few of the haunting artifacts displayed here, where a low ceiling and dark walls recreate the feeling of being in the hull of a boat with nowhere to go. Working through the timeline of American history, the galleries provide a sensory spatial experience that works in harmony with the content. Much like how the museum is a chorus of many people distilled into one building,

the curators sought to tell larger stories through single artifacts or single people who could collectively encompass larger narratives.

The year 1776 is shown—rather shockingly—with Thomas Jefferson standing on a plinth as if to suggest that he is at a slave auction. A pile of bricks is next to him, each one representing one of his slaves. The museum's narrative is surprisingly self-reflexive. It is not confrontational with any group of people, but it certainly sheds light on some of the darker parts of a normally whitewashed past. In this moment of freedom, the path leads to an open, massive four-story space.

The story of Jefferson's slaves problematizes the notion that 1776 was the birth of a free nation. Because freedom from Britain did not mean freedom in any literal sense for all African Americans, it is back into the constricted hallways of history, as visitors work through the antebellum era, with slave memorabilia and Civil War artifacts that include a slave cabin as well as a tent from one of the "contraband camps" of freed slaves who were housed by the government during the Civil War. These proto-refugee camps were dotted all over the south, as many freed slaves worked for the Union Army.

Once again, upon the completion of the Civil War, we re-enter the large open space but are immediately sent back into the dark, constricted space of the pre-civil rights era. This is probably the most poignant part of the museum, where architectural artifacts are brought in at full scale, including a guard tower from Louisiana State Penitentiary, which was previously a plantation—an unapologetic reference to contemporary mass incarceration. There is also a segregated railcar, as well as the best part of the whole museum: the actual Greensboro lunch counter where students staged protests against

segregation. The museum has rebuilt it with integrated interactive screens to educate people who can sit at the counter and learn.

The final stretch, after the murals and "Whites Only" signs, is the popular culture of the '80s and '90s, followed by the ultimate (symbolic) triumph: the inauguration of President Obama. Walking up the ramp toward this moment is the perfect metaphor for struggle and overcoming. Of course, there is still much work to do, and a screen right next to the image of the 2009 inauguration shows clips of people addressing issues of white privilege and unequally distributed, state-sponsored violence. It will be interesting to see how the museum evolves along with its content, as the two are in constant dialogue.

In another perfect metaphor made real in a spatial experience, the above-ground galleries are filled with a celebration of black culture, from sports and entertainment to the contributions of African Americans to society, from science to the military.

The circulation spaces in this museum are not very good. They have the feeling of an airport, and the main lobby is sloppily organized and too big. But that is not really the point. The galleries work really well as a narrative, and the symbolic content of the facade and overall form of the building work so well in the context of the National Mall that we can easily forgive some of the shortcomings.

Most importantly, the National Museum of African American history transcends its value as a museum and casts a narrative of inclusion, as one of the most important yet marginalized and unrecognized groups of people takes a bold new position in the image of society, partly through architecture that has been carefully calibrated to do just that. **MS**



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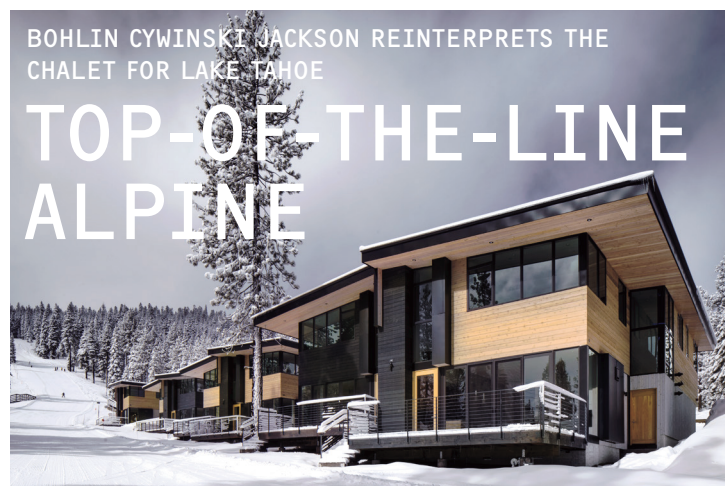
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BOHLIN CYWINSKI JACKSON REINTERPRETS THE CHALET FOR LAKE TAHOE

## TOP-OF-THE-LINE ALPINE

San Francisco-based architects Bohlin Cywinski Jackson (BCJ) have completed work on the Mountainside Stellar Residences and Townhomes, a ski-in, ski-out complex of residences and townhomes located on the slopes of Northstar, an upscale community located beside Lake Tahoe on the California-Nevada border.

The project, designed in partnership with developers West Partners and Mountainside Partners, consists of six detached residences and 11 clustered townhomes, each designed

to maximize views of the surrounding landscape and to operate on a year-round basis. The homes represent an attempt by the firm to reinterpret the upscale ski chalet for a contemporary area and are designed with sustainability and technology at their forefront and are built to achieve LEED Gold certification.

Located amid a grove of Jeffrey pine and Douglas fir trees, the detached residences are themselves clustered on a compact site overlooking ski slopes and a mountainside lift,

with the homes visually grouped together by their mirrored floor plan configurations. Each 3,400-square-foot structure is entered from above and features a double-height, upper-level great room living area topped by a large, wood-clad roof overhang. The overhang shields an outdoor loggia that extends from the indoor living areas and is supported by a simply articulated post-and-beam assembly. A black-stained cedar wood shingled wall separates the living wing of each home from the bedroom areas, one of

which is a master suite. That suite is cantilevered slightly over the ski slope and is wrapped on three sides by floor-to-ceiling glass walls. All of this rests above a blonde cedar wood siding-wrapped base containing two smaller bedrooms, a guest master suite, and a media and entertainment room.

The townhomes, each roughly 2,200 square feet in size, cascade down a gentle slope, except here, instead of having shifts in facade geometry indicate different aspects of program within a single home,



A set of townhomes designed as part of Bohlin Cywinski Jackson's Northstar development utilizes extended roof overhangs and wraparound sections of operable glass to bring alpine scenery indoors.

the townhomes shift in geometry as ownership changes from one unit to the next. The clusters of paired townhomes—with the odd, eleventh townhome existing as a freestanding structure—are each topped by one of two halves of a thickened, sloping gabled roof plane. These roofs extend beyond the exterior walls of each unit and are wrapped in the same blonde cedar wood as the single-family homes. The roof planes turn down along the shared party wall between the units, giving each side a more individualized expression and massing. Like the detached homes, the townhouse units also feature groundfloor outdoor spaces that connect to an interior great-room configuration, except that here, bedrooms are located on the floor above. Each structure is clad in the same mix of blonde, gray, and black cedar planks. **AP**

FRANK LLOYD WRIGHT'S KENTUCK KNOB HOUSE CELEBRATES ITS 60<sup>TH</sup> ANNIVERSARY

National Historic Landmark Kentucky Knob, currently owned by Lord Peter Palumbo, was originally built for an ice-cream maker and his wife.

## WRIGHT THIS WAY

Lord Peter Palumbo, outgoing chairman of the Pritzker Prize for Architecture, recently looked back on his decades-long ownership of Kentucky Knob, the Frank Lloyd Wright house in western Pennsylvania, not far from Fallingwater, that is celebrating its 60<sup>th</sup> anniversary as well as the 20<sup>th</sup> anniversary of being open to the public.

Wright built Kentucky Knob—a small, one-story Usonian house on the crest of a knob, or hill, 2,050 feet above sea level, in Chalk Hill, Pennsylvania, in the Laurel Highlands mountain range six miles from Fallingwater—for I.N. and Bernardine Hagan, an ice-cream maker and his wife.

According to Lord Palumbo, Wright asked the Hagans when he interviewed them about their commission whether they were “nesters or perchers,” and that they told him they were nesters. If they were

nesters, which Wright preferred, this meant, “you site the house just below the top of the knob and then you walk out to the knob. His reasoning was no man can compete with natural beauty and therefore you should not try to compete with it.” Lord Palumbo finds the view from the knob “quite extraordinary, one of the great views from this part of the world.”

He visited the house in the mid-1980s on a trip from Chicago (he once owned the Mies van der Rohe Farnsworth House outside Chicago, as well as Le Corbusier's Le Jaoul Houses, outside Paris, selling all of them subsequently). “I fell in love with [Kentuck Knob], but I couldn't get inside it. I fell in love with the outside, and said to myself, ‘If it's as beautiful inside as it is outside, I must do something about it.’ So I went back six weeks later and effectively bought it then,” he said.

The architectural core of the open plan house—which is built of native sandstone and tidewater red cypress—is its hexagonal, stone-walled kitchen; its two wings are anchored by stonewalls, which rise to penetrate the horizontal line of its copper roof. Cantilevered overhangs and expanses of glass integrate its interior and exterior.

Shortly after Lord Palumbo purchased the house, a fire destroyed the master bedroom and bathroom. He was fortunate enough to find a retired Carnegie Mellon architect, Robert Taylor, who had worked on the home when it was built, to oversee the reconstruction.

Lord Palumbo and his family lived part-time in the house until the mid-1990s, when they decided to open it to the public. “We were getting quite a lot of interest from people, from students, architects, people interested in Frank Lloyd Wright, to visit the house, so it seemed like an obvious move to open the place to the

public,” he explained. “It was also one way of insuring that if anything happened to me, the house would be self-sufficient financially.”

Visitors, he added, “love the situation, love the house, and find that it has a human dimension because they can go through the house and see more or less how we live; they can see the toothbrushes, hairbrushes, family photographs. I think that family dimension is appreciated.”

Lord Palumbo originally bought 89 acres of land in Chalk Hill from the Hagans and now owns 600 acres and a 1920s farmhouse at the foot of the knob where he and his family stay when they visit. At Kentucky Knob, he has put out an eclectic array of fine and decorative arts and natural objects. On display is a wide array of decor, from Native American, Middle Eastern, and Chinese pottery to furniture by Wright, Mies van der Rohe, Charles and Ray Eames, Tapio Wirkkala, and George Nakashima (the last

commissioned by the Hagans), as well as drawings and a collection of birds' nests Palumbo found nearby. “I've always thought that quality goes with quality. I've never felt that a ball and claw foot by Chippendale, for example, does not sit anything other than easily with a Mies van der Rohe Barcelona chair. I think they acknowledge one another as equals and have a good working relationship by being next to one another, because they are all the top quality of their time.”

Another change wrought by the Palumbos at Kentucky Knob is the addition of outdoor sculptures: Over 30 works by artists such as Andy Goldsworthy, Sir Anthony Caro, and Claes Oldenburg have been placed in the landscape around the house and along the trail to the visitor center. They have also converted Kentucky Knob's greenhouse—which once stood at Fallingwater and was brought to Kentucky Knob by the Hagans in the early 1960s—into a gift shop and cafe, and have restored the house's original, triangular, manmade pond, built from boulders by Taylor.

The “great message of Kentucky Knob,” according to Lord Palumbo, is “the relationship between the art of Frank Lloyd Wright and nature—as it is at Fallingwater. It is the interaction between the genius of Frank Lloyd Wright and the beauty of nature. It was something that he always put great store by.”

A National Historic Landmark, Kentucky Knob can be seen only by formal tour, offered in 40- and 90-minute lengths from March through November and on a limited basis in December.

JANE LEVERE

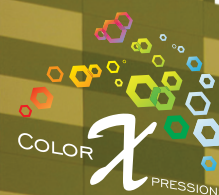


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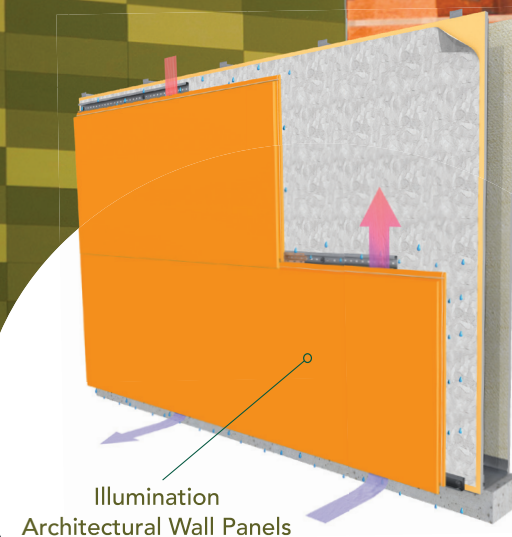
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GOULD EVANS'S ADDITION TO THE KANSAS CITY ART INSTITUTE TO BE FEATURED IN DESIGN-COMPETITION TELEVISION SHOW

## LIGHTS, CAMERA, BUILD

Gould Evans's recently completed addition to the Kansas City Art Institute will be the star of a forthcoming PBS show. The semiannual Make 48 competition was recently held, and filmed, in the new David

T. Beals, III Studio, where 15 teams had 48 hours to plan, prototype, and present their ideas for prizes and potential licensing. The event will be edited into eight half-hour episodes, which will be aired

early this year.

The David T. Beals, III studio adds 5,000 square feet to the KCAL's Volker Building, which houses the school's sculpture department. The simple structure, clad in black matte

metal paneling, is intended to stand as a counterpoint to the school's original home, the 1896 Vanderslice mansion. The new building is filled with bright open studio spaces and the latest in fabricating technologies: laser cutters, engravers, eight types of 3-D printers, CNC routers, cameras, scanners, touchscreen interfaces, and a digital loom allow students to create and collaborate on projects of varying sizes and complexity.

"Our goal in the design process was to create a clean, blank slate with abundant light that would be flexible, both as a daily work space and over time as educational programming and technology evolves," explained Mark Wise, project designer at Gould Evans. "The space needed to provide an efficient, comfortable space for students to work, as well as a home for the cutting-edge technology the KCAL offers, so we designed the studio to be scalable, offering ample space around the equipment for students to move and gather in."

The project also adds a new gallery and critique room to the school. Students at the KCAL study everything from ceramics and sculpture to animation and graphic design. The school, a private independent four-year college of art and design, provides Bachelor of Fine Arts degrees in 13 majors, and a post-baccalaureate program in



Light-filled studio spaces are the backdrop of a new PBS program about design students at the Kansas City Art Institute.

art education, certificate programs, and continuing education courses. The new building represents the intention of the school, as the oldest arts organization in Kansas City, to prepare its students for the future.

"Building a printing and prototyping studio that specializes in digital input and output means that the KCAL is preparing tomorrow's workforce," said Tony Jones, president of the KCAL. "We're teaching advanced skills, while providing a valuable asset to our local community." **MM**

### SCB'S 399 FREMONT FORETELLS THE COMING OF SAN FRANCISCO'S RINCON HILL NEIGHBORHOOD

## CITY ON A HILL

399 Fremont tower in San Francisco was first pitched in 2006. Delayed for nearly a decade due to the Great Recession, the tower was finally completed this year under the auspices of architects SCB and developer UDR, as a 42-story, 470-unit luxury apartment tower.

And in the years since it was first envisioned (by a design and development team no longer involved with the project), the neighborhood around the site—Rincon Hill, south of downtown San Francisco—has blossomed with urban activity. Plans are currently in the works for up to 20,000 new housing units between Rincon Hill and the adjacent Transbay area, where a new \$2.25 billion multimodal transportation terminal by Pelli Clarke Pelli will open in late 2017. Through technical precision and determination, SCB has managed to turn a once-stalled project into one of the first to be completed in the area, creating a handsome tower smack in the middle of San Francisco's newest residential enclave in the process.

The architects did so while adhering rather strictly to the tenants of the Rincon Hill Plan, a document set in motion in 2005 that calls for "retail shops and neighborhood services along Folsom Boulevard" and the transformation of surrounding streets into "traffic-calmed, landscaped residential streets lined with townhouses and front doors." The future neighborhood is envisioned as a mixed-use enclave made up of mostly low-rise apartment blocks punctuated by

"slender residential towers interspersed at heights ranging from 250 to 550 feet."

Managing principal at SCB, Chris Pemberton, and design principal Strachan Forgan described the success of the project as hinging on the designs for each unit, an aspect that was perhaps underdeveloped in the earlier schemes. Forgan explained, "Units really do make the home; they're an essential part of the project," adding that "Multifamily residential is our expertise—the firm has designed over 25,000 units across the country. Thus, we were able to design this building to offer a variety of unit types, many more than a typical development would offer."

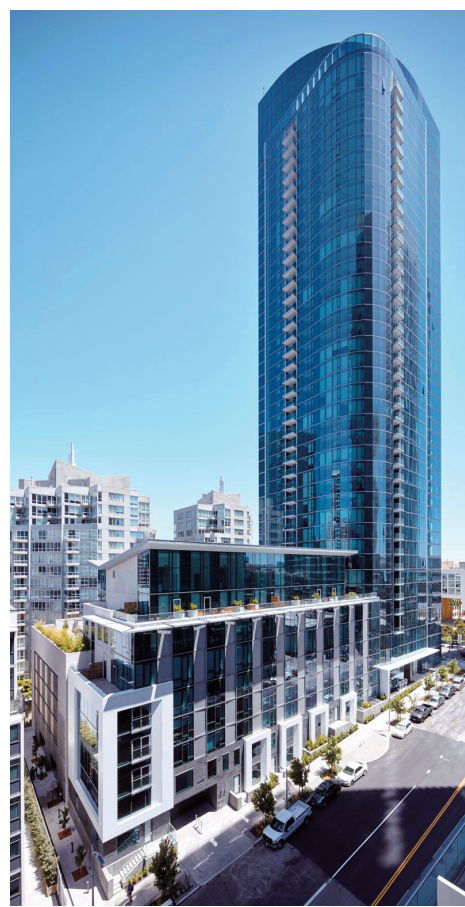
In total, the tower has approximately 30 unit types and is shaped like a parallelogram in plan. Inscribed within that parallelogram is a "rugby-ball-shaped" section of the building that, according to Forgan, rises out of the principal mass and becomes the tower's crown. The maneuver results in two sets of units, with one grouping facing northwest toward the business district and another looking southeast over the San Francisco Bay. The steeply angled south-facing roof crown contains a "sky lounge" and terrace, a programmatic component provided by the neighborhood plan that allowed the designers to give the tower a more striking silhouette. The sloping surface was originally designed to cant in the opposite direction, but the firm proposed a last-minute change in orientation to better

SCB's 399 Fremont is shaped by the Rincon Hill Plan, which calls for an "eyes on the street" approach to urban design, with entrances to townhouse units at street level and rooftop amenities on the podium and tower above.

complement the tower's placement along the skyline and, conveniently, to create a broad southern exposure perfect for hosting a solar water-heating installation. The move helped the tower reduce power consumption by some 30 percent. As a result, 399 Fremont will be LEED Silver certified.

Otherwise, the project is made up of a standard mixed-use development vocabulary, with activated ground-floor areas, below-grade parking, and a slew of rooftop amenities. To control for seismic events, the project also features a pair of isolated mat slabs under both the podium and tower that each sit directly on the bedrock. Structural engineering on the project was done by MKA, who designed the two halves of the building to move independently of one another via a large seismic joint. Facade engineering was done by Arup. Arup also carried out thermal-comfort analysis to ensure thermal comfort within the units throughout the daily solar cycle. The curtain walls, by manufacturer Yuanda, are designed to pop open during seismic events to relieve lateral pressure. Ground-floor spaces feature retail at the uphill side of Rincon Hill as well as a grand lobby for the apartment tower and a collection of landscaped entryways that mark the thresholds to townhouse units along Fremont Street, part of what Pemberton described as an "eyes on the street" approach to city planning contained within the Rincon Hill master plan.

Pemberton added that SCB developed the interior architecture as well as the physical



form of the tower, saying "[399 Fremont] was a great collaboration between the architecture and interior design studios of the firm" and that there was a "holistic sense to the design, an understanding of the impact that the exterior has on the interior experience—and likewise, how the interior spaces influence the building's exterior architecture." **AP**





THE ST. LOUIS CARDINALS PLAN TO EXPAND ON THE SUCCESS FOR THEIR FIRST MULTIUSE STADIUM DEVELOPMENT

## VILLAGE DIAMOND

The St. Louis Cardinals National League baseball team is leading the way in reimagining the sporting-event experience. Phase one, completed spring 2014, was the mixed-use development surrounding the team's Busch Stadium called Ballpark Village. After the success of this \$100-million project, the team and the city are preparing to begin

the second, more ambitious phase of the plan.

With planning and design led by Denver-based architecture firm Hord Coplan Macht, Ballpark Village II will include residential, retail, hospitality, and office spaces. The development will consist of a pavilion with a 10,000-square-foot public market; a 29-story residential



Ballpark Village is the largest development in downtown St. Louis in decades. Many of the buildings will have direct views into Busch Stadium.

Chicago Cubs' Wrigley Field is well underway. Detroit's Little Caesars Arena, currently under construction, will be part of the redeveloping 50-block District Detroit. The arena will be the centerpiece of planned neighborhoods that will include six theaters; retail, residential, and office spaces; and three sports venues. A similar development and stadium for the Texas Rangers has been approved in a ballot initiative and will cost an estimated \$1 billion.

Though these more recent projects may be more ambitious in scale, there is no doubt that phase one of Ballpark Village is being used as a model—with an estimated \$50 million in revenue in 2015, it has been deemed a major success. The next phase hopes to continue this success with the expanding of programs on the site. While the initial phase included mostly sports-related spaces, the new development will bring the Ballpark Village closer to being an actual village, and soon enough, Cardinals fans will be able to watch live games from their living rooms, maybe even in their bathrobes. **MM**



A NEWLY REMODELED 1920S BUILDING ADDS TO CHICAGO'S GROWING LIST OF BOUTIQUE TOWER HOTELS

## GOLDEN OLDIES

Apparently, Chicago has an insatiable hunger for boutique hotels in vintage Chicago skyscrapers. In 2015, the newly renovated downtown Chicago Athletic Association (CAA) became the go-to hang-out for architects during the Chicago Architecture Biennial. Virgin opened a new hotel in the 1928 Old Dearborn Bank Building; Goettsch Partners has completed the LondonHouse Hotel in the 1923 London Guarantee Building; and the 1928 Chicago Motor Club, the 1929 Carbon and Carbide Building, and the Burnham and Root-designed 1895 Reliance building

have been converted into a Hampton Inn, a Hard Rock Hotel, and Kimpton Burnham Hotel, respectively. Now, another "new hotel, old building" is opening outside of this downtown cluster, to much fanfare.

The Robey hotel, named after the historic street name of what is today Damen Avenue, is located at the major intersection of Damen Avenue, North Avenue, and Milwaukee Avenue, an area called Six Points in Wicker Park. Located in a 1929 building officially known as the Northwest Tower, and more locally known as the Coyote Building, the 12-story art deco tower is

The tallest building in the area, the Robey hotel boasts unobstructed views of downtown Chicago.

the tallest building by far in the neighborhood. It is a local icon, and for decades it was the center of an annual arts festival called Around the Coyote. In the more recent past, however, the tower has laid largely empty, often on the verge of bankruptcy.

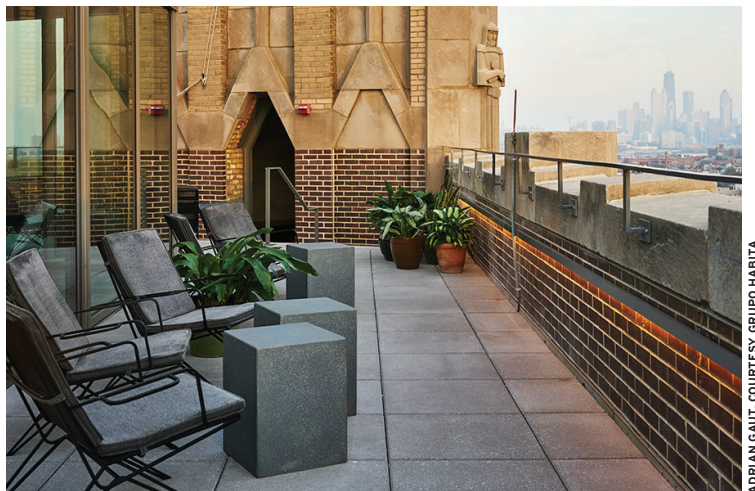
Over the last three years, the Coyote Building has been transformed with major brickwork repair, all new windows, and a flagpole and Robey flag atop the building's cupola. Chicago-based Antunovich Associates was the architect of record on the project, with design work by Brussels offices Nicolas Schuybroek Architects and Marc Merckx Interiors. The hotel is being managed by the Mexican hoteliers Grupo Habita.

Along with the hotel, the building includes a hostel called the Hollander, three restaurants, two bars, and a small rooftop pool. The hotel itself has 69 rooms, including rooms in the sharp southeast corner with unblocked views of downtown, three miles away. The rooftop Cabana Club bar and restaurant on the roof also offers panoramic views of the city.

When the Northwest Tower was designed by Perkins, Chatten & Hammond in the 1920s, it was one of the first towers outside of Chicago's downtown. Since then,

it has remained one of the tallest to not be in the city's center or along the lakefront. Though a handful of slightly shorter transit-oriented

developments are popping up in the Robey's vicinity, it is unlikely that it will lose its status as an icon of the near northwest side. **MM**

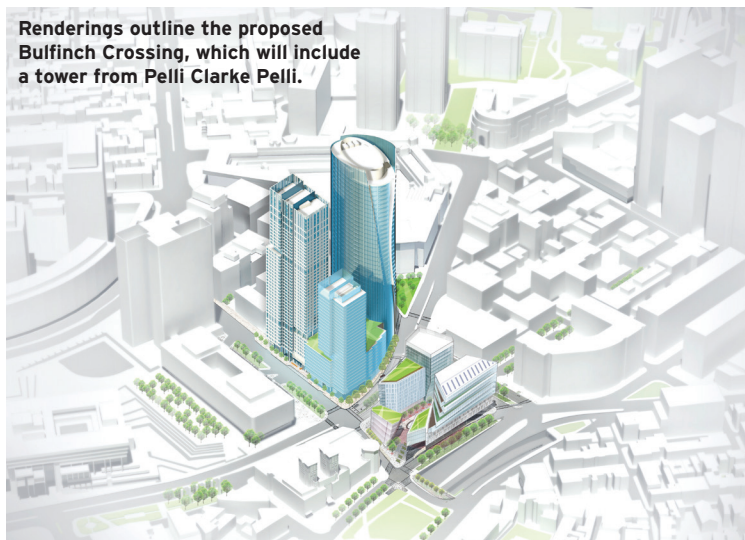


ADRIAN GAUT, COURTESY GRUPO HABITA



THE ARCHITECT'S NEWSPAPER JANUARY 4, 2017

Renderings outline the proposed Bulfinch Crossing, which will include a tower from Pelli Clarke Pelli.



COURTESY THE HYM INVESTMENT GROUP

A FIVE-ACRE REDEVELOPMENT OF BOSTON'S BULFINCH TRIANGLE WILL REPLACE A MUCH-MALIGNED CONCRETE GARAGE

## A BETTER BEAN TOWN

At the crossover where six neighborhoods come together in Boston is... a parking garage. Boasting 2,300 spaces spread among nine stories, the concrete monolith, officially referred to as the "Government Center Garage," is a byproduct of 1960s planning and rests on a 4.8-acre site known as Bulfinch Triangle. Vehicular dreams, however, have never quite been realized. The garage has only reached capacity twice: Once for a

Rolling Stones gig and another time during a major snowstorm in 1978.

"This part of the city is not as dependent on automobiles as everybody imagined it would be," said Kishore Varanasi, principal and director of urban design at Boston-based CBT Architects. The firm is working with the HYM Investment Group to redevelop the area. Fellow CBT principal David Nagahiro added that today approximately 1,200 cars use the garage on a daily basis.

Echoing their 1960s predecessors, CBT and HYM have big, transit-oriented plans for the site. De-emphasizing the automobile, the \$1.5 billion "Bulfinch Crossing" master plan involves the creation of a new public square and pedestrian promenade linking Rose Fitzgerald Kennedy Greenway and the Market District along Congress Street through to Canal Street. Space to store 850 bicycles (a city requirement) will be included as will a Hubway station for Boston's bike-sharing program and direct connections to Zipcar, the MBTA bus service, the Green and Orange subway lines, and the North Station commuter rail service.

CBT's \$1.5 billion master plan

was approved in 2013, and earlier this year the city gave the green light to two of the tallest structures in the development: New Haven firm Pelli Clarke Pelli's One Congress office tower at 500 feet and a 425-foot residential tower—due to be Boston's tallest—from CBT Architects.

All in all, Bulfinch Crossing will see 812 residential units, 1.2 million square feet of offices, a 192-key hotel, and 83,000 square feet of street-level retail and restaurant space added to the area; 1,150 parking spaces will also be available. The mixed-use development will be the first to include significant housing in the urban renewal district and demonstrates a refresh

of downtown typologies by creating slender towers with a reduced footprint.

"Much of the design challenge has been to design the space so that it has eight different desire lines—both visual and physical—that run through the site," said Varanasi. In plan, Bulfinch Crossing doesn't look like a typical plot of grid-divided land primed for development. Instead a variety of shapes work to facilitate these desire lines and natural circulation through the site.

The scheme will be completed in phases. "Nobody needed convincing that this garage has to go away," said Nagahiro, who added that despite this sentiment, the garage couldn't simply be knocked down. Even though the facility is only at half-capacity, its daily use is a valuable source of income to the city and as a result will be taken down incrementally to sustain city revenue.

Reconfiguring the garage for operation during construction is due to be complete by this month. Construction of Pelli Clarke Pelli's tower is already underway and slated for completion in 2019. Further construction deadlines are yet to be finalized, because they are predominantly market-driven, however, Varanasi speculated that the garage should be in its final stage by 2023.

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HONORS> AIA DALLAS 2016 BUILT DESIGN AWARDS



Out of 46 submissions, the Dallas Chapter of the American Institute of Architects has selected four projects to receive its 2016 Built Design Awards. This year's recipients were selected by a jury composed of internationally renowned architects Matthew Kreilich, AIA, design principal and partner at Snow Kreilich Architects in Minneapolis; David Lewis, AIA, a founding principal at LTL Architects in New York; and Sebastian Schmaling, AIA, founding principal at Johnsen Schmaling Architects in Milwaukee. The final award recipients were selected based on each project's unique response to its cultural, social, environmental, programmatic, and contextual challenges. "The 46 entries submitted for Design Awards this year were commended for their quality and

representation by the jury," said Michael Friebele, associate AIA, 2016 AIA Design Awards chair and associate at CallisonRTKL. "The six awarded projects were recognized as not only the best in design, but also for their unique range of program and context, a direct reflection of the expertise behind our jury this year. We are pleased to honor and celebrate the recipients and their contribution to the elevation of design in our community." The jury also recognized two additional projects with citation awards.

**1 FIRE STATION NO. 27, PERKINS+WILL (DALLAS)**

Fire Station 27 was designed to re-establish a proper civic presence and foster a strong connection to the surrounding community that is often

lacking in this building type. Responding to a compact site, Fire Station 27 was the City of Dallas's first multistory station in over one hundred years. It consists of 23,600 square feet with two levels above grade and one level of parking below grade with capacity for 15 personnel per shift.

*Jurors commended the project's success as an urban infill building, as well as its strong organizing concept and celebratory story wall.*

**2 PROSPECT HOUSE, MAX LEVY ARCHITECT (DRIPPING SPRINGS)**

At this rural wedding and event center, celebrations are accommodated inside, outside, and on a big screened-in breezeway. Above the main hall is a huge wind vane whose mast extends

down into the room and supports a 12-foot-diameter ring that turns with the breezes, connecting festivities inside with the world outside. *Jurors celebrated the thoughtful, restrained design, its elemental quality, and the overall modesty and simplicity of the project.*

**3 HILTI NORTH AMERICA HEADQUARTERS, GENSLER (PLANO)**

In the new Hilti North America Headquarters, the client's top priority was celebrating the culmination of Hilti's people and products. Not only was the entire office built exclusively with Hilti construction tools, over 26,000 modified Hilti products were woven into the architecture of the space—all intended to generate and showcase a pride in the product and

the people who design, create, and market it.

*Jurors praised the project's clear concept, clean detailing, and the creation of shared spaces that foster interaction and collaboration.*

**4 HOUNDSTOOTH COFFEE AND JETTISON COCKTAIL BAR, OFFICIAL (DALLAS)**

The design for Houndstooth Coffee and Jettison Cocktail Bar was driven by the building's dual function as a bar and a coffee shop and their shared connection. The design centers on an elemental concept of day to night, with Houndstooth filling the larger, sunlit space, and Jettison occupying the intimate back corner. High ceilings create openness in the coffee shop and a "floating" wood clad volume, referred to as the cloud, serves as the central focal point, drawing the eye up while balancing the space and concealing the mechanical system. Jettison Cocktail Bar takes the inverse of the cloud design with a lowered ceiling and a central void looking into the painted gold trusses that have the character of a chandelier. *Jurors appreciated the elegant yet playful interiors, the creative use of light, and the duality of the distinct spaces.*

**PROJECTS RECEIVING JUROR CITATIONS ARE:**

**5 HOUSE AT RAINBO LAKE, MAX LEVY ARCHITECT (HENDERSON COUNTY)**

Located in a swampy forest along a lake, this weekend retreat houses an extended family of sportsmen and nature enthusiasts. Each room is a separate building, and a screened in porch connects each building. Color is instrumental to this design, and coloration of exterior materials merges with the site.

**6 TWIN GABLES, FAR + DANG (DALLAS)**

Set within a transitioning East Dallas neighborhood, this project bridges the traditional forms of the existing surrounding homes with a modern, high-density prototype. These duplex units embrace the length of the property and are designed around visual connections to a series of carefully composed outdoor spaces.





SEATTLE'S YIMBY MOVEMENT BRINGS INTERSECTIONAL URBANISM TO THE FORE

## YES IN MY BACKYARD



COURTESY GANAPATHY KUNAR

Like many regions across the country, Seattle is still recovering from the Great Recession, especially when it comes to housing construction.

According to the *Seattle Times*, rents citywide went up 9.7 percent last year, outpacing increases in every other American city and fueling displacement, gentrification, and overall income inequality. At the same time, the economy has picked up: A recent report by consultants Rider Levett Bucknall listed Seattle as having 58 cranes in operation, more than any other city in the country. Not only that, but the Seattle region added roughly 700,000 residents (roughly the population of Seattle proper) between 2000 and 2014 and is expected to add at least as many in coming decades.

As the economy surges, so does

development. This is especially true of projects fueled by—and for—tech-industry juggernauts like Amazon, which is building a NBBJ-designed, 3.3-million-square-foot headquarters in Seattle's Denny Regrade neighborhood. A condominium tower suburb is sprouting up alongside the new headquarters, too, with an untold number of high-end and luxury units due to come online in that corner of the city over the next few years. There are at least 26 new high-rise developments in the works in the area, with between 10,000 and 30,000 units currently permitted or in pre-development according to a study by Realogics Sotheby's International Realty.

In step with the building boom, a different sort of pro-growth tide is

washing ashore: YIMBYism.

The so-called YIMBY (Yes In My Backyard) movement is growing rapidly in many American cities, especially across the West, where high rents, increasing urban density, and social justice issues are bringing together broad—and sometimes uneasy—coalitions of more-or-less pro-development voices. The difference is that the voices at the table—anti-displacement working poor communities, pro-density yuppies, and the Black Lives Matter (BLM) movement—are more focused and diverse than your run-of-the-mill “build, baby, build!” crowd.

This new crop of urbanists advocates development to address complex, intersecting issues like mitigating climate change, increasing

Seattle's growing pro-growth groups bring a diverse set of ideologies to the city's urbanism, including a focus on affordable housing, transit, and the Black Lives Matter movement.

access to affordable housing, expanding transportation options, and building design justice into the urban fabric.

The groups have rallied around disparate causes, either advocating for or against new development and so far, they've had several successes.

One of the groups' most notable achievements was to block the construction of the \$149.2 million North Precinct police station in Seattle. The project, designed by Portland, Oregon-based SRG Partnership, would have brought a 105,000-square-foot facility to a northern part of the city. The project, dubbed “The Bunker” by the BLM activists who most fervently fought the proposal, was widely seen as an extension of the city's ever-growing police state and represented, in the minds of these activists, a misallocation of community resources. After coordinated and cooperative protest in the streets and at city council meetings, the project was terminated. In his announcement, *Capitol Hill Seattle* reported that Mayor Ed Murray said the following about the station: “I inherited the [North Precinct] proposal and I made a mistake about not stopping [it].” He added that his office neglected to abide by the city's racial equity toolkit

while pursuing the project. Activists sought to redirect funding for what would have been the most expensive police station in the country toward beneficial community uses—they argued that the money should be used to build 1,000 units of affordable housing.

A different coalition came together this fall to pass Proposition 1, a ballot ordinance to raise \$54 billion to expand transit options in the city. The proposition, also known as “Sound Transit 3,” passed with 55 percent support across a three-county area. The proposition aims for a new round of permanent tax increases to fund 10 light rail extensions and three bus-rapid transit extensions across Snohomish, King, and Pierce counties by 2041. As the name implies, Sound Transit 3 represents the third such measure to pass since 1996.

Activist urbanists were also instrumental in pushing Mayor Murray to increase the zoning density allowed around north Seattle's U-District, adjacent to the University of Washington. The change is the first to be implemented since the city adopted a new Mandatory Housing Affordability (MHA-R) policy requiring developers to either include affordable units in every new multifamily residential and commercial project in upzoned areas project or pay into a fund used to build affordable units off-site. The U-District upzone calls for raising maximum building heights from 65 feet to 320 feet, among other things, and was designed in anticipation of a new Link light rail line expected to open in 2021. **AP**



INSTITUTO CULTURAL DE AGUASCALIENTES

The inaugural exhibition at the new Museo Espacio at MECA museum in Aguascalientes, Mexico featured more than 100 colorful and dynamic geometric objects by French artist Daniel Buren.

homegrown team including architect José Luis Jiménez García and Aguascalientes Cultural Institute director Dulce María Rivas Godoy to develop a master plan to stealthily transform the industrial structures into modern containers for the arts and connect the campus to the other established arts institutions in the small urban center.

Museo Espacio, one of the first buildings to open, is a generous 86,000-square-foot, intentionally barebones contemporary platform for international artists to display large-scale works of art. The former wood warehouse was revitalized with simple materials that nod to the building's industrial history—polished concrete, steel, and glass—all seamlessly integrated into the long, wide bays often favored by conceptual artists. Rail tracks weave through the building and the site maintaining the balance between old and new. A custom metal screen wraps the exterior with monumental openings on either end. In January, Museum Espacio opened with a site-specific installation by Jannis Kounellis, followed by a site-specific intervention by Buren, who has a long-standing relationship with Mexico. Buren's work, titled *Como un juego de niño*, fills over 64,000 square feet, creating an exaggerated

colorful playground on one side that is mirrored by one devoid of color on the other. Buren, who likes “to work with different spaces as much as possible,” found “the transformation of this space very original. It is very simple, and is so sophisticated in many aspects. They took a lot of care [with the structure], so you have this connection between a very straight, modern view of architecture inside and the shape of an old manufacturing outside. The connection of both is very successful.”

While the Museo Espacio and the master plan were conceived of over five years ago, it was built in a quick five months, which is inconceivable in the United States. Construction is complete on new offices for Grupo Modelo, an archaeology museum, and a concert hall. All of the buildings on the campus were designed by an in-house design team at the Secretary of Infrastructure and Communications (SICOM) offices headed by Jiménez García, director of projects and secretary of infrastructure and communications. Governor de la Torre hopes MECA will inspire other cities in Mexico and beyond to not just revitalize local resources, but to use native talent to do it. “It was something that was broken’ for a long time it was a place that nobody went, and now we have people from all over the world visiting,” he said. “They always ask, ‘Who did this?’ and we tell them, ‘Our own people.’”

**MEARA DALY**

**HOT SPOT** continued from front page Espacio para la Cultura y las Artes (MECA) campus desirable for an international artist. Over the past five years the local government has been quietly developing one of the most intriguingly designed arts destinations in North America.

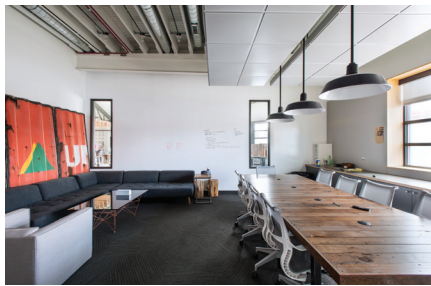
Many municipalities profess a dedication to the arts, but the government of the state of Aguascalientes, with assistance from Mexico's federal government, has successfully implemented an ambitious master plan that

transforms a century old rail yard into MECA, a world-class destination and center for the arts.

Carlos Lozano de la Torre, the governor of Aguascalientes, always viewed the revitalization of the rail yard as a cultural imperative. Established by an American railroad company in 1898, the 200-acre property was shut down by the government in 1991, effectively leaving Aguascalientes without any viable industry. Recognizing an opportunity for “regeneration through culture,” Governor de la Torre assembled a



VON WEISE  
ASSOCIATES



Shipping containers in the center of the Cards Against Humanity office are filled with retreats for workers, including a Moroccan lounge and a Japanese tea room.

Chicago-based Cards Against Humanity is not a typical company. And, working with von Weise Associates, the company now has an office space that is anything but typical. For those not familiar, Cards Against Humanity is a party game in which players are forced to match often slightly obscene or risqué cards with other players. Founded by a group of high school friends who still make up most of the company, the simple set of cards became the most popular game on Amazon in 2011, just one year after crowdfunding its startup.

With its success, the original Cards team had big ideas of how not only it could move forward as a company, but also how it could support other young creative people along the way. The first step would be to move out of its small storefront office and into a larger space. Brought in early in the process, von Weise searched for a space with the team, eventually settling on two adjacent buildings just east of the Bucktown neighborhood on the Near North Side of

Chicago. Much larger than what would be needed for just the eight employees, the new space is more than just an office.

Closer to a coworking or shared space, Cards Against Humanity lends or donates desks to young people and small business who are working on their own projects. At any given time, it can be filled with over 40 people, sharing ideas and motivating each other. To accommodate the wide range of thought, a diverse set of resources and programs fill the office. In the main work area, a large open bowstring-trussed space, three shipping containers divide the room. Each container offers an escape from the more familiar desk space in the form of a Japanese tearoom, a Moroccan hookah lounge, and private phone booths. “There is a Lego room; they wanted a Lego room,” said principal Chip von Weise. “They also gave us images of Japanese spaces they wanted, and we brought in the idea for the Moroccan room. We had a lot of fun with them.” The rest of the office continues this theme of atypical spaces. A darkroom, a gallery,

and studio for recording podcasts can be found. Tying back to the game’s roots in improv comedy, an 80-seat black box theater was also built out. After working with the local alderman, the theater recently received a zoning variance, and can now be opened to the public. Anticipating the long zoning process, the space was originally listed as a “training area” in the initial permit set.

The office does however have some more recognizable spaces as well. A kitchen and large dining area were a must, as the office is in an industrial area of the city. A large conference room also plays a key role in the business. Once a month the entire team comes together to write new cards to expand the game around a large table. Locking themselves in the room for a few days, covering the dry-erase walls with writing, they ensure the game stays fresh for its loyal fans.

For a company that has run (anti-)Black Friday promotions—raising hundreds of thousands of dollars for charity—that have included raising the price of the

product, selling boxes of sterilized bull feces, and digging a “Holiday Hole,” a typical office was just not going to cut it. Yet the unorthodox makers of an obscene game are not the only ones to see the value in their new office. AIA Chicago awarded von Weise a 2016 Interior Honor Award for the project. And who doesn’t want a Japanese tearoom to unwind in after an intense brainstorming session?

MM

#### RESOURCES

**General Contractor:**  
Wigmore Construction  
312-544-0742

**Structural Engineering:**  
Goodfriend Magruder Structure LLC  
gmstructure.com

**Lighting Design:**  
Filament 33  
filament33.com



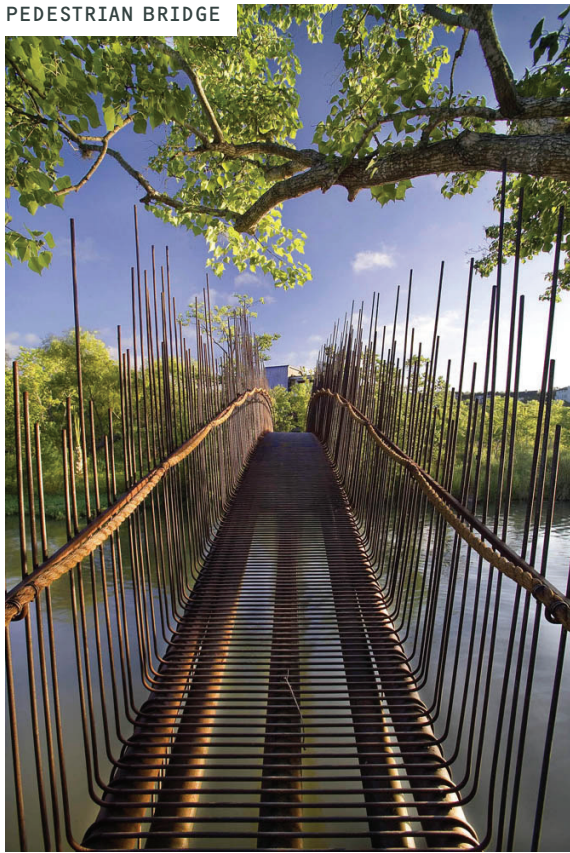
NICK FOCHTMAN



CHINMAYA MISSION



PEDESTRIAN BRIDGE



As Austin has become the hippest city in Texas (to the excitement of millennials everywhere), its architectural scene has also become the liveliest, with Miró Rivera Architects, the Texas Society of Architects architecture firm of the year for 2016, as one of its shining stars. The practice began when Juan Miró—born in Barcelona and educated in Madrid—was working for New York City firm Gwathmey Siegel Kaufman Architects, and was dispatched to Austin to oversee construction of an opulent villa commissioned by personal computer magnate Michael Dell. When the Dell House was completed in 1997, Miró realized he preferred the sunny Hill Country—with its passably Mediterranean climate—to Manhattan. Much like another émigré, the Viennese architect, Rudolf

Schindler, who was sent to Los Angeles in 1920 by his boss, Frank Lloyd Wright, to keep tabs on a then-under-construction mansion for oil-heiress Aline Barnsdall, Miró decided to go out on his own afterward using the connections from the Dell House to get commissions (and crucially at first, also to get a steady teaching gig at the UT School of Architecture). Three years later, he was able to coax his *Puertorriqueño* brother-in-law, and fellow Gwathmey Siegel alum, architect Miguel Rivera, to join him and the firm was officially established in 2000.

As would be expected from a firm begun by transplants with such sophisticated pedigrees, the approach is decidedly cosmopolitan. This contrasts in an interesting way with the typical emphasis on formal regionalism espoused by the best known

modern architects in Texas, like O'Neil Ford and his spiritual descendants, Lake|Flato. These regionalists take inspiration from pre-industrial, rural buildings and tend to use specific local materials like limestone and brick. Miró Rivera's projects, with their markedly varied, but always starkly modern appearances, appear almost to be the work of multiple firms, much like the multifaceted Eero Saarinen. According to Rivera, the firm seeks to create an architectural vocabulary or iconography drawing from a variety of sources specific to the requirements of each commission. In this way, each project gets its own identity, but through the same analytic process, and through this dialectical exercise, the local becomes cosmopolitan. **BEN KOUSH**



LIFEWORKS



CIRCUIT OF THE AMERICAS



CHINMAYA MISSION  
AUSTIN, TEXAS

An educational center and worship space for a Hindu spiritual organization is an unusual program for central Texas—not known for accommodating a large South Asian immigrant population. Although strict budget constraints precluded the traditional stone temple the clients initially hoped for, the architects were able to devise a vocabulary of forms that could be built of inexpensive materials, but still recall typical Indian architectural typologies specific to the school and temple. Simple strategies, like alternating the colors of the metal roof panels and building a stone precinct wall of limestone slabs that could be individually sponsored as part of the fundraising effort, combined pragmatism and poetry.

PEDESTRIAN BRIDGE  
LAKE AUSTIN, TEXAS

This bridge connects the main house on a property facing Lake Austin to a separate guesthouse. Its structure is made of several 80-foot-long, 5-inch diameter welded steel tubes that arc gracefully over a watery inlet separating the two buildings. The deck and sides of the bridge are made of half-inch steel rebar wrapped around the tubes. These common elements combined in an unexpected way evoke wetland plants growing on the site and transform what could be an intrusive element into a symbiotic, almost invisible link.

LIFEWORKS  
AUSTIN, TEXAS

This headquarters was built for a nonprofit organization that helps at-risk children and families reorient their lives through educational programs and counseling. The architects physically suggested the organization's mission by orienting it outward and opening it up to the neighborhood. The building is aligned to the edge of its site along a curving street with parking set to the rear. A continuous, three-story colonnade runs along this front-facing elevation. Its columns are slightly askew, an oblique reference to the organization's clients, who come seeking support and assistance. Another design element doing double duty is the mix of three different exterior cladding materials, which alludes to the organization's three cornerstones: counselling, education, and youth development.

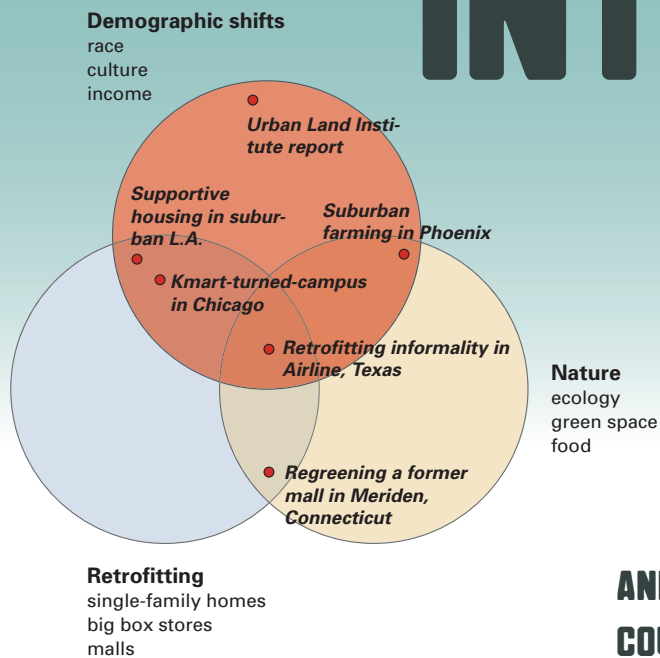
CIRCUIT OF THE AMERICAS  
DEL VALLE, TEXAS

The 1,500-acre Circuit of the Americas, just outside Austin, is the first purpose-built Formula 1 racing facility in the United States. For this project, the architects were commissioned to design a 9,000-seat main grandstand, a 27-acre Grand Plaza, a central greenspace with a 14,000-seat outdoor amphitheater, and a 251-foot-tall observation tower. (A specialist German firm designed the super curvy track itself.) Naturally, the team looked to cars and auto culture for formal design cues. This is perhaps most clearly expressed in the band of sinuous red pipes shrouding the observation tower, the most prominent element on the site. According to Rivera, the idea for them came from watching the endless taillights of cars in the evening commute on the notoriously crowded Austin freeways winding their way through the city.

PAUL FINKEL/PISTON DESIGN



# THE INTERSECTIONAL SUBURBS



**NEW ARCHITECTURES ARE TAKING SHAPE OUTSIDE OF CITY CENTERS IN PLACES WHERE NEW DEMOGRAPHICS, CULTURES, AND ECO-INNOVATIONS ARE GIVING RISE TO A NEW KIND OF SUBURB: A RADICAL REINTERPRETATION OF THE AMERICAN DREAM AND THE CLASSIC POSTWAR DEVELOPMENT THAT SPRAWLED THROUGH THE COUNTRYSIDE INTO THE NEW MILLENNIUM.**

**CHANGING DEMOGRAPHICS AND NEW TECHNOLOGIES PROMISE TO RESHAPE THE SUBURBS IN COMING DECADES. BY ZACHARY EDELSON**

## STAYING AHEAD OF THE BURB

Cookie-cutter Levittowns epitomize the post-World War II generation's housing: Shaped by subsidies and segregation practices like redlining, vast tracts of cul-de-sacs and ranch homes filled up with white Americans emptying from the cities. Now, as a new generation stands to form 14 million new households over the next decade, the suburbs are poised for major changes.

How and where the next wave lives is one of the major questions put forth by "Housing in the Evolving American Suburb," the 2016 report from the Urban Land Institute (ULI), a nonprofit developer and real estate research group based in Washington, D.C. Its analysis takes a big-picture snapshot of America's suburbs in an attempt to update and more accurately reflect demographics and spread beyond Levittown. Seeing the suburbs figuring prominently in issues ranging from aging to immigration and economic growth, the report aims to create "a new analytic framework for classifying suburban housing markets."

Drawing extensively from census data, the ULI—working with real estate consultants RCLCO—used factors such as housing types, population density, employment density, and distance from city centers to identify the suburban areas outside of America's 50

largest metro areas. Organized by census tract, each area is classified into five suburban categories based on land value and a host of development trends.

Using these definitions, one immediate takeaway was that the suburbs are growing. "There's absolutely...an outward migration from metro areas and regions based on the cost of living, which is principally the cost of housing," said Stockton Williams, executive director for the ULI Terwilliger Center for Housing. Furthermore, the newer, more peripheral, and affordable suburbs are growing faster in comparison with older suburbs, regardless of whether the latter were wealthy or low income. And, contrary to popular perception, the suburbs are increasingly more diverse. By one estimate, suburban America was nearly 90 percent white in 1980. Now, while what the ULI defines as "economically struggling" suburbs are 62.1 percent minority (a definition that includes all races except non-Hispanic whites), "established high-end" and "stable middle income" suburbs are 33.8 percent and 51.2 percent minority, respectively. By comparison, non-Hispanic whites were an estimated 61.6 percent of the national population in 2015. However, the report and its accompanying online map (available

at RCLCO's website) make it impossible to distinguish what minorities make a census tract diverse. Moreover, segregation can still persist, depending on your standards and how close you look—a fall 2014 Harvard GSD studio still found the legacy of suburban segregation alive and well in Long Island's Nassau County, which the report identifies mostly as "stable middle income." While identifying that form of discrimination was not the report's goal, Williams predicted that immigrants in particular would shape suburbs in the future. He said demand for newer, more peripheral, but higher-end suburbs will "increasingly be driven by second- and third-generation immigrants."

Also contrary to population conception is the suburban demographic: 75 percent of 25- to 34-year-olds in the report's top-50 metro areas lives in suburbs. That age group (millennials) may drive major national changes there. "There are still a lot of millennials who have not really formed households, or even if they have, have not even begun to fully express what we expect to be their purchasing power and their preferences in the housing market," said Williams. According to previous ULI studies, 75 percent of millennials plan to move in the next five years, and that group has a strong preference for car-optional neighborhoods that are diverse and pedestrian- and bicycle-friendly—in other words, compact mixed-use developments. So what will happen when millennials want to upgrade the sizes of their dwellings, form households, or pursue home ownership, especially when as of 2014 the median household income for those aged 25 and 34 was \$54,243?

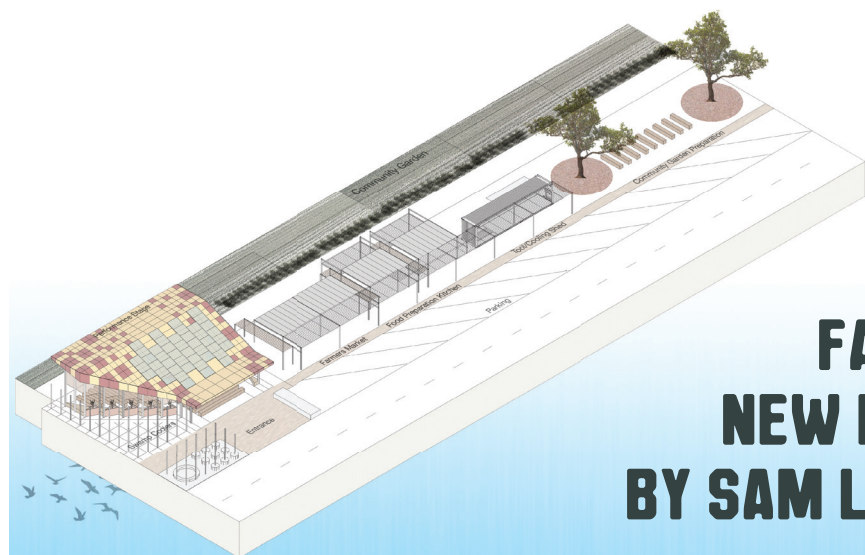
More prosperous millennials may remain in cities or move to newer, higher-end suburbs—ones developed with dense, walkable, mixed-use downtowns as amenities. For the rest, other possible destinations are

the many "economically challenged" suburbs well situated near urban cores. "There, we could see a reinvestment, meaning an influx of younger families, or families of any age who want to buy, who can buy more...because prices are lower," Williams said. Such a phenomenon is already underway near Washington, D.C., in parts of Prince George's County, Maryland, which Williams said is "now attracting residential investment and mixed-use and even arts and cultural redevelopment."

Another complicating factor is the fate of older suburban housing stock. Though it's unclear at what rate those homes will enter the market, when they do, there may be little demand from younger generations for homes "that were built in the '60s, '70s, '80s, largely to meet the needs and preferences of the nuclear family unit of that era, in communities that may not always reflect today's preferences," said Williams. Lastly, the prospect of driverless and electric vehicles—estimated to enter widespread use in 20 to 30 years, according to the report—could be highly disruptive. Autonomous and shared vehicles could vastly curtail parking requirements that stifle density while making long-distance car commuting more amenable. Electric vehicles could also make the suburbs more sustainable.

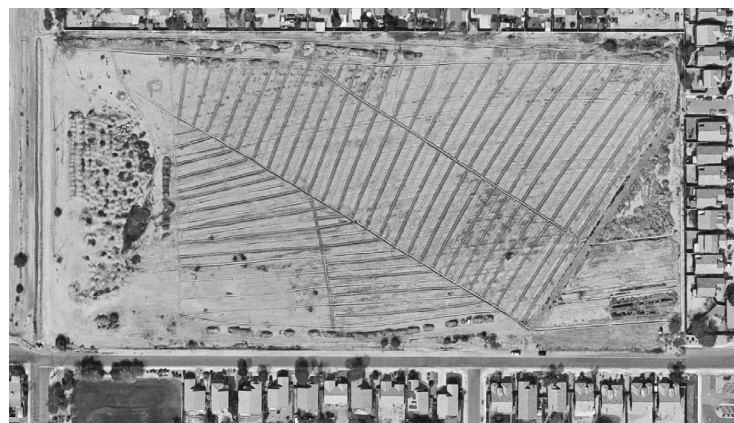
While some have portrayed the report as another round in the city-versus-suburb debate, that's not Williams's takeaway. He argues that the suburbs' range of housing options make them integral to the success of their cities and vice versa. "You really are seeing pretty significant and sustained growth in a number of the metro areas... where housing is more affordable." But a range of factors—from fair-housing enforcement to driverless cars, aging in place, and millions of households' preferences—have yet to play out in each region.





## DSGN AGNC TRIES SUBURBAN FARMING WITH ITS NEW PROJECT IN PHOENIX. BY SAM LUBELL

# AGRICULTURE, ETC



While urban farming has become a great catchphrase, it has yet to take hold in a significant way in most American cities and suburbs. However, an excellent model for its progression is DSGN AGNC's Spaces Of Opportunity, an 18-acre site in South Phoenix, Arizona, that is much more than just a place for growing: It's also a community hub, an art center, and a music venue.

"The idea is that farming here is an excuse to bring services to this area," said DSGN AGNC principal and founder Quilian Riano. "A way to bring economic opportunity."

The semi-suburban area is

home primarily to low- and middle-income Latino and African American populations. It's also the site of a food desert, meaning that fresh food is very difficult to find. "There are more liquor stores than grocery stores here," noted Riano.

DSGN AGNC's master plan for the project, undertaken with the Desert Botanical Garden and a consortium of local nonprofits, called Cultivate South Phoenix, lays out segmented plots for community gardens and incubator farms. Master farmers will teach apprentices agrarian skills, helping them progress so they can get their own

**Left:** Renderings of Spaces of Opportunity in South Phoenix, Arizona, show DSGN AGNC principal and founder Quilian Riano's plans to incorporate an urban farm with other community needs, such as playgrounds, an outdoor gym, and an outdoor stage. **Bottom:** An aerial image of the site.

plots to work. Spaces in between the plots will be lined by rows of flowering fruit trees. The spaces along the edges of these plots will take on myriad uses, including washing and cleaning stations housed in repurposed shipping containers; compost and animal areas; a 500-person, colorful corrugated-metal and solar-panel-topped stage; playgrounds; an outdoor gym; and walls for art.

Work on the project is already underway, and Riano said he hopes it will be fully up and running by this coming summer or fall. Its creation involves an iterative process that Riano calls "design, wait, build." In other words, the firm comes up with a plan, but then the community inevitably changes it to better meet their needs, and then the designers scramble to catch up with an adjusted plan.

"The community already moved faster than my previous design," said Riano, referring to his early efforts to start growing on the site. "I had to rethink completely. The design is constantly re-questioned, rethought, and reworked."

He hopes the project—both its content and its development—will become a model for future urban farms and for urban development in general. Incorporating so many types of uses has helped not only with interest, but also with fundraising. Already money has come in from local philanthropists and education and arts foundations.

"It's a design that is very flexible and very participatory," said Riano. "We're using every angle." The team also plans to coordinate with local schools, churches, and businesses to maximize participation and support.

Like many of DSGN AGNC's initiative across the country, the project is also filled with learning lessons, like how to farm, how to build, and how to bring residents, designers, nonprofits, and city officials together. The firm's other highly collaborative projects include Under El-Space Pilot, a pop-up park under the Gowanus Expressway in Queens; INPLACE, a community plan designed to bring urban art and design projects to Youngstown, Ohio; and La Casita Verde, a flexible community garden built on the site of a derelict lot in Brooklyn.

"It's not just about building, but about rethinking the design process," said Riano, of his diverse body of work. "Everybody learns, including me."



## ONE CONNECTICUT TOWN DOES AWAY WITH A SUBURBAN MALL AND REPLACES IT WITH A NEW MODERN-DAY FORUM: THE COMMUNITY-CENTERED GREEN SPACE. BY OLIVIA MARTIN

# SUBURB STRIKES BACK

Malls, those slumbering gray boxes marching across the American suburban landscape, are steadily going extinct. Back in 2014, the *New Yorker* published "Are Malls Over?" in which Rick Caruso, CEO of Caruso Affiliated, was quoted as saying, "Within 10 to 15 years, the typical U.S. mall, unless it is completely reinvented, will be a historical anachronism—a 60-year aberration that no longer meets the public's needs, the retailers' needs, or the community's needs." The article continues, "Caruso flashed grim photos of their facades. He lingered on a picture of a deserted food court; you could practically smell the stale grease. 'Does this look like the future to you?' he asked."

Even just three years later, it is difficult to imagine the "traditional" mall having a place, even in the most quintessential American suburb, 10 years from now. But while clearly the malls of the 1970s through the '90s are not the future, the great irony here is that Caruso specializes in developing malls—luxury outdoor malls, such as the Grove in Los Angeles and the Americana at Brand in Glendale, California. And indeed, just as quickly as those once-ubiquitous beige shopping centers are being torn down across the U.S., shinier, flashier moneymaking entities

are popping up in their place. The Mall 2.0, it seems, is an artificial landscape sans Sbarro and JCPenny's, with a plethora of vaguely European structures and simulated boutique experiences in their place. Already, it feels like it's time to reflect on whether or not these new "shopping experiences" will fare any better than their forebears.

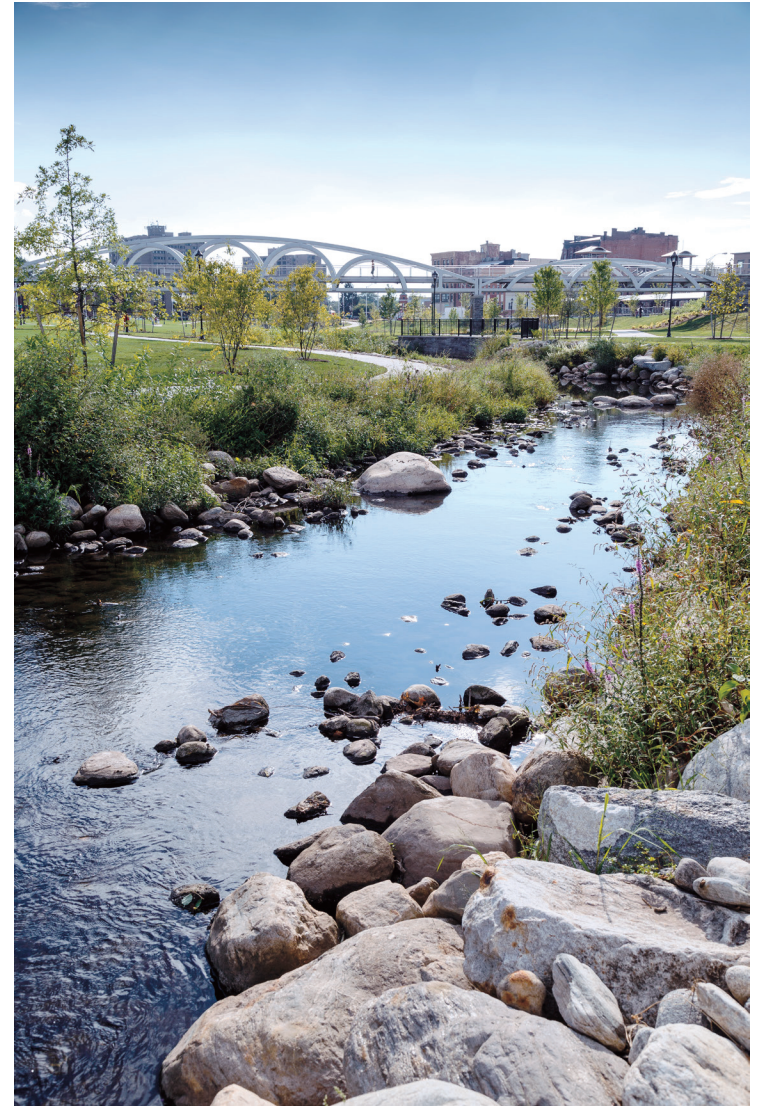
However, in Meriden, Connecticut, a town located halfway between New Haven and Hartford, city leaders took an alternate route: transforming a former mall into a resilient 14.4-acre park replete with pedestrian bridges, a 2,150-square-foot amphitheater, a remediated landscape with a flood-control pond, and even drivable turf to accommodate food trucks and farmers markets. More radically, there are future plans to reduce the downtown infrastructure: "The downtown will go back to two-way traffic, like it was in the '50s," said Vincent Della Rocca, project manager at La Rosa Construction, a local family-owned business that helped create Meriden Green.

The \$14 million project was no simple feat, involving an extensive overhaul of a formerly blighted area that locals called "The Hub." In the 1950s and '60s, the city began developing the space to bolster

economic development, and in 1971 the Meriden Mall was built on the site. In the process, the Harbor Brook—technically three different brooks—was obstructed by a maze of underground pipes. The mall closed and in 1992 and 1996 flooding caused by the blocked water streams caused \$30 million in damages to the downtown area. The city took possession of the property in 2005, and it was deemed a brownfield site. A Hub Site Reuse Committee was formed and began making plans to transform the area, creating the Site Reuse Plan in 2007.

Years of approval processes and funding grants later, the City of Meriden's design team, engineering firm Milone and MacBroom, and LaRosa Construction broke ground in November 2013. Due to it being a former brownfield site, there were many unforeseen obstacles, such as underground oil tanks that had to be removed. The brook was exposed and diverted, "the site was cleaned, foundations were crushed, and six inches of topsoil were placed," explained Della Rocca; additional landscaping included adding drainage channels, pedestrian bridges, and concrete pathways.

Meriden Green opened in September 2016, with future plans to build a new train station



**Top:** Meriden Green's Harbor Brook was once submerged beneath paving and infrastructure, leading to extensive flooding. Now, the water is exposed and diverted, offering flood protection. **Bottom left:** The 14.4-acre-park replaces a once-blighted industrial site. **Bottom right:** A pedestrian bridge arcs delicately over the park, connecting people to the downtown, where there are plans for a future train station and mixed-use development.

and a mixed-use commercial and residential building nearby. It is a soothing green space that brings families and community events to mind. Hanover Pond and the brook that feeds into it offer charm and respite in addition to their crucial flood-control functions.

It's an optimistic project and one that simply makes good sense—the idea that green spaces offer the type

of future-proofing no amount of luxurious shopping can ensure. "Today, ladies and gentlemen, is more than just the opening of a park, it's more than just a grand flood-control measure," Mayor Kevin Scarpati said at the opening. "This is the start of a new downtown; this is the start of a new Meriden." And, if others take note, the state of the new suburban mall, as well.



CLEM KASINSKAS



## JGMA OVERHAULS A FORMER K MART FOR A PROGRESSIVE CHICAGO HIGH SCHOOL PROGRAM. BY MATTHEW MESSNER

# BIG UNBOXING



**Top:** The exterior of the new Cristo Rey St. Martin College Prep campus will be unrecognizable as a former big box store. **Bottom:** The interior of the school will utilize the structure's long span in order to provide wide open communal spaces.

three large cuts to be taken out of the roof and facade of the building. These cuts will bring light into and throughout the building, interrupting the visual form of the 120,000-square-foot structure. Playing on the Kmart's original decorated shed form, a second facade will be draped over the building, giving it a completely different appearance and character. Additionally, the former parking lot at the front of the building will be covered by a soccer field, distancing the building further from its big-box roots.

The large cuts will also provide common areas between the teaching spaces to create the feeling of a campus rather than a single building. Outside of the building, the planned landscaping mirrors these cuts. Long paths will extend from the front and the back of the building to provide outdoor learning areas and connect a marsh to the campus.

Though on track to begin construction by early spring 2017, the conversion process is a long one. Working to accommodate the school and its students, JGMA has divided the project into three phases. The first phase will involve converting 50,000 square feet of the floor area and making two of the designed cuts. This will allow the current 375 students to move into the new space. When the second phase is complete, the entire building will have been converted, and the school will be able to expand to its goal of 500 students. The third and final stage will be the landscaping, which will complete the transformation to an educational campus.

JGMA's conversion of this empty Kmart is not the first of its kind, but it is indicative of changes happening in many of America's suburbs. Many big boxes across the country, which for numerous reasons have closed or moved into new spaces, have begun to be redeveloped. In a few notable examples, large stores have been converted into city libraries. In Eden Prairie, Minnesota, BTR Architects converted a former grocery store into the county's public library; just as for the Cristo Rey project, light and large expansive spaces were issues that had to be addressed. Others have been converted into fitness centers and go-kart tracks, and one even became a Spam museum. These conversions have achieved varied levels of success and innovation. When complete, Cristo Rey will arguably be one of the most ambitious.

Before JGMA was given the job to design a new school for the Cristo Rey St. Martin College Prep (CRSM), it was working with students and faculty in design charrettes. The high school was looking for a design and an architect as progressive as its approach to education, which endeavors to have students function at college level by the time they graduate. On top of offering typical coursework, CRSM matches students with

corporations; the students work for the corporations and in turn the corporations sponsor them. Now, the school is hoping to have a campus that lives up to its academic ambitions.

The path to a state-of-the-art school has not necessarily been clear. Currently located in a building in desperate need of repair and updating, CRSM has had no room to expand—even after the school bought a nearby abandoned Kmart

store. It took working with the JGMA team to realize a design that would transform the banal nature of a big-box structure into a cohesive campus.

One of the first and most difficult challenges of the project was to remove the stigma of the big box and its not-so-appealing suburban surroundings: Seas of parking lots, strip malls, and fast-food joints surround the site. So JGMA worked to break up the monotony of the

vast concrete lot and sterile facade of the building. "These students are used to getting hand-me-down everything," noted JGMA designer Katie LaCourt. "Their current building is a hand-me-down. Overcoming this stigma associated with the big box was one of our first concerns."

The artificially lighted interior also needed to be addressed. This came in the form of the biggest and most visible move in the project: plans for





## SWA LOOKS TO BRING INFRASTRUCTURE TO AN INFORMAL MARKET OUTSIDE HOUSTON. BY JASON SAYER

# AIRLINE GRADUALLY TAKES OFF

Houston suburb Airline is (unsurprisingly) located a 20-minute drive from George Bush Intercontinental Airport and just short of that from Houston's city center. Since 2005, the area has been known as the Airline Improvement District (AID), part of a scheme from Harris County to revitalize the four-square-mile area and improve "its desirability for residents, consumers and businesses."

While the AID has been running for more than a decade, issues such as a lack of centralized water service, poor road and pedestrian infrastructure, and bayou flooding still hamper the area's development. In fact, 50 percent of the district's land lies within a floodplain—a problem that impacts water and sewage services as well as housing.

"There is no money dedicated to flood relief coming for another 50 years," said Kinder Baumgardner, managing principal at Dallas-based landscape architecture, planning, and urban design studio SWA. "As a result, all the major urban development that one would want to do is not going to happen until the flooding is dealt with."

SWA is in the process of implementing a master plan that will maximize the pre-existing communal infrastructure at the AID with the long-term aim of using revenue generated by the resulting businesses to combat flooding in the future. A key part of this plan involves the five major flea markets that can be found on Airline Drive between Gulf Bank Road and Canino Road. Baumgardner said that on weekends, approximately 50,000 people travel to these markets—dubbed Market Mile—"doubling, if not tripling the vicinity's population." Though quiet during the week, he described it as a weekend "festival," albeit blighted by "unresolved" pedestrian circulation.

To SWA, these flea markets are a

potential source of infrastructure capital—if the tax base can be expanded that is. (The district currently generates revenue through a one percent retail sales tax).

Baumgardner explained that the studio took two approaches to boost the area. Rebranding Market Mile would advertise the flea markets to a wider audience. The Harris County-Airline Improvement District Livable Centers Study carried out by SWA in 2009 found that just over half of the visitors frequent the market weekly, 46 percent of visitors stay two to four hours each time, and 41 percent visit other businesses in the area while at the market. And of this demographic, which is 90 percent Hispanic, only two percent either cycle or walk in.

In 2009, Harris County pledged \$2.9 million to be spent on pedestrian improvements, a scheme that involved two new, signalized crosswalks on Airline and sidewalks on much-used streets. Harris County, however, does not view sidewalks favorably. The county has a policy of only installing sidewalks on new roads if a city or another source finances it. "It's an expense that doesn't have to do with transportation," Mark Seegers, a spokesman for Harris County commissioner Sylvia Garcia told the *Houston Chronicle*. "The county does not do sidewalks; it's not what gets cars from point A to point B." Subsequently, planned sidewalks from SWA will be financed by Airline Improvement District.

SWA's logic is that, if more people can come to the popular flea markets, more revenue will be generated due to more businesses being set up as a result of greater demand. SWA's plan works both ways. If the market can't come to the people, then the market can come to them through what they call "mobile community infrastructure."



A fleet of retail and food trucks would be able to extend the services of Market Mile to those who don't have access to it. Taking advantage of regulations (or lack thereof) found outside the city of Houston, such trucks could set up chairs and canopies, becoming a permanent location if they find success in a particular area, Baumgardner explained.

In the future, these trucks could provide more than just goods. SWA's survey found that just over 30 percent of the AID population had an education no higher than ninth grade. Baumgardner went on to say how the trucks could provide educational facilities too, thus attracting more than just shoppers

**Top:** New plans for Market Mile north of Houston, Texas, include revamping the existing flea market with food trucks, street furniture, and increased pedestrian access. **Middle:** According to SWA principal Kinder Baumgardner, food trucks have the ability to be permanent or temporary, depending on community desires. **Bottom:** The long-term vision for the project expands the possibilities of mobile structures to offer educational and vocational services to the local population.

to the mobile market.

Additionally, 57 percent of people said they would take part in health awareness programs if given the opportunity to do so. Meanwhile, 43 percent said they would participate in job training and finance and business development programs.

"There's a food truck culture that's sweeping the country, especially in Houston," said

Baumgardner who added he met someone who already has a bookmobile in the area—perhaps a sign that the project is slowly taking off. Baumgardner concluded: "We want this district to have all the things that a livable center should be planning toward, but we also wanted to look at how a project could get going, even at a limited scale."

COURTESY SWA



The San Fernando Valley in Los Angeles has a reputation as a quintessentially suburban enclave. But, as the inner-city areas of Los Angeles have begun to embrace the hallmarks of traditional urbanism—increased housing density, fixed-transit infrastructure, and a dedication to pedestrian space—the valley has found itself parroting those same shifts in its own distinct way.

One area where this transformation is taking shape is housing, specifically, transitional and supportive housing for formerly homeless individuals.

According to the Los Angeles Homelessness Services Authority, the number of homeless people in the San Fernando Valley increased by 36 percent last year. Though the increase was significantly lower throughout L.A. County overall last year, one thing is clear: The number of people without homes in the areas around Los Angeles's urban core area is growing. A similar trend is playing out across the country. Not only are urban homeless populations being increasingly displaced out toward the suburban areas by gentrification, but greater numbers of suburbanites themselves are becoming homeless, as well, due to a fraying social net and systematic income inequality.

Dire though the situation might be, Los Angeles—and the San Fernando Valley in particular—is currently poised to make strides in re-housing currently homeless individuals living in quasi-suburban environments by building a collection of new housing projects across the city. That's because this November, 76 percent of L.A.'s voters supported Measure HHH, the city's Homelessness Reduction and Prevention, Housing, and Facilities Bond. The initiative will raise \$1.2 billion in bonds to pay for the construction of up to 10,000 units of housing for the homeless. The victory represents a shift in collective perspective that goes hand-in-hand with changing urban attitudes: As transit, density, and pedestrianism spread, so too has a visceral awareness that the city's homeless population has been wholly abandoned by society and that action is overdue.

The passage of Measure HHH represents an opportunity for architects to assert themselves in civic and cultural discourse at an incredibly meaningful scale. And as much as the valley has begun to accept increased density, so too is it likely to see its fair share of new transitional and supportive housing as a result.

Already, the Skid Row Housing Trust (SRHT), a local affordable housing provider known for its focus on design quality, has begun to expand into neighborhoods beyond Skid Row. The organization opened a new set of apartments



TOP: TARA WUJCIK / SKID ROW HOUSING TRUST; BOTTOM: MICHAEL MALTZAN ARCHITECTS/SKID ROW HOUSING TRUST

# HOUSING THE HOMELESS

**L.A.'S NONPROFIT HOUSING DEVELOPERS PURSUE INNOVATIVE ARCHITECTURE TO ALLEVIATE SUBURBAN HOMELESSNESS. BY ANTONIO PACHECO**



**Top:** The Six Apartments by Brooks + Scarpa is Skid Row Housing Trust's first development outside Los Angeles's downtown area and is designed around a central courtyard to facilitates social interaction, passive ventilation, and natural lighting. **Bottom:** Michael Maltzan Architects' Crest Apartments, located in the traditionally suburban San Fernando Valley, features a stepped-back facade and a plan that tucks a multiuse parking and recreation area underneath the structure.

designed by Los Angeles-based architects Brooks + Scarpa this summer in the MacArthur Park neighborhood just west of Downtown Los Angeles. The project,

called The Six, is the group's first development with permanent supportive housing specifically for veterans. The name of the complex comes from the military shorthand,

"got your six," which means "I've got your back."

The complex is designed around a central, planted courtyard and is expected to receive LEED Platinum

certification from the U.S. Green Building Council. It features solar panels on the roof and ground-level supportive services for the residents, with a large public courtyard located on the second floor. Units rise up around the perimeter of the courtyard along a single-loaded corridor and are capped by a roof terrace and edible garden. The firm also calibrated the building's architectural massing in order to respond to passive cooling and lighting strategies and features selectively glazed exposures as well as a courtyard layout that facilitates passive lighting and ventilation.

Another project under development by SRHT is Michael Maltzan Architecture's (MMA) Crest Apartments in Van Nuys in the San Fernando Valley. Crest Apartments will deliver 64 affordable housing units for formerly homeless veterans. The building is laid out as a long, stepped housing block raised on a series of piers above multifunctional hard- and soft-landscaped areas. The long and narrow site shapes the complex such that the building's mass steps around in plan as it climbs in height, creating vertical bands of windows aimed toward the street and side yard in the process. The ground floor of the complex contains supportive service areas as well as a clinic and community garden. The building recently finished construction and residents are beginning to move in.

The future of housing efforts in the valley are also being tackled by students at University of Southern California (USC), where a studio funded by the nonprofit Martin Architecture and Design Workshop (MADWORKSHOP) is aiming to develop a rapid-re-housing prototype to be deployed across the valley. The studio, led by Sofia Borges, acting director at MADWORKSHOP and R. Scott Mitchell, assistant professor of practice at USC, tasked architecture students with studying the spatial implications of homelessness at the individual person's scale.

Ultimately, the studio, with faith-based ministry Hope of the Valley as its client, developed the beginnings of a single-occupancy housing prototype that could be mass-produced and temporarily deployed to selected vacant sites in as little as two weeks. The cohort spent the semester meeting with officials in the city government, including the Los Angeles Department of Building and Safety, to work on an actionable plan for implementing their prototype. The students built a full-scale mock-up of the 96-square-foot unit for their final review and detailed plans for how the unit might be aggregated into larger configurations as a sort of first-response to help people transition from living on the streets to occupying more formal dwellings like The Six or Crest Apartments.



# kitchen + bath

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www.archpaper.com

## ON TAP OF THE WORLD

FROM FUTURISTIC  
TECHNOLOGY AND SHAPES  
REMINISCENT OF 2001:  
A SPACE ODYSSEY TO A  
TREND SHIFT TOWARD DARK  
ACCENTS IN OCEANIC BLUES  
AND BLACKS—THE LATEST  
ARRAY OF KITCHEN AND  
BATH PRODUCTS MAKE HARD-  
WORKING SPACES  
ANYTHING BUT BLAND.

BY BECCA BLASDEL

TO SEE MORE OF THE  
ANSARADA CHICAGO OFFICE,  
TURN TO PAGE 38.

COURTESY THOSE ARCHITECTS/LUC REMOND





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# A NIGHT AT THE OPERA

SNAIDERO'S OPERA KITCHEN LINE COMBINES STREAMLINED SURFACES WITH WARM MATERIALS



In the home, the kitchen can be particularly tough to perfect. That's because residential kitchen designs are typically based on the so-called "kitchen triangle rule" that sets established relationships among the three major kitchen appliance zones—sink, stove, and refrigerator—such that the distances in between each zone are neither physically in conflict nor too close or far away from one another.

Historically, the kitchen has also been seen as a contested space, both in terms of the cyclical relationship between architecture and technology, with appliances

like refrigerators and dishwashers being relatively new in terms of their presence in everyday domestic spaces, and, of course, the continued gendering of kitchens as a feminine domestic space. Visit a building designed in the middle part of the 20<sup>th</sup> century and you will likely find a kitchen that's too small—a space designed for a single, presumably female homemaker—and one that is perhaps difficult to fully utilize in a world where most families involve two adults who work both inside and outside the kitchen. Those tight quarters were designed to be efficient

workplaces, separate and removed from the rest of the household.

Today, however, kitchens are seen less as places of labor and more as social spaces, with the walls between kitchen, dining, and living rooms removed.

The Opera kitchen line by luxury-interiors designer Snaidero USA is a kitchen for just that type of space. The line combines modularity, rich materiality, and streamlined components into a collection of flexible, customizable kitchen design components meant to be celebrated as aesthetic, social objects as well as functional

**This page:** Views of Snaidero USA's Opera kitchen line, a modular kitchen prototype with interchangeable components.

**KITCHEN MODEL DESIGNER:**  
Michele Marcon Design

**HARDWARE AND COUNTERTOPS:**  
Snaidero USA



COURTESY SNAIDEROUSA/MICHELE MARCON DESIGN





SNAIDEROUSA / MICHELE MARCON DESIGN

**Top:** One of the Opera line's larger proportioned kitchen cabinet installations. The line comes in a variety of layouts and can be expanded out from formal kitchen spaces into surrounding living rooms, as seen here.

**Bottom:** Snaidero USA's new Doria handle type mounted on elm wood cabinet fronts. The handles are meant to add a tactile quality to the touch-free cabinet installations.

tools for storage and food preparation.

The kitchen prototype is defined by several salient qualities, such as a bifurcated emphasis on solidity and openness. Lower-level elements like kitchen cabinets and countertops are anchored to the ground via wide, low-slung proportions, while elements above the counters, usually shelving and upper cabinets, dematerialize into open, porous configurations that are designed to float or be suspended from the wall. The kitchen line's rigorous horizontal emphasis can have the effect of making small spaces look more generous than they actually are, with the aforementioned interplay between solid and open and ground and wall, forwarding these imperatives in kind.

The design employs thickened countertops—available in laminate, solid-surface, and stainless-steel materials—to add depth of volume to the kitchen line. It also combines Snaidero USA's standardized bottom-cabinet components with a new handle type, Doria, designed as a lengthy, key-hole-shaped extrusion projecting from the cabinet surface to cast long, stark shadows over the fronts.

Though the cabinetry is designed to be touch-free, with so-called "touch-open" and "soft-close" mechanisms that eliminate the need for handles, the designers behind the kitchen have sprinkled Snaidero USA's distinctive kitchen handles throughout the prototype to add a physically and visually tactile component to the streamlined designs.

Opera is available in a collection of 14 pre-designed layouts, with the basic components deployed out in a variety of modular arrangements, including galley, island, and L-shaped. **AP**



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[team7.at](http://team7.at)

**2 PEARL SLATE FINISH  
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True Refrigeration's full size refrigerators are now available with color-finish options, the first of which is Pearl Slate. The subtle sparkle of the automotive-grade paint adds a bit of visual interest and offers designers variety in a product that is underrepresented in the market.

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

**3 EW 3.2  
ALAPE**

Originally launched 44 years ago, the EW 3.2 is a modern update on the classic compact basin that was groundbreaking at the time of its origination. The new version uses modern production technologies and is available in many color options, including this striking Yves Kleinesque blue.

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

**4 WYE TUB  
DRUMMONDS**

Named for the Wye River in Maryland, this classic tub is modeled after an 18<sup>th</sup>-century Bateau bathtub. The cast-iron exterior can be left raw and black, or be primed, polished, or painted in practically any color.

[drummonds-usa.com](http://drummonds-usa.com)

**5 ROCKWELL BATH  
WATER MONOPOLY**

This playful style is a reproduction of an antique bath with the added modern twist of offering the ability to customize the color of the round feet. The tub is made of Vitrite, a stone mineral composite that offers the same look as traditional surfaces but is much lighter.

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





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fireclaytile.com

## 7 DEQUE DORNBRACHT

This strikingly modern collection was created by Sieger Design and is intended to highlight the gentle spout of water that flows softly from the harsh edges of the Deque fixtures.

dornbracht.com

## 8 CONCETTO SEMI-PRO GROHE

A new limited edition collection that features velvety matte-black silicone hoses for a sleek industrial design. Concetto also features SilkMove technology that allows for one-finger control of water temperature and volume.

grohe.com

## 9 OCEANSIDE WOOD-MODE

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wood-mode.com

## 10 BJHON 2 SINK AGAPE

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dominteriors.com

## 11 AMORA RONBOW

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ronbow.com



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# PANDORA'S BLACK BOX

## RIVER NORTH, CHICAGO

**KITCHEN APPLIANCES:**

Miele

**TOILETS AND TAPWARE:**

Kohler

**ARCHITECTS:**

Those Architects

**INSTALLERS:**

RTM Associates

**DATE OF COMPLETION:**

2016



**Top:** Rather than a sad coffee station, Ansarada's Chicago office boasts a fully equipped kitchen that has become a hub for employees.

**Below:** Black hexagon tiles and gold accents add a sense of luxury, while showers make the office bathrooms feel like an extension of home.



At financial data services company Ansarada's Chicago office, Australian firm Those Architects paid special attention to the kitchen, noting that it is one of the main areas that the staff gravitates to throughout the day. "We have found that the vast majority of conversation that takes place around these areas is work related (trouble shooting, problem solving, knowledge sharing) and moreover it usually results in a positive outcome for the business. Given this knowledge, it was important to elevate the typical humble staff kitchen, which is usually tucked into the back corner with a microwave and a milk fridge, to a much more prominent location," said Ben Mitchell of Those Architects.

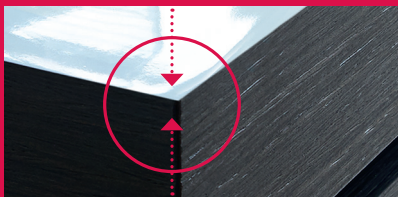
The kitchen design is integrated into the overall program for the office, which is centered on a freestanding perforated black plywood box along the long axis of the floor plate. The floating space, which contains hidden collaboration spaces and a reading room, also separates the three main zones: recreational, utilitarian, and desking. Mitchell said that the firm "took some inspiration from the building. We knew that we had to show the building the respect it deserved, which manifested itself in touching the existing fabric only sparingly and where absolutely necessary." This also lent to the use of locally sourced materials, including the black plywood, which houses all of the utilitarian functions like the kitchen, bathroom, laundry, and mudroom.

THOSE ARCHITECTS/LUC REMOND





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# INDUSTRIAL REVOLUTION

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For a building that is less than 50 percent complete, 111 Murray Street has gotten quite a bit of buzz regarding its luxurious amenities (talk of a private jet concierge has been swirling). *AN* spoke with David Mann of MR Architecture about the custom fixtures and overall design of the interiors. The inspiration behind design details was two-fold, said Mann. “We drew first upon the architecture of the building, which is very sleek, modern, streamlined, and elegant. Then we considered its location in Tribeca and the neighborhood’s history as an industrial area that has been re-invented for residential living over the past few decades.”

Greek Sivec white marble floors and walls combined with gray travertine accents in the shower and tub areas recall more traditional designs, while the Dornbracht custom black nickel finishes were chosen to evoke a more industrial age. Mann said that the main challenge of designing the master baths was finding the perfect stone. “We visited many quarries in Europe and the U.S. to find the perfect material for such a large development,” said Mann. MR Architecture specifies Dornbracht often because the firm believes it embodies luxury and innovation, plus Mann explained that the clean lines of the MEM series “perfectly matched the modern spirit of the building.”



### HARDWARE:

Nanz

### CABINETS:

Pedini

### APPLIANCES:

Miele

### TAPWARE:

Dornbracht

### DESIGN ARCHITECT:

KPF

### DESIGN/AMENITIES:

Rockwell Group

### INTERIOR DESIGN/RESIDENCES:

MR Architecture + Decor

### DATE OF COMPLETION:

2018



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

**3 NAPOLI TUB  
VICTORIA + ALBERT**

This spacecraft-like tub is made of ENGLISHCAST, a one-piece casting of volcanic limestone and resin, that is harder and more durable than acrylic. While it has a low, open form, it is also one of Victoria + Albert's longest tubs, at 75 inches in length. It is available in seven different finish options, like stone gray, in case you are going for more of a Death Star look.

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

**4 SLIM  
STEININGER**

With seamless lines, this aluminum kitchen system is an updated version of a Steinger classic. The 3-millimeter-thick aluminum was developed with new technology to allow it to be used on flat surfaces as well as folded around corners. Precision mitering allows for a simplified look, and a sink that appears to have been cast in one piece, with a subtle slant.

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

**5 UFFIZI  
FORTIS**

Water bubbles up through the base of this fixture, which features transparent glass and is available in four different styles. Named for the museum in Florence, Uffizi is meant to be as much art as it is hardware.

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





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

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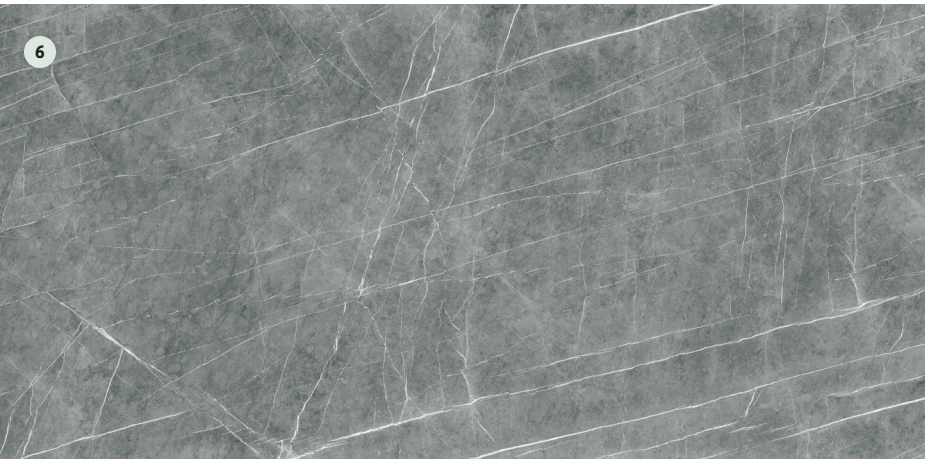
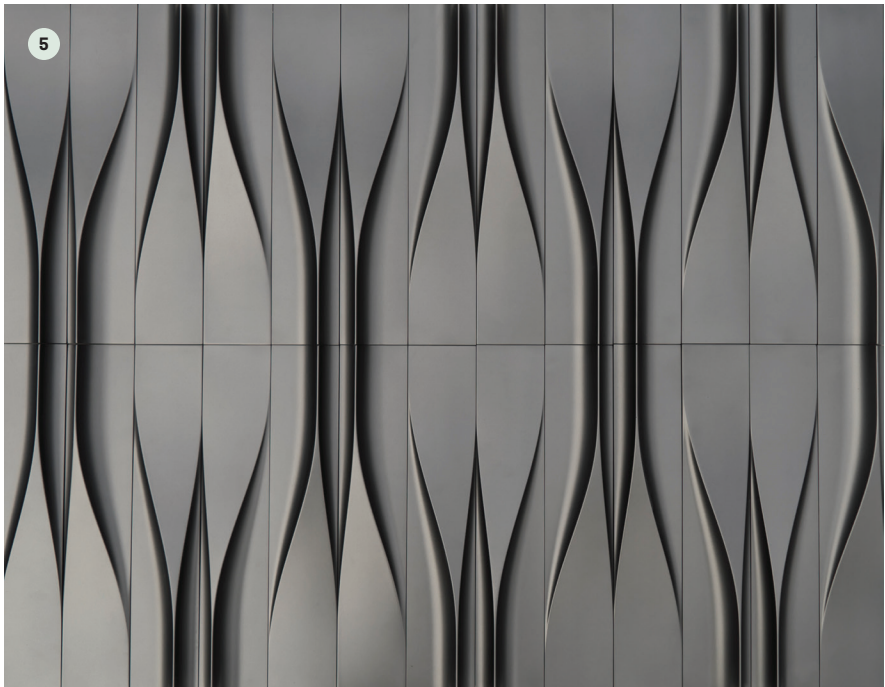
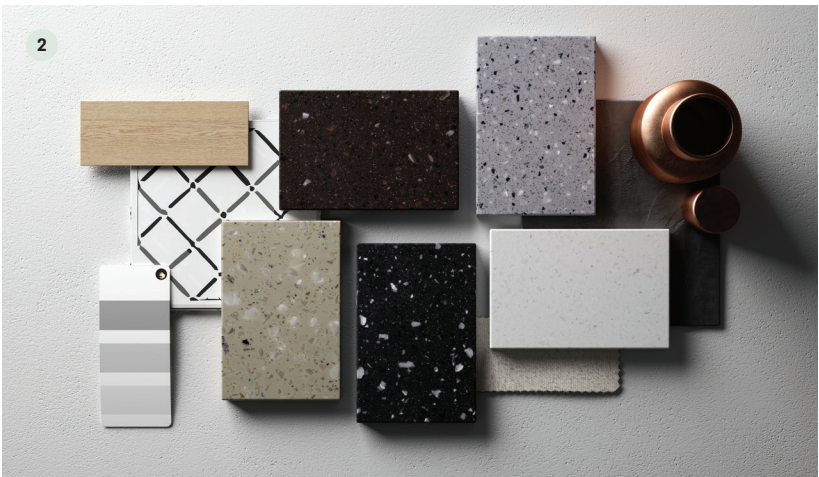
These sleek, modern mirrors integrate ambient LED lighting and smart technology to create a striking design. The light is adjustable via touchless control, and optional heating capabilities prevent the mirrors from fogging up.

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



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himacsusa.com

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porcelanosa.com

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arborite.com

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Debuting at KBIS, this new addition to the Kaza collection is designed by architect Aybars Asci, and inspired by the classical Italian sculptor and architect Gian Lorenzo Bernini. The simple geometric tiles can be used to form many complex and sculptural patterns.

walkerzanger.com

## 6 ZAHA STONE NEOLITH

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LECTURE**  
**Zoning for Public Good**  
6:30 p.m.  
Museum of the  
City of New York  
1220 Fifth Ave., New York  
mcny.org

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WEST

**TUESDAY 10  
LECTURE**  
**Melissa Leonard,  
Muhammad Alnakash**  
**Trends in Architecture  
Labor Practices**  
6:00 p.m.  
AIA Los Angeles  
3780 Wilshire Blvd.  
Los Angeles  
aialosangeles.org

**FRIDAY 13  
SYMPOSIUM**  
**Yours, Mine, and Ours:  
Museum Models of Public-  
Private Partnership**  
11:30 a.m.  
Fort Mason Center for Arts  
and Culture  
2 Marina Blvd.  
San Francisco  
sfmoma.org

**WEDNESDAY 18  
LECTURE**  
**Materials Revolution**  
6:00 p.m.  
AIA San Francisco  
130 Sutter St.  
San Francisco  
aiaf.site-ym.com

**WEDNESDAY 25  
LECTURE**  
**Colin Ellard**  
**This is Your Brain  
on Urban Design**  
6:30 p.m.  
NewSchool of Architecture  
and Design  
1249 F St.  
San Diego  
newschoolarch.edu

MIDWEST

**FRIDAY 13  
LECTURE**  
**Archigram's Dennis  
Crompton:**  
**Searching For A  
Responsive Environment**  
6:00 p.m.  
Taubman College of  
Architecture and Urban  
Planning, University  
of Michigan  
1226 Murfin Ave.  
Ann Arbor, MI  
taubmancollege.umich.edu

**WEDNESDAY 18  
LECTURE**  
**Russ Maki**  
**Chicago Design Museum  
Presents: Graphic Conserva-  
tion Company**  
12:00 p.m.  
Chicago Design Museum  
108 North State St., Chicago  
chidm.com

**FRIDAY 20  
EXHIBITION**  
**Kjell Theory: A Prologue**  
7:00 p.m.  
The Graham Foundation  
4 West Burton Pl., Chicago  
grahamfoundation.org

**SUNDAY 22  
FILM**  
**ArcLight Presents... Architecture  
Afternoons with CAF**  
**The Untouchables**  
2:00 p.m.  
ArcLight Cinemas  
1500 North Clybourn Ave.  
Chicago  
architecture.org

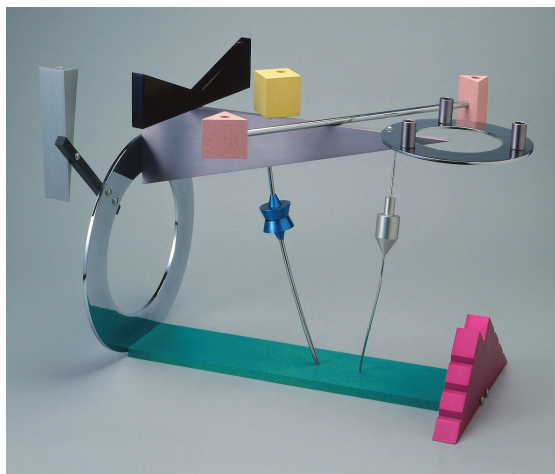
SOUTHWEST

**THURSDAY 12  
SYMPOSIUM**  
**2017 AIA Dallas/TEXO  
Economic Outlook Forum**  
4:00 p.m.  
3015 at Trinity Groves  
3015 Gulden Ln.  
Dallas  
aiadallas.org

**MONDAY 16  
LECTURE**  
**Anne Fougeron**  
**Design Lecture Series**  
6:00 p.m.  
Dallas Center for Architecture  
1909 Woodall Rodgers Fwy.  
Dallas  
aiadallas.org

**TUESDAY 24  
LECTURE**  
**Peer F. Chacko, Philip A.  
Jabour, Colin Fitzgibbons,  
Jeffrey Schroder**  
**Good, Better, Best:  
How Top Firms Differentiate**  
11:30 a.m.  
Clampitt Creative Center  
9207 Ambassador Row  
Dallas  
smpsDallas.org

**THURSDAY 26  
LECTURE**  
**Alex Krieger**  
**Dallas Architecture Forum**  
7:00 p.m.  
Horchow Auditorium, Dallas  
Museum of Art  
1717 North Harwood St.  
Dallas  
dallasarchitectureforum.org



COURTESY THE JEWISH MUSEUM

MASTERPIECES & CURIOSITIES:

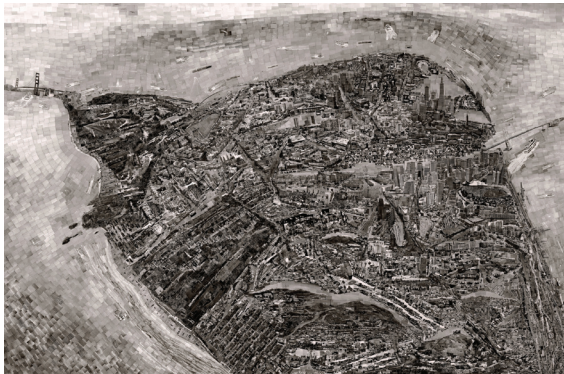
MEMPHIS DOES HANUKKAH

The Jewish Museum  
1109 5<sup>th</sup> Avenue  
New York  
Through February 12, 2017

*Masterpieces & Curiosities: Memphis Does Hanukkah* features Los Angeles-based designer and artist Peter Shire's *Menorah #7* (1986) and is part of a series of exhibitions that looks at the individual works in the museum's collection.

One of the original members of Milan design collective Memphis Group, Shire has dabbled with Judaica objects numerous times throughout his career—making use of oddly shaped and balanced geometries, fabricated with industrial materials, bright colors, and “finish-fetish” detailing. This is evidenced in the *Menorah #7*, currently on display. The work is synonymous with the Memphis aesthetic established by Ettore Sottsass and is exhibited alongside vintage Memphis pieces by Shire, Sottsass, and Michele de Lucchi, as well as related ephemera.

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COURTESY SOHEI NISHINO/SFMOMA

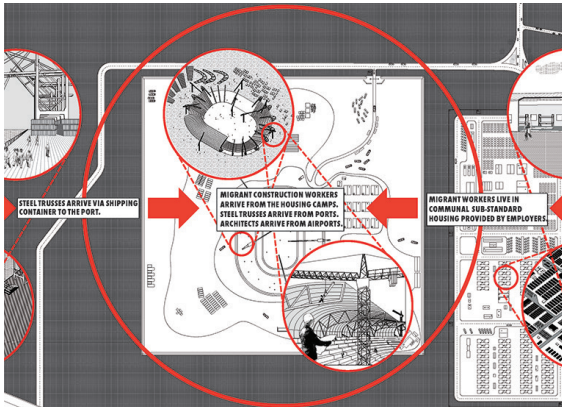
**NEW WORK: SOHEI NISHINO**  
San Francisco Museum of Modern Art  
151 Third Street, San Francisco  
Through February 26, 2017

The first solo exhibition in the United States of Japanese photographer Sohei Nishino's work is currently on view at San Francisco Museum of Modern Art (SFMOMA) in *New Work: Sohei Nishino*.

The exhibition presents a new collection of work in the photographer's *Diorama Maps* photograph series. Each of the works depicts a different city explosively photographed by Nishino to be seen from above as a type of meticulously collaged and abstracted aerial view. To arrive at this final image, the artist spends months walking a city and snapping photographs that are printed and assembled by hand into a giant collage. That collage is then digitized and finally printed as a large-scale digital photograph.

The high-resolution images in *New Work: Sohei Nishino* feature scenes from Rio de Janeiro, Brazil; London; Havana; and a view of San Francisco made specifically for the exhibition.

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COURTESY ART INSTITUTE OF CHICAGO

**WHO BUILDS YOUR ARCHITECTURE?**  
Art Institute of Chicago  
Gallery 286  
111 S Michigan Avenue  
Chicago  
Through June 11, 2017

The Art Institute of Chicago's latest architecture exhibition examines the world of migrant workers and the global construction industry. Organized by the New York-based group Who Builds Your Architecture? (WBYA?), the eponymous show advocates for fair labor practices throughout the world by uncovering “the often-hidden networks that impact labor and sustainability in building architecture.”

The show is divided into two parts: The first outlines the construction process through drawings of a fictional project. The second portion of the show explores the design and construction of facade components from building in four cities from around the world.

Portions of the research are based on the documentation of construction worker deaths, unsafe job sites, and housing conditions by international human rights organizations. Founded in 2011, WBYA? is made up of academics, architects, curators, students, and writers: Kadambari Baxi, Jordan H. Carver, Laura Diamond Dixit, Tiffany Rattray, Lindsey Wikstrom, and Mabel O. Wilson.



COURTESY THE BLAFLER MUSEUM

**ANALIA SABAN**  
The Blaffer Museum  
University of Houston  
120 Fine Arts Building, Houston  
Through March 18, 2017

*Analia Saban*, the first solo museum survey of Analia Saban's career, calls into question the very notions of painting, sculpture, drawing, and photography as valid art forms, challenging the limits and capacities of each medium by exposing the ideological repercussions for gender and labor that are embedded within. For example, *The Painting Ball* uses strips of fabric from unraveled paintings and rolls them into a sphere, while the *Draped Marble* series employs broken marble fastened to crafted wooden sawhorses, evoking towels left out to dry. As the artist insists on a speculative condition for her work within the context of media determinacy, sculptures such as these, together with the others on display, displace classic associations of material and application within narratives of art history and consumer culture.





Left: Bundled signage for big box stores at the Northgate North Retail Facility in Seattle, where suburban stores are stacked in an urban setting. Above: Marina City is one of the earliest and most successful examples of a suburban-style space in an urban context.

COURTESY JUDITH K. DE JONG

# 'BURBAN DESIGN

*New SubUrbanisms*  
Judith K. De Jong, Routledge, \$51.95

Judith K. De Jong's book *New SubUrbanisms* presents an American urban landscape that is at once all too familiar and yet full of exceptions and alternatives to the typical narrative. In her well-researched guide, she presents an argument for a new understanding of the relationship between urban and suburban space in the United States.

While touching on cities and suburbs across the country, the book uses Chicago, Houston, and their surrounding suburbs as case studies for what De Jong describes as a "flattening" of urban and suburban space. This flattening is characterized in its simplest terms as the urbanizing of suburban

space, and the suburbanizing of the urban space. De Jong outlines three dichotomies of the flattening process—literal and conceptual, cultural and demographic, formal and spatial. Each of these are explored through four architectural typologies, found both in the urban and suburban context—car space, domestic space, public space, and retail space. As a whole, De Jong labels many recent trends in all of these typologies as being sub/urban, or possessing the qualities of both the urban and suburban.

Each of these typologies is given its own chapter. Fronted with vital histories, the chapters challenge the popular ideas of these specific typologies. In each case the

socio-economic and cultural forces and implications of benchmark projects are tied to their roles in the development of suburban or urban spaces. De Jong continually reiterates, with evidence, the complex relationship between these seemingly opposing conditions, rather than setting them against each other. Often, surprising histories are revealed, questioning typical narratives. Examples of distinctly urban spaces in suburban settings and suburban ideals expressed in urban developments, build a more nuanced understanding of the gradient and overlap of the two.

Rather than just a historical account, the book is a call to action for designers to think and design

more critically. While any historical text has an inherent bias, De Jong presents the histories in a matter of fact way, while offering thoughtful opinions in the second half of each chapter. In the assessment of innovative sub/urban projects, a general optimism arises throughout the writing. Yet the book is still sharply critical of many projects which fail to strive for the formal or spatial ambitions of those groundbreaking projects.

In the car-space chapter, the suburbs as the main domain of the automobile is rebutted with evidence of the car's long role in urban planning, design, and architecture. The chapter primarily focuses on the space dedicated to parking, and the different forms that have developed out of the need to store mass numbers of cars. The example of Bertrand Goldberg's Marina City is invoked more than once throughout the book. Its 900 parking spaces allow for the housing portion of the project to be lifted well above the din of the city streets, a technique that provides for a suburban sensibility of space and amenity, as well as an urban form. This arrangement has since become the prototype for many towers across the country, particularly in Chicago.

Along with Goldberg, the work of Victor Gruen is highlighted as proto-sub/urban in its ambitions to bring urban-like spaces and programs to the exploding post-war suburban landscape. Gruen, who is credited with formulating the contemporary suburban mall,

envisioned a space which would function like an urban square or piazza, while serving contemporary American consumers. Once malls became what we generally know them as today, Gruen disowned the typology, upset with the lack of community focus. The retail space chapter brings the discussion of the mall up to today. Tracing the decline of the 1980s-style mall, and the rise of the lifestyle center, De Jong again criticizes current trends in retail architecture while outlining possible futures.

By the end of the book De Jong highlights some of the most recent critical investigations of the suburbs, and presents work that she and a team formulated as a rough guide to designing *New SubUrbanisms*. The schematic designs bring together many of the points made throughout the book, while proposing a more formally exuberant language for the typology. And though this final chapter brings the book together ideologically, it is De Jong's writing that holds the book together. Without the clarity of writing, the thoroughly researched thesis could have easily fallen flat. Instead the readers find themselves—either agreeing or disagreeing—quickly understanding a topic that seems to have escaped the general academic and professional discourse. *New SubUrbanisms* should give anyone interested in urbanism, city planning, or urban design something new to think about.

**MATTHEW MESSNER IS THE MIDWEST EDITOR AT THE ARCHITECT'S NEWSPAPER.**



**Timber City at the National Building Museum**



YASSINE AL MANSOURI/COURTESY NATIONAL BUILDING MUSEUM

## SHIVER ME TIMBER

**Timber City**  
National Building Museum, Washington, D.C., through May 21, 2017

Here we are in the year 2016, getting ready to ride in robot cars and eat meat grown in labs, but a skyscraper built out of wood still seems outlandish. Why? Wood is one of the world's sturdiest and most versatile building materials. It has a single raw ingredient that doesn't require intensive energy to produce: trees. The Horyuji temple

precinct in Japan has wood structures that have been standing since about 700 AD. The onion-domed wooden churches on Russia's Kizhi Island date to the early 18<sup>th</sup> century.

Today we have an innate distrust of tall wood buildings, a sense that they'll roar into flame at the first spark. This distrust is, in part, a legacy of terrible 19<sup>th</sup>-century

conflagrations like the Chicago Fire of 1871 and the Boston Fire of 1872. Those disasters and others led to the adoption of fire codes that prohibited wood structures above a certain height, saving lives in the process.

But it's the 21<sup>st</sup> century, and a new exhibition at the National Building Museum in Washington challenges us to let go of our fear and embrace the future. The structural wood products that have recently entered the market are not your grandfather's two-by-fours. Engineered timber beams have been proven in tests to be just as fireproof as steel, and arguably more so, since their cores are less likely to melt in a fire. They are also surprisingly strong.

In 2009, a nine-story apartment block in London was completed with an all-wood structure—load-bearing walls, floor slabs, elevator cores. Building with modern timber calls for a front-loaded process, which begins with sustainable forest management and expert milling (in close collaboration with the architect), and ends with a relatively quick assembly of prefabricated components. In other words, it changes how materials are sourced and how buildings are built. An overused cliché seems warranted here: Mass timber (the catch-all term for a host of different products) could disrupt the design and construction industries.

On display through May 21, 2017, *Timber City* occupies a single long room and part of the adjacent hallway on the second floor of Washington's cavernous National Building Museum. Happily, wood is both the message and the medium in the exhibition design, by Yugon Kim and Tomomi Itakura of the Boston-based firm IKD. Information is presented on tall wooden boards propped

against the walls. Large wood lozenges, stacked like pennies, hold the models. It's a tactile and even olfactory show: Visitors can run a hand down a curved glu-lam beam, count the layers in a sandwich of cross-laminated timber (CLT), and compare laminated veneer to laminated strand lumber. Groups of tree stumps at either end of the room let you sit down for a moment to sniff the air (with so much wood, the room smells great).

Among the projects featured are a carousel pavilion in Stamford, Connecticut, that is just shy of completion, and a charter school in New Haven that opened a few months ago, both by Gray Organschi Architecture. The model of the carousel pavilion shows the undulations of precisely milled CLT in a cupola with three skylights, supported by a glu-lam rim beam. The UMass Design Building by Leers Weinzapfel Associates, now under construction in Amherst, Massachusetts, also makes extensive use of timber, including in its zipper-trussed atrium.

Those structures don't exactly pierce the sky (the Design Building is four stories). But Framework, a project by Lever Architecture, will rise to 12 stories after it breaks ground next year in Portland, which will make it the tallest timber structure in the United States so far. Framework and another wood tower design by SHoP Architects, 475 West 18<sup>th</sup> (planned for a site on the High Line), won a prize from the U.S. Department of Agriculture, which is promoting tall timber—another sign this is not a passing fad.

For a small show, *Timber City* packs in a lot of information, and at times I wished it had more space to breathe. The *Timber Over Time* mural

**continued on page 50**

**Rosemarie Trockel's *As far as possible***



JONO BENTLEY STURTY/AN

## WALL QUESTIONS

**Question the Wall Itself**  
Walker Art Center  
725 Vineland Place, Minneapolis  
Through May 21, 2017

It may be no coincidence that the Walker Art Center, in conjunction with the unveiling of its new streamlined

main entrance and lobby, has also opened a new exhibition of highly conceptual, intellectually exhilarating

work that is oftentimes, concurrently, as bewildering as the welcoming new foyer is transparent. *Question the Wall Itself*—from its title to the show's most architectural work—graciously invites interrogation.

They are installations in which traditional ideas of space, interiors, exterior structure, and the decorative are literally turned inside out, upside down, and sliced open, reassembled, or punctured. None accomplishes this more pointedly, perhaps, than

Jonathan de Andrade's *Nostalgia, sentimento de classe* (*Nostalgia, a class sentiment*).

Andrade's installation gets its own room, on which the white walls are printed with texts on "tropical modernism" by mid-20<sup>th</sup> century Brazilian architecture writers Marcos Vasconcellos and Flavio de Carvalho, but with significant words replaced with red, blue, black, and yellow fiberglass shapes (blocks, triangles, rectangles). Resting on the floor is a framed photo of a 1960s entryway, which inspired the shapes, from a house in the artist's home city of Recife. (Note the parrot in the photograph; more on that soon).

The overall effect of Andrade's work is Mondrian-like, conjuring fantasies of a Lego party attended by mid-century design thinkers. But the installation—with its layering of references to the public and private, political and cultural, material and verbal—also points to how the exhibition as a whole examines, through a wide range of cultural frames, how interior spaces reflect ideas of identity.

Curated by Fionn Meade, the Walker Art Center artistic director, the show includes—in addition to installations—sculpture, video, photography, and other multimedia works by 23 artists from around the globe. Reflection, not coincidentally, is a recurring theme throughout the exhibition, as mirrors abound. So do parrots.

The birds, signifiers of repetition and mimicry, first appear in Marcel Broodthaers' *Dites partout que je l'ai dit* (*Say Everywhere I Said So*), an installation that encompasses a drawing of a parrot from a bird species index, a taxidermied parrot inside a bell jar, a box splashed with paint and a taped recording of Broodthaer repeating lines from his poetry.

Broodthaer's concept of "esprit décor" guided the exhibition's curation, Meade explained. He described it as a critique of ideas about internationalism, national identity, globalization, and institutional space—all through the lens of how interior space is constructed. The most shocking manifestation of which is Rosemarie Trockel's *As far as possible*.

Occupying its own room—its antiseptic white-tiled walls conjure chilling sensations of a hospital cleanroom or testing laboratory—Trockel's installation includes taxidermied, mechanized songbirds and a bell under a bell jar (representation and mimesis, anyone?) in a white metal cage, an upside-down palm tree, a sculptural mass that might be a urinal and a print of Gustave Courbet's *L'Origine du monde* over which the artist strategically placed an image of a tarantula.

Forget "Bathroom of the Day" on Houzz; Trockel's installation is straight out of an indie science-fiction/horror film, while its props and decor—worthy of a stage

**continued on page 50**



THE ARCHITECT'S NEWSPAPER JANUARY 4, 2017

A model illustrating the structural timber system designed by SHoP Architects for a planned 10-story residential building known as 475 West 18<sup>th</sup> Street.



**SHIVER ME TIMBER** continued from page 49 on one of the short walls is based on a clever conceit: It presents the history of wood construction through concentric tree rings. But as elsewhere, the text is small and dense. A board explaining the “forest-to-frame” life cycle is compelling—it really does seem to be a virtuous circle, with trees harvested at their carbon-storing peak, milled with little waste, and replaced by new growth—but I missed a more vivid sense of how trees become beams and boards. Too bad there wasn't room to show footage from inside a factory or a time-lapse video of one of the buildings going up.

(There is, however, a neat case of different wood byproducts that explains their uses.)

The exhibit is sponsored in part by the lumber industry, and it feels a bit like a sales pitch. But perhaps that's necessary. The concrete and steel industries are huge; building codes are entrenched and slow to change (many of the early mass-timber buildings have gotten special code exemptions). Still an upstart, the timber camp may have to shout to make itself heard. *Timber City* proves that we all should be listening.

**AMANDA KOLSON HURLEY IS A WRITER AND EDITOR IN WASHINGTON, D.C., WHO SPECIALIZES IN ARCHITECTURE AND URBAN ISSUES.**

COURTESY SHoP ARCHITECTS



KATHRYN GUSTAFSON

**WALL QUESTIONS** continued from page 49 or set design—summon Freud's psychological concept of “the uncanny.” Theaster Gates's *A Maimed King* also uses an array of objects, but to summon emotional resonance with political and cultural consequences.

His installation has an office chair facing a battered aluminum bulletin board framing a crumpled, torn image of Dr. Martin Luther King Jr. (salvaged from a condemned school in Chicago). On either side are blackboard-like sculptures, one called *House Nation Wall* and the other *Founder's Plaque*, which suggest a rebuilding of a musical, educational, and cultural world that values inclusivity; institutions that still need to be built.

Similarly, such structures have yet to be constructed in the Arab world, argues Walid Raad in his 11-panel installation *Letters to the Reader*. Placed like dominoes in a graceful arc, each eight- by four-foot painted panel features a thin cutout (some of which resemble fragments of an ornate picture frame) above a trompe l'oeil parquet or wood floor. Each panel also represents a fragment of a wall from a fictitious art gallery in Saudi Arabia and the United Arab Emirates, calling into question issues of the place and prospect of Arab art in traditional Western contexts.

Lucy McKenzie's *Loos House* is also a shadow structure of sorts. McKenzie's installation deploys trompe l'oeil painting techniques to render her brusque not-to-scale layout of the Austrian architect's 1930 Villa Müller (hers is an unfaithful copy, full of voids) in the cipollino green marble of the home's salon, inverting the interior and exterior, public and private spaces. In her accompanying work, *Fascist Bathroom*, McKenzie similarly transposes the most private and intimate of by enclosing oil-on-paper paintings of an opulent lavatory in a white-walled box.

Tom Burr's *Zog (a series of setbacks)* brings the interrogation home, quite literally, with a sculpture that questions the corner offices of the IDS Center in downtown Minneapolis, a landmark skyscraper designed by Philip Johnson. One side of the work (the public side?) is comprised of 12 glass-fronted “zogs” that reflect the observer. On the inside are stainless-steel panels printed with Burr's photos of Philip Johnson's Glass House: imagistic fragments in which Burr is often reflected.

Repetition and reflection; homage and critique; mimicry and mimesis; staging and sets; fragments and shadows: *Question the Wall Itself* was curated over a period of several years, yet is strangely of its time. At a time when fascism, seemingly in the guise of nationalism, is rearing its hydra-head around the globe, and fears of exclusivity rise as elitism cloaks itself in populism, and lies are allowed to masquerade as truth, the fractured architectural narratives of the exhibition are poignantly resonant. Question everything, seems to be the message, not just the wall.

**CAMILLE LEFEVRE IS AN ARTS JOURNALIST, EDITOR, AND WRITER BASED IN MINNEAPOLIS.**

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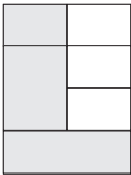
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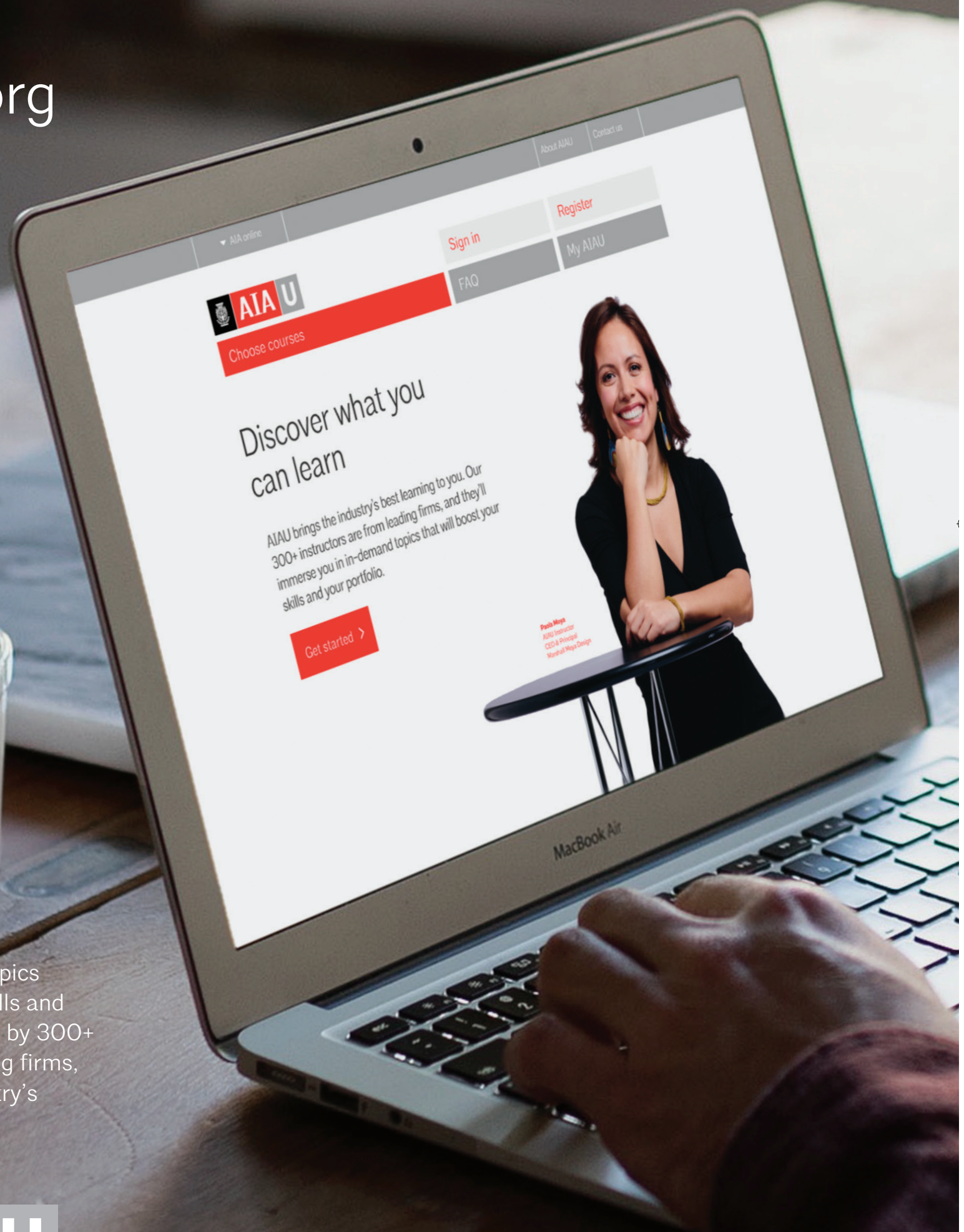
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*Christoph Thun-Hohenstein was the director of the Austrian Cultural Forum in New York before returning to Austria to become the director of the Museum of Applied Arts (MAK), the world's leading applied arts museum, which features one of the top design collections. The Architect's Newspaper's editor-in-chief William Menking spoke with Thun-Hohenstein about the past, present, and future of the institution.*

**The Architect's Newspaper: What is the Austrian Museum of Applied Arts/Contemporary Art (MAK) and how would you describe its mission?**

**Christoph Thun-Hohenstein:** In accordance with a modern understanding of applied arts, the MAK defines itself as a "life museum," a lively site at the intersection of art and the everyday. The core competence of this outstanding museum with a more than 150-year history lies in the interaction between applied arts and design, architecture, and contemporary art. The last 10 years before I assumed direction of the MAK, there was too much emphasis on contemporary fine art. I tried to reverse that and put the applied arts at the center again. Today the MAK is a world-class museum of applied arts, but it is clearly dedicated to continuing a lively dialogue with contemporary fine art, which we still primarily address as an important impetus to applied arts, though in a different way. The basic assumption for me is that we do not live in times that allow us to carry out business as usual in the museum world (or anywhere else). We live in the midst of a new modernity, which obviously is a digital modernity: The digitalization changes incrementally almost everything in our civilization. People adopt new things and it's a very important role, especially for applied art museums, to deal with the whole picture

of these developments.

**Do you believe only an applied arts museum can act in this way?**

Yes because applied arts and especially design deal with almost all things in the world. The digital modernity was primarily driven by design. Think about smartphones and their interface design. It's our task to have a holistic view, to analyze what is happening together with designers, architects, applied and fine artists, and certainly with research people. We look at what's going on and act in an interdisciplinary way to come up with orientations, basically about how to shape our digital life. If you're dealing with a new modernity, it is also inspiring to look back at previous modernities, especially the Viennese modernism. We started to newly analyze design, arts and crafts, developments, and personalities of Viennese modernism, and its current relevance. This in-depth examination also allows us to deal in a new way with important key parts of our collection, among them the Wiener Werkstätte archive, and also make them accessible to the new generations.

**The MAK has always had creative and compelling displays of its content by artists. Will this exhibition strategy continue?**

Yes doing this is also a kind of precondition of a serious discussion of a new modernity. The exhibition design by artists has meanwhile developed into a tradition and a special MAK feature. It is a result of the intense dialogue between applied art and contemporary art. If you follow our program, you will find many examples for designs of exhibitions and permanent displays by artists, architects, or designers: For example the Japanese artist Tadashi Kawamata redesigned the MAK Permanent

Collection Asia. The concept for the MAK DESIGN LAB, a spectacular complete transformation of the former MAK Study Collection, has been developed by the internationally renowned Austrian design team EOOS. Kawamata's second installment, which opened this year, is much more radical than the first try and gives you a totally new perspective on Asian objects. Moreover it makes aware that the 2011 exhibition *Vienna 1900: Style and Identity* [curated by Witt-Dörning and Jill Lloyd] was to a large extent influenced by art in East Asia. What we are trying to distill is that an artistically designed gallery or exhibition can be seen as a total work of art.

**Nineteenth century?**

Yes. In 1900, there was a strong interest in art from East Asia—in Vienna in general and in other places in Europe. What we're trying to get out of this is also what we can learn from other cultures today, even how to organize our lives. Japanese culture, for instance, can teach us a lot about how to appreciate objects or rituals of everyday life. In the permanent collection, *Vienna 1900*, which offers a comprehensive overview of Viennese artistic output in the applied arts from around the turn of the 20<sup>th</sup> century, it was important for us to show that a new modernity is always about two very distinct approaches: new forms—think about the Vienna Secession and the Wiener Werkstätte—on the one hand and new content and the search for the new human being on the other. In practice, you ideally have a combination of both. For example the exhibition *JOSEF FRANK: Against Design* allowed us to illustrate, how Frank, one of the most important Austrian architects and designers of the 20<sup>th</sup> century, who also did a lot of design later on in Sweden, combined the formal aspects and the content aspects for the art of living. Your home is a kind of central element in your life from which you draw your power and your energy. So it was and is the foremost task for architects and other creative people, to come up with a framework giving utmost quality to people. With Frederick Kiesler, you see completely different angles again: He also focuses on the human being, but first he's geometric and form-driven and then he kind of gets biomorphic. His work discusses the human being at the interface, let's say, of nature and technology and there's so much to learn from that, too.

**What other exhibits are you planning for the MAK in the coming months?**

In 2017 we will organize the second edition of the biennale, which, initiated by the MAK, was launched in 2015 as the world's first multidisciplinary biennale with contributions from the fields of art, design, and architecture. It will again be organized in partnership with the University of Applied Arts Vienna, Kunsthalle Wien, the Architekturzentrum Wien, and the Vienna Business Agency with its creative unit departure, and with support from the AIT Austrian Institute of Technology as a non-university research partner. For the central themes of the next Vienna Biennale—roboting and the

future of human work—we need a holistic approach. You can only understand where human work will be found in the future if you analyze all the automation developments including specialized artificial intelligence. We should be aware of the fact that the future of human work also has to be driven by a change in consumption. For instance, more people need to understand that it's better to buy one, preferably locally produced nice t-shirt designed by the regional fashion designer instead of buying 10 cheap throw-away t-shirts in a large global chain that were produced somewhere and then transported around the world at considerable cost to the environment. You need to convince people to change their consumption attitudes and renounce those temptations. I go for the one individual t-shirt from a local designer and care about it. What we are trying to do is deal with modernity, get guidance from previous modernities, and inspire people with different parts of our collection, especially when we invite artists and applied artists to deal with the collection. We use that inspiration to come up with impulses, oriented toward the future. We are in the midst of a big role change and you are very much aware of that, not only in architecture and in social terms, but also in design. What we see these days is creative design taking on completely new roles.

**What new "roles" are you thinking about here?**

Like being moderators of change. It's my conviction that in order to organize change you should cooperate with designers and artists. Imagine a house with 600 asylum seekers waiting for the asylum decision for a year or more, doing nothing because they are not allowed to work. If you bring in a clever design team devising processes for them, that the higher educated asylum seekers teach the lower educated, that instead of paying for cheap catering, you make it possible for them to cook together, you have the chance to be a moderator of positive change. The same goes for architecture.

**By designers you mean architects and industrial designers?**

I prefer not to use the term industrial designers. In my perception, it is designers and architects who have to assume new roles and drive the process. The next big task is to bring this new role of architecture and design as a moderator of positive change together with a high quality of aesthetics, of form. This is a process we are in the midst of.

**So, to bring a high quality of form together with social?**

To bring this social turn of art, architecture, and design together with new aesthetic qualities of art, architecture, and design. While some architects stated that the 2016 Venice Architecture Biennale is the end of architecture, I'm confident that creative architecture will get it right to align strong social content with aesthetic quality. It is one of our tasks as museums to make that happen.



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