

THE ARCHITECTS NEWSPAPER

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HAPPY 90TH PHYLLIS!

COURTESY CANADIAN CENTRE FOR ARCHITECTURE

A REFLECTING LENS

For the occasion of her 90th birthday on January 24, architect Phyllis Lambert sent the following text about her life and career—from her early days as a sculptor to her work as a photographer,

preservationist, and patron. It is taken from the exhibition *Phyllis Lambert: 75 Years At Work*, on view until April 9 at the Canadian Centre for Architecture in Montreal. **continued on page 44**



MAD Architects' latest proposal for The Lucas Museum of Narrative Art in Los Angeles contains rooftop gardens in an effort to preserve green space in the city's amenity-packed Exposition Park.

COURTESY LUCAS MUSEUM OF NARRATIVE ART

LOS ANGELES TO HOST MAD ARCHITECTS-DESIGNED LUCAS MUSEUM OF NARRATIVE ART

Episode III

The board of directors for the Lucas Museum of Narrative Arts (LMNA) recently chose Los Angeles as the latest—and potentially final—site for its troubled museum proposal. The decision marks the third attempt by the LMNA museum **continued on page 23**

PRACTICE VALUES

FALSE BINARIES

This is the inaugural column in a new bi-monthly series by architect and technologist Phil Bernstein. The column will focus on the evolving role of the architect at the intersection of design and construction, including subjects such as alternative delivery systems and value generation. Bernstein was formerly vice president at Autodesk and now teaches at the Yale School of Architecture.

This semester, I'm teaching a course called "Exploring New Value Propositions for Practice" that's based on the premise that the changing role of architects in the building industry requires us to think critically about our **continued on page 18**



COURTESY MDW

FOUR MEGA-DEVELOPMENTS NORTH OF DALLAS MAKE UP THE FIVE BILLION DOLLAR MILE

Frisco Tech

With the recent wave of corporate office growth, Frisco, a city at the intersection of the Dallas North Tollway and State Highway 121, has seen a number of large developments take shape over the past five years. With Toyota as the most recent and highly **continued on page 23**

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DETROIT CITIZENS TAKE PRESERVATION INTO THEIR OWN HANDS TO SAVE A HISTORIC NEGRO LEAGUE STADIUM

PLAY BALL

Automobiles and baseball: Not much else is more American. And Detroit has been defined by both for the last 100 years. Notably, Detroit was one of the most important cities in the negro baseball leagues of the first half of the 20th century. Hamtramck, a town surrounded by the city of Detroit, is home to one of the last remaining Negro League stadiums, along with Birmingham, Alabama, Paterson, New Jersey, and Indianapolis, Indiana. Now, after years **continued on page 24**



ANDREW JAMESON/WIKIMEDIA COMMONS



COURTESY LEONG LEONG

LEONG LEONG LEADS THE ARCHITECTURAL LEAGUE'S 2017 CLASS OF EMERGING VOICES. **SEE PAGE 27**

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Daria Wilczynska
EDITORIAL INTERN
Sarah Boyle

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

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CAN THE MAS SAVE ITSELF?

The Municipal Art Society of New York (MAS) has a proud history but today is a broken organization. It was founded in 1893 to modernize and professionalize city government, and in the 20th century it led the charge for better planning and historic preservation in the city. In the society’s “glory days” of the 1960s and 70s it helped save Grand Central Terminal, Radio City Music Hall, and the Jefferson Market Courthouse in Greenwich Village. It also helped win passage of the city’s landmark law. But its own website stops listing its achievements or milestones in 2012 with the convening of a planning group studying East Midtown. Since that time, the organization has sputtered to remain relevant, making controversial decisions and reinventing itself in a changing city. In a 2015 editorial, we wrote, “What was once one of the fiercest and most devoted New York City organizations that would litigate when it thought the best interests of the city were threatened, has now become a defanged real estate and developer-led organization that serves as a cheerleader for major development.”

In retrospect, the beginning of this period of uncertainty started when it moved out of the Urban Center in the Madison Avenue Villard Houses and received a multi-million dollar settlement for leaving before its lease expired. It then moved into the Steinway building on 57th Street until it was paid again to leave that building early and received yet another financial settlement. While any nonprofit would be thrilled to receive huge financial gifts like this, the MAS board relied too heavily on these on windfalls and did not continue to raise the money needed to keep the organization strong. Then, in 2014, it moved into another larger (but much needed) space in the Look Building on Madison Avenue, where the rent is a reported \$600,000 a year. The board, while it has had several generous members, stopped raising the funds needed to keep the organization healthy and robust. Furthermore, it did not continue to develop a board of directors with the appropriate mix of well-connected advocates and wealthy contributors.

But financial issues are not the only problem for the MAS and its board of directors. Over the last month, we have been reporting on the board’s decision to fire its third director—President Gina Pollara—and hire yet another leader: Elizabeth Goldstein from the California State Parks Foundation. We reported on an open letter from the City Club, another civic organization (with many former MAS leaders in its leadership) that asked the board to “to defer any action with regard to President Gina Pollara,” because, it continued, to “move forward with this action would be an unhappy step backward and a display of internal governance disarray at MAS.” But the letter also asked the MAS board to “consider an independent review of governance and management structure accepting one of the following alternatives to pursue: appointment of a balanced committee of emeritus directors; retention of an outside professional consultant (such as McKinsey); or consultation with an experienced non-profit organization professional.” We agree with the City Club that it is time for the MAS board of directors to be more transparent about its actions, change how it views its fiduciary responsibilities, and rethink its board structure and decision making process.

Finally, the MAS board badly has not only mismanaged its mandate to stand up for New York, but should explain its management of the Gina Pollara presidency.

According to sources, Pollara asked the board when she began her term to give her a year to re-engage with the community that they depended on for funding and memberships. In the year of her presidency, she reportedly brought in nearly \$1 million to the society. Pollara seemed be on track to making this happen after she cancelled “The MAS Summit,” its largely irrelevant two-day non-event of tweets and advertorials for MAS board members and their friends. Instead Pollara created a successful (and less expensive to convene) one-day summit that engaged with and discussed important and controversial issues in New York in 2016. The board has been mysterious about why it fired Pollara, and while it doesn’t have explain all of its decisions, hiring yet another president makes one wonder if the members are serious about continuing to be a civic organization worthy of respect—and financial support. We hope Goldstein can make the society respected and relevant again, but she has serious bridges to build in the New York preservation and planning communities. And she has to have the ability to work with its board. **WILLIAM MENKING**

DDG PARTNERS’ DEVELOPMENT ON THE UPPER EAST SIDE CONTINUES TO RAISE EYEBROWS



COURTESY 180E85.COM

DD-GEEZ!

In late December, Christmas came early for DDG Partners as work started again on its controversial development on Third Avenue and East 88th Street. The project, though, has become embroiled in a zoning furor with neighbors, experts, politicians, and the Department of Buildings (DOB). And the battle, despite workers being back on-site, doesn’t appear to be over.

Local resident group, Carnegie Hill Neighbors (CHN), has been feverishly fighting the development since it was given the go-ahead in summer 2015. In March 2016, CHN enlisted the services of planning expert George M. Janes to help the cause.

After looking at the zoning drawings, Janes said he noticed a “tactic to subdivide the lot” so that DDG’s building would no longer face on to East 88th Street. By avoiding this, the firm escaped further zoning laws triggered by coming up to the street’s edge.

Two months later, councilmember Ben Kallos and Manhattan Borough President Gale A. Brewer penned a letter to the city flagging the issue and calling for construction to be halted. They succeeded and work stopped in May.

The case is complex. Janes’s argument in the zoning challenge outlined the following: If the building did fall flush with East 88th Street, then this portion of the structure—known as the “sliver”—would be limited to 60 feet tall. Along the edges of this sliver running perpendicular to the street, however, no “legal windows” for habitable apartments would be allowed, thus wasting floor space.

“I understand why they did what they did from a design standpoint,” said Janes. “That doesn’t make a difference in terms of the law though.” Janes, in fact, is sure DDG’s updated plans still break the law. “It’s just a matter of whether the DOB will enforce the law,” he said.

In a statement, the DOB said: “The side lot on 88th Street **continued on page 8**

LETTERS

GOOD PLAIN

This is a great use of what is basically a flood plain. (“Suburb Strikes Back”, January 4, 2017). In the past there was the Meriden Mall and a manufacturer called Canberra on that site. The small brook beneath the area flooded a few times and destroyed the business there. If you didn’t have this green

area you would have empty pavement that doesn’t absorb rain and results in run-off. Not sure I would spend much time there, but it is a good area for the residents to use the outdoors. Quick trivia, Meriden is the city in Connecticut with the most area devoted to open space/parks. **TIM ELLIOTT, KILLINGWORTH, CONNECTICUT**

COME ON

Looks a little bit like a Cummins Inline 6 block. Ha ha (“Deborah Berke completes new Cummins office building” on archpaper.com, January 17, 2017).

DENNIS MANNING, RENO, NEVADA

A NEW DEAL

It is a fantastic read. (“Architecture saved my life: Pablo Escobar’s son is a good architect now” on archpaper.com, January 6, 2017). With Colombian heritage, I appreciate that you allowed fact and fiction to be sorted instead just chasing headline clicks. **WALTER MEYER, BROOKLYN, NY**

BILBAO (PRISON) EFFECT?

The Southern California Institute of Architecture (SCI-Arc) announced last winter that architect **Frank Gehry** would be teaching one of the school's elective vertical studios for the spring 2017 semester. According to an image promoting the studio on the university's Instagram, the studio is titled "The Future of Prison" and "calls on emerging architects to break free of current conventions and re-imagine what we now refer to as 'prison' for a new era."

Could Gehry and his students re-imagine the carceral system the way his firm did with tourist-driven arts destinations?

Perhaps the class could propose new designs for the Metropolitan Detention Center in Downtown Los Angeles, the 757-bed jail located just one mile from the SCI-Arc campus. The jail is due to be replaced sometime between 2027 and 2030 under the auspices of the city's new Civic Center Master Plan. If rebuilt elsewhere, planners would be wise to look to Gehry's SCI-Arc studio for ideas and inspiration.

DOLLAR DAYS

Milwaukee residents were sorely disappointed at a packed City Hall meeting when they were told they could not partake in a program to buy city-owned foreclosed properties for \$1. The Milwaukee Employment/Renovation Initiative (MERI) was set up to entice developers to buy and renovate vacant properties in the Sherman Park neighborhood, emphasis on *developers*. The initiative is only open to developers, which submitted to an RFQ in early January. Critics of the initiative say that they don't believe developers buying large portions of the neighborhood will address pressing community issues.

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UNVEILED

158 MADISON

Historic urban buildings across the country are being converted into boutique hotels, and Memphis, Tennessee, is seeing its own set of downtown makeovers. The latest is the forthcoming hotel at 158 Madison Avenue in the 1962 Leader Federal Savings and Loan building with a new nine-story neighboring addition. Seattle-based Chris Pardo Design: Elemental Architecture is transforming the five-story midcentury modern building into a 70-room hotel and the planned addition would take the room count up to 150. Along with the hotel, Pardo is also designing a ground-floor restaurant, Teller, and a rooftop bar, Errors &

Omissions, names that pay homage to the building's original program. The building will retain its distinctive precast facade. "We will be restoring the entire exterior of the building, adding back the fifth floor planters, repairing the windows, and adding architectural facade

lighting. The building is a real jewel and speaks for itself; we intend to honor its originality," Chris Pardo said. **MATTHEW MESSNER**

Architect: Chris Pardo Design: Elemental Architecture
Client: Wessman Holdings
Location: Memphis, TN
Completion Date: Spring 2018



> SILVERLAKE CONSERVATORY OF MUSIC

4652 Hollywood Boulevard
Los Angeles
Tel: 323-665-3363
Architect: Bestor Architecture

Bestor Architecture completed work late last year on new facilities for the Silverlake Conservatory of Music in Los Angeles, a music education organization started by Michael "Flea" Balzary of the Red Hot Chili Peppers, music educator Keith Barry, and producer-engineer-mixer-musician Pete Weiss in 2001. The organization helps fill the growing lack of arts education and offers paid classes for the community's youth as well as fully subsidized scholarships for public school students who qualify for their free lunch program.

The conservatory is located in a 1931 warehouse that has been carefully restored by the architects. An extant wood bowstring truss roof caps the expansive and well-lit interior, while new construction is distributed via faceted volumes that contain 12 practice rooms. These rooms are insulated for sound, featuring double walls and gaskets around windows and doors. Surrounding surfaces made of plywood, cork, and carpeted in certain areas, have also been calibrated to absorb sound.

A mezzanine platform overlooks new volumes that create what Barbara Bestor, principal at Bestor Architecture, has described as an "urban village." The remaining nooks and crannies created by the resulting geometries are populated by hang out spaces and can be utilized as a concert hall that holds up to 150 guests. **ANTONIO PACHECO**

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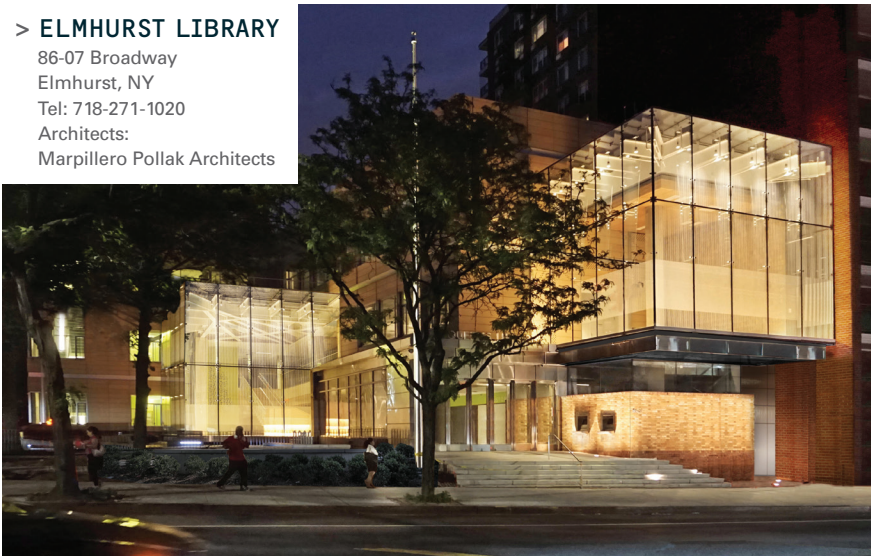
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Architects:
Marpillero Pollak Architects



If you think public libraries are an institution with a proud past but a problematic future you have to visit the new Elmhurst Public Library by Marpillero Pollak Architects. Commissioned in 2004 by New York's Department of Design and Construction (DDC), it's not just a triumphant work of civic architecture, but one that creates community and celebrates what it means to be a public institution in 2017.

The building is entered through a small community park on the corner of Broadway and 51st Avenue and transforms this amorphous Queens corner adjacent to Queens Boulevard into a centralized urban core. Its primary envelope is a terra-cotta rainscreen facade with aluminum inserts that mark the floor slabs and act as a

connector to front and back double height glass cubes. These two structural glass spaces position patrons in the larger environment: a rear community park and the urban thoroughfare of Broadway. The Cubes, which glow as luminous beacons after dark, are calibrated to relate to the scale of the existing historical fabric, including the landmark 1760 St. James Episcopal Church Parish Hall across Broadway. They announce the library's presence and the front cube floats above the main entry's "memory wall," which is made of bricks salvaged from the original Carnegie building. The interior of the Broadway cube is covered by a relief in elm wood from the artist Allan McCollum and is visible through the glass walls from the street.



Elmhurst badly needs this new facility, as it is one of the most diverse residential neighborhoods in the world and home to mostly poor immigrants from 80 countries. It had long been served by a vaguely classical Lord & Hewlett-designed Carnegie library that was built to house 3,000 volumes in 1904, and has had to adapt to changing populations with major renovations and additions in 1920, 1926, 1949, and 1965. These changes led to an interior that was broken into small, fragmented spaces that were insufficient for what had become the second busiest location in the Queens library system.

The original library was centered in a small park, but over time a large adjacent residential building put the space in permanent shadow. In addition, circulation through the old building spilled over into reading and stacks, limiting reading space and other program requirements. The Carnegie library design emphasized the visual control of the library, but this can be intimidating for immigrants and even the



COURTESY MARPILLERO POLLAK

ground floor windows were permanently covered. All of these were inadequate to serve a huge population that requires new and different services. The architects were hired to design a modern library able to accommodate the branch's enormous number of patrons and make it an open, transparent, and welcoming center for the community.

The interior of the new library is color-coded by use: children, teen, media etc. It is also full of every imaginable representative of this diverse community, who are not just reading books, but doing school homework, playing games on computers, and seeking help from the librarians. The architects intend for the glass structure to open the library up to the side parklet and rear garden, which serves as an outdoor learning center for this dense urban community. Commissioned by the DDC, this design delivers on nearly everything promised by the agency's Design and Construction Excellence program created under Commissioner David Burney. **WM**

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Landscape Architect: KSA Design Studio

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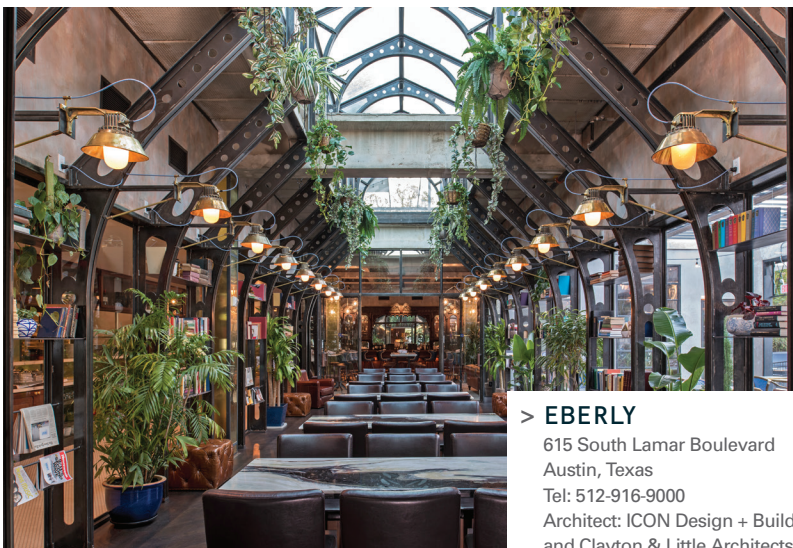
> BLU DOT

953 N. Clybourn Avenue, Chicago
Tel: 872-315-3339
Architect: John Ronan Architects

STEVE HALL/HEDRICH BLESSING

Minneapolis-based furniture company Blu Dot has recently opened its first Chicago outpost. The company—founded by two architects and a sculptor—sells clean-lined contemporary domestic furniture online and in nine stores across the U.S., Mexico, and Australia. To match its design sensibilities, Blu Dot tapped Chicago-based John Ronan Architects to overhaul a decidedly mundane strip mall space in the Lincoln Park neighborhood. To differentiate the 7,500-square-foot structure from the row of franchise fast food joints it is connected to, Ronan wrapped the building in a facade of thin vertical aluminum tubes. The effect is a mass separated from its immediate surroundings. The interior is also set apart from the strip mall aesthetic. A polished clear resin on the concrete floor shows the history of past tenants, while clean white walls and a black-painted exposed utility ceiling let the furniture be the focus of the space. “The challenge was to utterly transform what had been a nondescript diner into something unique and memorable,” John Ronan explained. “And to employ an economy of means doing it. Our strategy was to bleach out the existing structure, create new openings and enlarge existing ones, and layer on a new identity.” **MM**

OPEN> RESTAURANT

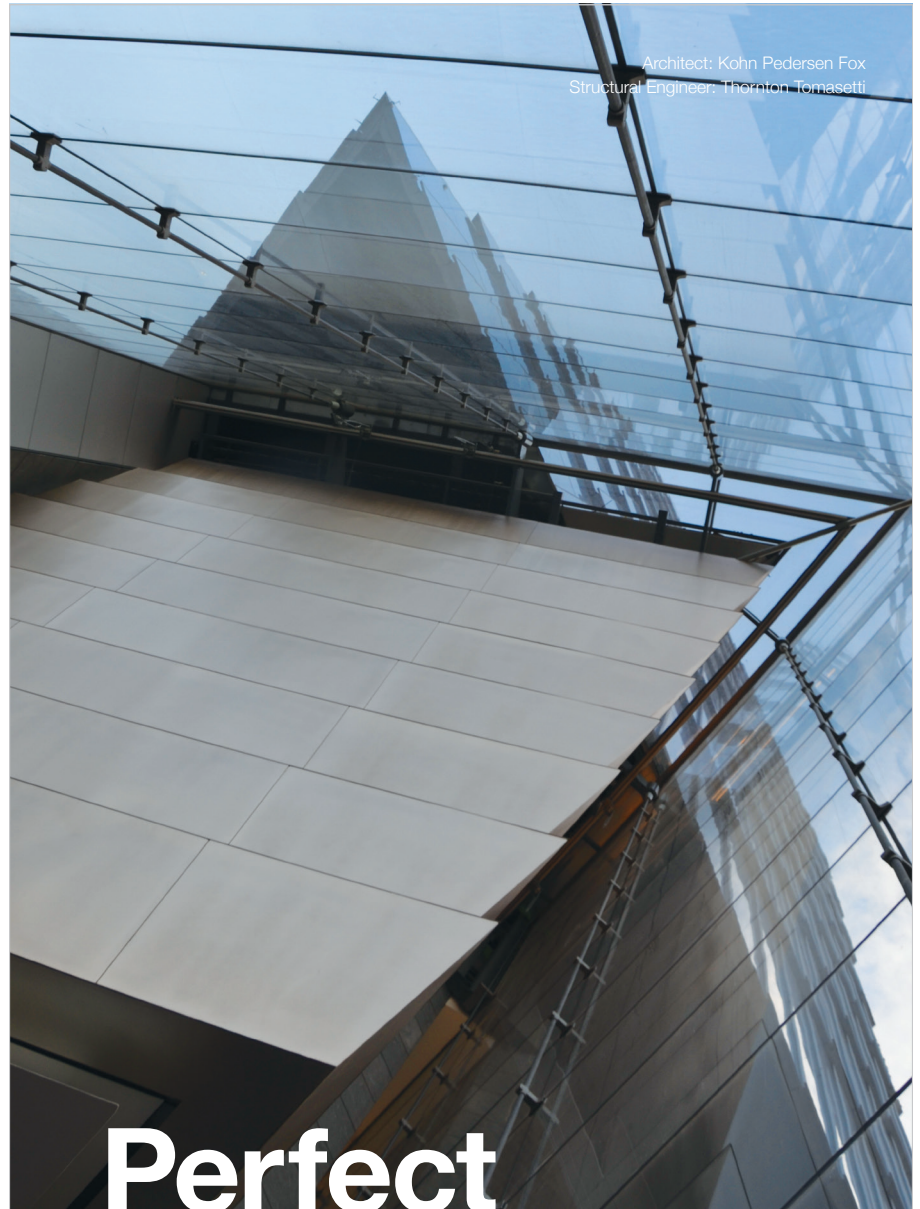


> EBERLY

615 South Lamar Boulevard
Austin, Texas
Tel: 512-916-9000
Architect: ICON Design + Build
and Clayton & Little Architects

MERRICK ALES

The 150-year-old Cedar Tavern bar in New York City once hosted luminaries such as Jackson Pollack, Willem De Kooning, Bob Dylan, and Jimi Hendrix in Greenwich Village. Now that very same bar lives on at Eberly, South Austin’s new restaurant. When the Cedar Tavern closed in 2006, Eberly partners John Scott and Eddy Patterson bought the nearly 12-foot-tall and 40-foot-long mahogany bar, took some photographs of it, and transferred it in hundred of pieces to a storage unit back in Austin. Then, they set about finding an appropriate home for their haul, landing on a former 15,000-square-foot print shop on South Lamar Boulevard. ICON Design + Build worked with Clayton & Little Architects and interior designer Mickie Spencer to incorporate the Cedar Tavern Bar into a series of spaces including a dining room, coffee shop, and 4,000-square-foot rooftop patio. ICON’s Jonas Durfor, a master carpenter, reconstructed the bar. Reused materials permeate the space, whose prefabricated construction allowed for design interventions without compromising the original components—vintage cotton gin windows were interspersed throughout the interior spaces to allow light in, while the original building’s concrete floor tiles were reused in the patio. Despite a design inspired by an eclectic mix of art nouveau, Victorian, midcentury modern, and British greenhouses from the 1800s, the space is tied together with its color scheme: blues, greens, brass, and mahogany. Each room is coordinated to allow patrons to spend their entire day at the Eberly, from coffee in the study, to drinks on the bar or in the patio, to a meal in the dining room. **OM**



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 ARCHITECT'S NEWSPAPER FEBRUARY 1, 2017

HARTSHORNE PLUNKARD ARCHITECTURE PROPOSES ANOTHER GLASSY TOWER FOR THE MICHIGAN AVENUE WALL

WONDER WALL

It is rare to be given the chance to build anything along the Michigan Avenue "wall." The iconic stretch of Chicago's most famous street looks out to Lake Michigan over Millennium and Grant Parks, and was designated a Chicago Landmark in 2002. Yet 2017 will see the start of more than one new tower along the historic one-mile district.

The most recently announced of these new towers has been dubbed Essex on the Park. The name makes reference to the neighboring building, the Essex Inn, which will also be redeveloped in the process of erecting the new tower. The 56-story Essex on the Park is being designed by Chicago-based Hartshorne Plunkard Architecture. While the 479-unit tower is distinctly contemporary, it also references its historic context.

Designing along Michigan Avenue involves the careful navigation of a long list of regulations related to height, massing, and position relative to historic district as a whole.

At Essex on the Park, this plays out as a large base that addresses the heights of surrounding buildings. Stretching from lot line to lot line, the base continues the wall of mostly late 19th-century buildings. A large four-story winter garden mediates between the base and the more articulated tower.

Paul Alessandro, a partner at Hartshorne Plunkard Architecture, discussed the challenges of building within the strict zoning along Michigan

Avenue. "The building is shaped by all of these forces, you can see this in the base. Those parameters give you an outline, which you can design in, something of a Hugh Ferriss envelope. They take a lot of the decisions away from you, which gives you a chance to focus on the specifics and details of the design."

The neighboring 14-story Essex Inn is one of the most recognizable structures along South Michigan Avenue. It is known, not so much for its architecture, but for an epic sign that adorns its roof. While these types of signs were once common in Chicago, they have been the center of more than one controversy in recent years: once when Motorola removed the large Santa Fe sign from the top of a building just blocks from the Essex, and again when the 20-foot Trump sign was added to the Trump Tower. A new ordinance passed after the Trump sign's installation now makes it much more difficult to add such signage to new buildings. The Essex sign and the building itself, built in 1961, are now protected. And though the Essex Inn signage will stay, the building will be rebranded as the Hotel Essex once renovations are complete.

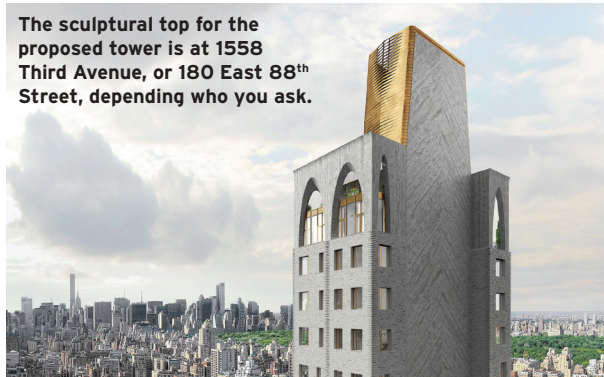
The two buildings will connect via a restaurant in the new tower and the lobby of the older building. Construction will begin on the tower later this year, while the renovation of the hotel will begin in 2018. Both will be completed in 2019. **MM**

Essex on the Park continues the Michigan Avenue wall with its 18-story base, while adding height to density to the South Loop.



HARTSHORNE PLUNKARD ARCHITECTURE

The sculptural top for the proposed tower is at 1558 Third Avenue, or 180 East 88th Street, depending who you ask.



COURTESY 180E88.COM

DD-GEEZ! continued from page 4 increased in size from 4 by 22 feet into a 10- by 22-foot developable parcel. DOB's action reduced the size of the new building by 1,200 square feet. The developer will be required to build two means of egress on Third Avenue."

Interestingly, even though

the building's base does not face East 88th Street, the developer's listing of condos names the address as "180 East 88th Street" as seen on 180e88.com. The DOB meanwhile, refers to the development as "1558 Third Avenue."

Janes has submitted

another zoning challenge on behalf of CHN, including a letter signed by Kallos, Brewer, New York State Senator Liz Krueger, and Lo van der Valk, president of CHN. The modifications are "really very small," said Janes. "The lot is still in common ownership, there are still the same issues."

In the letter obtained by AN, the signatories collectively state their objection "to the developer's absurd efforts to gerrymander its tax and zoning lots to avoid zoning requirements for buildings facing East 88th Street, which the DOB has apparently accepted in approving the project."

The letter also reads:

The policy implications of this approach for the City are huge. Developers seeking to avoid zoning restrictions that are triggered by street frontage can merely carve off a tiny tax lot, obtain an access easement, and continue to reap all the benefits that the tax lot might offer, other than the tiny amount of floor area these micro-lots produce—a trade-off many developers will embrace given the premium price for height and high-floor apartments.

This was submitted on December 8 and Janes was initially optimistic given the lack of immediate reply that usually comes when a challenge is declined.

Additionally, van der

Valk spoke of his desire to curb building heights on the Upper East Side in the wake of the project. "The long-run solution is to impose some building height restrictions in the area," he said. "This building has some very tall floors, some of the tallest we've seen."

DDG Partners' tower will rise to 467 feet (excluding mechanicals), using only 32 floors. According to the Real Deal, DDG purchased the site in 2013 for about \$70 million and has an estimated sellout of \$308 million for the 48 condos on offer.

In a statement, DDG spokesperson Michele de Milly said: "We are pleased that the Stop Work Order was lifted following the

Department of Building's comprehensive audit. Most importantly, hundreds of construction workers can now get back to work on the site in order to meet our completion goal for late 2018."

The developer also contributed nearly \$20,000 to Mayor Bill de Blasio's Campaign for One New York, a nonprofit that supports the mayor's social initiatives. DDG declined to comment on the donations when asked in May 2016. It said, however, that it "has and will continue to support public officials with a positive economic development platform that allows New York City to remain a beacon and attraction for the rest of the world."

JASON SAYER



KAHLER SLATER

MILWAUKEE'S KAHLER SLATER
ADDS ANOTHER GLASS TOWER TO
THE CITY'S CHANGING SKYLINE

BuildMO

Downtown Milwaukee is going through what could only be called a renaissance. Along with the proposed revitalization of the multi-block Grand Avenue Mall, a slew of towers from the shore of Lake Michigan to the west end of the downtown are changing the skyline of Milwaukee. It has been decades since Milwaukee has seen such a building boom. With construction starting later this year, the 25-story BMO Harris Financial Center will be one of the next to join what will be a transformed downtown.

Designed by Milwaukee-based Kahler Slater, the new tower will sit immediately next to the current BMO Harris Building, home to the Chicago-based bank's main Milwaukee office. Once complete, the bank will move to the new office tower and open a new branch in the building. The Irgens development firm, which is overseeing the new tower, will also lead the redevelopment of the older building. The current BMO Harris Building, a 20-story modernist block, was built in 1967.

Currently, BMO Harris's own five-story parking structure sits on the site. Just across from the site is the Flemish Renaissance revival-style City Hall, a National Historic Landmark and one of the most iconic structures in the city. This site is also in the heart of the city's historic financial district. While much of the latest development has shifted to the south and east, closer to the lake, the area has continued to see more and more traffic, as theater and entertainment spaces have come to the area.

The new BMO Harris Financial Center will take the place of an unsightly parking garage across the street from Milwaukee's Historic City Hall.

"The project is on one of the most desirable parcels in town, just kitty corner from the City Hall," said Glenn Roby, vice president at Kahler Slater and the principal in charge of the project, said. "What an opportunity to replace such an unfortunate use of the corner as a parking deck. So, we were really excited from the start."

The new tower's massing will make reference to its modernist neighbor, while also implying slenderness through its split form. The base of the tower will be a 10-story podium of parking and public-facing amenities. Retail and the bank's retail branch will make up the ground level. The facade will also add to its vertical reading by stretching down over the podium and up past the roofline.

This is not the first project that Kahler Slater and Irgens have completed together in recent history. Notably the two worked on the newly completed 833 East tower, which sits on the lake side of the downtown. "The relationship with Irgens is fantastic. It has really evolved over the years," explained Roby. "They do this often. They are very sophisticated. They know what they want. We understand what they value, and that helps shape what we deliver."

Besides the few surviving late 19th-century structures, Milwaukee's downtown is a milieu of parking structures and second-string postmodern towers. When the BMO Harris Financial Center is complete in 2019, glassy towers—a typology that is only now making its way to the city—will dominate the skyline. Add in the new bikeshare program and forthcoming streetcar, and Milwaukee's downtown will be unrecognizable. **MM**

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MADWORKSHOP'S HOMELESS STUDIO AT USC DELVES INTO RAPID REHOUSING PROTOTYPE DESIGN

Hope for the Valley

The MADWORKSHOP Homeless Studio, taught by University of Southern California faculty Sofia Borges and R. Scott Mitchell, spent the fall 2016 semester exploring how architecture students can use their skills to address the growing homelessness crisis in Los Angeles.

The studio was funded by MADWORKSHOP, a nonprofit started by David and Mary Martin of the A.C. Martin family in 2005 to bridge the classroom and real world architectural experiences. This semester, the group explored the architectural manifestations of homelessness in order to have students postulate solutions aimed at re-housing individuals.

For their first assignment, students combined off-the-shelf and found materials into mobile "nomadic shelters." One group repurposed the chassis of a shopping cart, adding telescoping plywood platforms to create covered sleeping surfaces. Two prototypes are designed for bicycle transport: One, a generous box on wheels, utilizes welded aluminum sections for structure and infill panels made of wood and corrugated plastic, while a second works as a mobile bed with a retractable plywood roof wrapped in canvas drop cloth. Others are designed as pushcarts that facilitate fully reclined sleeping positions, with drop-down, accordion-hinged hatches or telescoping pod sections. The prototypes convey a keen sense of appreciation for the dexterity with which transient populations live their day-to-day lives: The compartments on each prototype can lock shut and are designed to be packed up in a few minutes using minimal labor.

Next, students worked with artist Gregory Kloehn to build single-room "tiny homes" that can be used on a semi-permanent basis. These makeshift explorations are designed with space for a bed and reading nook, and were crafted from found objects including shipping pallets, a truck camper, and even mannequin busts, which were used as shingle siding. Here, the students were able to explore the minutiae of domesticity to a level of intimacy not typically emphasized in undergraduate architectural education. The students designed and built cupboards, countertops, and shelving. The emphasis was on introducing subtle aspects of domestic life for occupants, like threshold conditions that could be used as a type of front porch, beds differentiated from the ground, and, perhaps most importantly, a sense of privacy. "A quiet space to get stabilized," explained Borges, who is also acting director of MADWORKSHOP.

Next, the class partnered with Hope of the Valley, a faith-based missionary organization active in Los Angeles's San Fernando Valley area—a region that saw its homelessness population increase by 36 percent last year—to

develop a modular rapid-rehousing prototype the organization could deploy as needed.

Over the second half of the semester, the class consulted with fabricators, architects, housing developers, and the Los Angeles Department of Building and Safety to develop a series of prototypes that could be deployed in as little as two weeks. Vacant lots, the students postulated, could be used as sites for so-called rapid re-housing approaches, tiered measures aimed at re-introducing formerly homeless individuals to sheltered life. Their plans incorporate existing parking lots, under-utilized land, and potentially, land currently slated for redevelopment but not yet under construction, as sites for these temporary housing projects.

The group maintained an eye on the nuts-and-bolts aspects of its proposals, incorporating the technical nuances of the building code into the schemes and settling on a 30-unit courtyard housing proposal that would provide housing units for individuals on a floor above shared eating and leisure areas. The Americans with Disabilities Act compliant complex was also designed with access points for Hope of the Valley's mobile healthcare team to pick up and drop off patients. Borges described the overall design process: "We brought in all levels [of the design and review process] to the conversation; we've really been making it a priority to be compliant on all levels so that we are not a proposing pie-in-the-sky proposal, but a solution." The team worked to generate modular approaches that could not only be rapidly built, but potentially exist as pre-approved designs vetted by city agencies, ready to be deployed immediately. Mitchell said, "as unit production increases, overall costs will drop via economy of scale. The mobile aspect of the units will have a further costs savings as they are redeployed across multiple sites."

The class built a full-scale mock-up for its final review, fabricated using the university's shop. The result is striking in its efficiency: 92-square-feet of white-walled interiors outfitted with a built-in dresser, bed, and desk made of plywood. The rectangular space is outfitted with a special window assembly on the end opposite the door that has been designed to facilitate passive ventilation. From the outside, the modular nature comes into greater focus, as the welded steel moment frame with structural insulated panels is used to structure the module against the white, surface-nailed exterior cladding made of enameled aluminum sheets. The metal frames are designed to attach to adjacent modules while also providing overall structure to the complex.

The plans were praised at the studio's final reviews, which were attended by representatives from Hope of the Valley, Los Angeles Mayor Eric Garcetti's office, nonprofit homeless housing provider Skid Row Housing Trust, and others. Next, the team plans on moving forward with city agencies to get working drawings for the module approved so the pods can be fabricated and deployed across the city. **AP**



COURTESY RANDON FRIEND-SOLIS



Left: Herzog and de Meuron's 6AM is designed with large, covered outdoor shopping areas along the ground floor. Bottom: Studio One Eleven's 2110 Bay takes a similar approach by reusing an old warehouse.

is designed as a collection of raw concrete structural components—square columns, rectangular beams, and a thin slab—raised high enough off the ground to create large expanses of covered outdoor space along the street and what amounts to a cavernous, open-air mall within. The interior of the retail complex will be carved into various blocks, with alternating exposures of the housing above looking down into the interior shopping streets. The complex is capped along Alameda Street by a collection of housing towers. Mia Lehrer & Associates will act as landscape architect for the project and AC Martin will serve as executive architect. 6AM is expected to be built in three phases starting around 2018.

On the district's opposite end, Bjarke Ingels Group (BIG) and real estate firm V.E. Equities have teamed up for 670 Mesquit, a project aligned

directly with the edge of the L.A. River. 670 Mesquit is articulated as a large composition of gridded concrete frames infilled with various types of programming. The project will contain 800,000 square feet of office space, 250 residential units, and two specialty hotels, as well as a collection of open air, publicly oriented facilities designed to connect the neighborhood with the river. These amenities will span across a depressed rail yard that currently separates the district from the river along the longest edge of the site.

BIG's buildings are organized as a series of generic structural bays stacked in a stepped configuration, with each bay of the superstructure measuring 45 feet on each side. These bays can be customized by the final tenants, an arrangement that allows the occupants to add mezzanines within each volume or fully subdivide existing spaces with new floors. In a reference to the repetitive armature the firm has designed, Bjarke Ingels, founder of BIG, is quoted in the *Los Angeles Times* as saying, "we want to create this framework where the bones of the building are what unite it."

2110 Bay, a 1.8-acre development on the southern edge of the district by Los Angeles-based Studio One Eleven will bring 50,000 square feet of commercial space, a 100,000-square-foot office building, and a 110-unit, roughly 140-foot tall "live-work tower" to the area. The architects will repurpose an existing industrial shed in order to create an airy shopping and dining plaza. The new complex will be outfitted with steel and wood elements in a nod to the neighborhood's industrial past and have direct visual connections to the surrounding housing and office programs. Alan Pullman, senior principal at Studio One Eleven, described the partial adaptive reuse approach: "[We wanted to] design a project that felt like

it was very connected to the existing character of the Arts District." Dubbed the "Retail Shed," the repurposed structure is surrounded on three sides by new construction, with the mix of buildings articulated in a variety of finishes, including corrugated metal siding, raw concrete, and brick.

The complex is crisscrossed by covered outdoor walkways, like the other projects described above, in an effort to weave public open space between private functions. Pullman explained that the abundance of these types of spaces—perhaps due to impact the quality of life and overall feel of the Arts District more than the new works of architecture themselves—was rooted in the district's zoning code. "We always try to create a more fine grained ground plane when we can," he said. "If there is an urban design regulation that gives you an incentive to create a paseo on the ground plane—like the hybrid industrial zoning does—you push for it."

The area is being remade in the image of contemporary creative capitalism as an urban-suburb, a place where educated and wealthy inhabitants move to cement their status as professional workers. The situation is common among American cities of today: an existing industrial neighborhood, aggressively colonized by monied interests and repopulated by creative class workers, shifts from a predominantly manufacturing-based or underground arts existence toward one based on leisure, consumption, and domesticity. The arrival of bombastic, brand-name architecture is integral to this transformation—think of SHoP Architects' 3.3-million-square-foot plan for the Domino Sugar factory on the Williamsburg waterfront in Brooklyn or Foster + Partners' 2.4-million-square-foot Oceanwide Center project in San Francisco's Transbay district—and the Arts District is no different. **AP**

L.A.'S ARTS DISTRICT EMBRACES BRAND-NAME ARCHITECTURE

WAREHOUSE PARTY

Los Angeles's Arts District neighborhood is seeing a rapid influx of large-scale, developer-driven mixed-use projects, which are poised to upend the enclave's status as an affordable, artists' neighborhood.

Within the last six months, several large-scale proposals by international and local firms have shaken up the Arts District's

development trajectory by injecting an infusion of branded architecture. Irvine, California-based developer SunCal and Swiss architects Herzog & de Meuron have partnered on the 6AM project, a \$2 billion development located at the intersection of 6th and Alameda Streets. Initial plans call for roughly 2.8 million square feet

of mixed-use development to the southern edge of the district, including 1,305 apartments and 431 condominiums.

The project's retail areas will be contained within a multi-story ground-level podium that will act as a literal platform for the housing units above, articulated as long bars of apartments. The platform



LEFT: COURTESY STUDIO ONE ELEVEN; TOP: COURTESY HERZOG AND DE MEURON

DALLAS GETS AN ARCHITECTURE AND URBAN DESIGN-FOCUSED HIGH SCHOOL

High Design

The Dallas Independent School District (DISD) approved plans to create a high school tailored for students interested in pursuing a career in architecture and urban design. In a proposal led by Peter Goldstein, an experienced architect and longtime DISD educator, and architect Lorena Toffer of Hoefer Wysocki Architects, CityLab will establish a four-year program in Downtown Dallas to explore design projects and topics as it pertains to global and local issues. "The

idea is to use the city as a classroom, and to create a school where learning extends beyond the walls of the school and into the community itself," Goldstein said.

The program, slated to begin in fall 2017, comes at a time where the Dallas community is actively vocal in a number of issues, from rapid transit expansion to historic preservation. Such a dialogue is ripe for students to explore and contribute at a very early stage in their professional development. "Dallas is a thriving, dynamic city that is growing at a very rapid pace; it is an ideal place for students to examine the nature and characteristics of urban life, and to become part of the process as our city continues to grow and evolve," Goldstein said.

The school has and will continue to be built on collaborations between educators and members of the design industry. Students will see this impact within their studio-focused curriculum, from early conceptual development of ideas to dealing with various client and consultants groups. Goldstein explained, "The idea is to give students the opportunity to work side-by-side with design professionals and industry experts as they explore real world problems and challenges, while developing a multidisciplinary understanding of the natural world, the built environment, and the social and economic systems of the city."

More information on CityLab, as well as the team instrumental in creating the



program, can be found on the "CityLab HS" Facebook page. **MICHAEL FREIBELE**



THE SO-IL AND BCJ-DESIGNED MANETTI SHREM MUSEUM AT UC DAVIS TRANSFORMS LIGHT AND SHADOW

BELOW THE CANOPY

The Jan Shrem and Maria Manetti Museum of Art on the University of California, Davis campus, designed by associated architects Bohlin Cywinski Jackson (BCJ) and SO-IL and built by construction company Whiting-Turner, opened in late 2016.

The project was developed through a particularly strict procurement process that required designers to include builders on their teams. Those teams were expected to hold tight to a firm budget—\$30 million—and deliver a design with balanced aesthetic, functional, and budgetary requirements. Ryan Keerns, associate at BCJ and project manager on the project said, “This process of design-build competition gave the client confidence that a builder had vetted the aesthetic and functional ambitions of the project and stood behind their ability to deliver the project within the parameters provided.”

The team did that and more, creating a 30,000-square-foot building that uses a range of social spaces to divide up more buttoned-up aspects of programming. The approach results in what amounts to a fully public space that does triple duty as art museum, office, and classroom. Those functions are articulated as a series of scattered, interconnected pavilions arranged in slipshod configuration. The whole thing is capped by an undulating, 50,000-square-foot perforated and folded aluminum screen canopy developed with help from facade design consulting firm Front, Inc. and fabricated from off-the-shelf components, including 952 honed-aluminum infill beams and 4,765 linear feet of steel joists.

The veil starts off low to the

ground, lifted on slight, extruded steel columns. When the roof crests, it does so out of view, toward the center of the building. It eventually laps down to the sidewalk at the building's main entrance, where it cantilevers 12 feet above the floor. Here, visitors get to bathe in the scattered, pleasantly fluorescent light created by the canopy. Ilias Papageorgiou, principal at SO-IL described the structure as a multi-sensory experience: “It works almost like a reverse sundial, where you become aware of the moving light and transformation of the shadows.”

In plan, the canopy is made up of a series of irregular gridded textures, “inspired by the agricultural landscape around the university,” as Keerns explained, a woven quilt of metal patterns going every which way. These angular divisions in the gently sloping surface—styled in section to resemble a silhouette of the area's rolling landscapes—create jittery bits of structural framing, with joists and beams crisscrossing about. Steel columns of different diameters—40 in all—are deployed in a calibrated arrangement and are scattered about the entry pavilion. Interspersed amid this hypostyle courtyard are a series of bright yellow poles: multifunctional nodes for lighting, electrical outlets, and wireless internet.

The canopy is punctured by a large, oblong oculus that is mirrored on the ground by a dull, grassy knoll. The gesture is made to add another layer of functionality, as the opposing wall has been detailed to allow for film projection. The space ultimately succeeds in spite of this feature, not because of it.

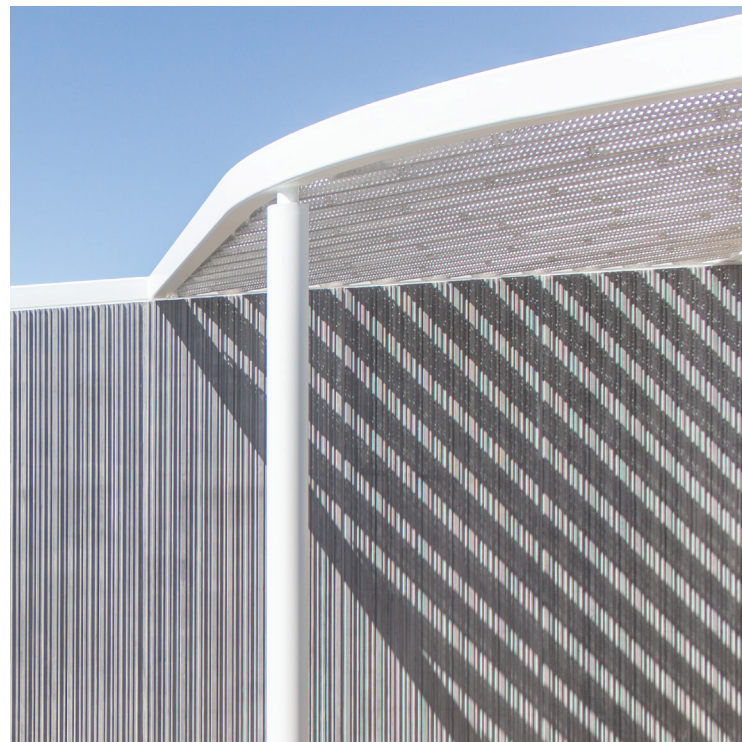
And the wall, entirely blank instead

of delicately and intricately combed like the others, feels heavy-handed in what is otherwise a feathery plaza dancing with light.

The building, like the 2002 Boora Architects-designed Mondavi Center for Performing Arts directly opposite, is in axis with the center of campus. When approached from one of the campus's main drags instead of from the parking lot, the entry pavilion acts as a type of outdoor living room for the university. As the canopy comes close to the ground at the sidewalk—and as a dissonant column causes one to step aside—it's possible to experience a threshold condition and so properly enter into the designers' domain.

The entry courtyard meets the fully enclosed portion of the building opposite this column at a convex section of glass wall. When sitting or standing in the courtyard, the effect of the columns and light posts is reminiscent of standing at a busy intersection in a city with broad sidewalks: It becomes possible to have almost private moments, both when no one else is in the space and when the various groups are passing through. Inside the building, a foyer contains a sinuous purple sofa—designed by an in-house team at BCJ—that turns a portion of the room into a viewing station, the now-convex arc of glass creates a televisual view of the courtyard and its many inhabitants. During AN's visit to the museum, the courtyard and foyer were occupied by a diverse group of people: elderly couples, groups of moms with children, and even teenagers.

The museum works as a generic (in a good way) “somewhere else”



Top: SO-IL and Bohlin Cywinski Jackson's design for the Jan Shrem and Maria Manetti Museum of Art on the University of California, Davis campus uses raw and simple materials to create a vibrant interplay between inside, outside, light, and shadow. Bottom: The structure's metallic rooftop canopy touches down at the street to create an outdoor plaza.

type of place, not wholly any one aspect of its program, but as a place where lots of different types of things happen all the time. Simultaneously, the entry areas give the building a quality of comfortable domesticity, something akin to a grandparents' living room, where shoes need to stay on, but one is free to feel at ease and gawk at whatever collection of curios might be on display.

Moving counterclockwise from the door, a projection room and the main galleries branch off to one side of the foyer. A second lobe, with ancillary functions, extends in another direction. A third wing peels off to the far left and contains a pavilion with a classroom and art studio that open onto the outdoors separately.

The galleries themselves are arranged as a variety of flexible spaces, with certain rooms casually arranged as educational areas, a result of the programming exercises the university brought to the

designers. A larger gallery has soaring ceilings capped by extruded aluminum panels, with ductwork and piping visible beyond. The ancillary spaces, more intimate in proportion but correspondingly fussy in detailing, feature lower ceilings where the texture of the ceiling panels changes orientation to align with the long axis of the room. Because the museum's permanent collection contains many sensitive works on paper, the galleries had to be designed to be completely artificially lit.

Papageorgiou explained: “Although daylight was not allowed in the galleries, we found moments for bringing the exterior through indirect light.” He refers to the central and generous hallway that connects the front galleries to the loading dock at the back of the building. That pathway is capped on both ends with glazing: one looking out onto the entry courtyard, the other, with a framed view of Interstate 80, cars and trucks whizzing by. **AP**



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ATLANTA'S EMORY UNIVERSITY WILL LOSE A JOHN PORTMAN B-SIDE. WHAT DOES THIS MEAN FOR THE FUTURE OF MODERN BUILDINGS ON CAMPUSES WITH TRADITIONAL ARCHITECTURE?

EMORY AND IVORY

In Emory University celebrated the opening of its new postmodernist campus center designed by hometown architect John Portman in 1986. Today, the school is preparing to knock it down and replace it with a contemporary structure that, according to Emory, aligns better with the school's founding aesthetic: Mediterranean-style buildings in pink and gray Georgia marble. What does Emory's decision tell us about aging modern buildings on more traditional American campuses?

In the early 1980s Emory University picked an architect with an oppositional style—Portman—to design its campus center and largest dining hall. Portman, whose Peachtree Center and Hyatt Regency define the Atlanta skyline, merged new and old at the Dobbs University Center (DUC) with the same drama of his supersized work. The three-story, 150,000-square-foot DUC adheres to the rear facade of one of the older 1920s buildings on campus. The two structures meet in the Coca-Cola Commons, a capacious indoor piazza and tiered dining hall that references Palladio's Teatro Olimpico in Vicenza, Italy.

As a campus center (and main student dining hall), the DUC must do the heavy lifting of an increasingly commoditized typology. At American colleges and universities today, the campus center is both a social nucleus and a potentially powerful marketing tool. Emory decided the existing DUC was not fit for either task.

Though some schools like Emory have commissioned progressive architecture (or works by high-profile "starchitects"), universities competing for talent are almost obligated to furnish their campuses with ample, top-of-the-line amenities to lure prospective students. Middle-aged modern buildings—perceived as ungainly or unlikable—are the first obstacles to be eliminated in this fierce race.

Late modern architecture in particular can feel totalizing—deeply proportional, but scaled to giants—and outright hostile to context. But where does a school draw a line between saving a semi-dysfunctional building or demolishing it, potentially losing a



JOHN PORTMAN & ASSOCIATES

Left: The Dobbs University Center (DUC) at Emory University is attached to a 1920s building that now houses the Mary Gray Munroe Theater, a black box performance space. Inspired by Palladio's Teatro Olimpico, the DUC features a dramatic, tiered dining hall that looks out onto the steps of the theater.

structure of merit?

Emory studied renovation options for the DUC, but ultimately concluded there was no reasonable way to fix all of its issues, university architect Jen Fabrick said. As a dining hall, the DUC's service layout makes food delivery massively inconvenient: Pallets have to be unpackaged at the loading docks and lifted in small elevators to third-floor kitchens, a daily labor-intensive task. The kitchen is too small to accommodate a growing student population and, in true Portman fashion, the dining commons is almost completely windowless.

The new Campus Life Center (CLC), designed by Durham, North Carolina-based Duda Paine Architects, addresses the DUC's shortcomings while honoring its neighbors both materially and in orientation. A central

Below: The new Campus Life Center designed by DudaPaine Architects is set to replace Portman's DUC. When it's complete in 2019, the 132,000-square-foot center will include a flexible event space that can accommodate 1,600 people.

stair divides a dining area, meeting rooms, and offices arranged on limestone plinths and connected by a wraparound terrace. University officials said the \$98 million project, complete with a solar panel-clad roof, is expected to cost only slightly more than a renovation of the Portman addition.

In keeping with university design guidelines that honor tradition but don't necessarily call for strictly traditional forms (there are new buildings with glass curtain walls, for example), the CLC "is very non-traditional in many aspects," Fabrick said. The new design is tied to a 2005 campus master plan, which aims to "bring back a sense of place and then build on that as we go forward with our newer buildings," she said. "In the 1980s there was an attitude to do something different and modern—

I don't know that they realized what they were doing."

The original Beaux-Arts plan for the Emory campus was conceived by Pittsburgh architect Henry Hornbostel, who arranged its first buildings around central quads surrounded by lush ravines. Through World War II the campus retained its classical orientation, but after the war, campus design bent to the automobile. Buildings were oriented toward roads, and according to the college, experiments with modern architecture in the 1970s "ignored the original design etiquettes" of Hornbostel's positioning, volume, and materiality.

Since then, university officials spent almost two decades determining how, and what, to build. The master plan, initiated in 1998 and updated seven years later, puts pedestrians before cars at every opportunity. To the university, as well as planners Ayers Saint Gross, a walkable campus was a beautiful one, and this included replacing some modern buildings with those that channeled the campus's original architecture. So far, construction under the plan has added 3.8 million square feet of new space to campus.

Despite the crisis calls of preservation discourse, especially online, American colleges and universities aren't out to sack every modern building—many have a strong history of stewardship for outmoded, expensive-to-maintain structures that could be easily replaced with lower-maintenance, high-performing alternatives. Off-campus, though, there's growing concern that hard-to-love buildings of the modern movement are disappearing, only to be replaced with neo-traditional, historicist, or plain old contemporary structures that may be easier to live with but lack the radical appeal of their predecessors.

By choice or necessity, universities are essential custodians of modern architecture, but they also play to the market. "If a campus doesn't look put together, or have a cohesive atmosphere, students may choose to go elsewhere," said Barbara Christen, an architectural historian and former director of the CIC Historic Campus Architecture Project. "At the heart of this is an audience issue—there can be valid reasons why people don't like late modern buildings especially, but by the same token, they might not know about what the architecture represents or how it expresses American culture."

That's especially true for Portman. Through the 1990s, he was best known for self-contained buildings in city centers that replaced the city center itself. In addition to his Atlanta work, Portman built his reputation on Detroit's Renaissance Center, New York's Marriott Marquis, San Francisco's Embarcadero Center, and—critic Fredric Jameson's favorite—the Bonaventure Hotel in Los Angeles, each of which offered lavish cities-within-cities that turned their glass backs on a decaying urban core. Lauded at the time for their vertiginous atria and theatricality, today, when walkable downtowns and energetic streetscapes are enormously popular with practitioners and the public, Portman's holistic work can seem cold, corporate, and downright anti-urban.

The firm Portman founded tracks evolving public attitudes toward his work and its place in history. Walter E. Miller, principal and design director at John Portman & Associates, said he noticed a desire for campus buildings to be more "traditional in appearance" beginning in the 2000s. He added that the trend seemed more prevalent at public schools, with many buildings catering more to the preferences of alums and parents, rather than current students.

The trend plays out broadly: In Los Angeles, the University of Southern California (USC) sold and relocated an International style steel post-and-beam structure to build Fertitta Hall, a historicist new home for its business school, while in New London, Connecticut, Connecticut College redid the facade of its 1961 North Complex ("the Plex"), by Shreve, Lamb, and Harmon (the architects of the Empire State Building) to hide its distinctive modern features. DePaul



Above: The DUC's main entrance.

University in Chicago is replacing its "cheese grater building," designed by Holabird & Root in the 1960s, with a contemporary music school by Antunovich Associates. While not a replacement, Yale honors a preference for neo-traditional forms with a new \$600 million collegiate gothic residential college by former architecture school dean Robert A.M. Stern. In 2011 Ezra Stiles College, designed by Eero Saarinen and completed in 1961, reopened to students after a sensitive \$55 million dollar renovation that created more common areas and softened some of the complex's harsher features. Recollections of veteran preservationists yield countless other buildings that survived, but barely.

To check changing taste, Christen said campuses should think about what the Class of 2100 will see: "The goal for campuses is to not only have a grasp of what their architectural and landscape inventory is, and consider what it represents about their past, but also to have a system in place for good guidance around future decisions."

Emory cares for a particularly strong portfolio. Its stock of late modern architecture includes contributions from the giants: The Michael C. Carlos Museum by Michael Graves, William R. Cannon Chapel and the Pitts Theology Library interiors by Paul Rudolph, and the George W. Woodruff Physical Education Center by Portman. The school, Fabrick assured, has every intention of keeping these buildings.

Commissioning exciting contemporary buildings is a way for schools to visibly strengthen commitments to new ways of knowing, but modern architecture, especially late modern architecture, has a lot of catching up to do in eyes and minds of the public. What can be done to build appreciation? Christen, Miller, and other preservation experts all emphasize education that brings historical context into the conversation. They praise Docomomo's education and advocacy work, and Christen noted that her alma mater, Williams College, has a semester-long course on reading the university's (and American) history through the campus built environment. It's a start. **AUDREY WACHS**



Marketplace Lofts - Studio [intrigue] Architects, LLC
Lansing, Michigan



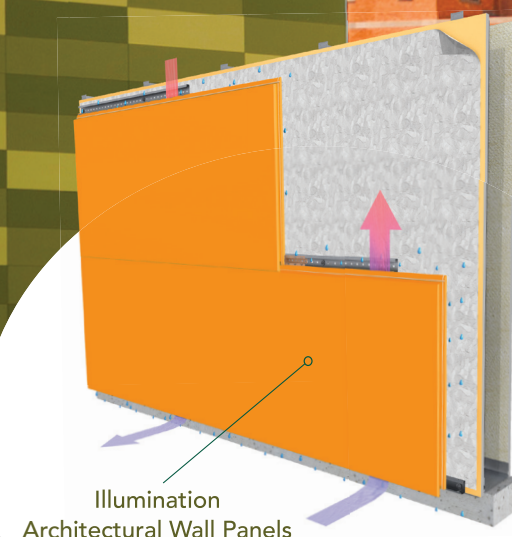
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COURTESY PHIL BERNSTEIN

PRACTICE VALUES > FALSE BINARIES

continued from front page value as designers in that system. After studying the structure and dynamics of practice business models, the supply chain, and other examples of

innovative design enterprises, they'll be asked to create a business plan for a "next generation" architectural practice. I'm agnostic as to what this practice does per se, as long as it operates somewhere in the constellation of things that architects can do, but there is one constraint—your proposed firm can't be paid fixed or hourly rate fees. It has to create value (and profit) through some other strategy.

I want our students to think critically about this question of value propositions: Where do architects contribute to the making of buildings and how is the resulting value realized, and to whose benefit? Technology has begun to change those value equations. Increasing reliance on design information created as a result of the architect's process—the "big data" of design representations, geometry that drives computer-controlled fabrication equipment, "smart building" telemetry—is but one opportunity to argue that architects are the lynchpin of the building delivery system. But we must both design the methods and protocols that demonstrate our value, and as an important result, reap the financial benefits accordingly. This, it seems to me, is a much more direct route to assuring

the relevance of architects to architecture, various television marketing campaigns insisting that clients "look up" to really appreciate their architects notwithstanding.

In discussing these ideas with my architectural colleagues I'm often faced with skepticism that puts this perspective in opposition with two perceived realities of practice. First is the assertion that architecture is in essence an artistic, expressive endeavor that will be sullied by considerations of money, business, or even the implications of digital instrumentation on the design process itself. I agree with the first part of this conclusion, but—as you can imagine—I take exception to the second. That design is the core value of the profession isn't arguable, but also isn't the point: The more interesting question is how we best empower clients to understand that value, architects to enable it, and other members of the delivery systems of building to rally behind it. And since architects operate in a supply chain (of building purveyors and consumers) that is a complex web of exchanges of money, information, and risk (and therefore value), how does design make us more valued participants?

I recently spoke on a panel with two other

architects to a large group of architecture students. When asked what I thought was a critical issue that would face them in their careers, I answered along the lines of the argument above. In response, a panelist declared to the students that architects don't enter the profession because they're interested in money, but rather because of their passion for design—and that he never made much money practicing but was far happier in his career than his very well-paid lawyer sister. The message here was clear: An interest in the business of architecture, or, worse, the resulting financial opportunities, is beneath our dignity as passionate designers.

Both of these assertions are false binaries at best, and potentially harmful conclusions to the profession at worst. Every architect wants clients, collaborators, even builders to realize the value of our design work. That's wishful thinking, however, until we can position ourselves in the systems of delivery—the financial and technical protocols by which the architect's ideas are built—and make that case. In subsequent columns I'll explore how we might do so, and design a profession that might better satisfy our passions and, as a result, our pocketbooks.



COURTESY PETERSON RICH

A perforated aluminum rainscreen facade on Peterson Rich Office's new building in the Lower East Side evokes the area's history.

and their work on the forthcoming location of Galerie Emmanuel Perrotin—are a response to rising costs in Chelsea, where many galleries are being forced to relocate.

PRO secured work in the Lower East Side after bumping into building owners Vito Errico and gallerist Marc Straus—the latter having a long family history of building ownership in the area. Not able to afford Straus's artwork, the pair offered its services instead.

"Because of Straus's history in the neighborhood, it was very important to us to do something that is conceptually contiguous to that history," said Rich. PRO conceptualized the building as a new tenement, retaining the proportional vernacular of 19th and 20th century tenement buildings common in the vicinity.

Covering approximately 20,000 square feet, the building will house 20 condos within seven stories, climbing to 80 feet. Aside from two penthouse apartments on the roof, the dwellings will all be one-bedrooms with around 550 square feet of space.

"The spaces are highly efficient, much like the original tenement buildings were," said Rich. "Efficiency was the driving concept. They're efficient, both spatially and environmentally." The tenement typology is further referenced through a perforated aluminum rain-screen facade system, which doubles-up as a shading device and louvered panel for air exchange. According to the architects, the facade will be coated with a bronze colored Kynar paint, emulating the surrounding yellow

and red street signage.

Rich continued: "The screen became a way to achieve this environmental efficiency. There's also a language of sheet metal and cast iron used for awnings and fire escapes on traditional buildings that we wanted to reference with something that was much more contemporary."

"By using windows as opposed to a curtain wall and trying to relate the scale of those windows and openings to the adjacent building, we're trying to create something that's part of the existing fabric but that is also new."

Peterson, meanwhile, discussed why PRO proposed a full build-out of the site, which is currently occupied by a low-rise 19th century building housing a Chinese grocery store. "We basically found that the existing building was not suitable for renovation," she said. "After looking into the project we found tenants had been removing masonry walls without properly replacing them structurally. We said to ourselves, 'this is no longer made to last.'"

PRO also wants to set an example for future development in the Lower East Side—a movement that has already begun. "Developers are not, as a blanket, known for always doing sensitive design or building things that have consideration beyond the status-quo," Peterson said. "We are hopeful that working with architects such as ourselves to design a building that everybody is proud of will also inspire the next wave of development to abide by those principles."

The building, due to break ground this spring, is slated to be complete in fall 2018. PRO's new relocation of Galerie Emmanuel Perrotin on 130 Orchard Street is set to open fall this year. **JS**

THE LOWER EAST SIDE IS NOW SWELLING WITH GALLERIES, WITH MORE TO COME

TENEMENT TRANSITION

Ten years ago, around 60 art galleries populated the Lower East Side. Today, that number has increased five-fold. Two architects, Nathan Rich and Miriam Peterson have witnessed the area's cultural shift and are now working on two significant projects in the area under their firm,

Peterson Rich Office (PRO), which they cofounded in 2011.

"Most of the current galleries only come to between 13 and 18 feet wide," explained Rich, discussing the gallery and residential block due to be built on Grand Street between Forsyth and

Eldridge Streets. "What's interesting about this new building is that there is going to be a gallery space that's about 45 feet wide. Spatially it is more akin to what you see in Chelsea."

Rich and Peterson agreed that this gallery-residential building—

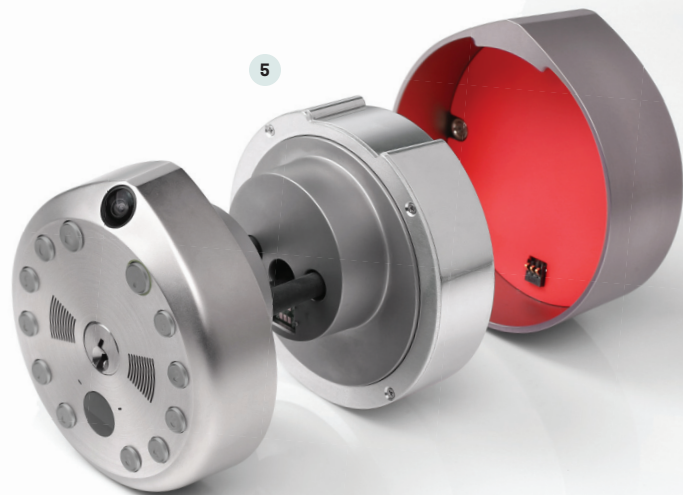
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3 TERRASPAN LIFT & SLIDE AND MULTI-SLIDE DOORS KOLBE

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4 ASCENT BUILDING MANAGEMENT SYSTEM ALERTON

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alerton.com

5 GATE SMART LOCK GATE

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6 LG SIGNATURE WASHER LG

This sleek washer, with subtle detailing like a black stainless-steel finish and touch control panel, doesn't need to be hidden behind closet doors. SmartThinQ technology means this efficient washer has the ability to download custom cycles, monitor and control laundry via an app, and receive text notifications when your wash or dry cycles have completed.

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7 01 INSTRUMENTS

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instruments.com

8 CAS TA WIRELESS SYSTEM LUTRON

Lutron has been making wireless products for over 25 years, and at CES it announced quite a few new additions to all their connected home devices, ranging from the easy-to-install Cas ta, up to professional systems for larger projects.

lutron.com

9 C R WI-FI THERMOSTAT CARRIER

Carrier has expanded its line of C r thermostats to include wifi-enabled smart thermostats at every price point, allowing for energy and cost efficiency across myriad applications. As of CES 2017, C r is now compatible with Amazon Echo and Apple HomeKit, as well as others.

carrier.com

10 LEDSENSE TERRALUX

Many of the systems out there are direct to consumers and homeowners, but LEDSENSE is the perfect solution not only for controlling lighting, but also for retrofitting HVAC control. The system is completely intuitive and can sense when a room is hot, cool, or not being used, and adjust accordingly. Additionally, Ledsense can detect malodors and potentially dangerous carbon monoxide or smoke.

terralux.com

11 LUMIFI

Now that smart thermostats and music systems are commonplace, LumiFi brings custom lighting schemes to any space, programmed to know a user's preferences. What used to require expensive hardwiring and complicated systems can now be easily controlled from a smart phone.

lumifi.com

12 EVOLVED BALDWIN HARDWARE

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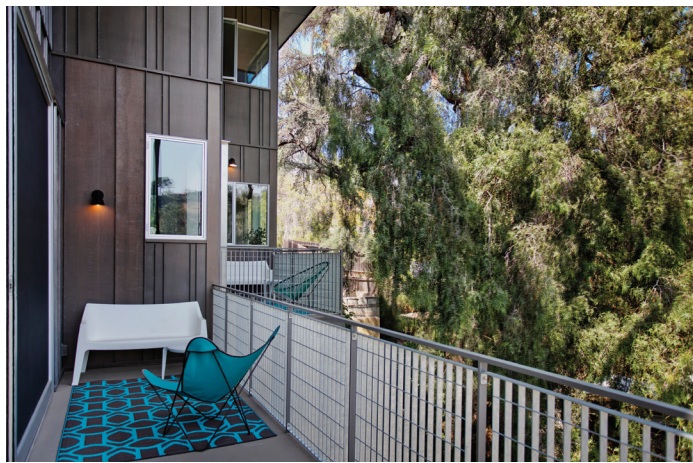
baldwinhardware.com

13 BEOPLAY A9 B&O PLAY

BEOPLAY A9 is not only an objet d'art, but also a technologically advanced smart speaker with unparalleled sound quality. A9 is compatible with Airplay, Google Cast, and Bluetooth, and has built-in access to Spotify Connect. Music is controlled by a simple swipe and tap on the top of the device, and is also available in textured Kvadrat fabrics with multiple wood finishes.

beoplay.com

UNRUH
BOYER



Given Los Angeles-based architects Unruh Boyer's expertise rehabilitating iconic midcentury modern homes, it is easy to see that the firm's Rome House, perched on the hills of Los Angeles's Glassell Park neighborhood, follows in the tradition of L.A.'s visionary residences.

Except that rather than designing an object to be admired from the valleys below, Unruh Boyer has designed a home that revolves around experiencing the outdoors from within the house. The 2,400-square-foot residence is designed around a collection of viewsheds that are used to anchor rooms to the city and

nature beyond. These views can be accessed directly via the 320-square feet of balconies or simply through visual connections made from large casement and picture windows.

Not that the structure isn't nice to look at itself. Partners Trish Boyer and Antony Unruh spent the last few years crafting this comfortable hillside residence. Clad in patterned, bronze-colored bonderized metal and punched openings suited perfectly to Boyer and Unruh's tastes, the property is actually a speculative development—a problematic condition. "Basically, we designed the home we would want for ourselves, however, the unintended consequence is that

it is difficult to part with."

The home's spaces flow into one another in a familiar arrangement: A street side garage is flanked by a front door that leads to an entry foyer and kitchen with an expansive, airy living room located just beyond, a few steps below the kitchen level. The kitchen, outfitted with utilitarian IKEA cabinets and Carrera marble countertops, opens out onto a side porch and terrace that leads down the sloping site. Floors in the kitchen-adjacent dining room are made up of rough-cut pieces of black slate, with a triumphal hearth separating the kitchen and living room with built-in wood shelving. The living room culminates in

a pair of 7-by-10-foot barn-style exterior glass doors that open out onto a wraparound deck overlooking a terraced hillside planted with succulents and pepper trees.

The rest of the three-bedroom, two-and-a-half bathroom home unfolds on the floor above, accessed by a stylized staircase made of Glulam construction. That floor is made up of a divisible two-bedroom configuration on one side that features a large, sliding room divider—an ode to the late, midcentury architect Gregory Ain, whose office Unruh Boyer currently uses as its own. The architects envision the space being used as either a pair of bedrooms or as a bedroom and

office suite. Floors throughout the level are constructed out of glossy oriented-strand board. The master bedroom on the opposite side of the second floor features built-in closets and a large picture window overlooking the outstretched hills of Northeast Los Angeles. **AP**

RESOURCES

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Framing:
Amir Hassan, ACG Construction, Inc.
650-345-2082



Unruh Boyer's Rome House in L.A.'s Glassell Park neighborhood uses the height provided by its hillside site and privacy afforded by surrounding vegetation to establish generous connections to the outdoors via balconies, framed views, and an expansive, terraced backyard.

COURTESY JOE ATLAS

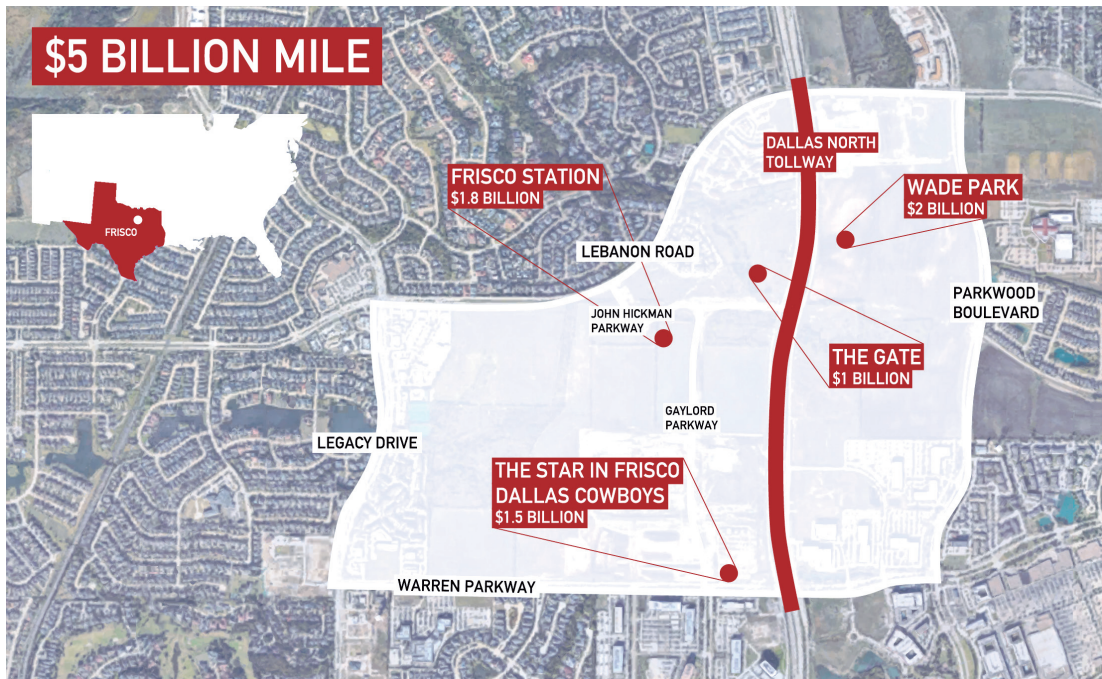


Preliminary designs for the new LMNA in Los Angeles indicate a structure that intends to tread lightly on its site by meeting the ground in a series of discrete piers.

to eventually scrap the plans in the face of fierce opposition to the project's proposed location on the Chicago's lakefront by a local community group. Most recently, LMNA's board made parallel pitches for two sites in California: one on San Francisco's Treasure Island and another in L.A.'s Exposition Park. L.A. won out this round, gaining another cultural amenity for a site already home to the Los Angeles Memorial Coliseum, California African American Museum, California Science Center, and the Museum of Natural History of Los Angeles County. The new museum, if built, will also be located along the city's Expo Line light rail line, and will help—along with a forthcoming Gensler-designed Los Angeles Football Club soccer stadium—extend a leg of transit-oriented development from a growing entertainment and hotel district in the South Park neighborhood nearby to one of L.A.'s core working class neighborhoods.

EPISODE III continued from front page board to find a location for the nearly \$1 billion museum—resulting in multiple design schemes by MAD Architects. The LMNA will house a growing and expansive collection of graphic art, including works by Zaha

Hadid, Edgar Degas, and Pierre-Auguste Renoir, among others. MAD Architects' initial designs for a site north of San Francisco were rebuffed in 2015 after community outcry. The LMNA team made a try for a site in Chicago in 2016, only



FRISCO TECH continued from front page publicized to lead the pack by announcing its relocation of its North American headquarters, the area is quickly becoming host to large corporate campuses.

The Star in Frisco, designed by

Gensler's Dallas office, is the first to reach a milestone completion with the opening of the Ford Center, a 12,000-seat indoor field connected to an outdoor Dallas Cowboys' practice field featuring an expansive glazed curtain wall. With the Ford

Center's completion in 2016, the development has greatly impacted the vitality of the region and the local community. The City of Frisco and the eight schools that make up the Frisco Independent School District will utilize the new Cowboys' practice facility. "The Star has been a catalyst development for the five billion dollar mile," said Scott Armstrong, senior associate with Gensler. "Since the completion of the Cowboys' facility, the real estate development in the surrounding area has gained exponential traction." Over the next two years, The Star will add an Omni Hotel and additional retail space; a Baylor, Scott & White Health facility will be completed on the remainder of the site.

Other projects are slowly gaining momentum: The \$1.5 billion Frisco Station began construction in October of last year. The 242-acre development spearheaded by Hillwood Properties will add nearly



six million square feet of new office space with an accompanying mixed-use program, including a 40-acre medical park, 2,400 apartments, 300,000 square feet of retail, and 650 hotel rooms.

Meanwhile, The Gate, a 41-acre luxury development under the direction of Dubai's Invest Group Overseas, continues to search for investment to partner in the \$700 million project.

Wade Park, the largest development of the four, has seen some site work although construction has yet to take place. According to a November 2016 article by *Dallas Morning News*, the project's first phase that would feature a large retail component was postponed with completion set for 2018. Its website lists signed tenants such as Whole Foods, iPic Theaters, and Pinstripes bowling.

Just off the Five Billion Dollar Mile, another project provides a contrast to the Mile's predictable

Clockwise from top left: A map of the Frisco Billion Dollar Mile; The Star in Frisco by Gensler; The Ford Center at the Star; Morrison Dilworth + Walls' nearby One Legacy West.

designs. One Legacy West will make a minimalist design statement amongst the horizon. "Given the context we, and our client, the Gaedeke Group, chose to differentiate One Legacy West through an architecture that is simple, ordered, and restrained," said Mark Dilworth of Morrison Dilworth + Walls. From a 15- by 15-foot column grid, the firm developed a strict logic where the final outcome is a cube in and of itself. The move renders the architecture simultaneously iconic, as it is functional and flexible for the tenants. It is one of the rare, architecturally rich projects in the area based solely upon form. One Legacy West will be complete by mid-2017. **MICHAEL FRIEBELE**

THE ARCHITECT'S NEWSPAPER FEBRUARY 1, 2017

When restored, Detroit's Hamtramck Stadium's grandstand will be able to hold over 1,000 spectators.



ANDREW JAMESON/WIKIMEDIA COMMONS

PLAY BALL continued from front page of neglect, the Hamtramck Stadium may see America's favorite pastime once again.

It all started six years ago when a group of baseball-loving Detroiters

decided to save, at the very least, the memory of Navin Field. Located in the Corktown neighborhood, Navin Field was home of the Detroit Tigers from 1912 through 1999. Despite being a Michigan Historic

Site and on the National Register of Historic Places, the field was razed in 2009. The land was quickly overgrown and, as a result, the Navin Field Grounds Crew was founded. After repeatedly being chased off by the police, the NFGC eventually convinced the city to maintain the diamond on the site of the old stadium.

The NFGC made up of volunteers, and it is funded completely out of the pockets of those volunteers. Even so the crew has been out at the Navin Field diamond most Sundays for the last six years. Now they are taking on a new challenge, revitalizing the Hamtramck Stadium. As with Navin Field, the crew plans to roll out their personal lawn mowers and rakes, and get to work this spring.

The difference this time is that the NFGC won't be alone its efforts.

In January, the National Parks Service, announced a \$50,000 African American Civil Rights Grant for the redevelopment the stadium. Even before that, a new group, Friends of the Hamtramck Stadium, was making plans to raise funds this coming summer to repair the stadium's grandstand.

Built in 1930, the Hamtramck Stadium was home to the Detroit Stars and Detroit Wolves throughout the 1930s. Site of the 1930 Negro National League Championship Series, the stadium saw its share of famous baseball players, including Satchel Paige and Cool Papa Bell. The stadium was placed on the National Register of Historic Places in 2012. Currently, the stadium is in the configuration that was established in the 1970s. The main remaining structure, a large grandstand, has not been

used since the 1990s.

Like Navin Field, the hope is to bring baseball back to the neighborhood. As originally built, the Hamtramck Stadium could hold upward of 8,000 spectators. Much of the grandstand is original, but over the years it has been reduced from its original size, and is now able to hold about 1,500 spectators.

The stadium wouldn't be the first in Hamtramck to be revitalized. Last year the Detroit City FC soccer team redeveloped the Keyworth Stadium, bringing another classic civic space back to life. In a time when nearly \$2 billion is being spent in Detroit's downtown to build the Little Caesars Arena and entertainment district, Detroiters are demonstrating what they really value with their lawn mowers and weekends. **MM**

STUDIO GANG COMPLETES A SECOND PUBLIC BOATHOUSE ALONG THE CHICAGO RIVER

Rowin' on the River



As the first snow of the season fell, a large crowd gathered along a quiet bend in the South Branch of the Chicago River. Jovial groups of teens, community members, and public officials were all there for the opening of the Eleanor Boathouse at Park 571 the in South Side Neighborhood of Bridgeport. The boathouse is the second designed by Studio

Gang Architects and the final of four boathouses planned for the Chicago River.

The boathouses are part of a much larger movement within the city to connect the public with the underutilized river. Though the river is still heavily polluted—two half-sunken boats can be seen up river from the Eleanor Boathouse—the city is quickly improving its

resources along the shore. The boathouses specifically provide space for rowing teams to train, kayaks to be rented, and people to directly access the water.

"The Eleanor Boathouse supports the larger movement of ecological and recreational revival of the Chicago River," Chicago Mayor Rahm Emanuel said at the opening. "For too

long, Chicago residents were cut off from an asset in our own backyard. So today, we are transforming our rivers from relics of our industrial past to anchors for our neighborhoods' futures."

Like Studio Gang's earlier iteration, the Eleanor Boathouse takes its form from the rhythmic movements of rowers. Divided into two structures, undulating rooflines allow for clerestories, which bring soft light into the project. The lofty interior of the 13,171-square-foot boat storage structure can hold up to 75 boats for use by several rowing teams, clubs, and organizations. The other structure is a 5,832-square-foot field house that contains a multipurpose community room, main office, open seating area, restrooms, and showers, and can accommodate 57 "erg" machines, which simulate rowing movements for training purposes. A dark zinc facade wraps most of the project, while one face of the boat storage building is a custom green gradient window screen.

While Chicago's winters can be brutal, the boathouse is already under heavy use. Rowing teams train in the river nearly year-round and there is also classroom and activity space for after-school and community programs. "This connects us to the origins of the city. The river is the first reason that the native peoples and eventually Fort Dearborn were settled here," said Studio Gang's Managing Principal Mark Schendel at the opening. "And it is that potential to come back to that amazing resource and put citizens back on the water. It is the type of project, as architects, we love to do." **MM**

Located on a calm, post-industrial bend of the Chicago River, the Eleanor Boathouse's form mimics the rhythmic pattern of rower's paddles on the water.



TOM HARRIS



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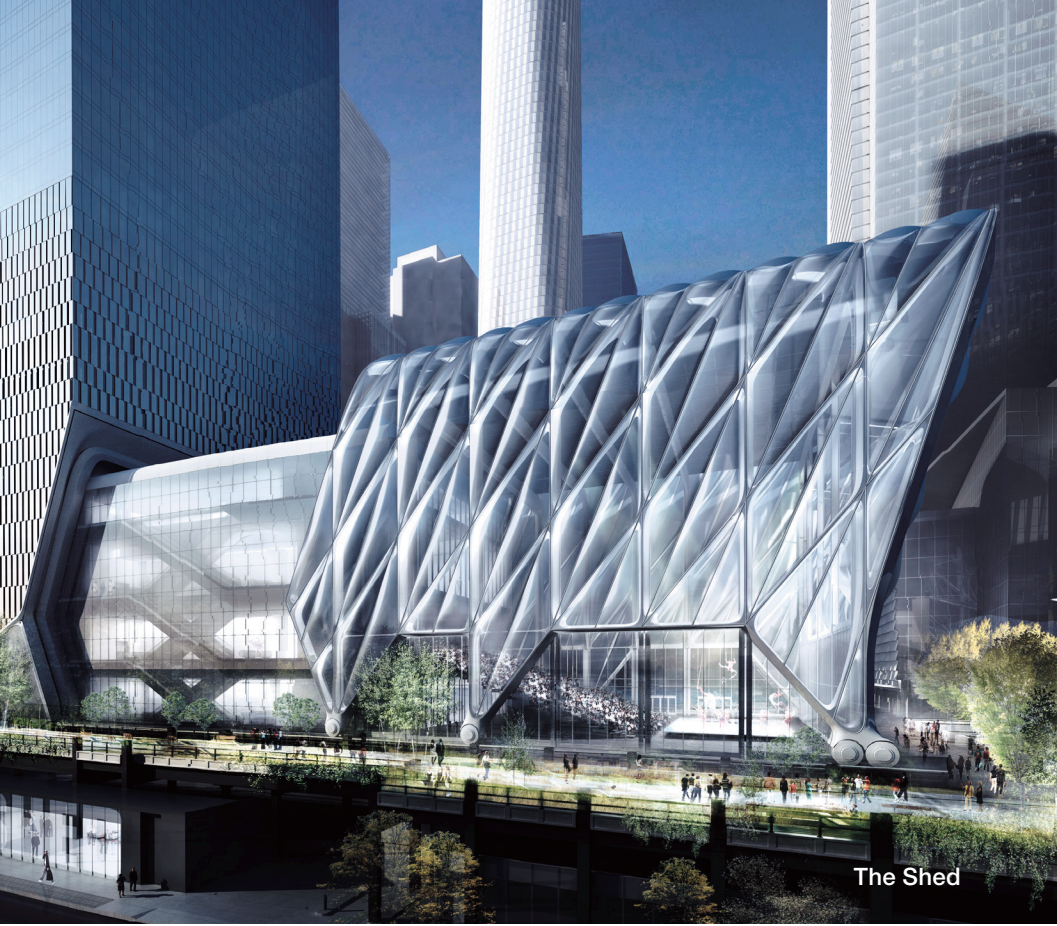


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Design Architect: Diller Scofidio + Renfro
Executive Architect: Gensler

Grace Farms

Architect: SANAA
Executive Architect: Handel Architects LLP
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The Shed

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COURTESY LEONG LEONG

The Architectural League's Emerging Voices award and lecture series spotlight individuals and firms with distinct design "voices" that have the potential to influence the discipline of architecture, landscape architecture, and urban design. The jury, composed of Sunil Bald, Mario Gooden, Lisa Gray, Paul Lewis, Jing Liu, Thomas Phifer, Bradley Samuels, Billie Tsien, and Ian Volner, selected architects and designers who have significant bodies of realized work that creatively address larger issues in the built environment.

LEONG LEONG

— New York City

"Our father was an architect and we grew up in a small town in Napa Valley. Architecture became a medium through which we explored the world," Dominic Leong said. "It was a way to understand the city, and for us there was an inherent link between the cosmopolitan and architecture."

Dominic and his brother Christopher founded their practice, Leong Leong, in 2009, and although they came from distinct architectural firms—Dominic worked at Bernard Tschumi Architects before founding PARA-Project, while Christopher worked at SHoP and Gluckman Mayner Architects—their shared upbringing equally influences their firm's approach. "The practice is much more about an organization and a collective of people. Our interest in architecture is a

way to embed ourselves in different contexts and to relate to who we are as individuals," Christopher said.

As a result, Leong Leong has shifted from designing high-fashion boutiques for the likes of 3.1 Philip Lim, to working at increasingly larger and dramatic architectural scales. They have two notable civic projects: the Anita May Rosenstein Campus for the Los Angeles LGBT Center in Hollywood with Killefer Flammang Architects, and the Center for Community and Entrepreneurship for the nonprofit organization Asian Americans for Equality (AAFE) in Queens, New York, with JCJ Architecture. "Both the LGBT Center and AAFE are nonprofit organizations whose fundamental missions are to create a platform for marginalized communities," Christopher said. Dominic continued: "There are new social organizations and social technologies that have yet to find a specific manifestation in architectural typologies. These communities already

exist and have existed for a long time, so the projects are opportunities to translate these communities into new organizational typologies and places of exchange."

Concurrently, Leong Leong continues to work on smaller objects, installations, and exhibitions. In 2016 they designed a collection of nine basic tools carved in pink Himalayan sea salt titled *A Toolkit for a Newer Age*, and an immersive sound bath installation called *TOPO*. "Toolkit and *TOPO* were explorations into the relationship between collectivity and form that emerged when we were designing the LGBT Center," Dominic explained. "This eventually led us to investigate how social technologies, like self-care, might translate into architectural typologies."

As the firm continues to take on increasingly ambitious projects, the brothers filter each one through what they refer to as "the triad": the [architectural] discipline, the profession, and the broader culture. "Through this

feedback loop, certain ideas become more relevant than others," said Dominic. "It's not just about large scales, it's about things at the tactile level as well: A small project can have a huge impact—and that splash may be necessary in our current culture—and bigger projects can have a slower, different kind of impact, a lasting change to the city itself."

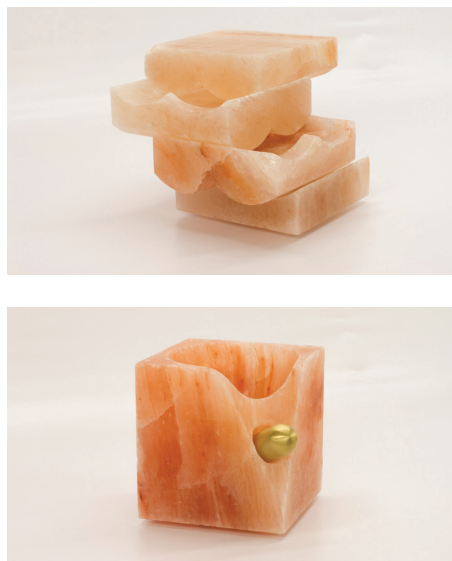
OLIVIA MARTIN

TOP: THE ANITA MAY ROSENSTEIN CAMPUS FOR THE LOS ANGELES LGBT CENTER IN HOLLYWOOD IS SLATED TO BE COMPLETE IN 2019.

BELOW LEFT: TURNING PINK, A TEMPORARY INSTALLATION AT THE W/ PROJECT SPACE IN 2010, WAS MADE FROM RIGID BUILDING INSULATION AND MIRRORS.

BELOW MIDDLE: A TOOLKIT FOR A NEWER AGE IS COMPOSED OF NINE OBJECTS CARVED OF PINK HIMALAYAN SALT THAT CORRESPOND TO HUMAN ACTIVITIES SUCH AS EATING, SLEEPING, AND MEDITATING.

BELOW RIGHT: THE CENTER FOR COMMUNITY AND ENTREPRENEURSHIP FOR THE NONPROFIT ASIAN AMERICANS FOR EQUALITY IN QUEENS, NEW YORK, WILL OFFER COMMUNITY AMENITIES AND SUPPORT SMALL LOCAL BUSINESSES.



COURTESY LEONG LEONG



JEREMY BITTERMANN



TOP: COURTESY LEVER ARCHITECTURE; BOTTOM: LARA SWIMMER

Architect Thomas Robinson kick-started his career with Joseph Esherick, the architect best known for designing the Hedgerow Houses at Sea Ranch, California, followed by stints leading institutional and cultural projects at Herzog & de Meuron in Switzerland and Allied Works in Oregon. In

2009, Robinson, a graduate of UC Berkeley and later Harvard (studying under Peter Zumthor), decided to branch out on his own, launching LEVER Architecture from his Portland basement. Over the past eight years, his firm has grown to 18 employees. A winner of

the USDA's U.S. Tall Wood Building Prize, LEVER Architecture has found a niche working with cross-laminated timber (CLT). "Timber is often hidden away," Robinson said. "We want [timber] to be part of a greater architectural experience." While mass

timber construction isn't new—according to Robinson it has been around since the 1930s—there is a rediscovering and understanding of the technology coupled with modern advances in fire safety, seismic engineering, and acoustics that has made it more feasible.

CLOCKWISE FROM TOP LEFT CORNER: ALBINA YARD IS THE FIRST OFFICE BUILDING IN THE U.S. BUILT WITH DOMESTICALLY MANUFACTURED CLT; FRAMEWORK IS A 12-STORY MIXED-USE BUILDING THAT IS EXPECTED TO BE ONE

OF THE FIRST TALL TIMBER STRUCTURES IN THE WORLD; TREEHOUSE IS A SIX-STORY RESIDENTIAL BUILDING CLAD IN METAL PANELS THAT FIT INTO ITS WOODED CONTEXT; L'ANGOLO ESTATE, A WINERY TASTING ROOM IN NEWBERG, OREGON.

LEVER Architecture is currently working on a 90,000-square-foot, 12-story CLT high-rise in Portland. The project, Framework, incorporates a wood-core structure. When completed in 2018, it is expected to be the first mass-timber high-rise in the United States. The design relies on a post-tension CLT rocking wall, which, as Robinson explained, is a resilient low-damage design that takes advantage of the lightness and strength of wood. "Wood moves and can re-center itself," he said.

Other recent LEVER projects also feature mass timber: There is Albina Yard, the first office building in the U.S. built with domestically manufactured CLT (LEVER Architecture recently moved its offices to this four-story, 16,000-square-foot building), and L'Angolo Estate, a winery tasting room in Newberg, Oregon.

At the core, Robinson explained that LEVER's design projects are about the transformative power of materials. "It's almost akin to product design at the level of a building."

With funding from the

National Science Foundation and a \$1.8 million grant through the U.S. Tall Wood Building Prize, LEVER is implementing a performance-based design process throughout its projects. The grants help pay for additional research costs to demonstrate that CLT high-rise buildings are equivalent to traditional steel construction.

LEVER advocates mass timber as a more sustainable way of building while encouraging economic growth in the Pacific Northwest. "We look to the farm-to-table model, where people are connected more directly to the producer," Robinson said. Translated from the culinary scene to the architecture world, the "forest-to-frame" approach is about building stronger relationships between architects, contractors, and the people growing the timber.

"We focus on simple materials and how to put them together to form transformative experiences," Robinson said. "We're interested in an economy of means. It's rare being both at the cutting edge and having a seat at the table."

ARIEL ROSENSTOCK



**LEVER
ARCHI-
TECTURE**

—
Portland, OR

JEREMY BITTERMANN



COURTESY OJT

OJT is making waves in New Orleans with research-based work that redefines overlooked and undervalued properties. Founder Jonathan Tate is an Auburn graduate who experienced the Rural Studio under Samuel Mockbee and spent 10 years in Memphis working for Buildingstudio (formerly Mockbee/Coker Architects). After a sabbatical to study at Harvard, he relocated with the firm to New Orleans in 2008 and started OJT a few years later. “New Orleans just felt like the right place to be. We really cared about what was happening post-Katrina,” he said.

OJT is committed to applying scholarly methods to professional practice. The seven-person firm’s portfolio comprises architecture and planning work as well as self-initiated research, like mapping nonconforming properties in New Orleans. This odd lot of odd lots helped kickstart the firm’s Starter Home* project, a development strategy to build modern, speculative infill housing aimed at first-time buyers.

The prototype Starter Home*, located at 3106 St. Thomas Street, is shaped by the limitations of its 16-and-half-foot-wide lot and historic

setting. The metal-clad building riffs on vernacular forms and uses the allowable 40-foot height to make its narrow spaces feel large. It’s become a model for development in New Orleans, and Tate hopes to apply it to other cities. But he’s quick to point out that OJT isn’t a developer. “Development is a tool for us to continue to explore an idea, and to

illustrate imaginative ways to work within rules and regulations,” he explained.

The Starter Home* at 4514 S. Saratoga Street further tests the limits of limitation—not only of the concept, but of architectural tropes. “We’re always negotiating this fine line,” Tate said. “They need to feel like a home but we also want them to be challenging.” OJT’s

highly iterative process incorporates 3-D printing to rapidly test formal variations. “It all circles back to the desire to investigate.”

That desire also drives the Zimple house, built for the client’s father after he was diagnosed with dementia. Its clear sequence of spaces and central courtyard, which functions as a visual anchor, is informed by the firm’s research

into the effects of memory loss. Located next to the client’s traditional camelback house, the project inverts the vernacular type to balance privacy and openness between the homes.

Although OJT has earned recognition for its residential projects, the firm is applying its methods just as successfully to commercial and cultural work like Hattie B’s Hot Chicken,

a restaurant that adapts and subverts a fast food joint, and the Southern Food and Beverage Museum, built in a repurposed historic market. “We’re a thoughtful practice that tries to engage every project type in a meaningful way,” Tate said. “This is an intellectual project for us. We’re always asking ourselves why we’re doing what we’re doing.” **JIMMY STAMP**

ABOVE:
THE PROTOTYPE STARTER HOME* AT 3106 ST THOMAS STREET IS LIMITED BY A NARROW LOT, BUT RISES 40 FEET TO CREATE A MORE SPACIOUS INTERIOR.

RIGHT:
THE ZIMPLE HOUSE WAS DESIGNED AND BUILT FOR A CLIENT’S AGING FATHER AND FEATURES A CENTRAL COURTYARD TO HELP WITH HIS VISUAL ORIENTATION.

THIS IMAGE:
MODEL STUDIES FOR THE STARTER HOME* AT 4514 S. SARATOGA STREET.



COURTESY OJT



LEFT: DWIGHT ESCHLIMAN; RIGHT: BLDGS

LEFT: VILLA DE MURPH IS A HOME AND ARCHITECTURE STUDIO IN A FORMER CAR REPAIR SHOP.

BELOW LEFT: THE CANOPY OF THE CADDELL BUILDING AT GEORGIA TECH PLAYS OFF OF THE STRUCTURAL LOGIC OF THE EXISTING 1950S CONSTRUCTION.

ABOVE: BOUNDARY ISSUES WAS A 2008 INSTALLATION AT THE ATLANTA CONTEMPORARY ART CENTER.

BELOW RIGHT: HOUSE IN AN URBAN FOREST IS LOCATED ON A WOODED SITE IN ATLANTA.

BLDGS

— Atlanta, GA

When Brian Bell and David Yocum first founded BLDGS 10 years ago, they didn't plan to specialize in adaptive reuse—certainly not in Atlanta, a city not necessarily known for exploring the past.

But after they continued to land such commissions, they began to relish the role

and have elevated this ever-expanding realm of architecture to a more creative, thoughtful, complex level than almost any firm has been able to achieve.

"We take a lot of pleasure in uncovering," Yocum said. "If we can find the truth in each of the challenges and kind of reflect the presence of that truth it gives us a lot that we would not be able to layer onto a project."

Bell and Yocum met at Harvard's Graduate School of Design and then worked together at Mack Scogin Merrill Elam Architects in Atlanta. They founded their

firm in 2006, spurred mostly through work from art galleries, whose budgets and interests called for work within existing spaces. One of their first, Whitespace Gallery, is located inside an 1880s carriage house. Impressed by how clearly the original functions were expressed structurally, they set out to not only maintain that core, but also express the building's new artistic focus with equal intensity. They hid lighting and HVAC along the periphery, and installed thin, floating panels—framed in steel—to display art.

Yocum calls this inserting

the "featherlike presence of the new while respecting the gravity of the old."

"We're pushing and pulling off things that are seen and unseen rather than inventing from our own imagination," added Bell. "There's a lot of fascination with the situation that's already there."

Their work has continued along these lines, pushing and pulling on the complex layers of existing materials and techniques and the addition of contemporary ones. The installation *Boundary Issues* at the Atlanta Contemporary Art Center removed contemporary

plaster walls to display a mesmerizing combination of existing paint and bricks. Essentially they practiced addition by subtraction, architecture's version of etching away a solid in a block print.

For their Caddell classroom and faculty building at Georgia Tech, they took cues for a new canopy from the structural logic of the existing 1950s building, whose steel frame is hidden behind a concrete exterior. The resulting canopy of aluminum louvers looks ultra-light from below, but like the original building its thick steel frame is hidden above, out of sight. At Congregation Or Hadash Synagogue, they converted a former Chevrolet paint and auto body repair shop by

carefully carving away its tilt-up concrete and sheet metal cladding, creating a radically different typology, nonetheless informed by its bones.

Even their only ground-up building, the Burned House in Atlanta, plays with history. Its cladding is painted with dozens of layers of paints, stencils, metallics, and other markings, which are meant to become exposed as the paint decays. Its interior plays with solid and void, with spaces pushed and pulled in unusual configurations to maximize exposure and push the boundaries of expectation.

"We wanted to think of history in reverse," said Yocum. "Everything has a historical presence. If you're not exploring that you're missing opportunities." **SAM LUBELL**



LEFT: FREDRIK BRAUER; RIGHT: BLDGS



COURTESY DUVALL DECKER ARCHITECTS

Jackson, Mississippi-based Duvall Decker Architects have a knack for finding design solutions for the complex politics of the underserved urban South. From housing to institutional work, the firm navigates an intricate web of public money, government subsidy, and city code. They have become so good at it that they find that they are teaching their clients, and sometimes city officials, how to get things built while serving the community.

An early project, designing a small high school, found them consulting with the client after completion about how to best maintain the

new building. When looking for an office space, instead of renting, the firm decided to buy a space. This led to a series of buying, fixing, and reselling their own office spaces, something they jokingly called “office flipping.” In other projects, the firm’s research strategy led them to form master plans, which led to more work. These early experiences shaped the way in which the office now operates.

In more recent work, Duvall Decker has been tapped to design entire affordable housing neighborhoods. For a project for the Jackson Housing Authority, planning and community research led

the office to some unorthodox formal moves. Hoping to achieve the maximum density, but limited to building duplexes, a twist and shift was applied to the typical typology. The resulting form produced more social interior spaces, and more dynamic exterior spaces, both usually lacking in the standard banal blocks of public housing.

“These projects are often lowest-bid public projects. We take the same dollars-per-square-foot and we make a building with that,” explained Ann Decker. “We strip the finishes and focus on improving the craft. When we poured some of the first architectural concrete in

Mississippi in decades, we had to teach the contractor how to do it.”

Duvall Decker’s attention to the client and the end user is just as evident in its institutional work. Reflecting new ideas about education, and the social topics taught within the project, Bennie G. Thompson Academic & Civil Rights Research Center at Tougaloo College in Jackson, Mississippi, strives to embody egalitarian ideas through form. With no center and a diverse set of spaces, students can inhabit the building in more than one way.

When Ann and Roy Decker set out to start an office they did not know exactly

TOP LEFT AND TOP RIGHT: THE MISSISSIPPI LIBRARY COMMISSION HEADQUARTERS IN JACKSON, MISSISSIPPI, IS AN EXAMPLE OF THE RESTRAINED MATERIAL PALETTE THAT DUVALL DECKER OFTEN EMPLOYS.

ABOVE RIGHT: THE BENNIE G. THOMPSON ACADEMIC & CIVIL RIGHTS RESEARCH CENTER, AT TOUGALOO COLLEGE IN JACKSON, MISSISSIPPI, IS FILLED WITH SPACES WHERE STUDENTS CAN GATHER AND WORK.

BOTTOM LEFT: ARTICULATED APERTURES CONTROL LIGHT AND SHADOW IN THE JOBIE L. MARTIN MEDIA CENTER AT HINDS COMMUNITY IN COLLEGE JACKSON, MISSISSIPPI.

BOTTOM RIGHT: THE MIDTOWN AFFORDABLE HOUSING PROJECT USES A DISTINCT FORMAL MOVE TO PRODUCE EFFICIENT INTERIORS AND DYNAMIC EXTERIOR SPACES.

what they were getting into. Coming from academia, they wanted to continue teaching, but they felt they could contribute more within the profession. The path from those early days to their now thriving practice was not typical one. Today they are not simply an architecture

firm. Within the design practice, master planning and consulting play a major role; outside of design, the firm acts as developers and property managers. This journey has given them the chance to continue educating: their clients and themselves.

MATTHEW MESSNER



COURTESY DUVALL DECKER ARCHITECTS



**CADAVAL
& SOLÀ-
MORALES**

—
Barcelona
and Mexico City

SANDRA PEREZNIETO



RIGHT: ADAVAL & SOLÀ-MORALES; LEFT: SANDRA PEREZNIETO

Eduardo Cadaval and Clara Solà-Morales met at the Harvard University Graduate School of Design and launched their practice, Cadaval & Solà-Morales, in New York City shortly after in 2003. Two years later, they moved it to Barcelona and Mexico City. Their first projects were two residences: the House at the Pyrenees—a renovation and expansion of a vernacular house perched on the top of a mountain in Aran Valley, Spain—and TDA House in Oaxaca, Mexico, a beach house that can easily be opened and closed depending on the weather.

With a focus on residential architecture in challenging sites, Cadaval and Solà-Morales strive for an honest, straightforward approach—hitting that intersection of theory, practice, and academy. “We always look for simplicity in our work,” said cofounder and partner Cadaval. “We try to make bold projects that can stand the passage of time and not rely on the latest trends. We enjoy working at different scales and types of projects so we don’t have a set goal to achieve. We just try to do our work in the best way possible and enjoy the process.”

This simple approach has led to striking results: The X House is nestled into the

hills of Cabrils, Barcelona, celebrating the expansive, dramatic views of nature and the city. The project also makes use of concrete construction techniques typically used for building bridges and tunnels. To help reduce costs and shorten the construction schedule, the project relied on high-density concrete made using a single-sided form-

work rather than a double-sided one.

Outside of Spain, Cadaval and Solà-Morales are building up a body of work in and around Mexico City. “Recently we have been working on buildings that are part of an effort to densify Mexico City,” said Cadaval. These include urban residential units, such as Córdoba-

Reurbano—a conversion (renovation and addition) of a formerly abandoned historic home to nine residential units with ground-floor commercial space.

Cadaval and Solà-Morales, both associate professors at the Barcelona School of Architecture, have also completed ephemeral works, including a *Reporters without*

CLOCKWISE FROM TOP: THE CDLR HOUSE MAXIMIZES CONNECTION TO ITS LUSH SURROUNDINGS; HOUSING FOR DOWNTOWN POLANCO, MEXICO CITY, IS PART OF EDUARDO CADAVAL AND CLARA

SOLÀ-MORALES EFFORTS TO SCALE UP THEIR WORK; THE TEPOZTLÁN LOUNGE OPENS TO THE OUTDOORS; THE MA HOUSE IS LOCATED IN TEPOZTLÁN, MORELOS, MÉXICO.

Borders exhibit at Robert Palace in Barcelona.

“We think that it would be very pretentious from our part to say that we stand apart from other offices,” explained

Cadaval. “We all try to do our best. The only thing that we do is try to work as hard as possible and try to find solutions that simplify and synthesize the project.” **AR**



SANDRA PEREZNIETO



SCOTT & SCOTT ARCHITECTS

Vancouver, Canada



COURTESY SCOTT & SCOTT ARCHITECTS

After leaving large architecture offices in Vancouver, wife and husband Susan and David Scott established their own practice in 2012 out of their home and studio—a renovated former grocery store off of Main Street. Using this home-studio and a cabin they built for themselves as their initial portfolio, the Scotts began building a reputation for their warm, minimalist aesthetic. “Our first few commissions included a sausage restaurant and a barn,” David said. “After working on large institutional projects, the idea of doing things that were more functional and related to the

daily lives of their owners was very appealing. We really value having a direct relationship between architecture and its occupants.” Other completed projects include cabins and houses across British Columbia as well as restaurants and even an artisanal liquid-nitrogen ice cream parlor, Mister. “We’ve been very lucky with our initial clients; when it’s someone’s own business or own house, they tend to be really interested in taking design risks and being open minded,” Susan said. In each space, natural materials were carefully selected from

Canadian suppliers and manufacturers for durability and beauty. “We enjoy focusing on materials that are local and not branded,” she explained. “They are often harder to find, but they are always more durable and a better investment in the project.” Combined with a sophisticated, pared-back approach, materials such as soapstone, marble, and concrete take center stage without overwhelming the building’s ability to be highly functional, whether as a restaurant or a residence. Susan and David often create or commission furniture, light

fixtures, and hardware for each space in their workshop, promoting an overall sense of integration in every project. “There’s not a written philosophy about [our approach], but our background as site architects who often oversaw construction, as well as our own set of interests, lends itself to a focus on materials and making things,” David said. In 2016, Scott & Scott Architects were awarded the Young Architect Award by the Royal Architectural Institute of Canada. Currently, they are working at various architectural scales, including

ABOVE LEFT: SCOTT & SCOTT ARCHITECTS CRAFTED THE BENCHES, TABLES, AND LIGHTING FOR VANCOUVER’S TORAFUKU MODERN ASIAN EATERY IN THEIR STUDIO.

ABOVE MIDDLE AND TOP RIGHT: THE WHISTLER CABIN, A WEEKEND RETREAT COMPLETED IN 2016, FEATURES AN INTERNALLY EXPOSED FRAME MADE FROM LOCALLY SOURCED DOUGLAS FIR.

ABOVE RIGHT: THE ALPINE CABIN, THE SCOTT’S OWN VACATION HOME, IS CLAD IN CEDAR TO BLEND INTO ITS FORESTED SURROUNDINGS.

BELOW LEFT: THE NORTH VANCOUVER HOUSE WAS RENOVATED FROM A 1950S POST AND BEAM STRUCTURE.

BELOW RIGHT: THE NORTH VANCOUVER HOUSE KITCHEN IS MADE FROM SOLID ASH AND THE COUNTER WAS MILLED FROM LOCAL MARBLE—WEIGHING IN AT 1,763 POUNDS.

master planning an alpine community, designing ground-up residences, and adapting urban buildings for reuse, but they also continue to enjoy smaller-scale projects even as their practice grows. “Right now we are at a tempo where a lot of projects are

happening concurrently, so there is a thread that other people can’t necessarily see that pops up in each project,” David explained. “So we might explore something in one project and it becomes more refined in the next one—the progression is exciting.” **OM**



COURTESY SCOTT & SCOTT ARCHITECTS



FRIDA ESCOBEDO

Mexico City

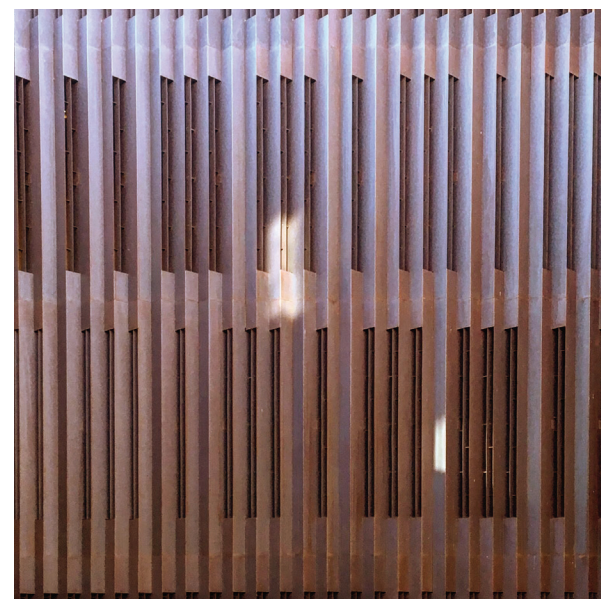
Mexico City-based architect Frida Escobedo has only ever worked for herself. A graduate of Universidad Iberoamericana in Mexico City, and the Arts, Design, and the Public Domain program at the Harvard Graduate School of Design, Escobedo cofounded her first

office, Perro Rojo, in 2003. In 2006, she began her eponymous firm, realizing a trend-setting rehabilitation and reinterpretation for the Mexican muralist David Alfaro Siqueiros's home and studio that utilized screened walls made up

of breezeblocks. Casa Negra, built in 2007, is a slightly deconstructivist sentinel clad in black panels that straddles a bluff overlooking a rural road from Mexico City to Cuernavaca. In 2013, her studio conceived of a circular, weighted plaza sculpture



CATARINA BOTELLO



FAR LEFT: COURTESY RAFAEL GAMO; TOP AND BOTTOM RIGHT: COURTESY FRIDA ESCOBEDO

for the Lisbon Architecture Triennale. Escobedo explained, "Our work goes from the scale of furniture to something larger." Escobedo's Aesop store in Miami's Wynwood neighborhood similarly plays into that teleology. In the small storefront, she manipulates the scale of objects and vistas through reflection. Bathed in an ochre light, the shop is divided by a series of reflective, glass partitions and is populated by sections of boulders and tropical *Monstera deliciosa* plants. Here, prismatic color and reflected silhouettes distort scale. Escobedo's more recent work expands the senses even further. A recently completed screen at the Graduate School of Business at Stanford University is crafted from Solanum steel and designed to create melodies. The rhythmic tapping made by children running sticks across railings inspired the installation—a halcyon tendency Escobedo ties to ideas of coming home. She explained that

the structure is "not only perceived visually... You can play with the screen as you move along it and the closed fragments produce different sounds."

CLOCKWISE FROM TOP LEFT: LA TALLERA, THE FORMER HOME AND STUDIO OF PAINTER DAVID ALFARO SIQUEIROS IN CUERNAVACA, MEXICO, IS NOW A GALLERY WITH A DISTINCT PERFORATED SCREEN; A RENDERING FOR SOCIAL HOUSING PROJECT, VIVIENDA UNFAMILIAR REGIONAL INFONAVIT, SALTILLO, COAHUILA; A SCREEN CREATED FOR THE GRADUATE SCHOOL OF BUSINESS, AT STANFORD UNIVERSITY INVITES USERS TO CREATE MELODIES BY TAPPING IT; THE AESOP STORE IN WYNWOOD, MIAMI, FLORIDA, FEATURES RAINBOW LIGHT PRISMS AND PLANTS; FOR THE LISBON ARCHITECTURE TRIENNALE, FRIDA ESCOBEDO CREATED A CIRCULAR, WEIGHTED SCULPTURE.

Escobedo's eight-person office is currently working on two social housing projects: One in the rural area of Taxco in the Mexican state of Guerrero will take the shape of an incremental housing scheme, while another in the town of Saltillo is made up of rowhouses. Regarding both projects, Escobedo said, "We're trying to do as much as possible with as little as possible while also reducing as much as possible the debt of the people who are acquiring these properties," the architect explained. The Taxco scheme will ultimately result in a fully-built out home, featuring a double-height room that can be subdivided vertically as the resident family grows. According to Escobedo, the goal of the scheme was "to optimize the subsidized credit [provided by INFONAVIT, the housing developer] by first building what is most costly and therefore what will give more value over time; and second to provide people with a finished building, that is sometimes more encouraging and gives the sense of completion."

ANTONIO PACHECO



COURTESY FRIDA ESCOBEDO

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Go Go Gowanus

Thinking of a quick dip in the Gowanus? Perhaps not. After 150 years of industrial pollution, combined with sewage overflows and stormwater run-off, the canal is generally seen to be an undesirable place. However, one continued on page 18

THE LATEST UPDATE ON SEATTLE'S WATERFRONT TRANSFORMATION

Big Nature, Big City

Seattle, Washington's waterfront redevelopment, an endeavor James Corner Field Operations (JCFO) has been working on diligently for nearly a decade, is steadily moving closer to being implemented, as the \$700 million project heads toward beginning construction this year.

The development cleared a major hurdle in August, when supporters of the project garnered over 80 percent of the cast ballots needed to reject an initiative that would have derailed the JCFO scheme. JCFO's vision for the two mile-long promenade would stitch together city's burgeoning downtown with its isolated, post-industrial waterfront, converting the space occupied by the Alaskan Way Viaduct into a broad continued on page 18

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Exaggerated footings supporting a perforated metal canopy double as wide benches for Michael Lehrer Architects' pool project in South Los Angeles.



When the

LEHRER ARCHITECTS DESIGN A BREEZY POOL FOR SOUTH L.A.

LIGHT GUARDS

This summer, Lehrer Architects completed work on its latest public park project: the Central Park Recreation Pool in South Los Angeles. Designed to replace an aging aquatics complex, the 1.44-acre project was funded by the City of Los Angeles Department of Recreation and Parks, and is infused with Lehrer Architects' characteristic do-more-with-less architectural ethos. The project, consisting of a refurbished bathhouse and pool, aims to reactivate a vital continued on page 12

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TUESDAY 7 PANEL DISCUSSION Paul Barbera, Masashi Kawamura, Qanta Shimizu, Matthew Waldman & Heather Corcoran Where They Create: Japan 6:30 p.m. Japan Society 333 East 47 th St., New York japansociety.org	SUNDAY 12 EXHIBITION OPENING Moholy-Nagy: Future Present Los Angeles County Museum of Art 5905 Wilshire Blvd. Los Angeles lacma.org	THURSDAY 9 LECTURE Current Projects: New Skyscrapers on the Park 6:00 p.m. Chicago Architecture Foundation Lecture Hall 224 South Michigan Ave. Chicago architecture.org	WEDNESDAY 22 LECTURE Craig Dykers 6:15 p.m. Horchow Auditorium Dallas Museum of Art 1717 North Harwood St. Dallas dallasarchitectureforum.org
WEDNESDAY 22 PANEL DISCUSSION Margie Ruddick, Robin Elmslie Osler and Annette Rose-Shapiro Architectural Explorations in Books: Wild by Design 6:30 p.m. Mid-Manhattan Library 455 Fifth Ave., New York nypl.org	TUESDAY 14 WORKSHOP Fee Proposal Workshop 8:30 a.m. Embassy Suites Los Angeles International Airport North 9801 Airport Blvd., Los Angeles aialosangeles.org	SATURDAY 11 EXHIBITION OPENING The Architectural Imagination 4:00 p.m. Museum of Contemporary Art Detroit 454 Woodward Ave. Detroit mocadetroit.org	MARCH WEDNESDAY 1 LECTURE Amale Andraos 6:15 p.m. Horchow Auditorium Dallas Museum of Art 1717 North Harwood St. Dallas dallasarchitectureforum.org
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COURTESY CANADIAN CENTRE FOR ARCHITECTURE

ARCHAEOLOGY OF THE DIGITAL: COMPLEXITY AND CONVENTION
Yale School of Architecture
180 York Street, New Haven, Connecticut
Through May 7, 2017

Archaeology of the Digital: Complexity and Convention, at the Yale School of Architecture, is presented by the Canadian Centre for Architecture as part of a research project that began in 2013. Curated by Greg Lynn, a professor at UCLA, the exhibition hosts five themes: high fidelity 3-D, structure and cladding, data, photorealism, and topography and topology. It draws from materials that have been built, dissected, and then reassembled in the 1990s and 2000s by international firms such as Van Berkel & Bos Architectuurbureau, OCEAN North, and Office dA. The exhibition will focus on how digital methods were integrated into architectural practice and will address the challenges of preserving digital architectural archives and making them accessible. *Complexity and Convention* is the final phase of a three-part exhibition.

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COURTESY SHEILA LEVRANT DE BRETTEVILLE.

HIPPIE MODERNISM: THE STRUGGLE FOR UTOPIA
University of California, Berkeley Art Museum
and Pacific Film Archive
2155 Center Street, Berkeley, California
February 8 through May 21, 2017

Hippie Modernism: The Struggle for Utopia celebrates the design objects and artworks created during the 1960s radical counterculture era makes a West Coast appearance at the University of California, Berkeley Art Museum and Pacific Film Archive (BAMPFA) this semester. The multimedia-rich exhibition arrives in the Bay Area after a short stint at the Cranbrook Art Museum in Ann Arbor, Michigan, and an inaugural showing at the Walker Art Center in Minneapolis.

BAMPFA, recently relocated and expanded in bombastic fashion by New York City architects Diller Scofidio + Renfro, is a fitting location for the out-there works on display, which for this showing will include more than 70 Bay Area-specific artifacts highlighting the confluence of high modernism and counterculture modes during that time. The exhibition, whose Berkeley run is curated by Lawrence Rinder, the director of BAMPFA, and Greg Castillo, associate professor of architecture at UC Berkeley, will run in parallel to *Hippie Modernism: Cinema and Counterculture, 1964–1974*, a four-month-long film series organized by Kate MacKay, associate film curator.



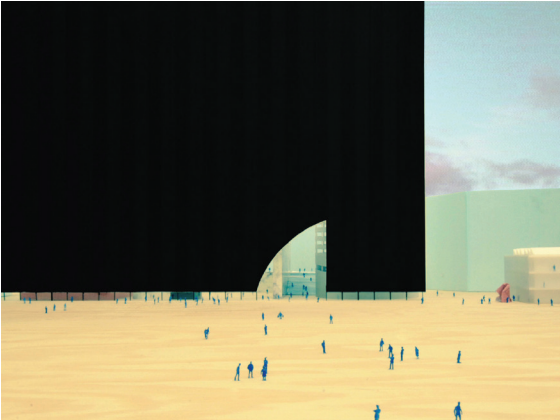
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ANSEL ADAMS: EARLY WORKS
Arkansas Arts Center
501 East 9th Street, Little Rock, Arkansas
Through April 16, 2017

Ansel Adams: Early Works, the first exhibition of Ansel Adams's photography hosted by the Arkansas Arts Center, will showcase 41 prints done by Adams from the 1920s through the 1950s, highlighting his small-scale images. Adams was known for his photography of natural sites such as Yosemite National Park, Sequoia National Park, and the Sierra Nevadas, and this exhibition will tie into the completion of the 100th anniversary of the National Park System.

According to the Arkansas Arts Center, Adams was a “photographer, musician, naturalist, explorer, critic, and teacher, was a giant in the field of American landscape photography. His work can be viewed as the end of an arc of American art concerned with capturing the ‘sublime’ in the unspoiled Western landscape.”

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COURTESY OFFICE KERSTEN GEERS DAVID VAN SEVEREN

SPACES WITHOUT DRAMA OR SURFACE IS AN ILLUSION, BUT SO IS DEPTH
Madlener House
4 West Burton Place, Chicago
Feb 16 through May 27, 2017

The Graham Foundation for Advanced Studies in the Fine Arts' spring exhibition *Spaces without drama or surface is an illusion, but so is depth* will examine the proliferation of collage in architectural representation, specifically in scenography and theatrical set design. The show has invited contemporary designers to rethink the relationship between theatricality and architecture, while drawing on historical references from 19th-century toy theaters through Aldo Rossi's *Little Scientific Theater*. The show features the work of a wide range of architects and artists, including Argentinian architects Emilio Ambasz and Gerardo Caballero, Portuguese firm fala atelier, Brazilian architect Marcelo Ferraz, and British architect Sam Jacob, as well as American offices Johnston Marklee, MOS Architects, and Norman Kelley. Other contributing architects include OFFICE Kersten Geers David Van Severen, Cecilia Puga, Aldo Rossi, Taller de Arquitectura Mauricio Rocha + Gabriela Carrillo, and Pezo Von Ellrichshausen. Artists in the show include Pablo Bronstein, William Leavitt, Silke Otto-Knapp, Gabriel Sierra, Batia Suter, as well as dramaturge Jorge Palinhos. *Spaces without drama or surface is an illusion, but so is depth* is curated by the Mexico City-based LIGA, Space4Architecture, Ruth Estévez, and PRODUCTORA founder Wonne Ickx.



ROMAN REDUX
 Re-constructivist Architecture
 Ierimonti Gallery
 24 West 57th Street, New York
 Through February 10

The small but provocative exhibition *Re-constructivist Architecture* at the Ierimonti Gallery on 57th Street forecasts a major shift in the way emerging architects are thinking about architecture today. Curators Jacopo Costanzo and Giovanni Cozzani, in conjunction with the Casa dell'Architettura in Rome, have selected the work of 13 young architectural groups whose members were born in the '80s to develop

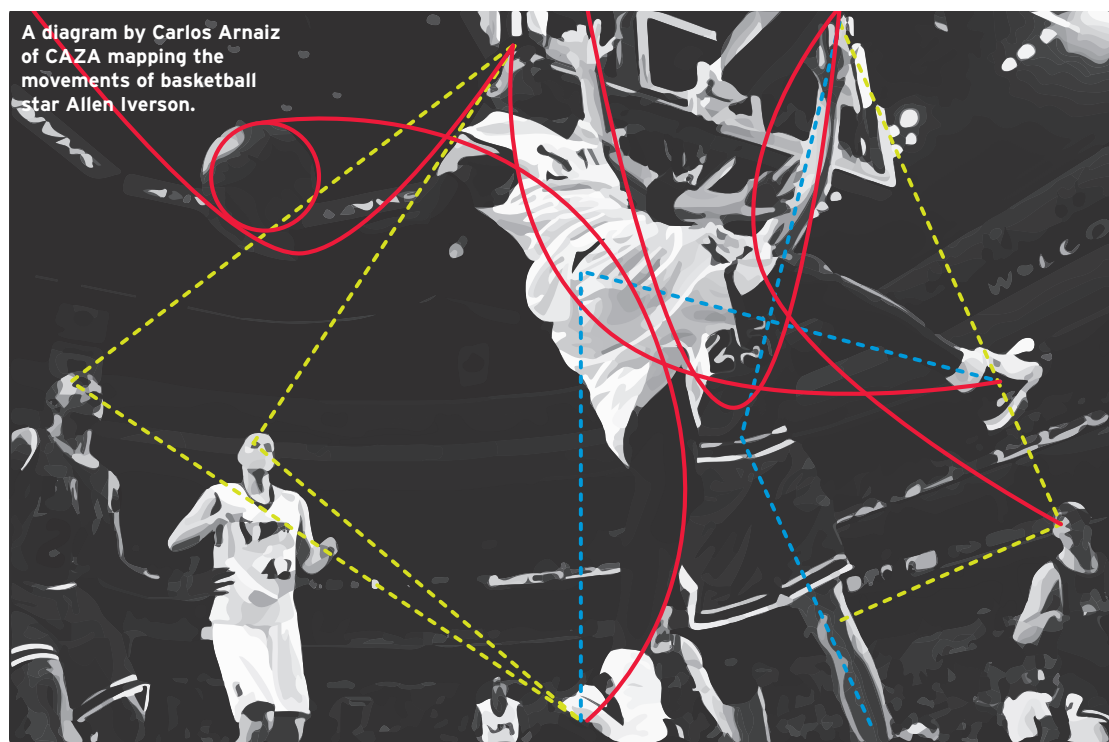
proposals for a residence in the Roman countryside. The projects fill three walls of the gallery and are intended to challenge the previous generation of older venerables. To that end, posted on the wall directly across are three projects by deconstructivist "starchitects": Peter Eisenman's Yenikapi archaeology museum, Coop Himmelb(l)au's Art Museum in Strongoli, and Bernard Tschumi's

rendering done specifically for the show, *A house like a city, a city like a house*. While the winner has yet to be determined, the exhibition does highlight several important new trends. It is intended more as a battle than a debate. That the younger architects feel entitled to challenge the Goliaths of the field signifies a fresh and audacious confidence.

A dwelling of noble and latine sense by Rome-based Warehouse of Architecture and Research simulates a contemporary colonization of a ruin in the Roman countryside.

This new generation intends to offer alternative modes of thinking that signal a change in focus within the field, and eventually to question the premises, concerns, and lavish extravagance of the previous one. Interestingly, they do so by reaching back to the architects of the '60s, who were devoted to exploring the language of architecture itself. This reversion to an older source would seem to be a conservative move, a kind of retro or revivalist approach. However, these young architects, who certainly acknowledge the "bravura" of the deconstructivists, are instead revisiting the values and cultural concerns of such groups as GRAU, Superstudio, and even Archigram. The theme of the show itself seems reminiscent of architectural exercises at universities where these 30-year-olds studied, especially the projects for the classes of the late Alessandro Anselmi, whose exquisite drawing appears on the announcement for the show as an homage. Importantly, the proposals avoid grand utopian visions and eschew extravagant megastructures. Instead, the theme requires them to confine their efforts to developing plans for a simple structure, and to exploring how to generate a simple home responsive to its natural setting.

The projects, then, reexamine basic notions of place and how to design for living on a truly "human" scale. Secondly, while there are three models in the exhibition, the proposals are primarily graphic. Like architects of the '60s, these emerging architects deploy drawing to convey their concepts, with each group presenting only a plan and small rendering of their project accompanied by a more-or-less helpful description. Interestingly, the projects vary enormously among themselves in the way in which they are rendered. For example, the group AM3 from Palermo, Italy, elected to represent its solution in the form of two small etchings, executed in a loose, traditional crosshatch technique. AM3 chose to situate its villa on Lake Nemi, a design inspired by the legend that the Emperor Caligula had two gigantic ships built there as floating palaces. Of particular beauty are the drawings by the Portuguese group fala atelier. While the rendering is elegant and clear, the description verges on the poetic crypto-theoretical. It anthropomorphizes the site, stating that the house is "sequential and schizophrenic" with the central void defined by the surrounding wall that "competes with the landscape" and is both "attracted and repulsed by its site." Particularly suggestive is the project by the Warehouse of Architecture and Research. The point of **continued on page 40**



BUILDING BALLET
 What Comes Next
 BalletCollective
 The NYU Skirball Center for the Performing Arts
 October 27-28, 2016

Troy Schumacher is a corps de ballet member with New York City Ballet, one of the most prestigious dance companies in the country. And while a job as a full-time athlete might be enough for some people, Schumacher is also the artistic director and choreographer for his own chamber-sized troupe, BalletCollective. All of its members are Schumacher's fellow dancers at NYCB. For the company's latest performance at the New York University Skirball Center for the Performing Arts, Schumacher explored his observations of how human bodies respond to built space. He approached architects James Ramsey, founder of RAAD Studio, and Carlos Arnaiz, founder and principal of CAZA, to collaborate on a project that would turn design into dance. "Last season, I was already sold on the idea of working with architects because I thought our processes would be very similar," said Schumacher. "Whether you're creating performance or buildings, you're thinking about something that has a larger scope but shows details. You're thinking on two scales." Schumacher and his team took care to thoroughly investigate how

the two disciplines could come together for a final project. "We discussed how our respective disciplines are organized, how we record our work, how we make changes to our work as we go, and how our respective practices overlap," said Arnaiz. It's not unusual for architecture and dance to go hand in hand. Just last year, Steven Holl created set pieces for Jessica Lang Dance, while the Guggenheim Museum frequently holds performances in its iconic rotunda. But these dances coexist with built architectural elements—not so for BalletCollective. Instead, Schumacher chose to feature the dancers in a stripped-down environment. The stage at the Skirball center was entirely bare, with curtains lifted to reveal the dancers waiting on the sides, and their costumes were casual rehearsal wear. Until they started moving, there was no indication of the evening's architectural component. One of Schumacher's strengths as a choreographer is his unusual way of using formations. He often asks one dancer to move against the group or pairs a tall woman with a short man. Trios and duets are widely spaced around the stage, playing out contrary to the traditional ballet structure of a principal **continued on page 40**

THE ARCHITECT'S NEWSPAPER FEBRUARY 1, 2017

BUILDING BALLET continued from page 39 couple and a shifting background of corps dancers. In *Until the Walls Cave In*, Ballet Collective dancers moved through lines, boxes or huddles that washed across the stage. Ramsey's work, in comparison, also carves out space where heretofore there was none. "James's work is about restoring or facilitating life in a place where it wouldn't normally exist," said Schumacher. "We were really driven by light, concrete spaces and the growth happening within them."

For his part, Ramsey entered the collaboration unsure of what to expect. "I had little to no idea about the creative process for dance," Ramsey said, "and I was completely blown away by how naturally our processes were able to mesh. Our conversations had to do with the life and death of human spaces, renewal, and the idea of tension as a dramatic architectural design tool." Here, though, Schumacher might have picked something up from his collaborator. The start-stop energy of his choreography makes it nearly impossible to establish dramatic tension.

Arnaiz's contribution involved one specific drawing, resulting in *The Answer*, a duet for Anthony Huxley and Rachel Hutsell. "Choreographers are always looking for new pathways," said Schumacher. "Carlos emailed us a sketch on top of a photo of Allen Iverson. I was floored by the energy and idea behind it, and we just went with it." Arnaiz wrote about Iverson in his recent monograph, reflecting on how static geometric forms are brought to life by the creative process of architecture.

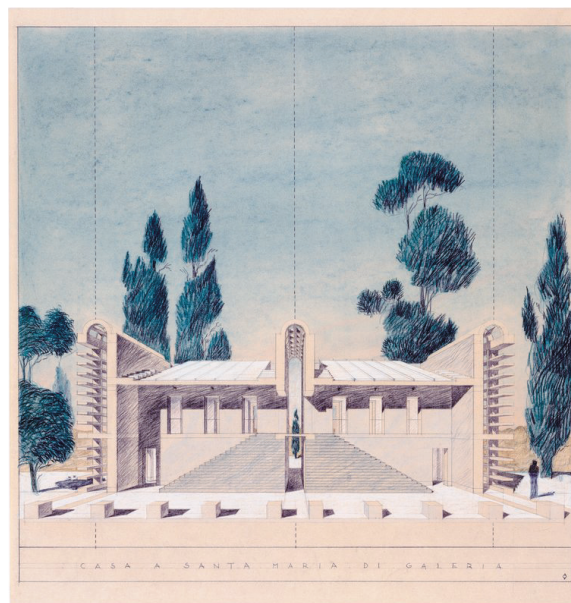
As a result, *The Answer* plays off friendly competition.

Huxley is an elegant dancer who, while still able to have fun, is quite serious onstage. Hutsell, who is just beginning her professional career, might be expected to be timid, especially dancing with Huxley (he is several ranks higher than her at NYCB). Instead she's remarkably grounded for a woman dancing in pointe shoes, which can complicate quick direction changes and off-balance steps. She eats up space with infectious energy. The dancers' darting limbs seem to leave trails of lines and spirals across the stage, reminiscent of Arnaiz's drawing.

Schumacher wasn't worried about disappointing audiences who might have expected structures or set pieces designed by Ramsey and Arnaiz. "All the artists who contribute to BalletCollective are a source," he said. "But invariably, the starting and ending point aren't the same place. Asking for architectural input is about giving us a place to start."

Arnaiz and Ramsey were both surprised at what that starting place was able to yield. "I've worked with musicians, but never with dancers," said Arnaiz. "It was fascinating to see how something transformed from concept to physical performance." Ramsey agreed: "Troy brought a level of clarity and rationalism to the projects that was startling, and even led me to understand my own work more succinctly."

NICOLE LOEFFLER-GLADSTONE IS A WRITER, CURATOR, CHOREOGRAPHER, AND PERFORMER LIVING IN NEW YORK CITY.



COURTESY IERIMONTI GALLERY

Alessandro Anselmi's Casa Campagna Romana.

Walter Pichler's drawings. Significantly, the descriptions all share a contemporary ironic undertone that is without a trace of nostalgia or sentimentality.

An essential *modus operandi* is the use of collage as a way of conjoining past and present, as it allows the connections among the pieces to remain hypothetical and to function as propositions capable of triggering discussion. In fact the exhibition is only a part of a larger project. The plan is to use the show as a springboard for a series of conferences in Rome that address the significant issues uncovered by it. Beyond the evident visual eloquence and high level of craft, what the show reveals is that the two generations are speaking about distinctly different realms of architecture, and what the new generation is advocating is the retrieval of certain classical, historical values as part of the conversation.

NANCY GOLDRING IS AN ARTIST AND WRITER LIVING IN NEW YORK CITY.

ROMAN REDUX continued from page 39 departure is a ruin—a kind of palimpsest ubiquitous in the urban and natural settings of the region. The ruin is then animated by a visitor, the so-called "colonialist" seen in the drawing. This subject adds Venturi-esque elements to the site with ironic verve, as if cataloging the various forms in the contemporary architectural vocabulary. What results is an improbable composite in which the various styles

and elements elide into a fantastical yet cozy home, a kind of faux-picturesque pastiche. The group Fosbury Architecture based in Milan has produced a dramatic solution: From the square plan rises a kind of cone-shaped thatched tower punctuated by a single enormous column at the center. The hollow column is penetrated by a winding staircase that ascends to an area, one assumes, for contemplation, similar to the solitary towers pictured in

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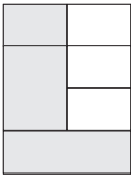
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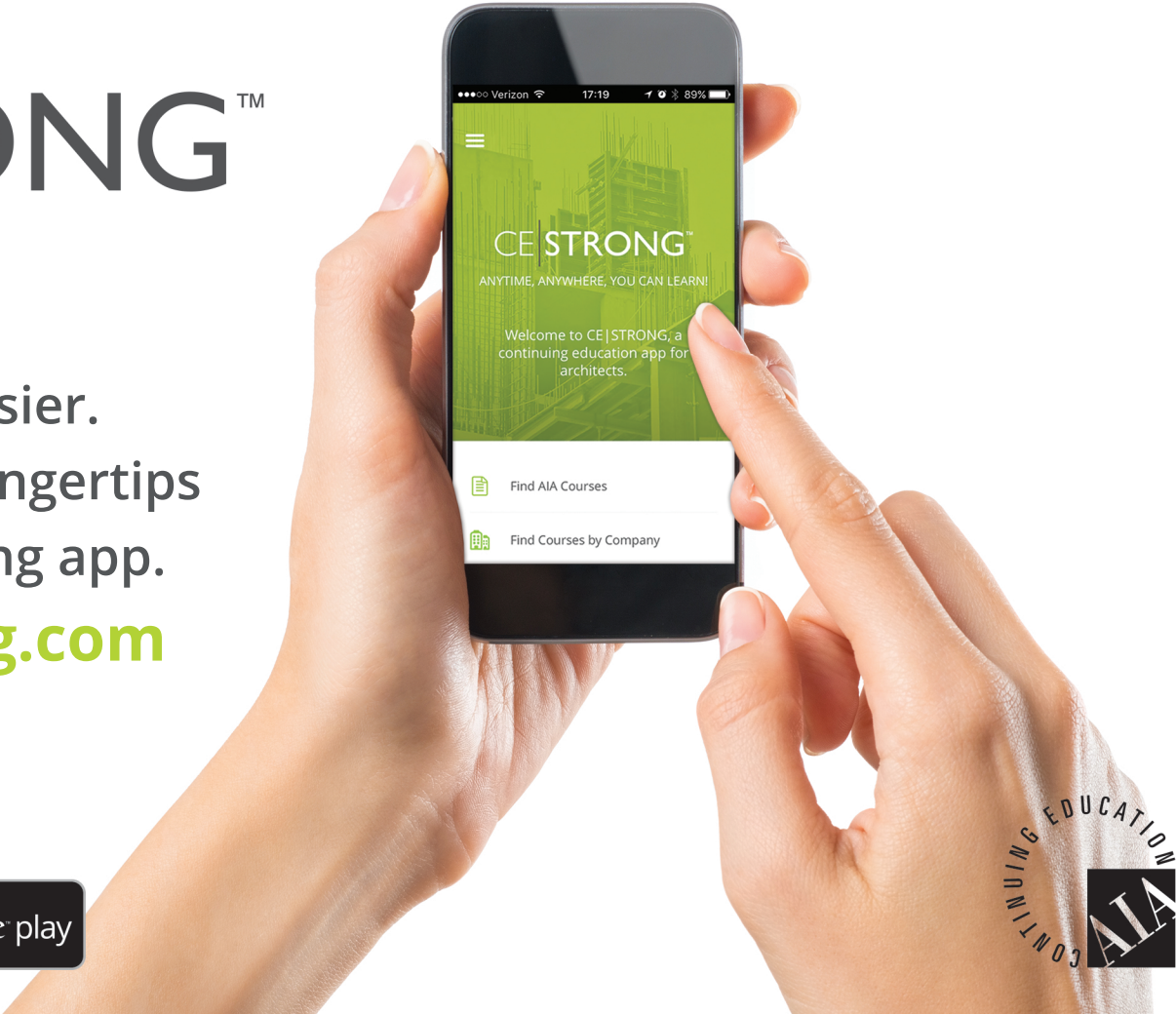
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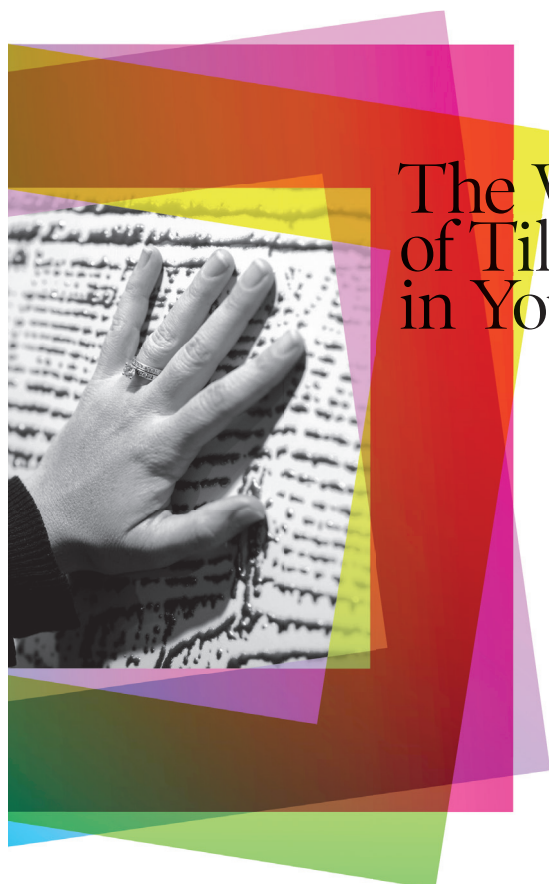


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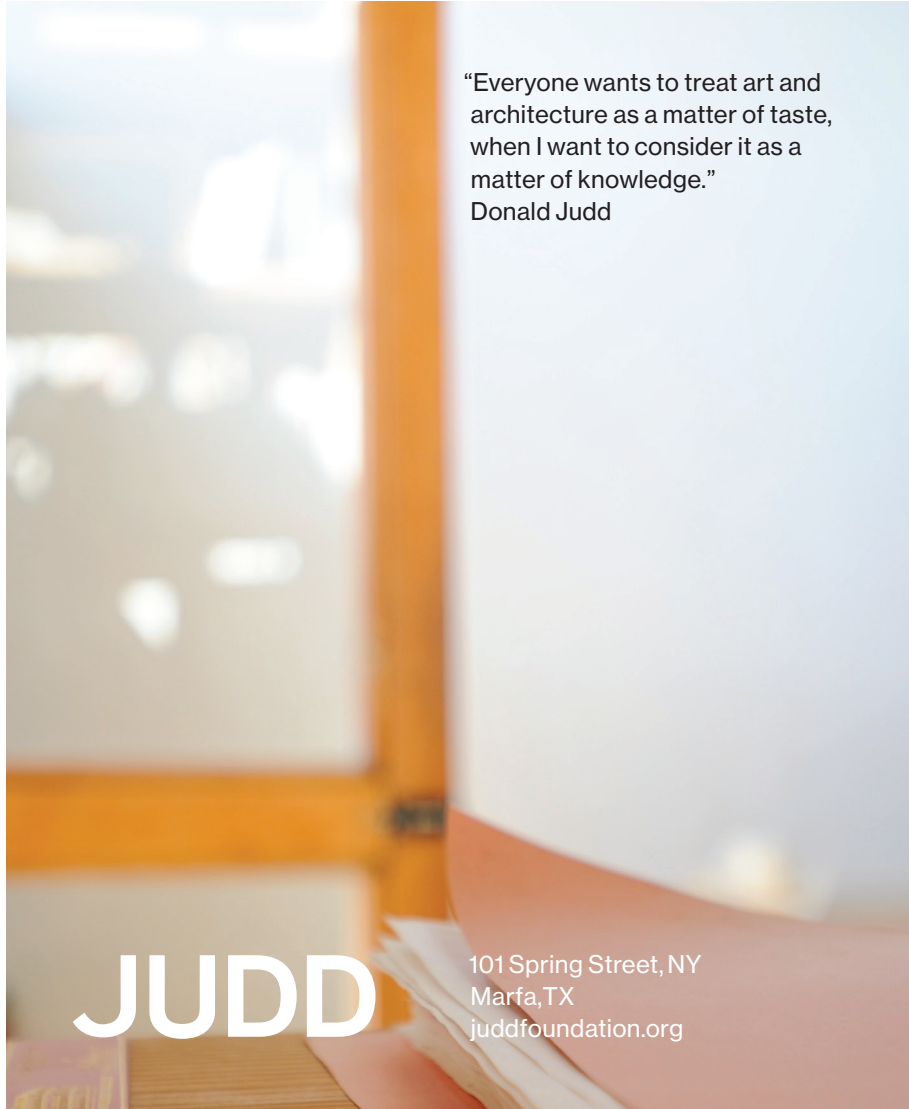
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Left: Phyllis Lambert, David Sharpe, Myron Goldsmith, Jin Hwan Kim, and an unidentified student, master class studio, Crown Hall, Illinois. Right: Lambert, circa 1967

the mayor's office of Midtown Planning and Development in New York City on the possibilities of transferring Seagram's unused air rights in order to remove future pressure to build on the Seagram plaza. The present owner of the Seagram building has recently transferred the air rights to the adjacent site facing Lexington Avenue that he purchased, where he is now erecting a very tall tower.

4A / Projects: Saidye Bronfman Centre

After I obtained my master's degree in 1963, my family commissioned me to design an arts center in Montreal to be known as the Saidye Bronfman Centre of the YM-YWHA, in honor of our mother. Fazlur Khan urged me to experiment with precast concrete; however, I wanted the personal experience of designing a Miesian structure. My intention was to connect building and community, so that people inside would be conscious of the landscape and of the people outside, and those outside would be aware of the activities inside. I especially loved the theater's great seating shell, which is seen in the photographs. Unhappily, it was demolished in order to increase the number of seats.

Commuting to Montreal from my office in Chicago, I reconnected with the city I had left twenty years earlier and became aware of the unique architectural quality of its neighborhoods of greystone buildings.

4B / Projects: Photographic Missions

Greystone. A theory class in city planning at IIT raised my desire to tangibly understand city building. Photographing the greystone buildings of Montreal was a way to do so. I had worked with a 35mm camera to investigate structure and environment, but to avoid distortion and to obtain a high level of resolution I asked Richard Pare, a young Englishman studying photography in Chicago, to join me with a view camera.

Among the possible ways of analyzing city fabric, the focus on a material of construction provides insight into a wide range of topics. This approach would be impossible in cities like Paris or Jerusalem, where all buildings are faced with local stone. However, in Montreal, the North American city with the greatest number and concentration of stone construction, such focus is revelatory. At first pragmatic, Montreal gray limestone buildings came to hold special symbolic value. In the 17th and 18th centuries, thick stone walls provided protection against attack, against fire, against the cold. Eventually they became prestigious markers of status.

Observation of the architectural language of these buildings—which includes how the stone is cut and surfaced and laid, building location and siting—indicates not only the dates of construction, but also their ethnic, religious, political, economic, and social contexts, coupled with the aspirations of their owners and builders. Sectors possessing buildings with various combinations of these characteristics differentiate the territorial divisions of the city, which still correspond to the seigneurial system of land tenure established during the French regime.

Photographing greystone buildings (1972–1974) brought me back to Montreal to fight against urban demolition and heightened



COURTESY PHYLLIS LAMBERT FONDS, CANADIAN CENTRE FOR ARCHITECTURE, MONTREAL

A REFLECTING LENS

continued from front page

1 / Beginnings

Art has always been for me the essence of existence.

A sculptor from the age of nine, at eleven I began exhibiting in annual juried exhibitions at the Royal Academy of Arts and the Société des Sculpteurs du Canada. My sculpture teacher instilled in me objective self-criticism, and I learned manual skills and close observation. I have always drawn. As an undergraduate at Vassar College, in addition to studying art history, in the studio I focused on painting, intrigued by technique, especially that of Rubens (although this is not evident in the self-portrait). However, I was not interested in making small works for private collections. I dreamed of creating monumental sculpture in the public realm: Architecture would be the answer, but I did not know this yet.

2 / Seagram Building

With extraordinary good fortune five years out of college, and while studying the history of architecture at the Institute of Fine Arts at New York University, I became involved in my father's decision to erect an office building for Joseph E. Seagram & Sons in New York City. In 1954, living and painting on my own in Paris, I received a proposal from him to which I responded in an eight-page, closely spaced typed letter beginning with one word repeated very emphatically: No No No No No. I concluded, "You must put up a building which expresses the best of the society in which you live... You have a great responsibility." For me the new building had to be a wonderful place to be, to work, for people passing by on the street, for buildings around it, for the neighborhood, for the city, for the world.

With a mandate to select the architect, after six weeks visiting architects in their offices everyone was talking in terms of Mies. There was the aura and generosity of the man, the gentle power of his architecture. I chose Mies.

With the title of director of planning, my job, as I saw it, was to assure that Mies could build the project he envisioned. His beautifully proportioned bronze-clad building rose straight, set back from the street on its half-acre plaza. Seagram changed New York. After 1961, the New York City zoning code introduced incentive zoning to encourage open plazas at ground level by permitting developers extra floor space.

Plazas appeared everywhere.

At the turn of the century, in *The New York Times Magazine*, Herbert Muschamp declared Seagram to be his choice for the millennium's most important building, bringing the fusion of gothic and classical elements "in a supremely elegant whole." "The business of civilization is to hold opposites together," he wrote. "That goal, often reached through conflict, has been rendered here by Mies with a serenity unsurpassed in modern times."

Contemporary artworks and those we commissioned were publicly accessible in the great spaces of the Four Seasons restaurant designed by Philip Johnson, and strategies were established for changing installations of sculpture on the plaza. It is also essential to note that high standards of documented maintenance have conserved the Seagram building's exceptional value.

3 / Architecture School

Following four years immersed in the process of designing and building Seagram, in 1958 I entered the Yale School of Architecture. After a few semesters I found that Mies's school at the Illinois Institute of Technology offered what I wanted to learn—the careful craft and consequences of putting materials together. Mies's most brilliant student, Myron Goldsmith, was my *lieber-meister*. Our graduate class designed hangars for the new 747 airplanes. My master's thesis, "A Study of Long-Span Concrete Roof Structures," was written under the supervision of Goldsmith and the innovative structural engineer Fazlur Khan. Myron liked to say that I never did anything with this investigation; however, the work extended and intensified my predisposition for gathering information in the field, first-hand.

With this proclivity and my passionate interest in the city, seizing on President Lyndon Johnson's new anti-poverty "Model Cities Program," I volunteered with Antonis Tritsis—a PhD student in urban planning who would later become minister of planning in Greece—to work on changing the city of Chicago's plan to replace Bronzeville, a notoriously deteriorated neighborhood rich in Black cultural history, with new high-rise "ghettos." The city ultimately designated Bronzeville as an area of "Conservation and Rehabilitation." The experience proved to be an invaluable training ground for my work with community groups in Montreal.

Seagram was always on my mind. While in Chicago I made a scheme for Seagram East, and I also worked with the director of

my desire to undertake more photographic missions.

Courthouse: A Photographic Document (1978), edited by Richard Pare, was initiated by me for the United States Bicentennial. Rather than photographing many buildings of one material and many functions contained in one city, this photographic mission investigated a single building type as it spread across the continent and the change in a nation's view of itself. The county courthouse registers basic human transactions, but above all it embodies the rule of law, a fundamental component of American democracy. Wolf von Eckardt, in *The Washington Post* (May 20, 1978) found it to be equally as important as the Seagram Building as it "acquaints us with the richness and ingenuity of our own indigenous architecture."

Similarly, under my direction, the Canadian Centre for Architecture (CCA) commissioned photographers to investigate other concepts relating to human settlement. Clara Gutsche and David Miller made the images of *An Industrial Landscape Observed: The Lachine Canal* (1992), a publication and an exhibition that travelled in the Montreal region, to raise awareness of the extraordinary spaces of 19th-century structures that were being abandoned but could be repurposed—as many have since. *Viewing Olmsted* (1996) is the work of three photographers of different generations and practices whom the CCA commissioned to investigate Frederick Law Olmsted's design of landscape in different ecologies in all seasons. The project extended over seven years. The CCA continues to commission photographers as well as filmmakers in relation to exhibitions and publications.

5A / Conservation and Restoration: Montreal

Photographing in Montreal in the early 1970s brought me into contact with architects who felt an urgent need for Montrealers to know about the city's overlooked buildings and unobserved history. Each contributor wrote a chapter for *Exploring Montreal*; my chapter is titled "The River Edges." At the same time, Richard Pare and I focused with tripod and camera on greystone structures, passersby commented, "Why that building? It's old, it will be demolished."

The demolition of the Van Horne mansion on Sherbrooke Street in 1973 ignited twenty-three citizen groups to form Sauveons Montréal. In 1975, Héritage Montréal raised



HEDRICH-BLESING/COURTESY PHYLLIS LAMBERT FONDS, CA

6 / Canadian Centre for Architecture (CCA): Idea and Design

More was needed to make architecture a public concern. Much more. Everyone seems to know something about painting, sculpture, and films, but not about architecture. Architecture frames our daily lives; it creates the medium in which we grow and learn, and live. Yet as an art form and social structure its language is mostly unknown. Clearly, architecture is unequivocally a public concern.

It was crucial to establish a place where the many aspects of creating the built world could be discussed, a new type of cultural institution, with the specific aim of increasing public awareness of the role of architecture in contemporary society and promoting scholarly research in the field. An international and interrelated collection composed of prints, drawings, photographs, architectural archives, and books would support research and induce knowledge and debate generated through publications, exhibitions, seminars, and other programs. Such places existed only in part. I discussed creating such a place with art historian and museum director Daniel Robbins and asked him to undertake a study of the mission, collections, operations, and staffing of institutions with related programs, whether library or museum or research center.

Slowly and in stages the collection was formed in temporary quarters in New York and Montreal. Our activities tested conservation, operational requirements, and programming for the design of a purpose-built institution. Finally the Shaughnessy House (which was built in 1874 and I had acquired in 1974 to stop the wave of demolition in the city—and it was then classified as a heritage building) and new construction would accommodate the CCA that I planned. In the fall of 1983, Peter Rose and I began to discuss qualities of light and air needed to enjoy and yet protect the works of art on paper of which the collection is largely composed. We tried many ways of relating the mansion and the much larger new structure. We wished to make the new building and the restored Shaughnessy House an inspiring place to be, for those who work there, those who engage in research, and those viewing exhibitions or consulting the collection. Construction began in May 1985; the building opened to the public in May 1989; Melvin Charney’s sculpture garden, which is part of the Quebec government’s program for the integration of art and architecture, was dedicated a year later.

The mandate for the CCA building and Mel Charney’s garden was to repair the damage to the urban fabric caused by mid-century in-town-highway engineering. The intention for the garden, like the intentions for the research center and museum, was to initiate dialogue between architecture, nature, and the urban fabric, and to relate architecture’s past and present, evoking its future.

7 / CCA Explorations

The CCA was conceived and designed to fulfil several functions: to collect (as a museum and research library); to archive and document (conservation and curation); to support research (a study center); and to conceptualize and broadcast knowledge (exhibitions and publications). In the early years after opening, we discovered ways of presenting ideas about architecture. I have selected a few exhibitions



COURTESY PHYLLIS LAMBERT FONDS, CCA © TOM HOLLYMAN

Right: Lambert and Peter Rose in front of the Canadian Centre for Architecture, circa 1991.

Left: Gene Summers and Lambert, restoration architects; the lobby of the Biltmore Hotel, Los Angeles, circa 1976.

funds so that conservation groups could take action in order to give a face to each building, like family portraits. Our tools to stop demolition included marching in the streets, publishing ads and booklets, working with residents, and ultimately working with a whole neighborhood and the Federal government to establish Canada’s largest

not-for-profit cooperative housing renovation, Milton-Parc. Also known as the McGill ghetto, Milton-Parc was exemplary; community values were asserted; no one was evicted, and families could continue to live in security in the downtown, without risk of gentrification.

Investment in renovating low- to medium-income neighborhoods is as important as the conservation of monuments or building anew. Since 1997 the Fonds d’investissement Montréal (FIM), which I head, has brought private sector investment to the urgent need for communitarian housing beyond the limits of government programs.

5B / Conservation and Restoration: Abroad

In the mid-seventies, along with urban guerrilla activities in Montreal, and distressed by wanton demolition in other cities and less-than-thoughtful real estate development, I formed a firm as architect and developer with Gene Summers (then partner-in-charge at C. F. Murphy Associates in Chicago and formerly Mies van der Rohe’s major assistant). We were convinced it was possible to vastly improve the quality of life in cities and also to be financially successful. We proved this in pioneering the renovation of a major hotel property, the 1,000-room Los Angeles Biltmore, which was slated for demolition. Built in 1921 in connection with the rise of the era of the automobile, the renovated hotel re-established its prominence and encouraged rebirth of part of the old downtown.

My work in conservation and renovation led the president of the World Jewish Congress, in connection with the Camp David Accords, to ask me to study the conditions, and then to take the steps needed to substantiate an interfaith religious center in Egypt. The very presence of the three monotheistic religions in close proximity in Old Cairo—the Ben Ezra Synagogue and the surrounding Coptic and Marianite churches within the fourth-century Roman fortifications, with the Mosque of Amr ibn al-As, the first mosque erected in Egypt, close by—offered the necessary context. The synagogue had been abandoned since the Six Day War: Were it to fall into ruin, the evidence of the cohabitation of the three religions would have been lost to history. Furthermore, its symbolic message was urgently needed. Conservation of the synagogue (whose foundations, we discovered, date from the 11th century) and its precinct was complicated and fascinating, but for me it was indispensable above all to document the process and to

that have represented our purposes and provided a sense of the broad range of our collection as well as the research involved in their presentation.

Our first exhibition and publication, *Photography and Architecture: 1839–1939*, not only showed the CCA’s unique collection for the first time, but also established the subject, bringing together these two arts when they were beginning to be recognized as art forms in their own right, and their artifacts purposefully collected. The exhibition travelled to Cologne, Paris, New York, and Ottawa from 1982 to 1984, even before the design for the CCA building had begun.

In 1989, its building complete, the CCA held its opening exhibition, *Architecture and its Image: Four Centuries of Architectural Representation*. It was designed to present works from our collection cutting across media, period, and place while also providing an in-depth look into the nature of architectural representation and insight into the purposes of the CCA. The exhibition emphasized the fact that architectural artifacts are not actual buildings, but evidence of the study and critical thought inherent in their creation.

The Pantheon: Symbol of Revolution, also exhibited in our inaugural year, demonstrated that a number of related works, of different mediums, different dates, acquired at different times, from different sources, can provoke new research and interpretation when held by one institution. At the CCA, drawings, prints, books, and various printed documents and manuscripts show key aspects of the creation of Soufflot’s church Sainte-Geneviève for Louis XV and its transformation to the Panthéon, temple of the great men of France during the French Revolution. Soufflot’s classical church revolutionized French ecclesiastical architecture. However, his use of columns, rather than massive piers, to support a heavy dome caused structural problems threatening its stability. The collection holds numerous documents from the early 19th century studied by famous architects and engineers to stabilize the building. Other documents relate to desacralization of the church during the French Revolution, and the changes made in order to create an atmosphere commensurate with the Panthéon, in which the illustrious dead of the nation are buried. After its return to worship in 1822 under the restoration of the monarchy (indicated by a pediment design by Baltard), the church’s vocation as the Panthéon, a civic monument, was finally and definitively reasserted with the funeral of Victor Hugo in 1885.

Opening the Gates of Eighteenth-Century

Montreal was the first of a series of exhibitions over the years, in which the CCA explored unknown histories of Montreal. A decade of unprecedented research on the walled town was based on extensive archival material on land holding and building contracts, together with volumes on civil law and other primary sources, undertaken by the Groupe de recherche sur Montréal, which I had formed. The exhibition and book focus on the interrelationships of three key elements of Montreal’s urban form over a century and a half: the fortifications; the ownership, distribution, and use of property within the fortifications; and the character of buildings. For the exhibition, the CCA borrowed extraordinary, essentially unknown artifacts from museums and archives in France, Ottawa, Quebec, and Montreal, and, in its first venture in the use of the digital, created interactive databases to reconstruct aspects of the town and its defences through which visitors could navigate the streets of Montreal three hundred years ago.

In the years approaching the 100th anniversary of Mies van der Rohe’s birth, the Museum of Modern Art in New York, based on its holdings, planned the exhibition and publication *Mies in Berlin*, and the CCA, based on its holdings, planned *Mies in America*. Mies had declared in 1955, “My kind of architecture they should just call a structural approach,” but his work in America was not understood. Closely studying his drawings at MoMA and the CCA, I set out to learn how, after 1939, in the heartland of industrial America, step by step, Mies moved from the romantic poetics of his German years to the poetics of a rational, structural architecture. Mies commented on the difference between the way we think about and use the word *structure*. In the English language, he said, everything is a structure. In Europe it is not so. A shack is called a shack and not a structure. “By structure we had a philosophical idea. The structure is the whole from top to bottom, to the last detail—with the same ideas.” In addition to exhibiting drawings and models, we commissioned films in order to help to immerse the visitor in Mies’s idea. The exhibition opened in 2001 at the Whitney Museum in New York and travelled to Chicago before its last showing in Montreal. *Mies in America* was my last exhibition as director of the CCA.

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