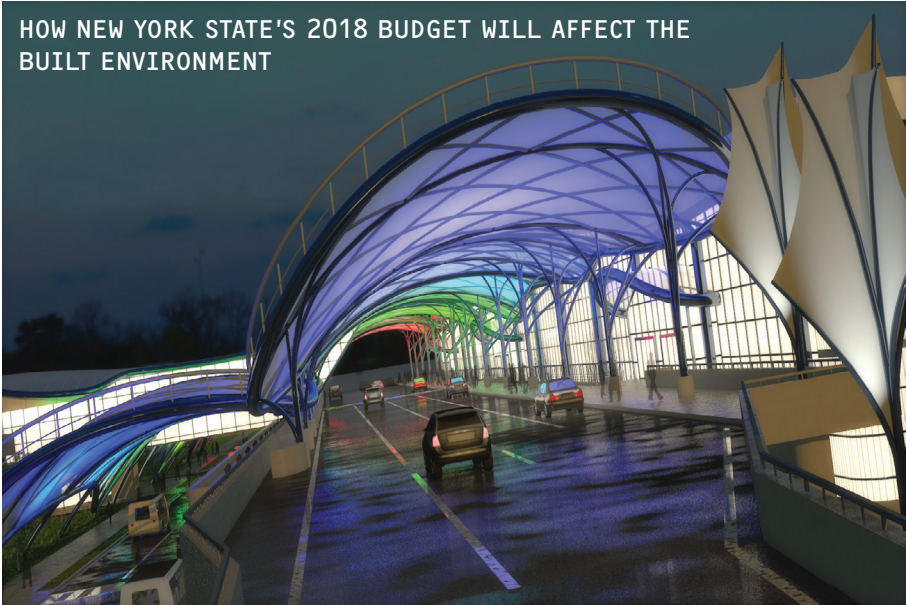


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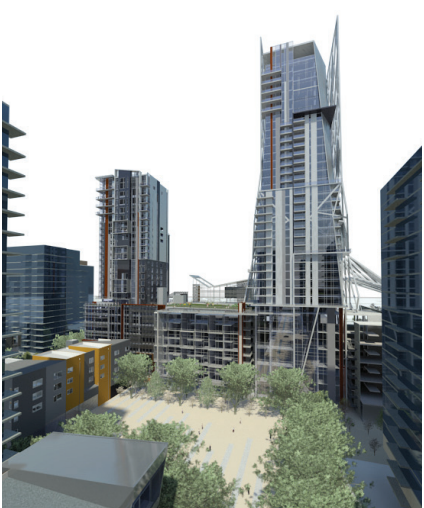


HOW NEW YORK STATE'S 2018 BUDGET WILL AFFECT THE BUILT ENVIRONMENT

JACOBS ILLUSTRATIONS, COURTESY DEPARTMENT OF TRANSPORTATION

FUTURE FUND

Governor Andrew Cuomo unveiled the 2018 state budget this month, nine days behind schedule. State operating funds (excluding federal and capital) stood at \$98.1 billion—up two percent from 2017. All in all, New York will receive \$153.1 **continued on page 5**



RENO'S WEST 2ND DISTRICT WILL BE A NEW ECO-CITY

Cacti Urbanism

Architect and developer Don J Clark Group and landscape architects Office of Cheryl Barton (OCB) are currently at work on the initial phases of the world's first high desert biome eco-district, West 2nd District, a new **continued on page 16**

TECH+ EXPO

OUR FIRST EVER TECH+ EXPO COMES TO NYCXDESIGN MAY 23. SEE PAGE 17 FOR INFORMATION AND A LIST OF PARTICIPANTS.

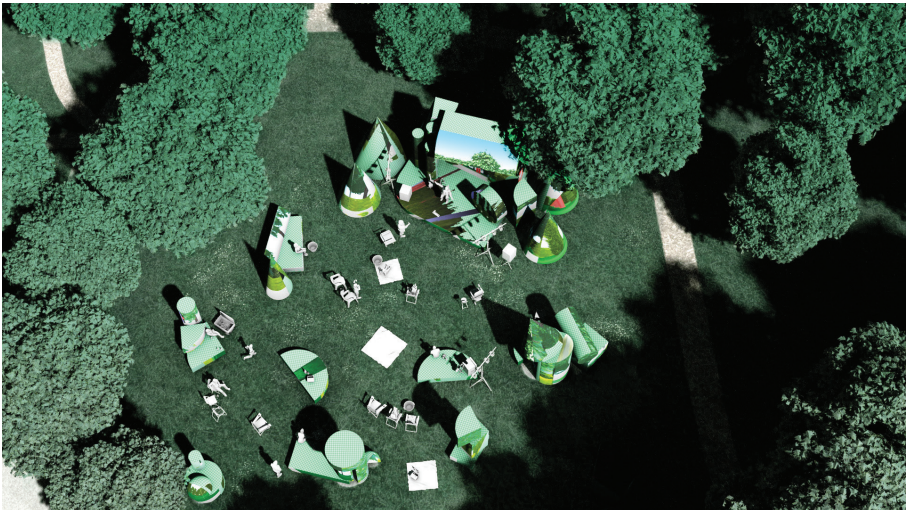
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400 GROVE UTILIZES A MODULATED RAINSCREEN AND COURTYARD TO ENLIVEN MULTIFAMILY HOUSING

Bay It Forward

400 Grove—a formerly vacant parcel that is now a 34-unit market-rate development by Fougerson Architects in San Francisco's Hayes Valley—boasts a facade on Gough Street articulated by exaggerated bays along its uppermost floors, and pierced by a zigzagging, five-story-tall opening. The floors closer to the street feature opposing geometries with expanses of glass storefront on the ground-level retail spaces. The **continued on page 20**



T+E+A+M TO CONSTRUCT AN EVER-CHANGING IMAGE OF A 100-YEAR-OLD OUTDOOR THEATER

LAND OF ILLUSION

For the past four years, Ragdale, an artist residency in Chicago's North Shore, has asked young architects to reimagine a historic garden stage that was once a focal point of its property. **continued on page 10**



HOW DOES THE WELLNESS TREND MANIFEST ITSELF IN HOSPITALITY AND OFFICE SPACES? WE TAKE A LOOK. SEE PAGE 29

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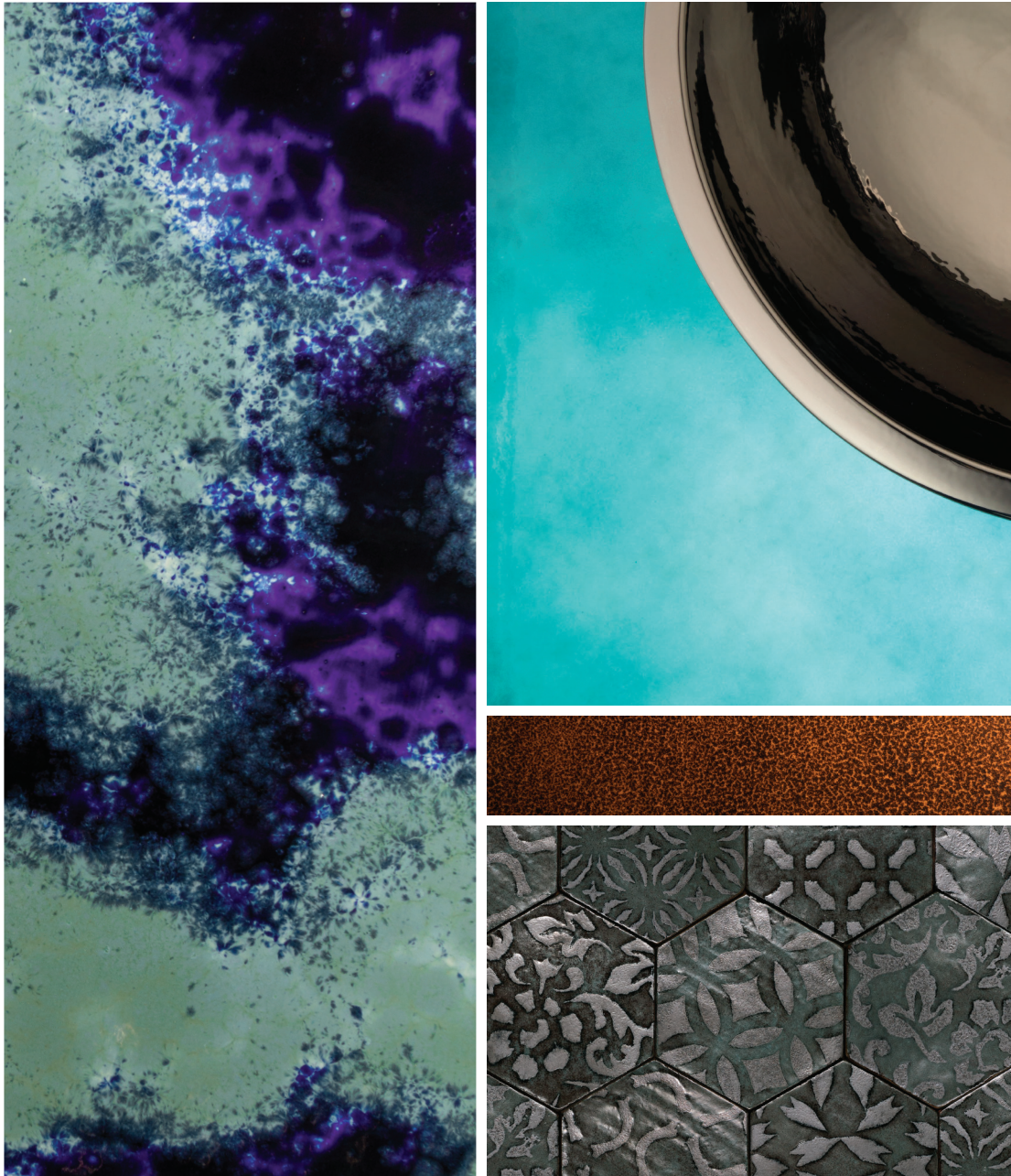
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CHICAGO DALLAS MANHASSET NEW YORK PARAMUS
SAN FRANCISCO SHREWSBURY WHITE PLAINS

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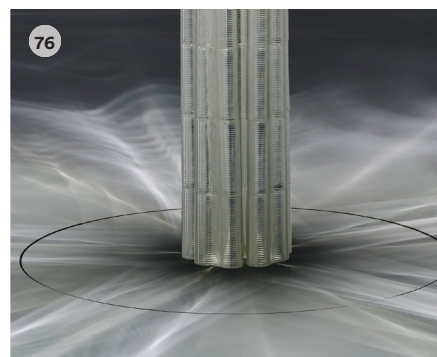
Pictorial: Iwan Baan takes on John Portman's Interiors



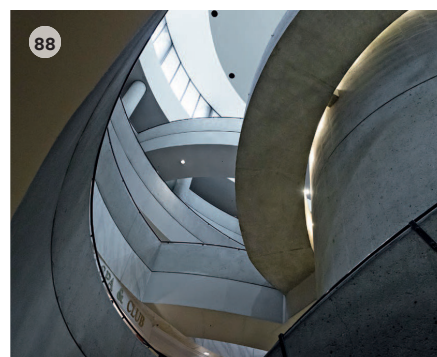
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Iwan Baan

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Fake New History

By Olivia Martin and Matt Shaw



Delfino Sisto Legnani

Postmodernism, the kind championed by Charles Jencks, Robert Venturi, Charles Moore, and others, has made a full-fledged comeback in recent years. Its new manifestations are multiple, but have loosely been grouped under the mantra “Make New History,” which happens to be the theme for Johnston Marklee’s 2017 Chicago Architecture Biennial. Under the auspices of mining history for inspiring new architecture, the duo has collected many of the smartest architects around to be on display in the fall in the Windy City.

What we expect to arise from Chicago is a survey of how references and influences are filtered through new imaginations to provoke new scenarios and give birth to new objects—a collision of the historical and hyper-contemporary that will expose the process of design both physically and conceptually.

The new lenses we are using to look at history give us new forms, but also new meanings to old forms. For example, John Portman’s interiors (page 88)—both his large public atriums and private domestic spaces—have been reinterpreted through the eye of photographer Iwan Baan. These new images show the work as it is today, with evolving relationships to the contemporary city and the architecture of yesteryear. The dream of the city as it was and as it is—the imagined and the real—are retouched together into something Sharon Johnston and Mark Lee might call “new history.”

It is not just a photographer’s lens that can recast a place. In Columbus, Indiana, Jonathan Nesci is working

as a designer and helping to bring the city back to life through design and architecture (page 16). Alongside Richard McCoy and the Exhibit Columbus project, Nesci has commissioned five galleries—each with an international designer—to reimagine what design means to the community. High-profile international firms such as Formafantasma and PRODUCTORA will create public interventions by playing with the iconic architecture of the city, adding another layer of history to an already rich and complex context. The city has kept up with the global contemporary economy; what that means for design will be seen this August when the exhibition opens.

The new manifestations of globalism were on display in Milan, where Space Caviar’s series of lamps made from inexpensive electronic parts from China (pictured above) illuminated Giambattista Tiepolo’s 18th-century frescos of mythological figures. The familiar blue glow of electronics flickered anonymously onto the meticulous Baroque paintings. The interface of the two worlds—global and local, technological and analog, new and old—become the artwork itself, as the lamps perform a sort of dance on the unexpected terrain of the gilded palace’s interior surfaces.

Each of these old-new combinations relocates architecture and design as a place of discourse about the changes in the world. As we look to the past to predict the future, we cannot really chart where it will take us, because the past is still an uncharted territory, waiting to be re-seen.



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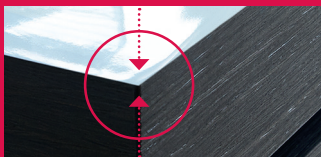
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DO IT AGAIN

With only one previous iteration, it seems impossible not to continuously compare the upcoming 2017 Chicago Architecture Biennial to its predecessor. And that does not have to be a bad thing. During a panel discussion during the inaugural 2015 Biennial, British architect Sam Jacob was asked what the theme of next biennial should be. His response? In sum: Just do the exact same theme. That way, not only can we see the progress of the field over two years, but then we will also have two events that can be compared, apples to apples. His statement, though somewhat in jest, seems to have been, at least in part, prophetic.

With the recent announcement of the participants list, under the artistic direction of Sharon Johnston and Mark Lee of Johnston Marklee, we have our first look of how similar the exhibition may be. And though the list of around 100 offices does include many new names, there are 22 repeats from 2015. There are other similarities between the lists. Neither 2015 nor 2017 include any significant contribution from corporate firms. In 2015 this was a sore point for many of the hundreds of local architects that work in the numerous mega-firms in Chicago. Many local architects admitted to not even having seen the show, despite it being free and only blocks from many of the largest offices in the city.

But this is why Jacob's idea of repetition could end up being so brilliant. First, the biennial is not for the big corporate firms—even if it is being held in the city that is bursting with giants. Biennials are where the most avant-garde architectural discourse is presented. While contemporary large firms often lead the way in engineering and technological daring, they are rarely at the fore of architectural discussion. The nature of their business means that they cannot afford to be. Small, young practices on the other hand, with fewer mouths to feed and less money on the table, can't afford not to be on the edge. For ambitious young firms, being experimental is the only way to set themselves apart in a world of architecture blogs and Instagram. For good or for bad.

One thing the large firms do well is exporting Chicago Architecture to the rest of the world. The biennial is a rare chance for the city, and the U.S. at large, to import some architecture. This factor should never be undervalued. The well-known story of Frank Lloyd Wright being influenced by the Japanese pavilion at the 1893 Columbian Exposition should be enough of a lesson. Chicago is already benefitting from this in the form of the Museum of Contemporary Arts' upcoming renovation by two 2015 CAB participants, Johnston Marklee and Pedro&Juana.

Something can also be said about the quality of the practices being invited. The list, repeats and new firms alike, is filled with excellent firms. The names might not always be familiar or pulled from glossy magazine pages, but the last iteration is proof that these practices are thoughtful yet daring in their architecture. The United States, and Chicago in particular, have a problem with not supporting small and/or young practices. Biennials are a place where that can happen.

Another notable similarity is the presence of Johnston and Lee. They were responsible for an exhibit in the main show as well as a solo exhibition at the Museum of Contemporary Art. Johnston was also on the jury for the 2015 Biennial's Lakefront Kiosk Competition (a program that will not be continuing this year).

Only five months out from the September 17 opening, we still don't know a ton about what the show will be all about. Yet through a close reading of the participant list, and the memory of the last show, we can make some educated guesses about its nature. The overlap of offices, the exclusion of corporate firms, and the main venue of the Chicago Cultural Center tell us the show will likely feel familiar. Yet, knowing the wide range of small, diverse offices, it is just as likely to be full of surprises and architectural ideas that Chicago has not seen. **MATTHEW MESSNER**

FUTURE FUND continued from front page
 billion in funding (including federal and capital funds).

Much of this money will be spent on infrastructure. The Greater Rochester International Airport will receive an initial \$39.8 million to kick-start its transformation, with overall project costs estimated at \$53.7 million. JFK too is in line for major—and much-needed—changes. The Kew Gardens Interchange will receive \$564 million to aid the reconstruction of and expand capacity along the Van Wyck, improving access to the airport. Most of the changes to JFK Airport itself will come from a \$7 billion private investment that will modernize terminals and accommodate a projected increase in passengers.

However, Governor Cuomo's statement also burned bridges. The 77-year-old Kosciuszko Bridge, to be specific, will be demolished (a celebration party is being held on July 11). In its wake, two new state-of-the-art bridges, one Queens-bound and one Brooklyn-bound are to be constructed with a dedicated \$270 million.

Meanwhile, \$15 million will supplement a new Amtrak Station in Schenectady. Improved parking, lighting, and landscaping will fall under this allotted budget as will new walkways leading to the bus and rapid transit areas on State Street and the new parking area on Liberty Street.

But what about housing? Governor Cuomo's "Vital Brooklyn" plan, which targets health, violence, and poverty in low-income communities around Brownsville, East New York, Flatbush, Crown Heights, and Bedford-Stuyvesant will receive \$700 million.

Initially outlined (albeit vaguely) in early March, the \$1.4 billion plan asserts itself as a "national paradigm." It calls for more than 3,000 new multifamily units to be built on six state-owned sites, with options for supportive housing, public green space, and a home-ownership plan.

As part of Governor Cuomo's "Affordable New York" Housing Program, developers of new residential projects with 300 units or more in certain areas of Manhattan, Brooklyn, and Queens will be eligible for a full property tax abatement for 35 years. This is, however, if the project creates a specific number of affordable rental units and meets newly established minimum construction wage requirements and **continued on page 9**



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PETER ZUMTHOR UNVEILS THE
 LATEST DESIGN CONCEPTS AND
 IMAGES FOR LACMA REPLACEMENT

LATEST LACMA

Atelier Peter Zumthor has unveiled new images and design concepts for the replacement Los Angeles County Museum of Art (LACMA) campus.

At a presentation for the proposal,

LACMA director Michael Govan explained that the institution is seeking to create a contemporary museum experience and structure with "no back, no front."

The latest plans for the 368,000-square-foot complex build on a previous scheme, which aimed to span Wilshire Boulevard with a giant gallery. The single-story gallery will be propped up on seven circulation towers housing public programs along their lower levels.

Inside the main gallery, the piers create a complex set of interlocking spaces for the display of art. At the presentation, Peter Zumthor expressed a strong desire to create a museum from "real materials, not sheetrock" and has proposed board-formed concrete detailing for most of the building's surfaces.

The museum aims to finish the project by 2023. **AP**

OPEN > RESTAURANT



> **CLOVER FOOD LAB**
360 Longwood Avenue
160 Federal Street, Boston
Architect: SsD

Cambridge, Massachusetts-based vegetarian fast food chain, Clover Food Lab, opened two new Boston locations last July by architecture firm SsD. The design of the locations, Boston Financial District and Longwood Medical and Academic Area, uses boundaries and light to emphasize Clover's mission to promote transparency, simplicity, and community in the food industry.

"The boundary between 'kitchen' and the 'customer' is dissolved, allowing visual communication between the spaces while reflecting and multiplying light," said architect Jinhee Park on the firm's website. The space is open and bright, with simple finishes and bold signage, aiding in the layout's legibility for customers.

Light fixtures are designed as art pieces, fulfilling their practical purpose while adding visual interest. A large wooden table, milled from a log, snakes through the space to add a warm natural touch to the minimalist design and provide an opportunity for communal dining experiences.

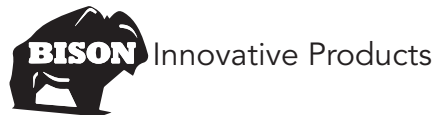
The new Financial District location is considered the brand's Boston flagship location, able to seat 88 customers in the 2,300-square-foot space, plenty of room for the lunch rush. **LAUREN LLOYD**

OPEN > BREWERY



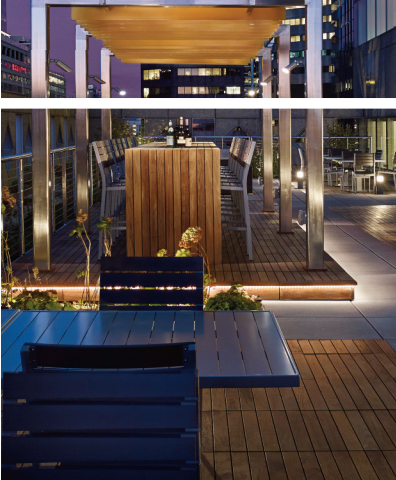
> **PABST BREWERY**
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Tel: 414-630-1609
Design Architect: Dub Studios
Architect of Record:
Engberg Anderson

A little bit of Milwaukee died when the Pabst Brewery closed in 1996. It would be over a decade before anything started to fill in its sprawling campus. Over 20 years have passed and one of the brewery's most iconic buildings is finally seeing new life... Or is that old life? Pabst Brewing Company has returned to the Brew City in the form of a microbrewery, restaurant, and beer garden. The rehabbed 144-year-old First German Methodist Church will produce upward of 4,000 barrels of beer a year, and seat about 140 people in a dining room, mezzanine, and bar. While Pabst Blue Ribbon will be on tap, the microbrewery will also brew rare German and Belgian beers. Knowing its audience, the new brewery opened April 14, also known locally as Milwaukee Day (414 is Milwaukee's area code). **MM**



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Lewis Architects



In December 2016 Lewis Tsurumaki Lewis Architects (LTL) completed its renovation of the The Contemporary Austin-Jones Center, which includes the freshly inaugurated Moody rooftop pavilion. The \$3 million dollar renovation responds to the enormous growth of the institution and its popular public programming as well as the increasing scale of Austin's architecture.

Since the museum opened its downtown location in 2010, the roof deck has been a central feature of The Contemporary's public engagement strategy and often hosts outdoor film screening and music performances. LTL designed a deceptively thin roof canopy that hovers 23 feet above the original structure with stark white curtains that can be drawn to enclose the space for year-round use. The museum doubled its ground floor area for exhibitions while also upgrading its mechanical systems to accommodate a more diverse range of art installations.

Coincidental with the re-opening of the museum was the installation of a text artwork by Jim Hodges that wraps the edge of the roof. The piece consists of 27 seven-foot-tall block letters reading "With Liberty and Justice for All" lit from behind and cased with iridescent mirrored surfaces.

The distinctive architectural design and timely public artwork has vaulted The Contemporary Austin from a sometimes-scrappy nonprofit to a growing powerhouse among national art institutions. **ANDREW DAVIS**

FREE REFILLS

Los Angeles Department of Water and Power officials announced in late March that the recently decommissioned Silver Lake Reservoir will be refilled over the next few months. The reservoir was emptied in 2015 after a new underground reservoir was constructed nearby, leaving behind an empty, 45-foot-deep dust bowl. Neighbors have been debating for months over how—and with which type of water—the reservoir would be refilled. After record rains this winter, the DWP officials decided to use the reservoir as a dumping ground for excess water in the Los Angeles aqueduct system and have pledged to refill the reservoir to its “historic levels” moving forward with non-potable water.

Still in question, however, is if an ambitious plan presented last summer by **Mia Lehrer+Associates (MLA)** and the group **Silver Lake Forward** aimed at converting the 96-acre reservoir into a dynamic, multi-functional habitat and recreation space will move forward. The plan contains various proposals for utilizing the decommissioned reservoir in a more environmentally suitable manner and would contain, among many components, hatcheries for local and migrating bird populations.

DIME A DEMO

To address the cheers and fears of those living along Chicago's linear 606 bike trail, an area alderman is proposing new laws to slow gentrification around the popular public space. As the park, which goes through numerous Northwest side neighborhoods, has grown in popularity, the housing prices in the area have followed suit. To combat the rising housing prices, **Alderman Proco Joe Moreno** is proposing new fees on housing demolition and on conversions from multi-family to single-family housing. It has become popular to convert Chicago's ubiquitous two-flat buildings into single-family homes, effectively lowering density, raising property values, and taking more affordable housing options off the market. The proposal also includes incentives for developers to improve existing buildings, instead of razing and rebuilding.

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> **GLCO AT ALFRED MELROSE PLACE**
8428 Melrose Place, Los Angeles
Tel: 917-262-0955
Architect: West of West

Los Angeles— and Portland, Oregon—based architecture firm West of West recently completed work on a 400-square-foot pop-up shop for optical and sunglass retailer Garrett Leight California Optical (GLCO).

The store is located behind Alfred Coffee & Kitchen in the Melrose Place shopping center in West Hollywood, California. The pop-up shop includes birch-wood-clad interior partitions as well as typographic murals by design studio Cool August Moon. Designs also include a specialized display wall made up of white wooden pegs that support shelves and handheld mirrors.

One of the typographic walls is framed by a built-in bench made out of black-painted birch with a pair of tropical indoor potted plants. The bench sits adjacent to a secondary storefront entrance—the primary access point is through the coffee shop. That entrance is highlighted by a sheet of safety glass and is decorated with GLCO's orange logo. That logo appears again inside the store, cut out of the birch accent wall behind the sales desk. An experimental magazine shelf made up of wooden dowels is located opposite the glasses wall; a lens-tinting machine and a marble-clad point-of-sale kiosk fill out the remainder of the space with raw concrete floors throughout. West of West explained in a statement: “The project was fascinating to us because of its hidden location—the experience of discovering an unexpected space is in contrast to the majority of the work we do.” **AP**



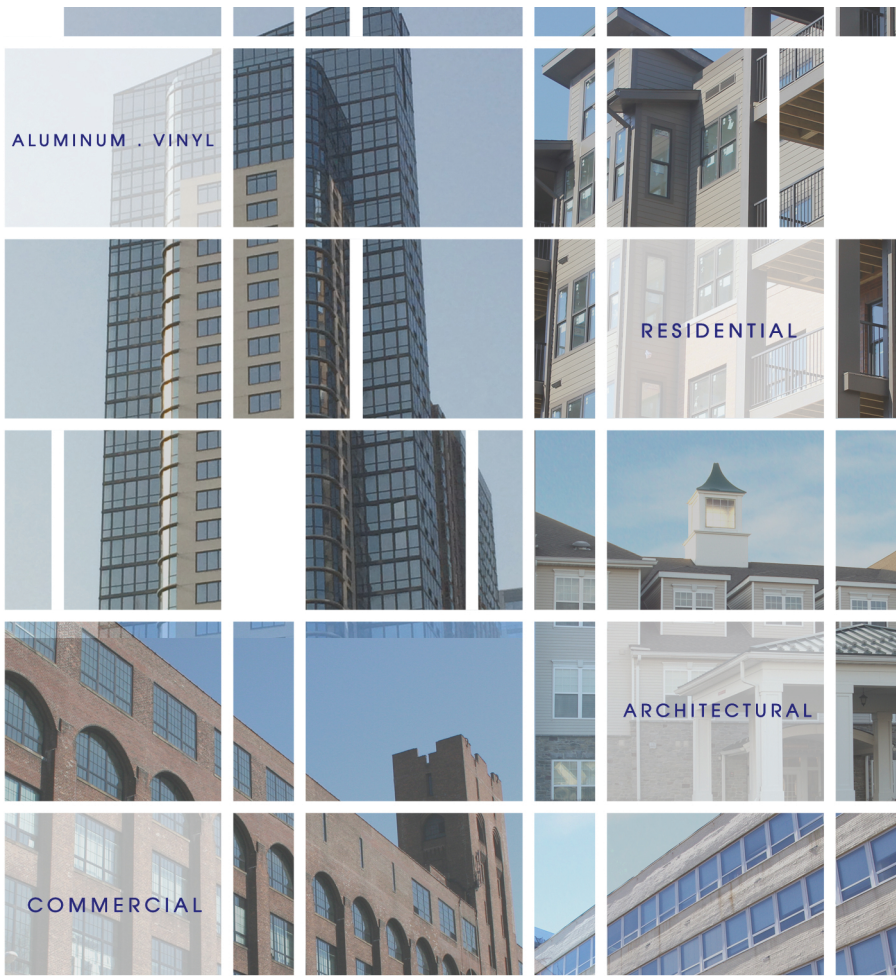
Architect: Bjarke Ingels Group
Photograph: Enclos

Shape Up

What if a skyscraper didn't have to look like one? That was the question posed by **Bjarke Ingels Group (BIG)** when the firm was approached to design **Via 57 West** on Manhattan's West Side. By creating a courtyard-centric building whose sail-like facade plunges to street level from a height of forty stories, BIG made a statement, and a challenge for the facade's installers. The resulting double-curved form required more than 1,200 unique panels—and the skill of ornamental metal ironworkers to put them in place. Read more about it in **Metals in Construction** online.

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USC Marks Tennis Stadium
Architect: DLR Group
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QUEEN MARY ISLAND

Developer Urban Commons and architecture firm Gensler have revealed renderings for a new \$250 million entertainment complex to be located adjacent to the Queen Mary ocean liner in Long Beach, California.

The project—dubbed Queen Mary Island—aims to bring 700,000 square feet of retail, a 200-room hotel, and a series of outdoor public spaces to the Pacific Ocean-adjacent waterfront. The project also includes a 150,000-square-foot entertainment facility by London-based Urban Legacies that is slated to include high-octane attractions such as an ice-climbing facility, a zip-line assembly, and an indoor skydiving simulator.

The proposed changes would transform the surrounding harbor by replacing existing parking lots with a pedestrianized

cluster of shopping areas. A boardwalk will wrap the Queen Mary, creating a new marina at the western end of the site. An amphitheater will be located on this end, along with the hotel. The plan includes an entry lobby and event entrance for the Queen Mary as well.

The project is expected to break ground in roughly two years. **AP**

Architect: Gensler
Developer: Urban Commons
Operator: Urban Legacies
Location: Long Beach, CA
Completion Date: 2028



PEDRO&JUANA

UNVEILED

THE COMMONS

A reimagined public space in the Museum of Contemporary Art Chicago (MCA) is being designed and built by Los Angeles-based Johnston Marklee and Mexico City-based Pedro&Juana. A new restaurant will also be designed by Turner Prize-winning British painter Chris Ofili. Pedro&Juana was introduced to Chicago through the 2015 Chicago Architecture Biennial, with its major installation in the Randolph Square space in the Chicago Cultural Center, entitled *Dear Randolph*. Like that installation, the social space the firm is

designing for the MCA, which will be called The Commons, will be a colorful environment of large custom-made hanging elements. The space's colorful planters and ornate chandeliers will be a stark departure from the normally austere spaces of the MCA. Sharon Johnston and Mark Lee, also the artistic directors of the 2017 Chicago Architecture Biennial, are leading the redesign. The entire \$16 million project is expected to be completed by June of this year. **MM**

Architect: Johnston Marklee, Pedro&Juana, Chris Ofili
Client: Museum of Contemporary Art Chicago
Location: Chicago
Completion Date: June 2017



COURTESY JOHN RONAN ARCHITECTS

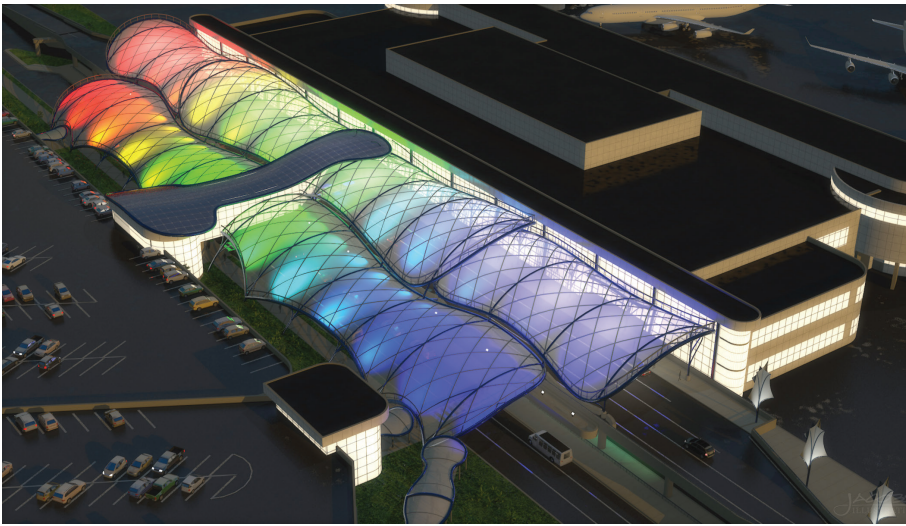
UNVEILED

PUBLIC LIBRARY HOUSING

In October 2016, the City of Chicago announced a plan to combine public housing and public libraries in multiple locations across the city. Recently, the Chicago Housing Authority and the Chicago Public Library announced the first three of these co-located projects and the architects that are designing them. The projects will be located in the West Ridge, Near West Side, and Irving Park neighborhoods, and will be designed by Perkins+Will, Skidmore, Owings & Merrill (SOM), and John Ronan Architects, respectively. Each

of the Chicago-based firms will bring their own experiences and style to the designs. John Ronan Architects are behind the award-winning Poetry Foundation, while SOM has continued to gather accolades for its Chinatown Branch Library. Perkins+Will has completed numerous libraries across the country. Construction is set to begin on the three projects by the end of the year, with completion expected by the end of 2018. **MM**

Architect: John Ronan Architects
Perkins+Will
Skidmore, Owings & Merrill (SOM)
Client: City of Chicago
Location: Chicago
Completion Date: Winter 2018



JACOBS ILLUSTRATIONS, COURTESY DEPARTMENT OF TRANSPORTATION

FUTURE FUND continued from page 5 the units remain affordable for four decades. Governor Cuomo estimates that the program will create roughly 2,500 new units of affordable housing each year.

Governor Cuomo also outlined plans to fund state parks and protect the environment. As per the \$900 million New York Parks' 2020 initiative, \$120 million from the budget will further the "transformation of the state's flagship parks" and "strategically leverage private funding to improve New York State Parks Recreation and Historic Preservation facilities and services."

Moreover, Governor Cuomo disclosed \$300 million for the Environmental Protection Fund, the most the state has ever pledged toward this. Within this sum, \$41 million will be for solid waste programs, \$86 million for parks and

A rendering of the west entrance of the Greater Rochester International Airport.

recreation, \$154 million for open space programs, and \$19 million for the climate change mitigation and adaptation programs.

JASON SAYER



Architect/Structural Engineer:
 Santiago Calatrava
 Architect/Structural Engineer of Record:
 The Downtown Design Partnership
 Photograph: Anthony Quintano

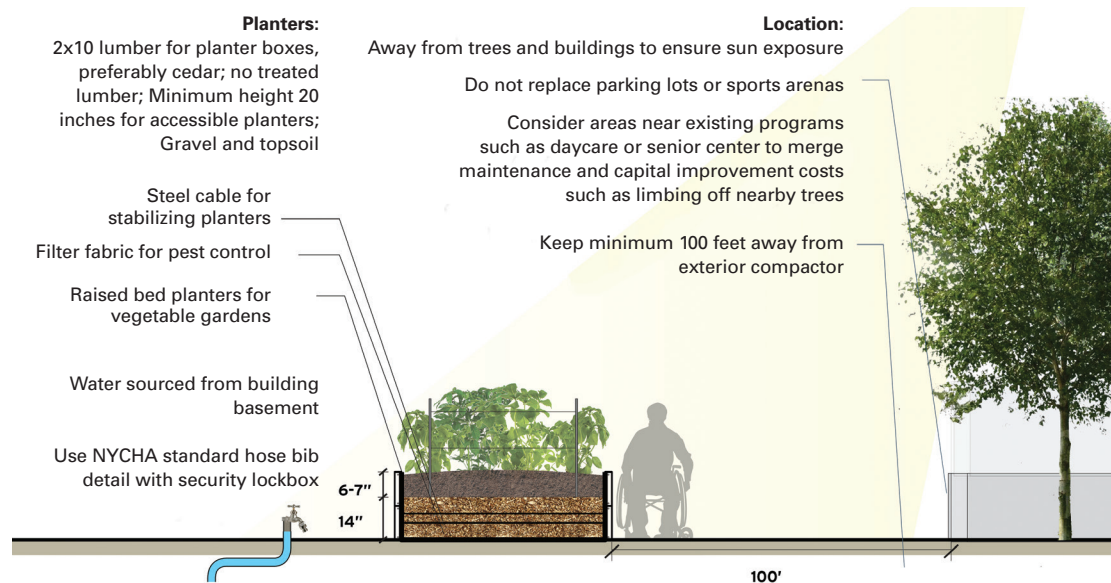
Civic Duty

New Yorkers watched in awe as ironworkers erected each of the **World Trade Center Transportation Hub's** steel ribs into place. Now, 250,000 commuters marvel at the 12,500 tons of structural steel arching overhead as they pass underneath each day. The vision of international architect **Santiago Calatrava** and his team, the Hub's central Oculus connects New Yorkers not only with the places to which they need to go—but with the skilled labor needed for such a vision to be realized. Read more about it in **Metals in Construction** online.

Steel Institute of New York

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THE ARCHITECT'S NEWSPAPER MAY 3, 2017



NYCHA'S NEW GUIDELINES FOR REHABILITATION OF PUBLIC HOUSING PUSH FORWARD ITS SUSTAINABILITY AND PRESERVATION AGENDA

NEW YORK VALUES

Who knew the launch of a document about putting new rooftops on old buildings, raising boilers above flood levels, and updating kitchens and bathrooms in municipal housing would be the East Coast elite's hottest ticket in town? The release of New York City Public Housing Authority's Design Guidelines for Rehabilitation of Residential Buildings had to turn away dozens of attendees to its January 12th panel packing three stories at the AIA's Center for Architecture.

Part of the reason for the overflow crowd may be the sheer number of partners, collaborators, and offices involved. Led by the agency's Office of Design, the Design Guidelines implicated its Capital Projects and Energy & Sustainability divisions, affordable housing developer

Enterprise Community Partners (ECP), the AIA's Design for Aging and Housing Committees, participants in NYCHA's Design Excellence program, including Andrew Bernheimer, Domingo Gonzalez, and Claire Weisz, and dozens of maintenance staff members and residents.

Enterprise Rose Architectural Fellow Jae Shin served as embedded coordinator of many of these conversations within the agency and co-edited the guidelines. "She really helped facilitate a lot of the internal discussions that we had with our various groups at NYCHA as well as external partners," said Bruce Eisenberg, deputy director of NYCHA's Office of Design, who spearheaded the project. "We really wanted to make it a very interactive process."

Produced in collaboration with ECP and supported by a \$100,000 grant from Deutsche Bank, the Design Guidelines belong to Mayor Bill de Blasio's NextGeneration NYCHA, a 10-year agenda to ensure the long-term viability and sustainability of America's largest and most successful public housing agency.

"This will impact all of our capital projects," Eisenberg said. "We have a five-year plan of scheduled projects, and so we really wanted to raise the bar of design in how we execute them. This is a roadmap to enable us to do that." It has implications for a vast and practically unending scope of work. If fully funded, renovation of NYCHA projects, which comprise 2,500 acres in 328 complexes containing 125,000 units and serving

A diagram of "Accessible Community Garden Design" in New York City Public Housing Authority's Design Guidelines for Rehabilitation of Residential Buildings.

more than 400,000 residents, would require \$17 billion in current capital costs. Allocations over the next three years amount to \$784.4 million from the city's budget.

In some parts, the Design Guidelines formalize the standards employed in recent capital projects, such as the exterior lighting installed at Castle Hill and Butler Houses in the Bronx, which replaces the dim yellow light of old with nearly 1,000 bright and energy-efficient LED fixtures to improve public safety. In other outdoor areas, the guidelines aim to reduce metal fencing around grass and add amenities to create more active and healthy spaces. They take cues from the guidelines set forth by the Center For Active Design, while encouraging visual sight lines. In-progress projects like KPF and Olin's landscapes for Red Hook Houses—funded as part of the post-Sandy \$3 billion FEMA recovery grant—indicate a High Line-like attention to detail.

"We're starting to be more aspirational in that area," Eisenberg said. "We're looking to make our open spaces more attractive and useful to our residents and the community at large."

NYCHA's push toward environmental sustainability nudges projects to install subsurface infiltration systems, sidewalk bioswales, and porous pavers rather than asphalt to limit stormwater overflow and heat sinks. Pilot projects in Bronx River Houses, Hope Gardens, and Seth Low Houses will slow stormwater, while the Edenwald Houses in the Bronx will contain the city's largest green infrastructure installation. For

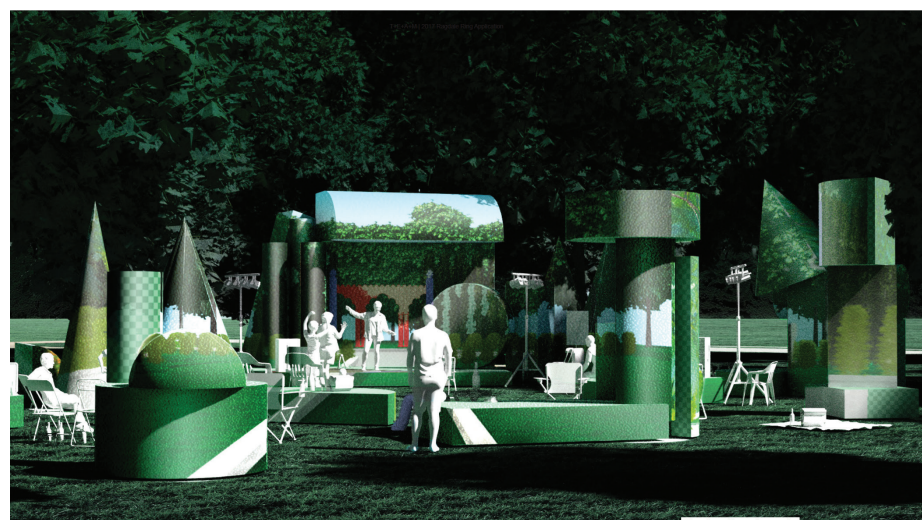
other areas vulnerable to stormwater rise, the guidelines recommend concrete retaining walls to double as seating, like the floodwalls as wood-clad benches by Nelligan White Architects in Baruch Houses below the Williamsburg Bridge.

At Sotomayor Houses, NYCHA will begin installing the new standards for kitchens and bathrooms later this year, expanding cabinet space and adding accessible grab bars and sinks. That is, after the roofing is done: Mayor de Blasio has dedicated \$100 million annually to roofs alone for the next two years, recently supplemented by another \$1 billion over 10 years. Upgrading the troublesome low- or no-slope roofs of its modern-era buildings is NYCHA's biggest capital projects burden.

The Design Guidelines' release landed on the same day as nomination hearings for Housing and Urban Development Secretary Ben Carson, adding a collective spirit of defiance to talk of preserving the country's largest public housing agency. The De Blasio administration vows to press on, regardless of the new administration's priorities, which appear to involve gutting all federal agencies the President's cronies cannot use for profiteering.

"We have a 10-year strategic plan NextGeneration NYCHA that's not a kitchen sink plan; it's very specific, and we're moving forward," said Rasmia Kirmani-Frye, director of NYCHA's Office for Public/Private Partnerships and president of newly formed Fund for Public Housing nonprofit, which coordinated private sector grants for the guidelines. "We don't know what the policy priorities will be, but we know what New Yorkers' priorities are, so we are moving forward with that plan, because it's the best investment in public housing in New York City."

STEPHEN ZACKS



LAND OF ILLUSION continued from front page In these short years, the Ragdale Ring competition, and the accompanying Adrian Smith Prize, have proven to be architecturally adventurous, and often playfully eccentric.

This year's iteration will be built by the Ann Arbor, Michigan-based T+E+A+M, a collaboration among young designers Thom Moran, Ellie Abrons, Adam Fure,

and Meredith Miller. Their proposal, entitled *LIVING PICTURE*, superimposes images of the original 1912 Ragdale Ring onto a set of lightweight objects spread throughout the grounds. The scene of the original ring will be an immersive, if not surreal, space for the audience to become part of the theatrical setting. The varied scale of the objects also allows for the audience to

LIVING PICTURE consists of large forms wrapped in portions of an image of the original Ragdale Ring.

position itself in relation to the stage, either sitting on or standing among the installation. The shapes, which make up the stage itself, will blend historic imagery with the lush surroundings of the property.

While the imagery on the installation will mostly be seen as disparate yet related images, audience members approaching from the Ragdale House will see the entire original Ring snap into view. Watching from the other approaches, viewers will discover the scene as a series of separate vignettes of the original.

"At the beginning of this year we suspended our individual practices and committed fully to T+E+A+M, but the fact that the four of us have practiced individually is one of the unique strengths of our collaboration" Fure explained. "Each of us has different audiences through our previous work's engagement with conversations inside and outside the discipline."

The objects will range in form, making

up seating areas and platforms for performances. Arranged in seven clusters, most of the objects will also be hollow to provide storage. Their arrangement centralizes the audience while providing masked areas where performers can enter from stage-side.

The project will be built in late May, to be ready for four performances starting in mid-July. T+E+A+M, along with a group of workers, will live at Ragdale for 18 days to build the installation. The Adrian Smith Prize, sponsored by Adrian Smith + Gordon Gill Architecture, provides \$15,000 for the construction.

The members of T+E+A+M are not strangers to exhibition and installation building. Between the four members, their work has been shown in multiple Venice biennales and at the Beijing International Art Biennale, the Shenzhen and Hong Kong Biennale, the Storefront for Art and Architecture, and the Graham Foundation, to name just a few.

T+E+A+M will join the ranks of past Ragdale Ring designers SPORTS Collaborative, Bittertang, Design With Company, and Stephen Dietrich Lee. Last year's iteration by SPORTS, entitled *Rounds*, won the Architect's Newspaper's 2016 Best of Design Award for Temporary Installation. **MM**

DINEEN HALL, SYRACUSE UNIVERSITY COLLEGE OF LAW



DE MARIA PAVILION



ZHEJIANG UNIVERSITY MUSEUM OF ART AND ARCHAEOLOGY

COURTESY GLUCKMAN TANG

The clean, white-walled exhibition space, the now-preferred one for displaying art, did not materialize overnight, as Mark Wigley and others show in their histories of exhibition design. Sheetrocked walls with smooth, joint-compounded planes, set inside an old industrial building with clear polyurethane wood floors, exposed beams, and metal straps, can be traced back to the 1980s.

One of the first interior spaces to show the power of these minimalist white-walled spaces was likely the Dia Art Foundation at 548 West 22nd Street in Chelsea, New York, designed in 1985. This space was designed by Richard Gluckman, who can—as much as any other architect—be credited with creating spaces influenced

by the minimalist art of the period.

His firm, now Gluckman Tang Architects (Dana Tang, who has worked in the office since 1995, became his partner in 2015), has built on this minimalism-inspired base of design ideas with 22 employees that design scores of major projects. In the last three years they have become a truly global practice with important projects on three continents. Gluckman Tang always seems to have an impressive portfolio of museums, galleries, and institutional projects on the boards. It, like any firm, doesn't realize all of its commission or competition entries, but it is clear that it is a firm that institutions trust to create an appropriate and workable spaces, like: the

Andy Warhol Museum in Pittsburgh, the Cooper Hewitt, Smithsonian Design Museum in New York, the Gagosian Gallery in Chelsea, and the Zhejiang University Art and Archaeology Museum in China. Gluckman, whose first major New York project was a townhouse for Heiner Friedrich and Philippa de Menil in 1977, has also built on this foundation to create scores of lofts, private homes, and other residential projects since the 1970s. Gluckman Tang seems to have hit a sweet spot as an office with a manageable number of employees and a reputation that ensures that they will continue to interview with enviable clients offering desirable, even glamorous, commissions.

WILLIAM MENKING

DINEEN HALL, SYRACUSE UNIVERSITY COLLEGE OF LAW SYRACUSE, NEW YORK

Dineen Hall is a new 200,000-square-foot facility that anchors Syracuse University's West campus expansion with a distinctive five-story state-of-the-art building for the College of Law. A central atrium at the main level visibly linking the core elements—a library, a celebratory space, a ceremonial courtroom—is positioned beneath a green roof that creates a seasonal outdoor terrace, with the skylit vertical axis introducing natural light throughout the building. The iconic ceremonial courtroom will be visible from inside and outside the building, signifying the law school's inherent accessibility and transparency.

DE MARIA PAVILION LONG ISLAND, NEW YORK

This is the second Gluckman Tang-designed single-artist exhibition structure on this Long Island estate (the firm created the earlier Noguchi Garden Pavilion in 2004). A board-formed concrete interior frames a selection of Walter De Maria works, and is naturally lit by a large skylight and window-wall. A brick exterior references the 1920s garden wall.

ZHEJIANG UNIVERSITY MUSEUM OF ART AND ARCHAEOLOGY ZHEJIANG SHENG, CHINA

This facility is a teaching museum that supports research and study of the arts on a campus for Zhejiang University. The contemporary design alludes to various aspects of traditional Chinese architecture and garden design. It brings together three major elements—public exhibition, art study and storage, and academics.

The museum's entry and lobby overlook a garden along a canal to the south. The four-story academic wing has its own entry facing the new campus to the north, and contains the library, auditorium, classrooms, seminar rooms, study centers, conservation lab, and education center.



COURTESY MODUS DEVELOPMENT

NEW MODELS EMERGE IN MULTIFAMILY NZE BUILDINGS IN ARIZONA

NET ZERO TO HERO

For years, builders across the western and southwestern regions have been moving in piecemeal efforts toward developing Net-Zero Energy (NZE) housing models for mass production, as new regulations envision the near-future proliferation of NZE building types, and energy-

conscious consumers begin to ask for these structures as well. NZE buildings—a widely and variously defined concept—generally produce as much energy as they consume over the course of a year. They aim to reduce overall energy consumption while also generating

renewable energy on site. Builders have discovered that the best way to standardize NZE building methods is to lower overall building energy consumption first, and only then tackle costly additions like green technology. That means increasing insulation values within

building walls while also tightening the exterior envelope. It is also important to place mechanical equipment within conditioned spaces and to program interior spaces with an eye toward solar exposure. After energy-efficient appliances are specified and a building energy analysis is conducted, designers move to size energy systems appropriately for the remaining energy loads. This tactic generates tight, efficient buildings that require smaller and cheaper solar panel

MODUS Development's designs for NZE townhomes utilize building massing elements to create shading, facilitate passivity, and drive down overall energy use. installations. Because many of the building-related approaches—like constructing walls out of larger two-by-six-foot studs to create a wider insulation cavity—are easy to do and do not require builders to learn new skills, these approaches have brought down the potential cost of NZE buildings substantially.



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COURTESY MODUS DEVELOPMENT

Using the above strategies, builders like Phoenix, Arizona-based MODUS Development are helping to bring NZE residential buildings into the mainstream even further by developing NZE buildings with contemporary massing and detailing at both single- and multifamily scales.

Ed Gorman, founder and president of MODUS, has been hard at work streamlining and modernizing existing NZE housing models in an effort to stay ahead of California's plan to have all single and most multifamily residential construction be NZE-equivalent by 2020. When the change comes, MODUS will be ready. Gorman expects the housing market to move toward the wide adoption of NZE homes either way.

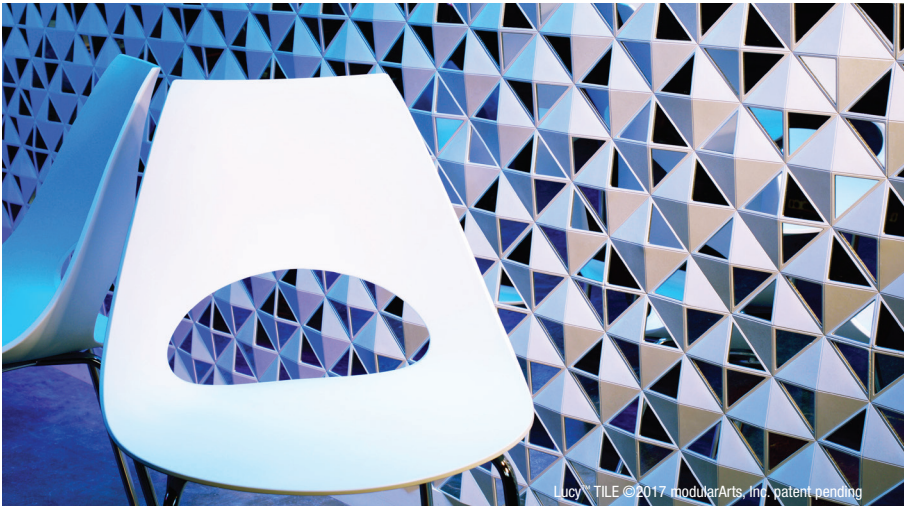
MODUS has completed work on several NZE developments across California and Arizona so far—most recently, a 41-unit development called Equinox in Scottsdale, Arizona. The project—the first NZE apartment complex in Arizona—is organized around a central courtyard,

and the one- and two-story units feature deeply recessed balconies and loggia spaces. Gorman explained: "The balconies serve as a heat sink" to facilitate passive ventilation, and the structures "create shade directly from the architecture, the way a modernist building would, instead of as an applied afterthought." The project came in at the same cost as a non-NZE construction and is fully occupied. The firm's portfolio for the year includes three new NZE developments: two 20-townhome developments in Scottsdale and a 32-unit multifamily development in Tempe, Arizona.

For Gorman, the NZE strategy is a no-brainer. "Highly efficient buildings have higher tenant retention, often sell for as much if not more, and cost less to build than traditional buildings," he said. "If you can make it work in the desert of Arizona, you can make it do anywhere." The future of building in Arizona and California, it seems, is heading toward Net-Zero. **AP**



COURTESY MODUS DEVELOPMENT



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THE ARCHITECT'S NEWSPAPER MAY 3, 2017

BIPARTISIAN TIMBER INNOVATION ACT GAINS
SUPPORT IN CONGRESS

JEREMY BITTERMANN

Hot Timber Date

Climate-change denial appears to be on the verge of becoming official U.S. policy. But all hope for reducing our carbon footprint is not lost. Case in point is the pending Timber Innovation Act, one of the rare eco-friendly pieces of legislation that enjoys bipartisan support. The bill (H.R. 1380, S. 538) seeks to establish a market for so-called mass timber buildings more than 85 feet tall that are built from panelized wood construction products such as cross-laminated timber (CLT) and glued-laminated

timber (glulam).

"Building with wood benefits both rural economies and the environment," U.S. senator Debbie Stabenow (D-Michigan) said when she announced the legislation in early March. "This bill will help expand markets for wood products coming out of forests in Michigan and all across the country. At the same time, using wood for construction reduces pollution and incentivizes private landowners to keep their land forested,

rather than selling it to developers."

Architects who study the new wood construction materials say mass timber has economic, ecological, seismic and aesthetic advantages over steel and concrete. "Photosynthesis, the process of growing a tree, absorbs CO₂," explained New Haven architect Alan Organschi, adding, "Until it burns or decomposes, that carbon will stay in the wood like a bank investment."

The concrete and steel industries are adamantly opposed to the Timber Innovation Act. More than 160 stakeholders from the construction, labor, and building-materials sectors jointly signed a letter to the U.S. Senate opposing a version of the bill introduced last year. The letter questioned the fire and structural safety of mass timber and stated the bill would create an "imbalance in the marketplace by allowing the federal government to choose winners and losers."

However, the bill's supporters say the new wood technology promises to significantly reduce carbon loads in the building industry, which is currently responsible for close to half of the U.S.'s greenhouse gas emissions. A typical mid-rise concrete and steel building, because it relies on pollution-generating resource-extraction

industries, is responsible for emitting 3,210 tons of CO₂ in its construction and lifetime, according to Timber City, an initiative undertaken by Organschi's firm, Gray Organschi Architecture, that is supported by the Hines Research Fund for Advanced Sustainability at Yale University. In contrast, because trees are a renewable resource that sequesters CO₂, a typical mass timber mid-rise building built from wood harvested from sustainably managed forest is responsible for capturing 4,720 tons of CO₂.

Innovations in mass timber technology also resolve fire-proofing and seismic issues that, until recently, were a major disincentive to using wood in large urban buildings, according to Yugon Kim, founding partner of the architecture firm IKD, who curated the exhibit Timber City at the National Building Museum in Washington last fall. "U.S. cities in the 1800s used to be made of wood, but then because of urban fires that started to change," he said. "Now, because of products like CLT, we will be able to use wood in the centers of our cities the way we did in the past."

Tall wood building construction is most advanced in Europe, especially in Austria, which boasts the world's largest mass timber industry. An example of a commercially viable mass

timber development that garnered worldwide attention is the nine-story Murray Grove designed by Waugh Thistleton Architects, which was built in London in 2009. It consists of wood load-bearing walls, wood elevator cores and wood floor slabs. In addition to paying off for the environment, Murray Grove took only 49 weeks to build, whereas an equivalent-size concrete structure would typically have taken 72 weeks to build.

The mass timber industry is still in its infancy in the U.S. There are only several wood companies that make mass timber products, and local building codes generally disallow tall wood structures. The Timber Innovation Act seeks to change that situation by funding competitive research on mass timber technology at institutions of higher learning and by making funds available for a tall wood building competition and a wood innovation program for retrofitting sawmills in areas where there is high unemployment.

The pending legislation expands upon a federal program that established an earlier U.S. Tall Wood Building Prize Competition, which in 2015 awarded \$3 million to support construction of two such structures. One was Framework, a 12-story mixed-use building in Portland, Oregon, designed by Lever Architecture, which

is due to break ground this summer. The other was 475 West 18th Street, designed by SHoP Architects, an upscale residential building project near the High Line that was shelved in early March, reportedly in response to a market downturn for high-end properties.

"Getting government sponsored research funding was critical to defraying added expenses associated with the extensive testing and research necessary to secure local building department approvals for building wood structures more than six stories, according to Thomas Robinson, founding principal of LEVER Architecture. "Whenever you are doing something for the first time it is more complicated," he said, noting that a critical aspect of his project was demonstrating that exposed CLT and glulam can achieve a two-hour fire-resistant rating.

Given the increasing environmental concerns over the widespread use of steel and concrete, mass timber promises to be a more palatable alternative. "What the Timber Innovation Act does is make this an even playing field," Organschi said. "We have these vast forest reserves which are not being utilized.... By using mass configurations of timber, we will get more carbon sequestration."

ALEX ULAM

BKL NAMED AS LEAD ARCHITECT FOR THE RESTORATION OF
THE 1933 WORLD'S FAIR HOUSE OF TOMORROW

TOMORROW-MORROW LAND

Atop a tall sand dune overlooking the southern shore of Lake Michigan sits one of the last remnants of the 1933 Chicago Century of Progress World's Fair. In severe need of restoration, the House of Tomorrow, designed by Chicago architect George Fred Keck, is set to receive an update from a team of Chicago firms.

The announcement by Indiana Landmarks named bKL Architecture

as the architecture and interior design lead. Bauer Latoza Studio will offer historic preservation services and Wiss, Janney, Elstner Associates will be the structural engineer. Willoughby Engineering will handle mechanical, electrical, and plumbing engineering, and HJKessler Associates will act as the sustainability consultant.

In fall 2016, the National Trust for

Historic Preservation and Indiana Landmarks launched a \$2.5-million campaign to restore the house after the Trust named it a National Treasure. At the time of the fair, the house was often referred to by the media as "America's First Glass House," and it was a beacon of modern technology for the World's Fair's 39 million visitors. The glass curtain walls came nearly 20 years before both Philip Johnson's 1949 Glass House and Mies van der Rohe's 1951 Farnsworth House, which sits only 90 miles directly to the west. Giving a view of an optimistic future, the home focused on how science and technology could improve everyday life.

The house's innovations include an "iceless" refrigerator, the first-ever General Electric dishwasher, and copious amounts of glass for passive solar heating. Keck would later go on to design 300 other passive solar houses, mostly in the Chicago area, throughout his long career, but the House of Tomorrow remains a standout for its uncanny design.

The 12-sided home radiates from a central hub that contains mechanical equipment. Spoke-like steel girders cantilever from the center, supporting the second and third floor concrete slabs. This

unusual structural system allows for an open floor plan, which is also rare for its time. The plan for the restoration includes removing deteriorated surfaces and revealing this steel framework. The house's iconic glass facade will be replaced with contemporary smart glass.

The story of the House of Tomorrow after the fair is almost as eccentric as the house itself. After the closing of the World's Fair, a Chicago developer named Robert Bartlett commissioned a fleet of barges and trucks to move the house and four other houses from the exposition to their current resting place in Beverly Shores, Indiana. Bartlett's plan was to develop a vacation hotspot for Chicago. While this may not have worked out for him, they have become a pilgrimage point for architects and beachgoers

alike as part of the Indiana Dunes National Lakeshore.

Though listed in the National Registry of Historic Places in the 1980s, the houses had fallen into severe disrepair by the 1990s. In order to save them, Indiana Landmarks was able to lease the homes from the National Parks Service and sublease four of them to individuals. Those sub-lessees were obliged to restore them, at their own expense, in exchange for long-term residency. The cost of restoration for the four houses was in excess of one million each, and the House of Tomorrow's atypical materials and construction meant Indiana Landmarks would have to do the work itself.

But, with the naming of the restoration team and fundraising, the future of the House of Tomorrow is bright. **MM**



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I recently sat on a midterm design jury for the Yale studio taught by the dynamic duo of Patrick Bellevue of Atelier Ten and Andy Bow of Foster + Partners. It's a rare treat for those of us who teach in the "suburbs" of the curriculum (in my case, professional practice) to visit the hip "downtown nightclub" scene of the design studios. The jury comprised far more talented designers than me, so I kept my focus and comments on issues of process and outcomes.

The brief was both thrilling and daunting: Design a museum and restaurant complex, including production facilities, for a sake company in historic Kyoto, Japan, on one of two challenging sites facing a shallow river; acknowledge the intricate urban context; solve for the production complexities of the ancient art of sake manufacturing; create a strong work of architecture. And, by the way, make your solution environmentally responsible through clear sustainable design strategies. The morning sake tasting we held before the jury began steered both the jurors and the students for the intense day ahead.

As I watched our students present their projects, I was amazed at their energy, determination,

and facility with almost every challenge of the brief. It was midterm, so many issues were not unexpectedly left unresolved, but few were ignored. Andy and Patrick had guided these 10 folks to unique, provocative, and dare I say even poetic solutions. It was hard for this architect, trained in these same jury pits in the pre-digital age, to believe the sheer skill with which these schemes were iterated, analyzed, evaluated, and presented. There was no question that the students' development as designers was accelerated by an ability to deploy digital tools—visualization, cogent drawing and diagramming, CNC-model fabrication—in the service of their craft, augmented with an array of beautiful hand sketches. All these skills were clearly mutually amplifying. I don't think any of my final presentations in school were nearly as resolved, nor presented so beautifully.

The jury and students met after the review to discuss more general observations, when I explained that the biggest surprise of the day for me, to wit, was the generally tangential treatment that sustainability received in the solutions. There were the typical gestures to ventilation, the movement of the sun, or attempts to co-

locate hot and cold functions in the sake factory, but overall the sustainability challenge received much the same treatment that might have been given if the brief had had a building code requirement—it was considered somehow adjacent to the central problems of the Design with a big "D." I was reminded of a statement made by one of my professors, Vincent Scully, when I asked him about the importance of "solar architecture," a design approach popular in the 1970s: "Oh, that's just plumbing."

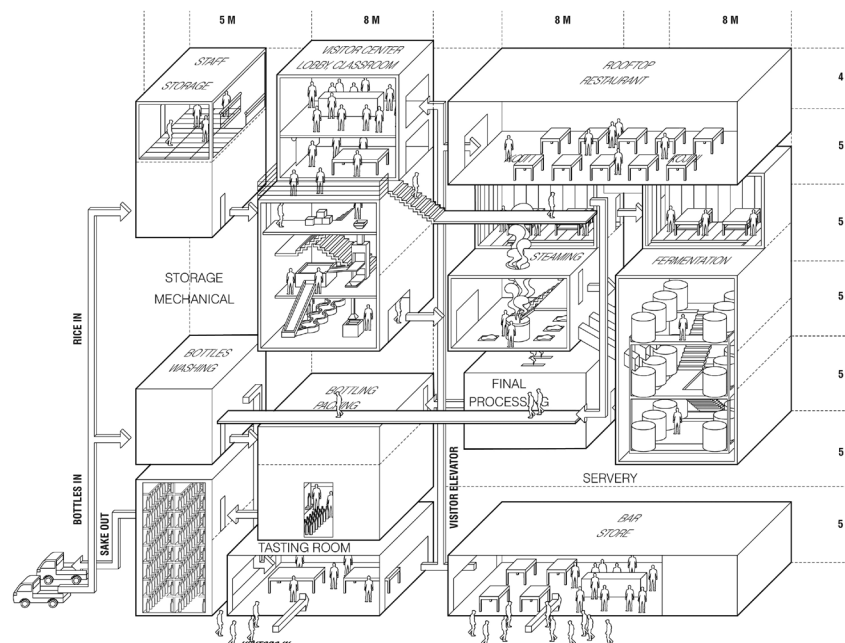
Somehow the digital facility applied to solving the context, planning, massing, and compositional challenges of the brief was nowhere apparent in answering questions of sustainability. A wide array of computational analytical tools is easily available to today's students, ranging from various Rhino-based Grasshopper scripts, through Energy Plus, to Impact Infrastructure's AutoCASE. It may be that Patrick and Andy will press this particular part of the pedagogical agenda later in the term. If so, our students would benefit from the advice of juror Michelle Addington, Hines Professor of Sustainable Architectural Design at Yale University School of Architecture, who

A presentation by Anna Nasova, Master's of Architecture, 2017, Yale School of Architecture.

suggested that the tyranny of the sustainable checklist (such as LEED or BREAM) should lead to choosing a single important green strategy, and making sure that it's accomplished well. The tools are certainly there to do so.

This seems a reasonable teaching strategy if combined with another requirement: demonstrable outcomes of that given green approach. Today's digital design tools provide vivid answers to design questions of composition, drawing clarity, senses of three-dimensional space. Analytical algorithms that evaluate the quantitative results of a scheme are the "renderings" of sustainability, with hard and fast results. While those results may be only approximations as a design evolves, they are also a measure of sustainable success or failure. And learning to deliver those results in concert with a skillful design prepares these same students to make the demonstrable value arguments that future practice will demand. This will be a central theme of some of my subsequent columns.

PHIL BERNSTEIN



COURTESY 2017 ANNA NASOVA YALE M.A. ARCH '17



CACTI URBANISM continued from front page
\$1.2 billion purpose-built neighborhood in the heart of downtown Reno, Nevada.

The project proposes taking over a series of underutilized lots in order to jumpstart an

ecologically driven neighborhood containing 1,900 housing units, 450,000 square feet of office space, and 250,000 square feet of retail space. The nearly 30-building district will provide needed market-rate and work-

force housing as well, with 20 percent of rental units available as affordable housing for those who qualify.

The construction of a new district—bounded along its southern edge by the Trickee River, a tributary to Pyramid Lake and Lake Tahoe—also represents a special opportunity to connect Reno to nature more efficiently than piecemeal implementation would. OCB is looking to integrate the district's street life with the surrounding natural habitat in biome-specific ways. "We are very interested in the authenticity of the landscape and in bringing the larger ecology into the city," Cheryl Barton said. Barton aims to plant over 300 trees across the 17-acre site; the firm aims to establish and expand a sense of pedestrian comfort on the street by reducing heat-island effect. OCB is also embedding expanses of vertical and horizontal gardens throughout the plan, including on rooftops. Barton explained further: "We are taking an artistic approach to the paseo design—there will be broad, shallow channels [embedded in the paseos] that can be used for patio seating regularly and, during the rainy season, can collect water."

The district will be fully integrated with regard to stormwater sequestration and

wastewater treatment, and will also employ a variety of digital tools to monitor and control these adaptive systems. For Barton, the relationship between these technical components and her efforts to make Reno's streetscapes more bearable are two sides of the same coin. "Landscapes are a system like any other: It's all about understanding the climate, the water, the soil, and the connectivity of that system, and bringing that understanding into the public realm."

One hope is that the West 2nd District can feed Reno's booming technology industry. Reno is affordable—and a 45-minute flight from Silicon Valley—so it is absorbing regional economic and population growth. Tesla operates its Gigafactory in Sparks, Nevada, just outside Reno, and Apple operates cloud-computing servers in the area as well.

The influx of technology-related capital is a boon for Reno, and continued investment will likely fuel the continued growth of West 2nd. "We are focusing on a lot of categories," said Don Clark, "from being an eco-district to pursuing LEED accreditation to focusing on walkable communities and complete streets—and are ultimately making a new, next-generation, integrated section of a city." **AP**



A wave of new technologies is transforming the architecture, engineering, and construction industries. On May 23, *The Architect's Newspaper* will host the first trade expo and forum to investigate this convergence: TECH+. Taking place during NYCxDesign month, New York's official citywide celebration of design, the conference incorporates visionary speakers, engaging panels, live demos, and product displays from leaders in emerging fields like virtual reality, smart buildings, parametrics, advanced materials, drones and robotics, AEC Software, and mobile apps.

Architects, engineers, designers, builders, real-estate professionals, investors, entrepreneurs, software developers, students, and makers will converge at Metropolitan West in New York—the center of one of America's fastest growing tech markets—to discover innovations, come across start-ups, meet top experts, and build connections. A conference addressing new architectural technologies is both needed and timely, spurring new ideas, cross-

pollination, and innovation.

"We see TECH+ as the place where technology companies and the AEC industry converge," said *The Architect's Newspaper* publisher Diana Darling. "We want to share what's happening and start pulling people together. These fields are developing quickly, and people are eager to build a community."

Over the past six years, AN has hosted 26 events for Facades+, a series of conferences taking place in cities around the country focusing on the future of building envelopes. TECH+ will build on that series' success by teaming up with Microsoft Resources TechPerspectives conference to host a full day of inspired presentations on the Innovation Stage.

Presenters at TECH+ will include keynote speaker Hao Ko, a Gensler principal who helped mastermind the Nvidia headquarters building in Santa Clara, California, and the Mercedes-Benz headquarters building in Atlanta; Kerenza Harris, leader of Morphosis Architects' advanced

technology team; and leaders of innovative companies like Graphisoft, Humanscale, Kohn Pedersen Fox (KPF), FXFowle, Thornton Tomasetti, and more.

Panels will discuss, among other topics, start-up technology investment, workplace design, digital printing and fabrication, virtual-reality environments, and on-site drone footage. More than a dozen exhibitors hail from around the AEC industry, in fields like BIM (building information modeling) software, virtual reality (VR), 3-D printing, engineering, and computer graphics. The conference will also showcase know-how from some of the city's top tech incubators and research from cutting-edge technology programs at design schools like Columbia GSAPP, Parsons, MIT DesignX, and Pratt.

"TECH+ is a new type of conference," said Darling. "We're focusing on completely new ideas and techniques, and gauging where the future of the AEC will be and how we get there."

SAM LUBELL

CHAOSGROUP

Chaos Group is a worldwide leader in computer graphics, helping artists and designers create photoreal imagery and animation for design, television, and feature films. Software like V-Ray, Phoenix FD, and VRscans dominate the fields of creative storytelling and digital design. Chaos Group founder

Vladimir Yooyabov received a 2017 Academy Awards plaque for V-Ray's role in bringing CGI to feature films. At TECH+, Chaos Group will be showcasing its technologies for the AEC industry, particularly its newest VR capabilities.

chaosgroup.com

GRAPHISOFT ARCHICAD

Graphisoft ignited the BIM revolution in 1984 with ARCHICAD, the industry's first BIM software for architects. The company continues to lead the industry with innovative solutions like BIMcloud, the world's first real-time BIM collaboration environment, and EcoDesigner, the world's first fully BIM-integrated green-

design solution. At TECH+, Graphisoft will showcase BIMx, the world's leading mobile app for BIM visualization on computers, iPhones, iPads, Android devices, and Google Cardboard. Part of the Nemetschek Group, Graphisoft offers valuable learning tools like online seminars, tests, books, training videos, and in-person training. Sister companies in the Nemetschek group include Bluebeam, Vectorworks, Allplan, Nevaris, and several more.

graphisoft.com



Humanscale is the leading designer and manufacturer of ergonomic products that improve health and comfort at work and beyond. At TECH+ it will show off OfficeIQ, its newest innovation, which integrates computer software into ergonomic design, transforming traditional

offices into active, intelligent workspaces that help users make healthier decisions. More products include seating, sit-stand desks, keyboard systems, and lighting. Humanscale's ergonomic consulting services—used for more than 2,000 organizations since 2008—help organizations develop and implement comprehensive, cost-effective ergonomics programs.

humanscale.com



InsiteVR

InsiteVR is a platform for AEC companies to create and manage virtual reality presentations across their offices. InsiteVR's tools allow users to remotely control VR presentations, collect feedback from clients, and easily share to mobile

headsets like the GearVR. The company provides virtual reality experiences in seconds with models from Sketchup, Blender, Rhino, Revit, or any other 3-D modeling. At TECH+, Insite VR will showcase Analytics, a new feature in which virtual reality walkthroughs can be replayed and analyzed to learn more about user behavior in a space. Its heat map functionality provides additional data on the distribution of users' attention while going through a virtual representation of the space.

insitevr.com



Iris VR offers intuitive virtual-reality software for the AEC industry that works seamlessly with existing 3-D software. Offerings like Prospect (for explorable VR) and Scope (for 360-degree panoramas) give you a true sense of depth and space

before anything has been built. Architects and builders like Ennead, SHoP, HMC, and Corgan have quickly generated realistic virtual environments to aid with their design process and client communications. At TECH+, IrisVR will be showcasing its new experiences for Prospect, providing the ability to have multiple users within the same virtual-reality model, with real-time audio and visual feedback.

irisvr.com



IRON-HORSE

Iron-Horse Systems is a full-service certified distributor of IoT systems for lighting control. The company provides sensor layouts and network design along with the programming and maintenance

services necessary to tie the specified lighting system into the end user's IoT or BMS platform. This ensures a complete, reliable system from design through completion. At TECH+, Iron Horse will be showcasing several of its IoT solutions for smart buildings.

enlightedinc.com



A leader in BIM technology solutions, as well as an Autodesk platinum partner, Microsol Resources has been a reseller of engineering and architecture software—such as V-Ray, Bluebeam, and Rhino—since 1986. Microsol specializes in building- and civil-infrastructure software, but its suite of offerings also includes training, certification, and product support. The company helps innovative clients get the most out of their designs and technology investments through installation, activation, and continued follow-up. The firm services big offices like Bjarke Ingels Group, David Adjaye

Associates, Rafael Viñoly, and KPF, as well as start-ups and sole proprietors. Microsol's annual TechPerspectives conference, launched in 2013, focuses on the most exciting technologies driving change in the design and construction industries. The conference showcases industry leaders and innovative technologies including BIM, 3-D printing, virtual reality, digital design and fabrication, and more. The event has taken place in New York, Boston, and Philadelphia. This year's TechPerspectives will be held at TECH+.

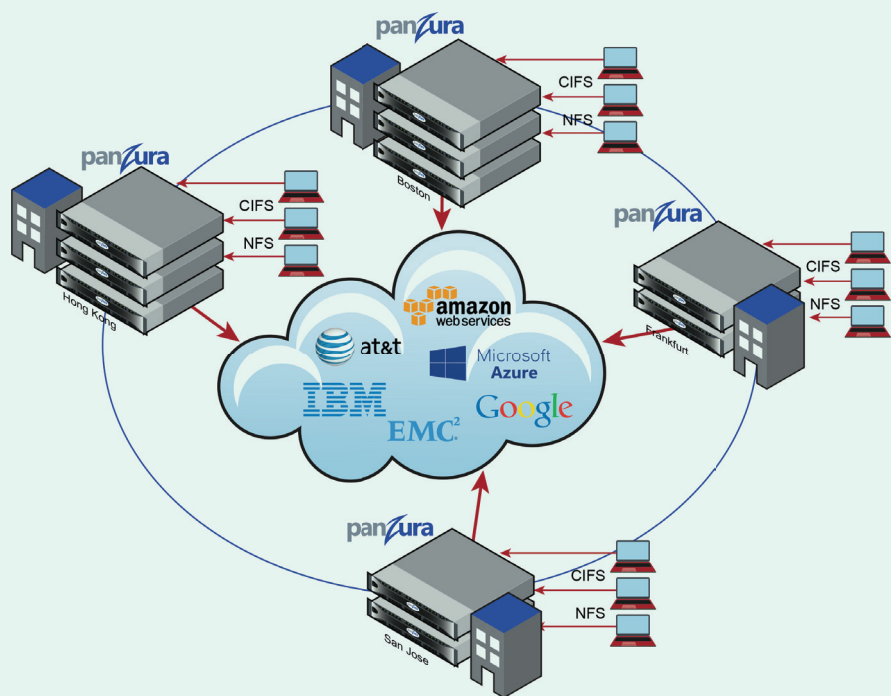
microsolresources.com/techperspectives



Nvidia designs graphics processing units (GPU) for the gaming market, as well as system-on-a-chip units for the mobile computing and automotive markets. Nvidia's invention of the GPU in 1999 sparked the growth of the PC gaming market, redefined modern computer

graphics, and revolutionized parallel computing. More recently, GPU deep learning ignited modern AI—the next era of computing—with the GPU acting as the brain of computers, robots, and self-driving cars that can perceive and understand the world. Nvidia is working with Gensler to realize their new headquarters in Santa Clara. At TECH+ Gensler principal Hao Ko will be speaking about Gensler's close collaboration with the company to visualize the project in VR through the Nvidia's Iray rendering engine.

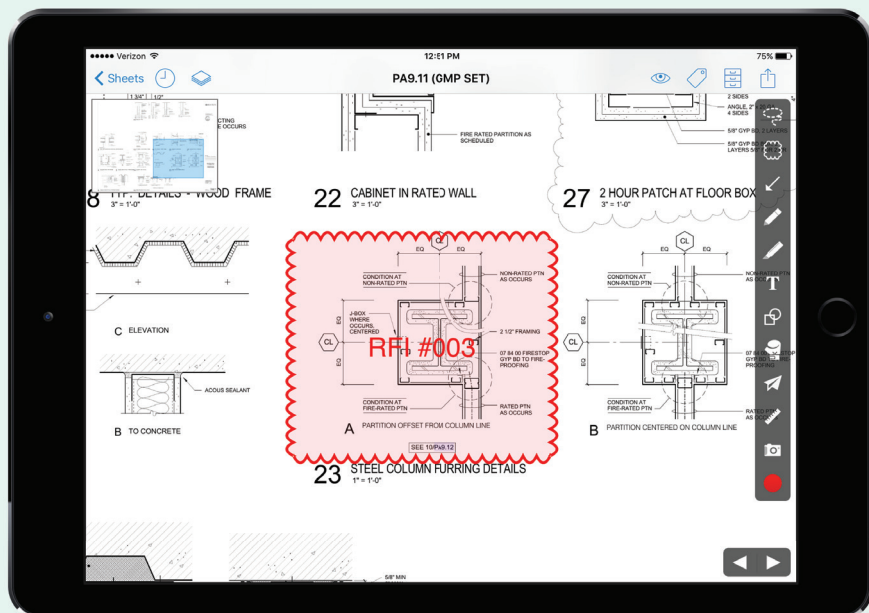
nvidia.com



Panzura, founded in 2008 by a team of engineers with experience at the country's top IT companies, specializes in cloud-based storage and file-protection products. The company's infrastructure leverages superfast, high-performance, secure Internet technology to create

an interconnected, unified global file system—regardless of physical location. With Panzura's patented global file-locking technology, BIM and CAD users across the world can work together like they're in the same room. This capability reduces application and file-open and -sync time for distributed users from 20 or 30 minutes to just seconds. At TECH+, Panzura will be showcasing Freedom Collaboration, which provides cloud convenience, security, and communication with LAN speed and performance.

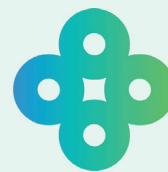
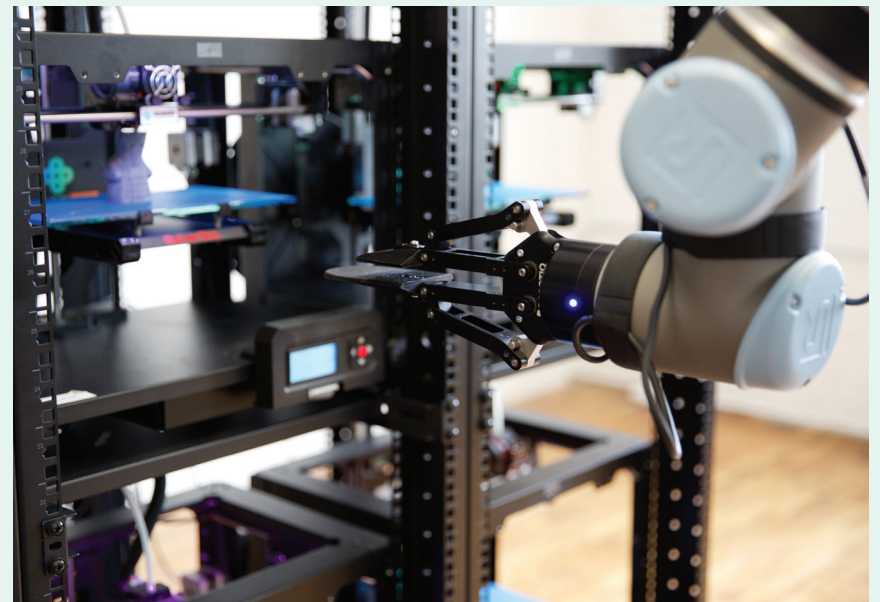
panzura.com



PlanGrid is construction software made for the field that allows plans and markups to be instantaneously shared with everyone on a project, no matter where they are. It lets contractors, architects, and building owners collaborate from their desktops or mobile devices across all of their project plans, specs, photos, RFIs, and punch lists.

Today, the company stores over 50 million blueprints, making it the largest digital blueprint repository in the world—translating into over \$85 million saved on paper and printing. At TECH+, PlanGrid will share how the company is leading the industry's digitization and transformation to the cloud by arming construction workers with the best productivity tools. Over 500,000 projects have used PlanGrid to finish on time and under budget.

plangrid.com

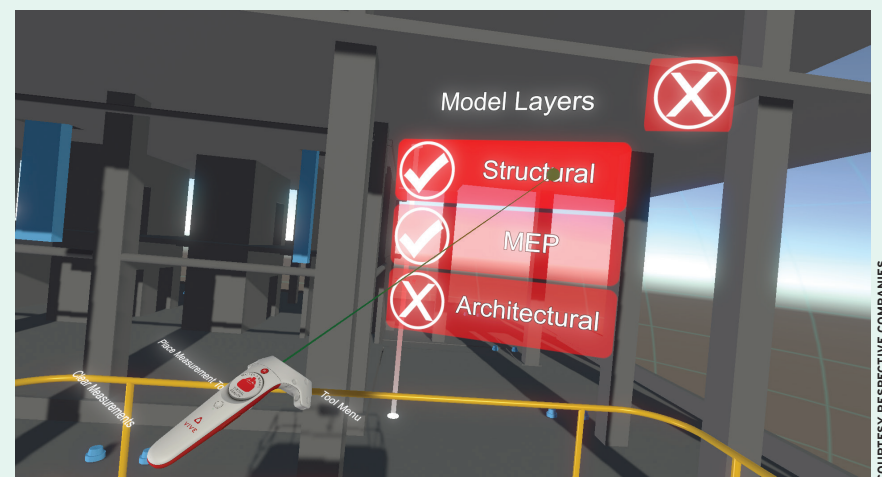


VOODOO
MANUFACTURING

Voodoo Manufacturing, located in East Williamsburg, Brooklyn, operates the 3-D printing factory of the future, helping

companies and individuals bridge the gap between their first prototype and their first high-volume production run. In addition to 3-D printing, Voodoo offers high-tech materials and advanced post-processing, helping produce objects for architecture and engineering as well as marketing, entertainment, fashion, hardware manufacturing, and consumer products. At TECH+, Voodoo cofounder Jonathan Schwartz will discuss the future of digital manufacturing and what it means for people making physical products.

voodoomfg.com



WALTER P MOORE

Walter P Moore is an international company of engineers and innovators who solve some of the world's most complex structural and infrastructural challenges. Focusing on structure, diagnostics, and technology, the firm works in almost 20 market sectors, from aviation to stadiums to tall buildings. At TECH+, the company will be presenting its work in VR, which has helped it open doors to unique methods

of collaboration. The company will show off its proprietary tools developed for the Unity platform, helping clients understand spaces, compare facade details, check visibility of signage, and detect model clashes. The firm's tailored approach allows it to collaborate with clients to add new customized content to any build.

walterpmoore.com

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TECHPLUSEXPO.COM
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THE ARCHITECT'S NEWSPAPER MAY 3, 2017

WHEELER KEARNS BRINGS SENSITIVITY AND LIGHT TO ONE OF CHICAGO'S LARGEST AND OLDEST FOOD PANTRIES

The People's Pantry



For 47 years, the Lakeview Pantry on Chicago's North Side has provided for the poor and hungry. Through food distribution and self-help initiatives and programs, the pantry has become a staple of its immediate neighbors as well as the greater Chicago community. When it came to establishing its first permanent space, the much-lauded organization turned to local firm Wheeler Kearns.

Originally known as the People's Pantry of Lakeview, the organization was spread out among a variety of buildings throughout the neighborhood, often with administrations and operations in separate spaces. An adaptive reuse

project, the new Lakeview Pantry brings the entire operation under one roof a few blocks from Lake Michigan, nestled up against the overhead L tracks.

Wheeler Kearns's design for the 7,500-square-foot two-story space brings together the Pantry's food distribution and social services programs, as well as the administrative staff, with connected spaces and natural light. The lower level includes the waiting area with a distribution counter, walk-in freezer-cooler, dry storage, and sorting room. The goal of the public face of project was to match the Pantry's own mission by

providing a dignified space for those in need. The bright front space serves over 8,000 people a year, with over 800 tons of food distributed in the form of 14-day supplies, so the front of house sees a lot of traffic and a lot of food.

Bathed in sunlight, a wood staircase leads to the upper level. Efficiently laid out offices fill the majority of the upstairs. Much-needed private meeting spaces, a conference room, a shared lunchroom, and open staff office space are lit from above and from the two ends of the thin building.

While the project was only recently finished, it has already been recognized with the



Richard H. Driehaus Foundation Award for Architectural Excellence in Community Design, an annual award given to outstanding built community-design projects in Chicago.

"When you work with an organization whose mission is so powerful and important, and they approach that mission with such vigor and earnestness, it is pretty easy to get behind it," said project architect Danny Wick when he received the Driehaus award at the end of February. "Asking for help can be a pretty undignified thing to have to do. To try and bring a dignified experience to that, and recognize that good design is not only

reserved for the wealthy, but that everybody can gain from design, was always the goal." **MM**

The public areas of the Lakeview Pantry provide comfortable, colorful spaces for the thousands who use the pantry's services.



TOM HARRIS PHOTOGRAPHY



Left: 400 Grove's courtyard is wrapped by sculptural staircases and sky bridges that overlook shared and private areas. Right: The building's exterior facade and massing are designed to minimize its bulk.

BAY IT FORWARD continued from front page scissoring facades are clad in a rainscreen made out of deeply stained wooden dowels—a repetitive, vertically oriented hatch that softens the building's sharper angles. The third floor is set back and rectilinear in comparison to those above, occupying the variable spaces underneath the overhanging floors.

The interruption in the Gough Street facade leads to an interior courtyard that contains private and shared outdoor spaces and circulation cores. The dowels make an appearance here as well as guardrails for the stairwells. The designers chose to sink the building's parking garage five feet below grade, allowing for the courtyard to be slightly elevated above the street but not so high that it is inaccessible. The courtyard is visually connected to the commercial spaces via a large window and is populated



WILLIAM TIMMERMAN PHOTOGRAPHY

by water-wise plants—Marta Fry Landscape Associates served as the landscape architect for the project.

Studios and one- and two-bedroom units are organized around the courtyard. Instead of wrapping the courtyard in overhanging single-loaded corridors, which would force living room windows to face onto the walkway as is typical, the architect repositioned the circulation to allow for the units along the north end of the building to be accessed via a pair of bridges that lead to shared-entry landings. Anne Fougeron, principal of Fougeron

Architects, said, "We wanted to put the open space in the middle of the site instead of along one side."

Units along the southern wing of the building are organized so that one enters into the kitchen from the corridor, with living room spaces located along the southern facade overlooking the street. As a result, almost all of the apartments feature two exterior exposures. Fougeron added that the "facade echoes bay windows in a new way by interlacing their geometries in and out at different cadences" so as to "paginate the building so that it doesn't read as a five-story building." **AP**



Photo ©Nic Lehoux

Roy and Diana Vagelos Education Center
Columbia University Medical Center



Grace Farms, the River building © Dean Kaufman

Grace Farms



The Shed NYC

Roy and Diana Vagelos Education Center
Columbia University Medical Center

Design Architect: Diller Scofidio + Renfro
Executive Architect: Gensler

Grace Farms

Architect: SANAA
Executive Architect: Handel Architects LLP
Landscape Architect: OLIN

The Shed NYC

Architects: Diller Scofidio + Renfro,
in collaboration with Rockwell Group

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JIF
ALLSEATING

This multipurpose stool has the ability to keep people moving, which in turn increases productivity. A “waterfall edge” provides relief to hamstrings, while the sway base engages the core and promotes active sitting, a major component of Allseating’s product development philosophy.

allseating.com



ENEA CAFE STOOL
COALESSE AND ENEA

Available in bar and counter heights, the Cafe stool’s wood legs add a bit of warmth to hospitality or workplace environments. The new styles are available with polypropylene, wood, or upholstered seats with a natural oak base.

coalesse.com

CONTRACT SEATING OPTIONS THAT ARE ANYTHING BUT BORING, THESE VERSATILE CHAIRS OFFER COMFORT, DURABILITY, AND HIGH STYLE.

BY BECCA BLASDEL



CAPRICE CHAIR
PHILIPPE STARCK FOR CASSINA

Philippe Starck’s classic Caprice chair has been updated for contract applications—with the intention of combining the comfort of an office chair and the elegance of a dining seat. The sleek shell is now available with a four-spoke base that can be specified with or without wheels, and a flared support that can be customized in two new matte shades: white and mud.

cassina.com



TREA
HUMANSCALE

Reminiscent of the vertebrae in the human spine, Trea is designed to protect the body. The subtle curve and pivoting backrest provide the user with a natural reclining position that maximizes comfort. Available with three different base options, this Todd Bracher design is now offered with upholstered seats.

humanscale.com





OCCO CHAIR
WILKHAHN

Launched at Orgatec and debuting at NeoCon this year, the Occo collection allows nearly unlimited choices for designers. The line includes more than 70 different models of chairs and tables that can be mixed in a variety of combinations to achieve almost any look. There are four frames, six shell colors, and three types of cushioning in addition to felt, fabric, and leather upholstery options for maximum customization.

wilkhahn.com



TELO LOUNGE
SEBASTIAN HERKNER
FOR CAPPELLINI

This multipurpose lounge-table combo can stand alone or be combined to create informal meeting spaces or larger rows ideal for waiting rooms and lounges. Sebastian Herkner's design for Telo was inspired by the camp seats he experienced in Afrikaans lodges, and is available in four stainless-steel color options and grosgrain upholstery.

cappellini.com



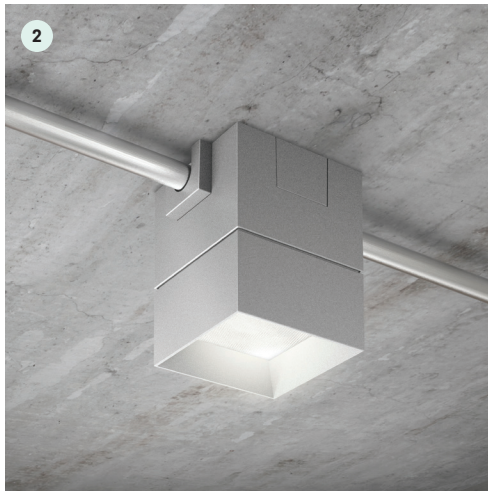
TAKE A LOAD OFF



SOFT MODULAR SOFA
JASPER MORRISON FOR VITRA

A nod to art deco, the Soft Modular Sofa by Jasper Morrison plays off his approach to "super normal," a term he coined to illustrate that pieces should be "understated, useful, and responsible." The low-slung sofa could easily fit in any home and is constructed with a spring core and various foams to ensure that it maintains its shape in high-traffic settings.

vitra.com



CAN I GET A WATT WATT?

FRESH TAKES ON ARCHITECTURAL AND TASK LIGHTING
CREATE FLEXIBLE MODERN SPACES

1 SQUARE SCONCE LIGHTART

An exciting new way to incorporate color, LightArt's newest (and only rectangular) style comes in more than 250 hue options. The lightweight shade, made of 3form's Varia Ecoresin, allows for the white solid-state LEDs to bounce color around a room, without changing the color of the space.

lightart.com

2 BEVELED BLOCK USAI

These cubic fixtures offer the look of exposed lighting without the excess visible electrical connections. BeveLED BLOCK can be specified in white, black, gray, and bronze, in addition to custom colors. Plus, it can emit light in color temperatures ranging from warm firelight (2200K) to daylight (6000K).

usailighting.com

3 PANTRAC ERCO

Pantrac achieves optimal performance for vertical lighting by using custom-designed LED modules equipped with either warm white (3000K) or neutral white (4000K) LEDs. Its subtle design and aluminum casing allow the architecture, art, or furniture to be the main focus of any space.

erco.com

4 AMBLE LIGHTCORP

Created by lighting designer Stephan Copeland, the Amble task light has no moving joints, yet remains highly adjustable. Its curvaceous form is battery-powered and features a dimmable LED. To choose between three different light settings, simply rock Amble to the desired position.

lightcorp.com

5 THIN TASK LAMP JUNIPER

A natural evolution of Juniper's sleek THIN suspension, this lamp would fit in myriad hospitality, workplace, and even residential spaces. Juniper melds old-world materials with modern forms, using raw brass, black oxide, and satin nickel for THIN. A springless hinge and mounted ball joint allow the piece to move 360 degrees, and even fold completely in half. It is available in mountable and standing versions.

juniper-design.com



CONTRACT TEXTILES ARE EVOLVING TOWARD COMFORT AND CALM
IN SUCH A WAY THAT ANY SPACE CAN FEEL MORE LIKE A HOME

UNBEWEAVABLE



1 MOMENTUM STYLE LIBRARY CONTRACT

This collection comprising 15 designs is inspired by architecture and nature. This large selection of mixable textiles comes in a variety of materials and textures. With 74 different color options, these complementary prints are a designer's dream.

stylelibrarycontract.com

2 CARNEGIE X ALLSTEEL ALLSTEEL

Two major players in the contract world are joining forces to provide ease and increased quality for customers. Allsteel will now offer Carnegie's PVC-free textiles graded for Allsteel furnishings.

allsteeloffice.com

3 AZUMA KNOLLTEXTILES

Inspired by traditional Japanese motifs, Azuma, which means east, features four upholstery fabrics named Kabuki, Sashiko, Zen Wave, and Kaya. Kabuki is a bold graphic print that represents the ancient style of Japanese theater, while Zen Wave features a soft print based on classic kimono designs. Each textile is suitable for a variety of uses and is water- soil- stain- and/or bacteria-repellent.

knoll.com

4 COLOR COMPOUND LUUM

An example of "Millennial Pink" creeping into the interior design realm, this collection of contract textiles influenced by architect Luis Barragán's use of color. The raw textures and simple geometries foster more peaceful environments.

luumtextiles.com

5 HESTER DESIGNTEX

Debuting at NeoCon 2017, Hester is a digitally printed wallcovering inspired by Bauhaus masters. Designer Joe Kievitt created an original piece of artwork using masking tape, handmade tools, and a steady drawing hand. The painstaking process resulted in a graphic pattern with a handcrafted quality. Additionally, Hester is certified to SCS Indoor Advantage Gold.

designtex.com

MARLON BLACKWELL



The copper facade of Marlon Blackwell's Innovation Lab at the Lamplighter School is clad in copper that references the campus's details and was manufactured locally.

represent his first built works in North Texas. The Innovation Lab will be home to a new teaching kitchen, environmental science spaces, a robotics lab, and a woodworking shop. The Lamplighter Barn will replace the campus's former chicken coop and with it add an adjacent outdoor space for the animals of the campus to graze.

Although the Lamplighter Barn continues to use the traditional red wooden planks, in line with the beloved existing barn it replaces, the Innovation Lab takes a striking visual direction through linear design moves and the introduction of copper in a broad stroke. "Copper is a durable and elegant material," Blackwell said. The patina that will form over time will create variation in the facade as it responds to the movement of the sun overhead.

The intent to use a long-lasting material was essential to the campus' direction from the outset. Blackwell's team developed a profile and standing seam system in line with their experience through the use of similar materials and articulation on past projects.

With contractors Hill & Wilkinson and Sterling Roof Systems, details and methods were coordinated prior to fabrication. The resulting concealed-fastener, flat-panel system provides a high-performance facade that minimizes the amount of maintenance required over the long-term life of the building.

Though visually striking, the copper is not completely foreign to the campus—the material relates back to the details that adorn the original structures designed by O'Neil Ford. "The school's curriculum is progressive, rooted in strong values, and proven to be one of the best in the country," Blackwell explained. "The material choice not only complements the existing O'Neil Ford campus, it presents a new and substantial language for the school, one of permanence, and value, that continues to change and withstand the test of time."

Both the Lamplighter Barn and Innovation Lab are set to open summer 2017. **MICHAEL FRIEBELE**

RESOURCES

Roofing manufacturer and facade fabricator and installer
Sterling Roof Systems
sterlingrooftexas.com

Facade collaborators
Hill & Wilkinson
hill-wilkinson.com

Part of a larger master plan funded by the North Dallas Lamplighter School's "Igniting Young Minds for a Lifetime

of Learning" campaign, a new Innovation Lab and Lamplighter Barn are aimed at marrying technology and the school's

storied cooperative learning curriculum. Both buildings were designed by Arkansas-based architect Marlon Blackwell and

A NEW 100-PERCENT-AFFORDABLE APARTMENT COMPLEX TAKES ROOT ON REMEDIATED LAND IN SAN FRANCISCO

In the Navy Yard

The Pacific Pointe development, designed by David Baker Architects (DBA) with Interstice Architects as associate and landscape architects, is the first 100-percent-affordable housing development in the new Hunters View area of San Francisco. The development is among the first completed projects in the new 420-acre neighborhood, a former naval shipyard that was—until recently—one of the most polluted sites in the country. After 20 years of remediation

work, the enclave at the southern tip of San Francisco is now slated to receive upward of 10,000 new housing units as well as a slew of recreational and commercial programs.

The 60-unit apartment complex—developed by AMCAL Multi-Housing and Young Community Developers—is located near the center of the new environ, at the corner of Friedell Street and La Salle Avenue. The complex is organized as two interlocking L-shaped wings bridged by a two-level courtyard. The building features units ranging from one- to three-bedrooms supplemented by ground-level assembly and amenity spaces.

The five-story complex is punctuated along Friedell Street by a perforated Cor-ten steel panel-clad circulation tower that connects to a monumental

stairway running through the principal courtyard. That stairway jogs across the elevated portion of the courtyard and eventually empties out onto a generous seating area with custom benches and native plantings. That elevated portion conceals play areas, building programming, and parking below, while stretching deep into the site where it is overlooked from multiple vantages by single-loaded corridors leading to unit entrances. The courtyards are articulated by generous planters framed by Cor-ten steel panels that are interrupted by jagged, stepped benches and wood platforms. Andrew Dunbar, principal at Interstice Architects said, "A fresh-air entry court is located at the lower level; above the parking, we were able to create a park-like courtyard that

creates an intimate interconnecting 'front yard' for all the inhabitants." The seating areas contain an unusual element: Raw 10-foot-long logs are embedded directly into the seating and stage areas. "We liked the surrealist effect of the logs as floating elements in the sea of wooden water—they speak to driftwood and offer imaginative play opportunities that recall the logging industry that once used the bay," Dunbar explained.

The remainder of the complex is organized as a series of simple apartment blocks with several alternating sections of massing projecting beyond the main bulk of the complex. These overhanging areas create coverings for doorway stoops in certain areas and provide simple shade over windows in others. Along

the stoops, the scale of the building breaks down to include more raised Cor-ten steel panel planters, modestly planted green areas, and broad stair landings designed for children to play on.

In most areas, the units are studded with flush-mounted floor-to-ceiling casement windows articulated to look double-hung. Window assemblies containing large picture windows are wrapped by planar shading devices that demarcate certain aspects of the program—namely the living areas. As is customary in much of DBA's recent work, these shared ground-floor areas are detailed with smooth, cast-in-place concrete. The articulated portions of the building containing housing programs are variously clad in smooth, painted stucco, or horizontal siding. **AP**

Pacific Pointe is among the first of many new projects coming to the new Hunters View neighborhood in San Francisco. Center and right: The complex is marked by a series of playful, multi-level courtyards that connect residential units and the complex to the outdoors and surrounding neighborhood.



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Columbia Square articulates a pragmatic vision for the future of Hollywood as a mixed-use, creative capital that pays homage to its past without sacrificing density. The original International Style Columbia Square Studios complex, designed by architect William Lescaze in 1938, was used by the Columbia Broadcasting System (CBS) as a West Coast base of operations when most Americans received news and entertainment via radio. The then-state-of-the-art studios and soundstages put Hollywood on the map as an entertainment center and were in continuous use until 2007. The development was acquired by Kilroy Realty in 2012, which

renovated and expanded the complex with Rios Clementi Hale Studios and House & Robertson serving as architects and with Historic Resources Group as preservation architects.

The complex originally greeted Sunset Boulevard with a roundabout driveway and a collection of storefronts. The studios were located in the five-story Radio building. A series of ancillary structures located behind the driveway and above the retail spaces contained soundstages and offices, respectively. These components—including the operable, historic steel-frame ribbon windows cladding the original buildings—have been restored beautifully. The driveway has been closed off

and transformed into a pedestrian plaza, an original grass roundabout updated and replanted with native sedges and artwork.

The Radio building now houses the Los Angeles outpost of NeueHouse, a private arts-focused cultural club. An existing warehouse was reconstructed and reprogrammed as a 15,000-square-foot office space called Studio BC, while new office and apartment towers rise around a central courtyard toward the rear of the complex. That wooden bow-truss structure was formerly used as a sound stage and has been partially deconstructed—the existing truss is preserved as an architectural relic while the new structure rising around it has been designed with expressed steel truss elements that support a curvilinear roof. The new space features a spacious interior design by Bestor Architects, including an open, glass-clad mezzanine-level conference room.

“We created Studio BC as a memory to the original bowstring truss building,” said Bob Hale, principal of RCH Studios. “We put the required [office and studio] programs in and configured it so it could be used as a commercial space as well.”

A gridded office tower known as the Gower Building rises above and behind Studio BC: The dual-core, 250,000-square-foot structure presents a relatively generic collection of office spaces outfitted with alternating panes of opaque and translucent glass that complement the Radio building’s horizontal ribbon windows. The five-story block rises on a row of circular concrete columns and, toward the northern edge of the site, features terraced sections that have been individually branded by new tenants.

The heart of the campus is the central, multilevel plaza that contains an amphitheater and connects the complex to surrounding streets via a series of pedestrian access points. The plaza also functions as a water-collection system that uses



RCH Studios adds contemporary additions to a historic complex, increasing density while also paying homage to the site’s architectural significance.

JIM SIMMONS

a raised platform to filter water through various vegetated swales and planters. Paved in an abstract geometric pattern, the expanses tie together the site’s requirements—flexible social connectivity spaces, rainwater filtration areas, and a pedestrian-focused connectivity to the surrounding neighborhoods—while utilizing a subdued and comfortable material palette.

Opposite the Gower Building is another blocky structure referred to as the El Centro Building, a 106,000-square-foot single-core structure containing several floors of creative offices designed with higher floor-to-floor heights and exposed ceilings. The El Centro Building also contains a 5,500-square-foot terrace overlooking the plaza that will shine as a social space when fully built out and occupied.

Topping off the complex is the Hollywood Proper Residences, a 21-story faceted tower containing 200 high-end apartments. The tower design includes work by GBD Architects and features interior designs by Kelly Wearstler. The tower’s silhouette is patterned with alternating vertical bands of the same opaque and transparent curtain walls that clad the Gower Building. The housing tower, both in terms of height and program, establishes the project as a step

forward in L.A.’s urban identity and signals a hint of things to come, with several other mixed-use high-rise projects due to appear around and behind historic structures nearby.

Hale, noting this trajectory and the countervailing increase in anti-development advocates in recent years, explained, “Hollywood is going to get more dense, but there is a lot of space here, too. To the degree we can make it a more active and interesting urban environment, that’s a benefit. It’s being built along transit, and integrated into the city. If people would let it happen that way, it’s going to.” **AP**



SPENCER LOWELL

The Bulleit distillery’s raw industrial material and modular design will allow it to grow as the company’s increased production and introduces new products.



COURTESY BULLEIT DISTILLING CO.

Bulleit Distilling Co., maker of Bulleit whiskey, celebrated its 30th anniversary in a big way with the opening of a completely new distillery (and probably a few sips of its amber-colored

product). While Bulleit is now owned by London-based Diageo PLC, the grand opening of the new facility also coincides with founder Tom Bulleit’s birthday. Set on 300 acres outside

BULLEIT BUILDS AN EXPANDABLE CAMPUS FOR ITS POPULAR WHISKEY

STRAIGHT SHOT

Shelbyville, Kentucky, the new distillery leverages the latest in warehousing and distilling processes to reduce impact on the environment. Included in the new facility is the first industrial solar array in the area. The solar array is able to collect enough energy to run all the distillery’s on-site mobile equipment. An overall modular design also means that the layout was able to be carried out with as little tree clearing as possible. The land planning, civil engineering, surveying, and landscape architecture were all carried out by Louisville-based Land Design & Development (LD&D).

LD&D was also the local planning consultant.

Until the completion of the new distillery, Bulleit Bourbon was distilled at another company’s facility. Now able to produce 1.8 million proof gallons of whiskey per year in house, Bulleit has greatly improved control over its own distilling process. The company can now more easily explore the production of other lines of whiskey as well. At the heart of the operation is a 52-foot still, designed and built by Louisville-based Vendome Copper & Brass Works. Four barrel houses on the campus are able to hold

55,000 barrels for aging.

“Seeing this distillery come to life has been a truly surreal experience that couldn’t have been achieved without the tireless work of so many men and women,” said Tom Bulleit at the opening. Yet the story of Bulleit is just as surreal. According to Tom Bulleit, the first Bulleit Bourbon was made by his great-great-grandfather, Augustus Bulleit, in pre-Civil War Kentucky. The legend goes that after loading up a boat with barrels of bourbon and heading off to New Orleans in 1860, Augustus was never seen again.

While the \$115 million project is not yet open to the public, guests can visit the new Bulleit Frontier Whiskey Experience in the company’s original Louisville, Kentucky, distillery as they work their way down the Kentucky Bourbon Trail. **MM**



WORK WELL

IN 2017, WELLNESS IS MORE THAN BEING HEALTHY—IT IS A LIFESTYLE THAT IS INFLUENCING EVERY ASPECT OF OUR BUILT ENVIRONMENT.



PLAY WELL

THIS IMAGE: COURTESY MIDTOWN ATHLETIC CLUBS. DESIGN: CMAC ARCHITECTURE; ABOVE: ERIC LAIGNEL

AS SUSTAINABILITY BECOMES THE NEW NORMAL, DESIGNERS ARE TURNING THEIR FOCUS TO HOW PEOPLE ARE AFFECTED BY THEIR SURROUNDINGS AND LOOKING TO NEW MEASURABLE STANDARDS THAT PROVIDE CONCRETE FRAMEWORKS FOR MAKING HEALTHY BUILDINGS. WE EXAMINE ONE STANDARD UP CLOSE AND BREAK DOWN HOW IT CAN GUIDE A PROJECT FROM START TO FINISH. BY MATT SHAW

WORKPLACE WELLNESS

Performance certifications like LEED, Passivhaus, and Green Globes have changed the way we think of baseline environmental concerns, but a new set of rubrics looks to build on those standards. The concept of wellness in many ways is an extension of the environmental movement, as it expands the ideals of building performance to the human experience.

There are several programs that fall under these formulas, such as Fitwel, developed by the General Services Administration (GSA) and Center for Active Design (CfAD), and the Living Building Challenge by the International Living Future Institute, which is more focused on the envelope of a building. Both are both great resources for making healthier and more livable places.

The WELL Building Standard® (WELL) is a “performance-based system for measuring, certifying, and monitoring features of buildings that impact the health and well-being of the people who live, work, and learn in them.” It is administered by the International WELL Building Institute (IWBI) and has been employed by engineering firm Arup for its Boston office—designed by Dyer Brown Architects—and by the American Society of Interior Designers for its Perkins + Will—designed headquarters in Washington, D.C. Others, like SOM Interior Design partner Stephen Apking, use the WELL Standard as a guideline for projects outside the U.S., such as the Japan Tobacco International (JTI) headquarters in Geneva, Switzerland.

The key to WELL’s success is its ability to use scientific evidence to support claims about wellness that have until recently been too esoteric. “Research is

required to take it from the anecdotal to something that we can clearly define, with added value,” said Apking, who reported that clients are often convinced by the data and metrics that support WELL.

The standards are useful for giving clients an idea of how to design a healthy workplace, said Apking, who explained that the research into the measurable qualities of building environments has led his team at SOM to push wellness more aggressively. He cites a Harvard University study that focuses on air quality. It found that though LEED buildings get to a point where they do help workers, they should also remove carbon dioxide in addition to VOCs. This is how wellness can go beyond environmentalism and how science can help give clients more specific assurance rather than just anecdotal tales of healthy environments.

At Arup’s Boston office, it has developed a physical prototype for simultaneously quantitative and qualitative performance assessments. It sets up a continuous air-quality feedback system that monitors air quality, noise, and thermal comfort. “The sensor kit was a way to connect in a multidisciplinary way with the other parts of Arup that are advanced in building software systems,” said Mallory Taub, sustainability and WELL consultant at Arup, explaining the monitoring system. “Talking about metrics is extremely important for understanding these design strategies and how your space is performing. Is it making an impact on the people who are using it?”

However, it is important to keep in mind that people are not just numbers. Working with its in-house operational psychology team in London,

Arup developed a survey with a series of questions that solicit responses that follow the seven features of WELL. How much are employees using sit-stand desks? How are the dining spaces working? How are lighting and acoustic systems working?

Similarly, designer Ilse Crawford—in her book *A Frame for Life*—explained the design of her London studio:

“The space is laid out as an apartment, with the intention of keeping the space as domestic as possible, while allowing for us to function as a creative studio. Throughout we have used materials and elements that stimulate rather than curb the senses: wood, stone, proper rugs, plants....The office of the future has a lot to learn from the hospitality industry. It should be a place where people feel good and grounded and motivated. The office of the past was essentially about control, a white-collar factory predicated on measurables and human ‘machines’ rather than people.”

When it comes to the WELL framework, Apking also said that the early conversations with the clients allow him to organize the projects conceptually around employee well-being from the start. “It is not easy for clients to talk about this. WELL helps us lay out the concepts that we want to pursue in the design.”

To dive deeper into what wellness means in the workplaces, *AN* looks at how the ASID headquarters, Arup’s Boston office, and the JTI headquarters have manifested the seven concepts of WELL.



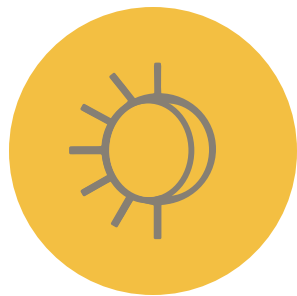
AIR

Designers must address issues of air quality standards, including ventilation and filtration systems, to control moisture and reduce harmful particulates.

The shape of the JTI headquarters by SOM helps to draw in fresh air (shown at right), which is then filtered by a hybrid system that also conditions the air through a radiant system in the ceiling tiles, cooling the air with chilled water. This produces an “even coolness” that is both energy efficient and comfortable.

Because Arup’s Boston office is on the tenth floor of the building, it replaced the air handler in the building so that it could have all the systems needed and be able to take on more capacity in the future. It also used an on-demand control system that allows different ventilation depending on occupancy. Conversations around cleaning and facilities maintenance are important for keeping up on this feature.





LIGHT

Beyond the simple specification of lighting devices and the daylighting strategies, WELL calls for light to be controlled in more sophisticated ways that mimic natural and comfortable levels and types. Circadian lighting designs and glare controls for both electric and natural lights.

Arup's lighting designers used the ceiling as a luminous surface (shown at right) by casting light onto it in an even way, reducing glare and dark spots. They also received a WELL innovation credit for their design of an electric circadian lighting system at Arup's Boston office that changes color throughout the day to mimic natural daylight patterns. This involves more blue tones in the middle of the day and warmer tones at the end of the day, which gives the body cues that the day is progressing. The ASID headquarters includes an automated shading system made by Lutron that senses when to control light levels from the exterior. (Shown at middle next page).



MIND

Because the Mind feature is the most esoteric, it requires post-occupancy surveys to be conducted to verify that the design is accomplishing its aims. Beauty, design, and a sense of natural connectivity are all included.

For JTI, SOM created environments that it wanted to make "joyful" and "optimistic." Working with artist Liam Gillick, it developed a series of colorful canvases that move through the building along a staircase (shown at right). Additionally, Lake Geneva and nearby mountains can be viewed from meeting spaces, and the cafeteria at the top of "the building has a stunning vista.

At the ASID headquarters, biophilic design strategies such as incorporating natural materials and patterns are employed alongside spatial and architectural configurations meant to inspire and give a sense of subconscious well-being. Plants give a sense of peacefulness and add a splash of color, while a soundproof meditation room gives respite from the office environment.



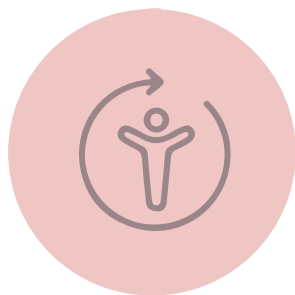
WATER

While environmentalism focuses on reducing water usage, wellness is about water quality. In order to guarantee a base level, this feature sets standards for water purity, targeting inorganic and organic contaminants as well as agricultural contaminants and public-water additives.

Because the municipal water testing doesn't take into account aging pipe infrastructure, Arup added a chlorine filter to the water line of its building to ensure that drinking water tastes great. Arup also upgraded to a sparkling-water dispenser so that everyone remains hydrated. At ASID's headquarters, placing water dispensers in desirable areas promotes healthy hydration habits, and no one is more than 100 feet away from water at any time (shown at right).



OPPOSITE PAGE: HUFTON + CROW; TOP: COURTESY ARUP; ABOVE: HUFTON + CROW; THIS IMAGE: ERIC LAIGNEL



COMFORT

The comfort feature includes thermal, acoustic, visual, and ergonomic criteria, not only considering ADA accessibility, but also protection from noise generated inside and outside the building. At the ASID headquarters, (shown at right) Perkins + Will used donated furniture by Humanscale, including “Quickstand” sit-stand desks complete with the Humanscale ergonomic setup of monitor arms and adjustable under-desk keyboard trays.

Arup’s office used sit-stand desks by Teknion and monitor arms by Humanscale, with smaller individual work areas and more common space. To mitigate noise, the designers used mechanical systems that met lower criteria for noise allowances as well as a range of finish materials that make the space quieter. Armstrong acoustic tiles reduce noise, and the office is fully carpeted with Interface carpet tile that has an organic pattern as part of the biophilic strategy.



NOURISHMENT

By providing quality snacks and office meals, WELL-certified workspaces create an environment conducive to wellness. Transparency about these foods, such as ingredient lists, nutritional facts, and allergy information are required. Unprocessed foods and fruits and vegetables are crucial.

Arup’s Boston office (shown at right) likes to brag that it has one of the best office nutritional programs. At first, employees were reluctant to give up their beloved bagel-and-donut breakfasts, but now the office kitchen has a healthy spread that meets WELL standards, as well as a weekly food delivery with transparent ingredients and nutrition facts clearly stated.



FITNESS

The fitness feature requires a design that encourages movement. This can be simply in the form of fitness incentives from the employer, or it can mean the programming of fitness spaces and equipment into the design.

JTI’s continuous landscape loops inside and outside the building both vertically and horizontally, (shown at right). The stairs circle and weave through the building up through each floor, which gives employees an attractive walking path instead of elevators. The meeting points, such as the conference center and the coffee and dining spaces, are woven through the building. The fitness center is also along the continuous landscape, which gives people the option of working out indoors and outdoors.



TOP: ERIC LAIGNEL; ABOVE: COURTESY ARUP; THIS IMAGE: HUFTON + CROW



Fifty years ago, the term wellness—if it was used at all—essentially meant “not sick.” Then, throughout the ‘80s and ‘90s, the rise of gym culture and workplace wellness

snow balled into an explosion of fitness boutiques in the early aughts. In city centers and upscale suburbs today, specialized fitness boutiques such as SoulCycle,

PureBarre, Barry’s Bootcamp, and FlyWheel are nearly as ubiquitous as Starbucks. Combined with the rapid expansion of “health”

branded grocery stores, an uptick in haute athletic wear, and a plethora of juice and smoothie companies, not to

Top: Inscape, a meditation studio designed by Archi-Tectonics, features a ellipsoid Dome room with color therapy lighting. **Bottom:** Chicago’s Midtown Athletic Club is adding a boutique hotel on top of its fitness facilities.



THIS IMAGE: COURTESY DMAC, ABOVE IMAGE: CHRISTIAN HARDER, COURTESY INSCAPE



THIS IMAGE COURTESY EQUINOX; TOP AND ABOVE COURTESY MIDTOWN ATHLETIC CLUBS. DESIGN © DMAC ARCHITECTURE

mention the surrounding media buzz, wellness has become not so much a trend as a booming industry.

Hotel conglomerates took note about a decade ago, assuming that the same kale-juice-chugging travelers frequenting SoulCycle and Whole Foods would want to stick to their wellness routines on the road. In 2010, Wyndham acquired TRYP, a subset of hotels that offers amenities like in-suite fitness equipment, healthy snacks, and an “energetic fitness center.” In 2012, Las Vegas’s MGM Grand introduced 41 “Stay Well” rooms featuring wellness amenities such as vitamin C-infused showers; aromatherapy and air purification systems; and access to Cleveland Clinic programs for “sleep, stress, and nutritional therapy.” In 2014, InterContinental Hotels Group launched EVEN Hotels with six locations in Norwalk, Connecticut; Rockville, Maryland; Times Square, Midtown East, and Brooklyn, New York; and Omaha, Nebraska. EVEN Hotels not only boast athletic studios, but also in-room personal training, group classes, and the Cork & Kale™ Market and Bar for healthy snacks. The branding, though aggressively green-washed, is apparently successful: Six more EVEN Hotel properties are slated to open in the next few years.

In 2017, fitness companies



Left: Fitness brand Equinox will open its first hotel in New York’s Hudson Yards in 2019. **Top:** The Chicago Midtown Athletic Club addition by DMAC Architecture will have four pools, including this one,

which can convert to an ice rink in the winter. **Above:** A meditation room in the Midtown Athletic Club is built with punctured lighting that encourages patrons to relax. “The spaces have a mind-body

connection with a horizontal and vertical progression,” said Dwayne MacEwen of DMAC. “Materials and textures function as signifiers for wayfinding in an intuitive way that I think people will understand.”

flipped the script. Luxury fitness brand Equinox recently announced it will open its first hotel in New York’s Hudson Yards development in 2019 with plans to open a second location in Los Angeles soon after. Equinox operates nearly 80 clubs in nine cities in the United States, with additional locations in Toronto and London, with approximately one million members overall. Although sources wouldn’t disclose which architects worked on initial designs, the revealed

rendering shows a massive tower, expected to be home to a 60,000-square-foot “super gym” with indoor and outdoor pools in addition to the hotel.

Equinox isn’t alone. Chicago’s Midtown Athletic Club, a tennis-and-fitness center established in 1970, is adding a 55-room boutique hotel on top of its facilities. Evanston, Chicago-based DMAC Architecture spearheaded the design of the addition and the redesign of the existing structure to create a

575,000-square-foot complex that will have 15 indoor tennis courts; four pools (including one that converts to an ice rink in winter); one full-size basketball court; several studio fitness spaces for yoga, Pilates, boxing, and spinning; locker rooms; retail and dining options; outdoor and lounge recreational spaces; as well as other hotel amenities such as meeting and banquet rooms, deluxe suites, and a penthouse presidential suite. “Rather than being 98 percent hotel with 2 percent



Below left and right: When Desbrisay & Smith Architects designed I.C.E., a Crossfit gym, they wanted it to evoke Manhattan architecture. As a result, clean lines and brass details hide the robust acoustic and technical systems

needed to buffer the sound of the weight-rooms in a multi-use building. **Bottom:** Barry's Boot Camp brought on Desbrisay & Smith Architects to enhance its overall brand and studio function in addition to designing the

studio. By reworking the layout, the architects defined spaces for being alone (in the workout studio) and hanging out (the juice bar and lobby), increasing Barry's client retention significantly and improving the user experience.



GUSTAV LILJEQUIST

amenity, [the Midtown Athletic Club] will be 96 percent amenity and 4 percent hotel," said Dwayne MacEwen, founder and principal of DMAC architecture. "There are three floors of primary club space, with the third being an all-glass in-between space with the lobby, and the hotel component occupies

floors four and five," he explained. MacEwen emphasized that the prevailing design directive is to create something "intimate and choreographed," eschewing a "big-box-gym atmosphere."

Designing for wellness rather than merely fitness or hospitality involves a careful consideration

of social and nonsocial areas. MacEwen and his team crafted specific spaces for conversation, like the monumental staircase on the second floor; spaces for solidarity, like the meditation room; and spaces for "being together, alone," like the lounge. "We didn't want to overprogram any one room—when

you do that no one hangs out there—but we wanted to create an emotional impact through our use of materials, sense of compression, lighting, and wayfinding," he said.

This strategy continues through the exterior of the landmarked building: The Midtown Athletic Club is located at a busy intersection

in Bucktown, and MacEwen was cognizant of its impact on the neighborhood. "People choose to live in the city for a reason," he said, "so we wanted to give something back to the urban street experience. It is more like an urban island oasis; you feel like you are a part of the city because you can see the traffic and feel the energy, but there is a solitude and quietness to it as well." The Midtown Athletic Club hotel and renovation is set to be complete early this summer.

As hotels increase the amount of fitness and wellness offerings on deck, boutique fitness brands also feel obligated to provide key hospitality tenets—most importantly, forging a community with and among their members. Principal Chad Smith of Desbrisay & Smith Architects in New York has been working with boutique fitness brand Barry's Bootcamp since 2012, both designing its studios and contributing to its branding. It is no coincidence that the tagline on the Desbrisay & Smith Architects website is "causing communities." "We look at the organization of the space, as well as its touch and feel, and explore how the patrons come together and what happens before and after a workout," Smith explained. This isn't just "Kumbaya" feel-good vibes. "Boutique fitness companies want their communities to form a gang, not only because it has material impacts on their health and wellness, but [because] it increases retention so the businesses make more money."

There is no singular approach



Left: Winka Dubbeldam of Archi-Tectonics built a full-scale prototype of the meditation space in a warehouse to ensure it would function perfectly. The seats were also designed specifically for meditating and can accommodate a variety of positions for maximum comfort.

Below: In the Alcove room, rotating artists' installations create moments of compression and a womb-like atmosphere. The current installation is by Tini Courtney.

Opposite page: Vamos architects worked with Ketra to install lighting that works with the circadian rhythms in HoneyBrains cafe, a concept cafe that promotes brain health through its retail and food offerings.

elements crucial for spaces like Barry's Bootcamp, where 25 people run on 25 treadmills simultaneously within a mixed-use building, but they are also needed for when people sit completely still.

Meditation centers—that is, places where people go to sit and experience a guided meditation—are still new to the built wellness environment. When designing the Inscape Meditation Center in Manhattan, Archi-Tectonics founder Winka Dubbeldam spent months focusing on a seamless experience for clients. "It demands a different type of precision," she explained. "If you meditate in all kinds of positions—walking, sitting, lying down—then you are very aware of yourself and the space around you. A few things became quite apparent. I wanted to create a continuum, an immersive environment: Walls and ceilings become one in the Dome; there is clean purified air; there is perfect sound and lighting. All the senses are soothed."

Inscape has two meditation rooms: The Dome room is a large ellipse, while the Alcove room is smaller and wrapped in textural cloth. Both rooms feature color

when it comes to organizing spaces that make people feel as though their intracub relationships are springing up organically. When Smith worked on CrossFit company

I.C.E.'s New York location, he started by examining where and how clients interacted. "In CrossFit, people hang out and talk to each other in the workout space, so we wanted

it to be chic and luxurious, very Manhattan," he said. "Basically we thought, 'If you had to pick a classic New York space to work out in, something that's durable

and glamorous, what would you choose?' The obvious answer is Grand Central Station, so we picked up on its material cues, such as brass and dark blue paint." But behind these sleek walls and floors, there is a lot going on: sound isolation, floating, spring reinforced acoustic floors, and superinsulated windows and walls.

Not only are these technological



therapy lights, a smooth transition between the ceilings and walls, and carefully curated sound. “When we first soundproofed the space, we over-perfected it,” Dubbeldam said. “It was too soundproof! It actually hurt my ears. So we had an acoustics engineer come in and soften it and add a small amount of white noise to achieve a more comfortable silence.” The lighting was designed to avoid any pinpointed spots of light; rooms are equally lit, each with a soft horizon line around the Dome room where distracted meditators can focus their gazes and regain their senses of calm.

To achieve this level of design, Dubbeldam created a full-scale prototype in a warehouse in Brooklyn and meditated in it with Inscape founder Khajak Keledjian, who also founded the clothing boutique Intermix. “I see design as a process, a series of tests to achieve moments of precision,” Dubbeldam said. “It looks super simple, but it takes massive amounts of design and engineering. I really feel like that is where architecture should go, and, in our case, is going.”

Evan Bennett of New York-based Vamos Architects concurs. “Environments are shifting dramatically as technology shifts,” he explained. Bennett recently completed Honeybrains, a concept cafe in New York’s NoHo district that serves up information on brain health alongside healthy food options and a honey-focused retail section. Owned by two siblings—one who worked in neurology—the cafe features circadian lighting by Ketra disguised in a clever ceiling-light baffle. “We were careful not to have direct lighting, but instead created a honeycomb pattern that could reflect light off of the interior paneling,” Bennett said. “It lets us hide the track lighting, the AV system, and a projector up there as well.” Bennett admits that spending 30 to 40 minutes in a circadian-light-controlled system might not have major effects on one’s health, but he believes in Honeybrain’s mission to become a platform for discussing brain health and the possibilities of design that straddles the intersection of health and technology.

Though the wellness trend will play itself out and change over

time, people-centric, health-focused design will endure in hospitality architecture. Combined with our

current propensity toward mixed-use spaces and advanced technology, building boundaries

will continue to blur—not only between hotel and gym, but across industries of all kinds. **OM**



MAGDA BIERNAT

WORKPLACE WELLNESS RESOURCE LIST

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ONSTAGE



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SUNDAY 07 WITH THE KIDS Pyramids, Ziggurats, and Skyscrapers, Oh my! 1:00 p.m. Decordova Sculpture Park and Museum 51 Sandy Pond Rd., Boston decordova.org	SATURDAY 20 EXHIBITION OPENING Hammer Projects: Judith Hopf Hammer Museum 10899 Wilshire Blvd. Los Angeles hammer.ucla.edu	Design Dialogues: Where We'll Live in 2050 6:00 p.m. Lecture Hall Chicago Architecture Foundation 224 South Michigan Ave. Chicago architecture.org	SATURDAY 13 SYMPOSIUM Historic Preservation Symposium 9:00 a.m. Hiwan Heritage Park Timbervale Barn 4132 Timbervale Dr. Evergreen, CO jchscolorado.org
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THURSDAY 11 LECTURE Landscape Lectures: Mia Lehrer 7:00 p.m. Isabella Stewart Gardner Museum 25 Evans Way, Boston gardnermuseum.org	SUNDAY 28 EXHIBITION CLOSING Aaron G. Green and California Organic Architecture Palos Verdes Art Center 5504 West Crestridge Rd. Rancho Palos Verdes, CA aarongreen.org	FRIDAY JUNE 2 LECTURE Architect F.G. Scheibler & His Work in the East Ends 7:30 p.m. East Liberty Presbyterian Church (ELPC) 116 South Highland Ave. Pittsburgh aiadallas.org	TUESDAY 23 EVENT The Newer Technology of Window Films 5:30 p.m. Dallas Center for Architecture 1909 Woodall Rodgers Fwy. Dallas aiadallas.org

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COURTESY COLUMBIA GSAPP

LIAM YOUNG:
NEW ROMANCE
The Ross Gallery in Buell Hall
Columbia University
1172 Amsterdam Avenue
New York
Through May 13, 2017

Liam Young: New Romance is the first solo exhibition for the filmmaker, storyteller, futurist, and architect in the U.S., presented by the Arthur Ross Architecture Gallery at Columbia. Young's work is an examination of fiction, technology, and the near future through cinema and visualization.

The exhibit will feature three of Young's short films: *In the Robot Skies* (2016), an exploration of love in the time of drone surveillance; *Where the City Can't See* (2016), a look at subcultures in the near-future world of data shot entirely with laser scanning technology; and Young's most recent film, *Renderlands* (2017), a look at the half-realities of rendered worlds built with the leftovers of digital rendering projects.

Alongside the films will be several props Young created for the work and research he utilized for his fictitious universes, emphasizing his focus on existing technologies and networks and how he begins to project them into unknown futures.

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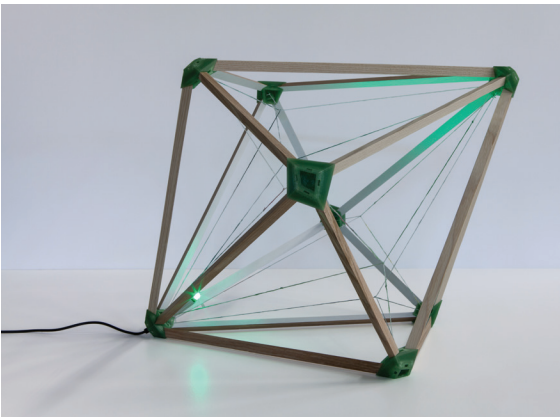
COURTESY MAK CENTER

MANDLA REUTER:
WASSER
The MAK Center
835 North Kings Road
West Hollywood, California
Through June 4, 2017

The MAK Center in Los Angeles will be showcasing the multi-locational exhibition *Wasser* by Berlin-based artist Mandla Reuter this spring.

The exhibition's components will be on view simultaneously at the MAK Center's Kings Road House and Fitzpatrick-Leland House in Los Angeles, and aboard a container ship crossing the Atlantic Ocean. A large marble block quarried on the island of Thasos, Greece, will move across the sea in the shipping container en route to the Port of Los Angeles. Parallel installations will take place at the two other sites: The Kings Road House will play host to a "sparse" installation meant to complement the block's journey while the Fitzpatrick-Leland House—where Reuter, currently an artist-in-residence, has collected several other artists and their works—will be acting as a living museum-studio.

In all, *Wasser* is meant to reflect "on the perpetual movement of sited materials and delocalized resources across the world," according to a statement. *Wasser's* ephemeral, multi-locus nature is also meant as a commentary on globalization and the so-called Anthropocene, "an age where entire continents are no longer geologically shaped by nature but altered exclusively for reasons of trade and politics, until no part of the world remains unaffected by mankind."



MARIA DEL PILAR GARCIA AYENSA/STUDIO OLAFUR ELIASSON

GREEN LIGHT –
AN ARTISTIC WORKSHOP
The Moody Center for the Arts at Rice University
6100 Main Street, Houston
Through May 6, 2017

The Moody Center for the Arts at Rice University opened in Houston to much fanfare with exhibitions by practitioners including Icelandic artist Olafur Eliasson and Japanese collective teamLab to kick off its first season.

Green light – An artistic workshop is the brainchild of Eliasson in collaboration with Thyssen Bornemisza Art Contemporary (TBA21) of Vienna. In its first trip to the U.S., the workshop aims to give refugees and asylum seekers a "green light" to participate in a variety of programs to elicit creativity and community.

The workshop invites participants to construct modular green lamps designed by Eliasson out of recycled materials, which can stand alone as singular units or be stacked into more complex constructions. The hope for the work is to create an environment where communities can collide and create together in a playful and collaborative environment.

"*Green light* is an act of welcoming, addressed both to those who have fled hardship and instability in their home countries and to the residents of the cities receiving them," said Eliasson in a statement. "I hope Green light shines light on some of the challenges and responsibilities arising from the current refugee crisis in Europe and throughout the world."

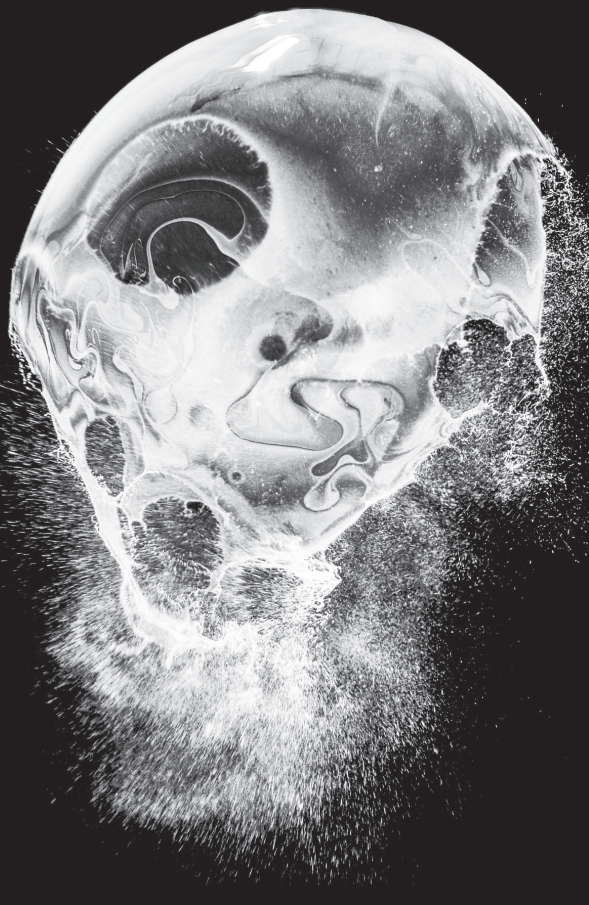


MADISON MUSEUM OF CONTEMPORARY ART

DO HO SUH
Madison Museum of Contemporary Art
227 State Street, Madison, Wisconsin
Through May 14, 2017

The eponymous *Do Ho Suh* exhibition is currently on show at the Madison Museum of Contemporary Art in Madison, Wisconsin. The multi-part installation show explores large form architectural fabric sculptures, documentary films, illuminated sculptures, and works on paper. The centerpiece of the show is a full scale replica of the South Korean artist's New York City apartment and studio made completely from translucent colored fabric. Other pieces include selections from Suh's *Specimen Series*, comprising of typical domestic appliances reproduced in diaphanous fabric, and displayed in lit plexiglass boxes. Visitors can also view Suh's 2012 *Secret Garden-1*, a 1:16 scale model and animation of Suh's Korean home mounted on the back of a flatbed truck. *Do Ho Suh* is organized by The Contemporary Austin with additional support by Lehmann Maupin Gallery.

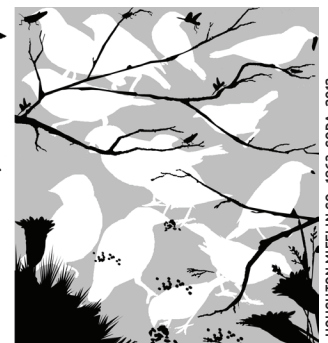
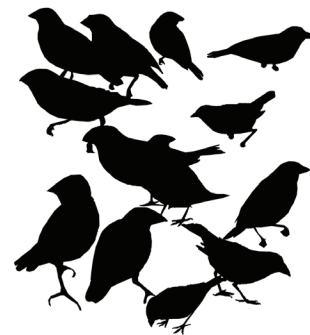
This image: *Bursting Bubble*; right: *Darwin's Galapagos Finches*.



CONTEXT SPECIFICS

Niche Tactics: Generative Relationships between Architecture and Site
Caroline O'Donnell, Routledge, \$59.95

© WILLIAM HORTON 2013



program. External forces will burst the bubble rather than merely deform it if it isn't designed for its ecology or able to adapt.

O'Donnell also bases her studies on Greg Lynn's evolution of formalism unleashed from typological constraints. To this strategy she adds the tactical niche, which references the components and resources of a habitat that influence survival. She takes us through a breadth of history, theory and cultural studies—from the Renaissance and the Picturesque, to Vitruvius and Palladio, to Colin Rowe and Peter Cook, and from sustainability and phenomenology to film and comedy—examining objects' relations to their contexts and how this relates to architecture. Along the way she shows that basic principles of symmetry, proportion, and typology are not antithetical to an ecologically responsive architecture.

However, radical practices often get slapped with the "weird shape" or formalism label, so it's encouraging to trace a trajectory from Rudolf Wittkower to Nikolaus Pevsner and Rowe, whose own studies of the analytic and the collage are found in O'Donnell's research of context. Ideal Palladian villas are reintroduced to their country settings, and churches yield their historically typological forms to exaggerated responses to wind, solar, and urban orientation. Considering the

urban, O'Donnell speculates what would have emerged had Le Corbusier's clean sweep of the *Plan Voisin* grid considered cultural and civic landmarks as interferences. However, none of this is really all that new, foreign, or radical. The original Citicorp Center tower gave way to its site, the economics and air rights of St. Peter's Lutheran Church, and O'Donnell shows how Manhattan's gridiron deforms when confronting natural features, such as those of Morningside park.

Moving into contemporary practice, O'Donnell reminds readers that the iterations initiated by Lynn grew from specific conditions, often dealing more with environment and evolution than more recent strategies such as application scripts and parametricism. A couple chapters addressing monsters and notions of ugliness are useful in describing how appearances that deviate from our expectations may actually indicate something more in tune with their environment or be on their way to a new "species" of

architecture.

While O'Donnell laces her text with examples of analyzing and implementing contextual forces in projects, she saves the final chapter for examples of her own firm's works. While some are no more than a paragraph, others elicit a more thorough explanation, such as her firm's MoMA/PS1 Young Architects Program winning entry *Party Wall*, to show how one can design to respond to site, urban context, history, and program.

The book is a welcome mix of the multidisciplinary—theory expands beyond formal analysis or historical indexing. O'Donnell combines those aspects with examples of projects in their environments, incorporating ecological and contextual referents into a living, evolving design practice. Ultimately O'Donnell argues for an ecological responsiveness to inform *firmitas, utilitas, venustas* contemporary architectural design.

JAMES WAY IS A FREQUENT CONTRIBUTOR TO AN AND THE MARKETING MANAGER FOR ZGF IN PORTLAND.

Niche Tactics, a collection of essays edited by Caroline O'Donnell, approaches architecture as a living entity with a symbiotic relationship

to its environment. She starts with contrasting bubble metaphors, the "ecological bubbles" of biologist Jakob von Uexkull, who studied

creatures' particular stimuli—blood for ticks, pollen for bees—with the Corbusian bubble that focuses on interior space shaped by

DRAMA SCHOOL

Spaces without drama or surface is an illusion, but so is depth
The Graham Foundation
Through July 1, 2017

There is a productive dissonance among the many pieces in the current exhibition at the Graham Foundation, *Spaces without drama or surface is an illusion, but so is depth*. A dissonance between scale and size, performance and perception, and artifact and object. Each contribution from the 24 participating designers, architects, and artists implies its own narrative, separate from the other pieces. Yet, as a whole, the entire show has a clarity that resonates across the disparate objects and installations.

Spaces without drama is curated by the Mexico City-based Ruth Estévez and Wonne Ickx of LIGA, Space for Architecture. The duo propositioned participants to explore two-dimensional surfaces as a means of producing architectural space. The prompt is a

direct reaction to the recent proliferation of digital collage, and an attempt at drawing a lineage through the historic works of canonical postmodern designers and artists. The result is a diverse set of works that straddle the lines of stage set, model, and installation. The genesis of much of the work comes from the Aldo Rossi's *Small Scientific Theatre* and David Hockney's design for *The Magic Flute*, both of which are present in the show in drawing and collage form. From that starting point, the more contemporary work ranges from full-scale environments to carefully crafted maquettes.

At the largest scale, pieces throughout the show set the gallery spaces as stages to be explored, or backdrops to view the work against. *Cité de Réfuge* by OFFICE Kersten



Batia Suter's *Vale/Cabinet* turns the Graham Foundation's own cabinetry into a cinematic backdrop.

Geers David Van Severen wraps two walls in a large curtain. This blocks off the Graham Foundation's ground-floor

windows, while extending the visitor's view to *Ceuta: a refugee city in the no-man's-land between Spain and*

Morocco. Batia Suter's *Vale/Cabinet* plays a similar game with some of the Graham's **continued on page 43**



TOP MODEL

Stagecraft: Models and Photos
Arthur Ross Architecture Gallery,
Columbia University
February 9–March 10, 2017

Jørn Utzon, Bagsværd Church,
Bagsværd, Denmark, 1976

One of the most charming and instructive accounts of the modern architect's design process was offered by Filarete, architect of the Ospedale Maggiore in Milan and author of the long, neo-Platonic *Trattato di Architettura*. Writing around 1450, Filarete compares the architect to a mother who conceives and gives birth to a child: the building. When this birth is accomplished—that is, when he has made in wood a small relief design of its final form, measured and proportioned to the finished building—he then shows it to the “father.” In this fable of creation the “father” is represented as the patron, and like Plato's demiurge, or craftsman, the architect does not create a complete building, but rather its model in scale relief.

Models since antiquity have taken on the roles of varying kinds of architectural representation, from the symbolic to the ceremonial. Yet the primary function of an architectural model was the demonstration of a design in three dimensions, made to scale and derived from drawings. But beginning in the 18th century, with

the establishment of educational institutions the Ecole des Arts of Jacques-François Blondel, the school of the French Academie Royale, and notably the school of the British Royal Academy of Arts—models came to be seen as indispensable teaching tools. Sir John Soane's model room in his museum-cum-house documents the scales and contents of a curriculum geared to those students who were (at least in the midst of their training) unable to visit the real things, or even hypothetical reconstructions of lost or ruined monuments, in Italy or Greece.

Today “modeling” has become a virtual affair. Google “architectural models” and the first entries to appear are advertisements for modeling software.

Kenneth Frampton, Ware professor of architecture at the Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP), has long countered this trend toward the virtual. For the past few decades Frampton has taught the course “Studies in Tectonic Culture,” which is dedicated to, in his words, revealing to students “the tectonic

essence” of works of architecture, a “constructive poetic.” By which he means the way in which a built building, as an object constructed out of materials with structural logic, could not be understood—let alone internalized—by architecture students through drawings or photographs alone.

Consequently, over many years of teaching, he has had his students build models of existing structures. However, these are not “representational” models of the kind an architect might display to clients, financiers, or even the public. Instead, they are analytical models whose process of design and realization—a process of careful interrogation of the constructive and tectonic nature of a building—is as important as the final object.

“A tectonic model,” Frampton explained, “must be expressive of its intrinsic structure by way of the way it's made. The tectonic is an expressive culture of construction...so what you choose to reveal and what you choose to conceal are part of its poetics.” For Frampton, an architect must internalize such “poetics” on many levels, which encompass an aesthetic that is not

purely visual, but is grounded in the very process of material construction. Hence the difficulties of virtual modeling in revealing this process: Only by, so to speak, reliving the step-by-step conception of a design, and its transformation into a tectonic object, can the student internalize the work of architecture on all levels.

A selection of these extraordinary models is now on display in the Arthur Ross Architecture Gallery at GSAPP. Six of what must have been dozens of such objects built by students over the years have been excavated from the school's storage and meticulously restored. They range from sectional models of the Bagsværd Church (1976) by Jørn Utzon, the Saint Benedict Chapel (1988) by Peter Zumthor, and a fully furnished three-dimensional presentation of Gerrit Rietveld's Schröder House (1924), to constructional analyses of Le Corbusier's Pavillon des Temps Nouveaux (1937) and Norman Foster's Renault Distribution Center (1982). Each is clearly a work of affection and intelligence; each demonstrates what the student has identified as the guiding formal, poetic, and constructive principle of the work.

These six models, standing at varied heights in this small, spare gallery, would have been eloquent enough alone—they do, in a very concrete way, speak for themselves. But the curators have chosen to pair them with a series of specially commissioned photographs by the architectural photographer James Ewing. However, rather than replicate what the models exemplify in the literal fashion of model photography, Ewing has chosen to work with the models to fabricate his own photographic essays. In fourteen remarkable images he has responded

to the history of the buildings represented by the models, as well as to his own photographic intuitions. Using projected backdrops, special lighting, and in one “spectacular” case a smoke machine, Ewing photographically manipulates the models in order to propose alternative, supplementary readings of their original analytical positions.

Here, the results are mixed. Where these supplementary readings involve a demonstration of the power of the model and the photograph to produce, together, a new realization of the qualities of the building—as, for instance, in Ewing's exemplary photograph of the interior lighting of Zumthor's Saint Benedict Chapel—the photograph and the model are brilliantly paired in conversation. Where, on the other hand, the photographic image attempts to constitute an entirely different reality from that implied by the model—as in the case of the hyperrealist image of red clouds hovering behind Le Corbusier's exhibition pavilion—the effect is less one of *conversation* between model and photo, and more one of *contrast* pointing to the difference in medium.

In sum, the importance of this little show is to open up another conversation—one that is sorely needed today—between the virtual, the visual, and the concrete, in a way that pays eloquent homage to a pedagogical approach and a teacher, whose indefatigable defense of architectural qualities has informed and inspired his students and colleagues for over half a century.

ANTHONY VIDLER IS A PROFESSOR AT THE COOPER UNION AND VINCENT SCULLY VISITING PROFESSOR OF ARCHITECTURAL HISTORY AT YALE UNIVERSITY.

A GREAT RECODING

The Well-Tempered City: What Modern Science, Ancient Civilizations, and Human Nature Teach Us About the Future of Urban Life
Jonathan F. P. Rose
Harper Wave, 2016, \$29.99

As a certain New York real estate figure thrusts a set of unpalatable values down the national throat, another local developer's ideas are entering public discourse for better reasons. Jonathan Rose is, in important senses, the Antidrumf: a developer who views the building of communities as an ethically consequential profession. He applies knowledge from nature and intercultural history to benefit entire populations. He advocates resilient development in sane, mature, well-evidenced, and convincing terms.

One finishes *The Well-Tempered City* with respect for a substantial contribution to the urbanist literature—and with the impression that in an administration dedicated to planetary

and institutional stewardship, not plunder and bluster, Rose would merit a cabinet-level appointment. (Interior? HUD? Energy? A polymath like Rose could lead any of these departments.) *The Well-Tempered City* stands alongside works by Jane Jacobs, Lewis Mumford, and Christopher Alexander, deserving influence and implementation.

The enduring fivefold path

With ambitious scope and explanatory clarity, Rose offers a unified theory of urban history grounded in five core concepts: coherence, circularity, resilience, community, and compassion. He also identifies nine variables critical to the rise of ancient cities: cognition, cooperation, culture,

calories (energy), connectivity, commerce, control, complexity, and concentration.

The alliterations may imply a professorial top-down scheme, but Rose infers the nine C-concepts from historical studies before elucidating how stagnation or resilience depends on “urban operating systems” promoting the five principles. Cities that manage resource flows efficiently, generate socially beneficial incentives, and respond to shocks have thrived (e.g., today's Copenhagen or Singapore, the altitude-adaptive village of Shey, Tibet, or the flexibly organized cities of Islam's golden age). Wasteful, dis- or over-organized, militaristic, and parasitic cities (e.g., imperial Rome) have ossified and decayed.

Rose distinguishes *complication* from *complexity*: the former merely reflects scale, while the latter describes volatile conditions where small inputs trigger large outputs. The acronym VUCA (volatility, uncertainty, complexity, and ambiguity), he contends, describes urban as well as biological

systems. Design suited to a VUCA environment will avoid the oversimplifications of 19th- and 20th-century planning by incorporating feedback phenomena and by continually adjusting incentives, technologies, balances among market and public-sector mechanisms, and other determinants of civic well-being. Ecosystems' cyclical resource metabolisms are particularly important, avoiding linear extract-and-discard economies.

Déjà vu will kick in for readers of Jacobs, whose *Death and Life* chapter “The Kind of Problem a City Is” drew on Warren Weaver's observations about “problems in organized complexity.” To this foundation Rose adds a broad familiarity with global cultural practices, evolutionary biology, archaeology, cognitive science, and network theory: He has the intellectual discipline to be usefully interdisciplinary.

Discussing how the efficiency metric of energy return on investment (the ratio of usable energy generated to energy

“This provocative, important, and masterfully composed book about the future of cities should be essential reading for our times.”
—SIDHARTH MUKHERJEE, author of *The Emperor of All Maladies* and *The Gene*

THE WELL-TEMPERED CITY

What Modern Science, Ancient Civilizations, and Human Nature Teach Us About the Future of Urban Life

JONATHAN F. P. ROSE



COURTESY HARPER WAVE

spent creating it) correlates with civilizations' rise and fall, he notes how China's recent agricultural practices resemble those that doomed Rome for a thousand years; how New York, Detroit, Lagos, and Baltimore have benefited from better data collection; and how a Big Mac takes seven times as much energy to produce as it provides to its consumer. **continued on page 43**

A GREAT RECODING continued from page 42 One strong chapter, “The Cognitive Ecology of Opportunity,” links the neurohormonal threat response of the hypothalamic-pituitary-adrenal axis to environments that traumatize children, exacerbated by exposure to neurotoxins such as lead, producing vicious cycles of maladaptation and social isolation. Tragic cases like Freddie Gray’s death in a struggle with Baltimore police illuminate interwoven civic and individual pathologies.

Taking the polis in for a tune-up Rose’s master metaphor is the tuning system popularized by Bach’s *Well-Tempered Clavier*, an advance beyond Pythagorean “just intonation” (grounded in astronomic-mathematical ratios and generating beautiful scales within each key, but unable to change keys without discord). Music from the baroque through bebop is inconceivable without it. Bach didn’t invent equal tempering; Rose scrupulously credits the discovery to Ming prince Zhu Zaiyu’s *Fusion of Music and Calendar* (1580), brought to Europe by a traveling monk and incorporated into German music theory by Andreas Werckmeister (1687), then into practice, gloriously, by Bach.

Conceiving harmony broadly, Rose looks to Mesopotamia for another key (if unfortunately

named) concept. The societal codes that the Ubaid civilization (5500-4000 BCE) considered divinely ordained, known in Sumerian as *meh*, are the archetype for subsequent codes found across world history. Rose finds similar operating-system principles in Chinese nine-square geometric urban forms, Lübeck Law regulating trade in the Hanseatic League, and contemporary Smart Growth codes. Conversely, when civilizations embrace a poorly designed code—as when the Federal Housing Administration incorporated racist residential legislation into redlining, or when Chicago School economics ignores environmental externalities or network-scale Nash equilibria, in which choices maximizing individual benefits produce worse outcomes than coordinated choices do—disharmonies are inevitable: congestion, impoverishment, waste, and disease.

Socioeconomic reharmonization requires a comprehension of how codes handle inputs and outputs. Humanity’s mandate is thus to approximate nature’s advanced harmonies. Rose’s spiritually oriented conclusion points out how the Hebrew concept *tikkun olam* (“repairing the world”) has cognates across cultures. Humanity, he finds, has “evolved with an innate

metacode” in which “altruism flows through every bit of a city’s interdependent social and cognitive ecologies, and is embedded in the morality of its systems.”

The audience that needs Rose’s analysis most drastically may be the least prepared for it. “Meh” in current parlance also names the shoulder-shrugging indifference of the incurious to anything beyond their truncated attention spans. Recent electoral results inspire little confidence that American society can decode principles observable in Uruk, Göbekli Tepe, and Chengzhou, and act on them purposefully. In his November 9 AIANY book talk, Rose emphasized how increasing immiseration in poorly built cities requires more comprehension of history and the sciences than partisan politics could muster: “I don’t believe either side of the election had the intellectual capital to deal with this.”

If Rose’s tempering theory omits anything vital, it may be a recognition of evil: Another synonym for the civic distempers flowing from greed and fear. Yet in accentuating the positive, the connectedness that has outlived such distempers, he reinforces our sense of harmony even in out-of-tune times.

BILL MILLARD IS A CONTRIBUTOR TO AN, OCULUS, ARCHITECT, AMONG OTHERS. LEAF REVIEW, ICON, CONTENT, AND OTHER PUBLICATIONS.

DRAMA SCHOOL continued from page 41 built-in cabinetry, which is tactically covered in digitally manipulated scenery. Silke Otto-Knapp’s *Stage (after Kurt Schwitters)* is the closest to what might be called a true stage set. Large hand-painted panels fill the end of one gallery space, forcing viewers to weave among them to circulate through to another space. The result is a purposefully exposed “back-stage” which questions the piece’s own illusion of space.

Other works seem to fit more comfortably in the category of illustration or model, but these still rarely play out as simple representations. While *House no.8, Image no.1, with Layers and Masks* by MOS Architects seems to be a simple, yet uncannily flat, model, its position in the middle of the gallery allows guests to peak through a peephole on its back side. This effectively filters the view of the rest of the gallery through the model. Sam Jacob’s *Untitled* touches on a similar effect with a model of a series of spaces divided by four translucent colored planes. The resulting confusion of space and scale looking at the model itself can be extended to the greater gallery space as one looks through it. Johnston Marklee’s *Teatro del Mare* inversely makes the guest question the scale of the piece itself. The large model appears to

be representing a scaled space, referencing the office’s Vault House. But the inclusion of a series of full-size objects designed by Rossi twists the perception of the piece from scale model to display case, and then back. The cheekiest of any of the pieces is *Drop-Leaf Table in Oblique Elevation (with Drop-Leaf Table in Oblique Elevation)* by Norman Kelley. A finely crafted piece of furniture in its own right, the *Drop-Leaf Table* is skewed, as if directly built from an axonometric drawing. Sitting against the gallery wall, like one might expect a similar piece of furniture, the table is also the display stand for a smaller flattened version of itself. It should also be noted that the leaves and a small drawer in the table, like those of the miniature version, don’t “work.” This makes the table, as well-made as it may be, about as useful as any other theater set piece.

Along with the other fascinating works from the likes of Charles Moore, baukuh, fala atelier, Emilio Ambasz, Monadnock, Pezo von Ellrichshausen, and more, the show is a delight for the academic, as well as those simply interested in beautiful images and objects. At the least one will get to see original pieces by Hockney and Rossi, and at the most one will gain a new respect for power of flatness to evoke space, and—dare I say—drama.

MATTHEW MESSNER IS AN’S MIDWEST EDITOR.

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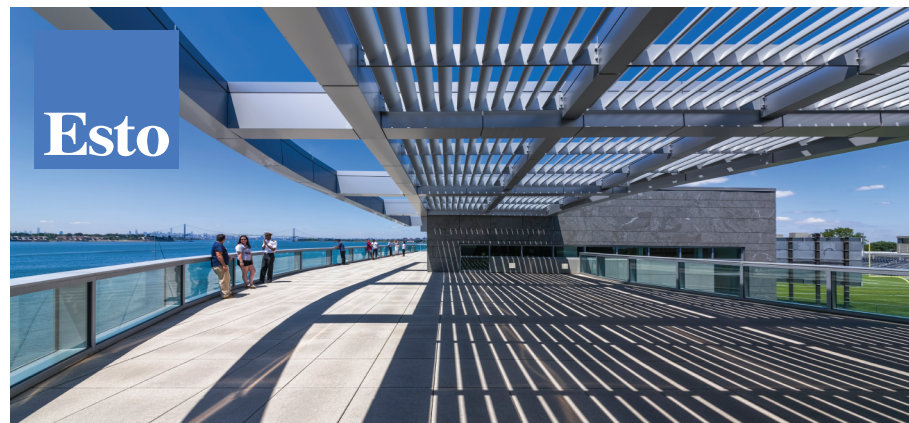
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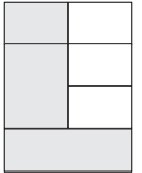
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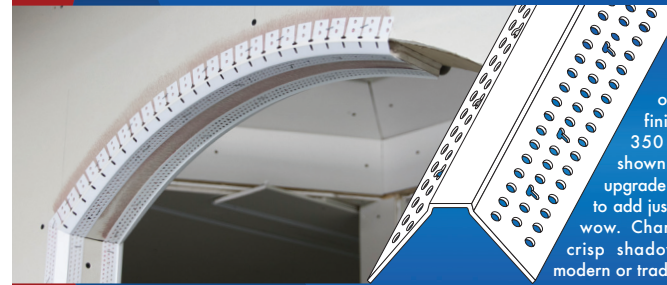
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A TEAM OF LANDSCAPE ARCHITECTS, DESIGNERS, AND BIM/FORMALIZERS ARE TAKING THE ROMANUS GOLF FOR A RIDE

Go Go Gowanus

Thinking of a quick dip in the Gowanus? Perhaps not. After 100 years of industrial pollution, combined with average sea-level

rise and summer run-off, the canal is generally seen as the undesirable place to swim. However, see page 18.

Ecosystem features provided a sustainable and safe space outside to the beach. Architects plan project in South Los Angeles.

LEHR 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 aquatic facility, the 1.4-acre project was funded by the City of Los Angeles Department of Recreation and Parks, and is infused with Lehrer Architecture's characteristic design—with less architectural flourish. The project, consisting of a refurbished bathhouse and pool, aims to maximize

social. **continued on page 12**

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THE LATEST UPDATE ON SEATTLE'S WATERFRONT TRANSFORMATION

Big Nature, Big City

Seattle, Washington's waterfront redevelopment, an ongoing James Corner Field Operations (JCFO) has been working on diligently for nearly a decade, a steadily moving ground to being implemented, as the \$200 million project takes toward beginning construction this year.

The development cleared a major hurdle in August, when supporters of the project gathered over 80 percent of the vote before 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 Alaska Way Viaduct to a broad

A GRASSROOTS ORGANIZATION ENGENDERED MOVEMENT

When the

When the

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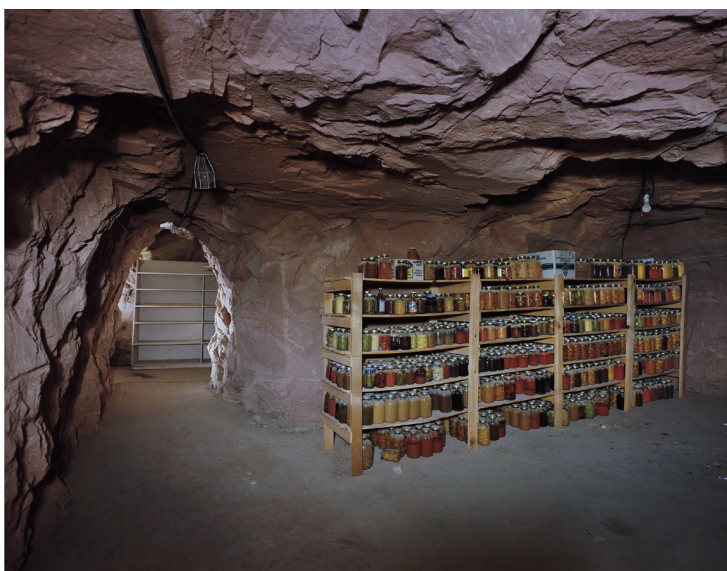
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BY KENNETH SHIP

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ARCHITECTURE

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27 January 12, 2016 Issue
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In between photography assignments for virtuosos such as Moshe Safdie, Marlon Blackwell, and Rural Studio, Timothy Hursley takes long drives throughout the rural South and other parts of the country and aims his camera at the neglected structures and forlorn dwellings of obscure or shunned subcultures.

Hursley's ramblings have produced several series, including his photographs of both the interiors and exteriors of the brothels of Nevada. These gentle narratives, in which the women are notably absent, bear no hint of judgment. "The photographs are stronger without people," Hursley said. "They are like footprints of a subculture." When Hursley stumbled upon Bobbie's Buckeye Bar, the owner would not let him in. Left to contemplate the outside, Hursley found a composition in

which the running white fence symbolized customers entering the pink brothel and "then coming out tainted red," he explained.

Finding himself in Utah, as the trial had just begun for convicted felon Warren Jeffs, the former leader of the Fundamentalist Church of Jesus Christ of Latter-Day Saints (FLDS), Hursley wondered what the architecture of polygamy looks like. An apostate brought Hursley to the FLDS cave in Hildale, Utah, a stronghold of polygamy, where he photographed the eerie interior and a new series was launched.

A quad of photos and a time-lapse video of a dilapidated silo in Hale County, Alabama, are the subject of the Oxford American video *SoLost: The Beauty of a Broken Silo*. Photographed from different angles, the bent and rusted structure radiates

a heartrending anthropomorphism.

Closer to his home in Little Rock, Arkansas, Hursley stumbled upon two beaten-up white hearses that triggered a new fascination with the rundown funeral homes that dot the rural landscapes of the deep South. In one curiously intriguing image, *Train Ride-Vicksburg, Mississippi, 2014/2016*, two coffins sit on either side of a nearly room-size toy train track. For Hursley, the scene—odd, yet ordinary—is an analogy to the human condition, traveling through life to our inexorable ends.

And perhaps most curious for an artist attracted to scenes of obscurity is his series of photographs of the legendary Andy Warhol's last factory in the early 1980s. The studio spaces were still raw at the time, recalled Hursley: "There was a lot of junk around, so I decided to roam around the

Clockwise from top: Alabama Silo; Bobbies Buckeye Bar, Tonapah, Nevada; Andy Warhol Factory Basement, 34th St. and Madison, NY; FLDS cave Hildale, Utah; Train Ride Vicksburg, Mississippi.

space and start documenting what was there." Eventually Hursley enticed Warhol to come down to the cavernous space where he snapped an extraordinary photo in which a blue-jeans-and-black-turtleneck clad Warhol stands against the abstract geometry of the white space, illuminated by a distant doorway awash in an industrial shade of green.

TIMOTHY HURSLEY: TAINTED LENS, A SOLO EXHIBITION OF THESE AND OTHER WORKS, OPENS MAY 4TH AT THE GARVEY SIMON GALLERY IN NEW YORK AND REMAINS ON VIEW THROUGH JUNE 10.

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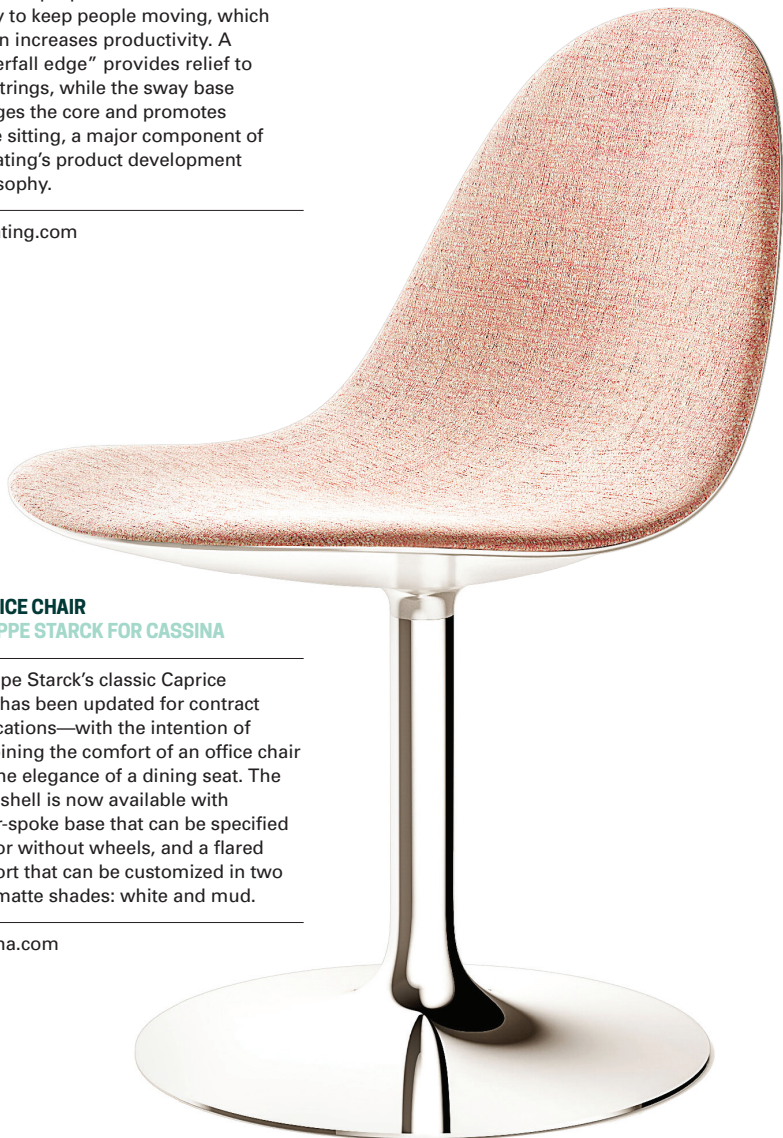




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cassina.com



ENEA CAFE STOOL
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