

THE ARCHITECTS NEWSPAPER

WWW.ARCHPAPER.COM ISSUE 5 JUNE 7, 2017

\$3.95



SIMULATED SECTIONS OF THE BORDER FENCE ARE USED FOR TRAINING AT THE BORDER PATROL ACADEMY IN ARTESIA, NEW MEXICO.

COURTESY FLETCHER JOURNAL

BORDER DISPATCHES

Over the last decade, our changing national security priorities have contorted federal law-enforcement training sites to respond to new and sometimes contradictory demands. In Artesia, New Mexico, several replicas simulating different areas of the International Border Fence (IBF) are built on the site of the Border Patrol Academy (BPA). The “mock fences” are a minor but instructive example of the material residue created by our nation’s ongoing obsession with the promotion and maintenance of a physical international boundary, a hard line separating the U.S. from Mexico. continued on page 18



In Los Angeles, The Six cuts a striking figure along the street and frames a shared courtyard.

TARA WUCJIK

The Six is in the Mix

SHARED SPACE TAKES CENTER STAGE AT BROOKS + SCARPA'S SUPPORTIVE HOUSING "THE SIX,"

The new 52-unit permanent supportive-housing project for formerly homeless individuals, many of them veterans, designed by Los Angeles firm Brooks + Scarpa, takes its name—The Six—from military slang for a person who “has your back.” The project is Skid Row Housing Trust (SRHT)’s first outside Downtown Los Angeles, continued on page 19

Citi-Cop Out

WHY DID LANDMARKS APPROVE MAJOR CHANGES TO THE BUILDING IT WAS SUPPOSED TO STEWARD?

In March 2017, the New York City Landmarks Preservation Commission (LPC) sidestepped a crucial discussion of a developer’s plans to overhaul a plaza at the Citicorp Center (now 601 Lexington Avenue), citing permits that were, in a departure from typical procedure, issued during the landmarking process.

The opaque and irregular approvals process for these renovations deprived the public of the opportunity to weigh in on highly visible changes to the landmarked Citicorp Center, one of New York’s most essential late-modern buildings.

The 59-story tower, designed by Hugh A. Stubbins & Associates in 1977, commands a busy corner in East Midtown, Manhattan. The landmark designation includes three interrelated structures—a 915-foot-tall office tower, a six-story mixed-use structure, and Saint Peter’s Church—all connected by a series of indoor and outdoor spaces that are privately owned but open to the public. Proposed changes to those spaces—known to city planners as POPS (Privately Owned Public Spaces)—have attracted attention. This includes a plaza and fountain by Sasaki (formerly Sasaki Associates), one of the firm’s only surviving works in New York, which is at risk of being impacted the most. The

SPECIAL SECTION:  
**OPERABLE WALLS**  
THE LATEST IN MOVABLE WALL SYSTEMS FOR INTERIOR AND EXTERIOR USE.  
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LPC put the Citicorp Center on its calendar for landmark consideration in May 2016, and, after one hearing on September 13, the commission declared 601 Lexington Avenue a landmark that December.

Typically, calendaring puts all renovations on hold—but not this time.

In July of that year, just two months after calendaring, the owner, Boston Properties, filed plans with the Department of Buildings (DOB) for a \$46.8 million renovation that included changes to the POPS and the office-retail building at the base of the main tower. Other plans filed included structural work continued on page 19



ARCHITECTS AREN'T HAPPY WITH PLANS TO REMODEL A BELOVED MANHATTAN PARK.

COURTESY MACHADO SILVETTI

WAGNER THEREAFTER

Despite new developments reshaping the city from ground to sky, the Statue of Liberty endures as one of New York’s most iconic sights.

Without getting on a boat, one of the best places to see Lady Liberty is Wagner Park, a small green slice of Battery Park City on the lower edge of Manhattan. Two decades ago Boston-based Machado Silvetti, in collaboration with landscape architects at OLIN, unveiled the park, an open space that ushers people toward the water’s edge with sweeping views of New York Harbor and that famous freedom statue. continued on page 14

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**CONTRIBUTORS**  
JOSEPH ALTSHULER / CARLOS BRILLEMBOURG /  
HEATHER CORCORAN / EDWARD GUNTS / ANNA KATS  
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SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM  
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 15, ISSUE 4 / MAY 3, 2017. THE ARCHITECT'S NEWSPAPER  
(ISSN 1552-8081) IS PUBLISHED 12 TIMES A YEAR (MONTHLY) BY  
THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY  
10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.  
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DO IT AGAIN

DOES ARCHITECTURE HAVE A CRISIS OF IDEAS?

Like everything, architectural history and theory have been radically re-aligned by the internet and digital culture. Now, ideas are passed through relatively unfiltered media, such as 140-character tweets that have turned writers' attention from writing to spewing fragments of criticism that float off into the ether. Curation today is often merely a manic production of online content driven by clicks, which come from posting more (and more, and more) content. This makes young writers who are feeding this content beast truly starved for new things to write about. It is a dramatic shift from the days when magazines like *Architectural Forum* and *Progressive Architecture* were the curatorial gatekeepers that held the conversation at a high level.

The result is that bad ideas can come to be front and center in the architectural discussion very easily due to metrics and algorithms. What passes for "radical," "idea," "theory," and "concept" today is becoming eroded as quickly as our political discourse.

For example, a recent headline on a popular architecture-oriented website proclaimed: "Designer Dror Benshetrit releases three conceptual proposals for residential skyscrapers in New York." The article showed a series of towers as rudimentary as a student project before a first crit. While it makes business sense to do speculative projects on sites in New York that could attract luxury development, the media has a responsibility to question whether these are actually conceptual, or just a bad unbuilt project. What purpose these serve is unclear, although one claims it is a new, efficient structural system. As far as ideas go, this leaves much to be desired.

In a similar pointless exercise in mediocre conceptual architecture that looks good on the internet and keeps content producers busy, Oiio—which also made a clever proposal to add onto the Guggenheim by extending its spiral upward—has proposed one of the least likely and most useless pieces of architectural speculation in history. According to the *Huffington Post*, this speculation was "The Big Bend, A U-Shaped Skyscraper, Could Become The Longest In The World." But it almost certainly couldn't. The conflation of possibility and wild speculation harms the media's credibility and creates the architectural equivalent of fake news. And the project, essentially two 432 Parks that bend to meet at the top, isn't even a compelling idea. It barely even qualifies as formalism, let alone conceptual architecture.

That would be the silliest architectural concept ever, except that an article on *forbes.com*, "New York Architects Plan Enormous Skyscraper Hanging From An Asteroid In Space," wins that prize. This bizarre fantasy is based on some actual scientific research, but when translated sloppily to architecture, it becomes simply childlike: Why would we want to "hang" a skyscraper from an asteroid, and why are we taking this proposal seriously? It would be hard to find something more useless for architectural discourse than the hanging-asteroid skyscraper.

Where are the relevant ideas in architecture? While taking the latest philosophy or digital technology and applying it to architecture is at least a stab in the right direction, what happened to innovative formal ideas, or cultural innovations in architectural form? Where are the radical ideas that might spark our imagination and make us think differently about the discipline and the world in which it exists?

Where are the good ideas, and how can we help to get them into the discussion? **MATT SHAW**

Go Down Moses

NEW YORK STATE TO REPLACE  
MOSES-ERA INTERSTATE HIGHWAY  
WITH GREEN PEDESTRIAN-  
FRIENDLY BOULEVARD.

In March of this year, New York Governor Andrew Cuomo announced that the state would set aside \$1.8 billion for a Bronx infrastructure project to transform the Robert Moses-era Sheridan Expressway into a pedestrian-friendly boulevard, among other improvements. For decades, nearby residents have worried about the deleterious effects of pollution from the traffic and feared for the safety of pedestrians due to the many large trucks that travel through the residential streets en route to the Hunts Point Cooperative Market.

The 1.3-mile expressway was built in 1962, severing residents from the Bronx River and immediately causing traffic and air-quality issues, a pernicious by-product of Moses's legacy. Community activists have long fought for the alteration or razing of the expressway; most notably, the Southern Bronx River Watershed Alliance took up the cause in the late 1990s. News of the plan, then, comes as a long-awaited win for the community, which will have unimpeded access to waterfront.

Its implementation, however, must strike a delicate balance between residents' health and safety and the economic vitality of the Hunts Point Market, which employs around 3,500 workers, many of whom live nearby. Cuomo promises that this will be achievable, stating in a press release that "The project will create an interconnected South Bronx with access to the waterfront, recreation, and less traffic on local streets while simultaneously better supporting those who use the Hunts Point Market—a vital economic engine for the borough."

The expressway project was announced almost a year after the state dedicated \$15 million to the development of the Green-market Regional Food Hub, in Hunts Point, and will purportedly create 4,250 new jobs over its duration. The Sheridan is set to be decommissioned next year as part of phase one, and the completion of the \$700 million tree-lined boulevard is anticipated for 2019.

**ANDREW DAVIS**



COURTESY NYDOT

CORRECTION

In the AN\_05\_03\_2017 article "Unveiled> 1212 LINCOLN ROAD," we referred to Perkins+Will Managing Principal Jose Gelabert-Navia as the lead designer rather than list his entire title. We regret the error.

LETTERS

As usual, all the good is stacked above the pedestrians [New renderings released for "Gensler's 'EPIC' creative office tower in Hollywood," *archpaper.com*, May 5, 2017]. A few stores, a couple of brutal parking entrances, and what seems to be a luxurious

entrance to highly controlled corporate lobby. "Work hard my people, one day that jacaranda will cast a shade on your head too."

**-ORHAN AYYÜCE,  
LOS ANGELES**

See Charles Jencks on the unintended symbolism

of modernism. ["Design unveiled for Obama Presidential Center," *archpaper.com*, May 3, 2017] A Mayan ruin (just cleared from the forest with "unobtrusive" visitor center added)? Unfinished Washington Monument (see pre-1880s photos)? Acres of

accessible greenery only emphasize—rather than alleviate—the top-heavy oppressiveness of the Thing. The Obamas deserve a statement of elegance and bravery.

**-ROBERT MILLER,  
WASHINGTON, D.C.**



COURTESY NYC MAYOR'S OFFICE

# MIND THE GAP

MAYOR BILL DE BLASIO UNVEILS THE LATEST ADDITION TO THE MANHATTAN WATERFRONT GREENWAY.

The Hudson River Greenway will soon meet its other half. Mayor Bill de Blasio has confirmed plans to extend the Manhattan Waterfront Greenway along the East River between 61<sup>st</sup> and 53<sup>rd</sup> streets.

The new section of esplanade—known as the East River Esplanade or East River Greenway—has been in development since 1993 and connects the majority of Manhattan’s waterfront with pedestrian and bike paths. The last upgrade connected two legs along the Hudson River Greenway between West 81<sup>st</sup> and 91<sup>st</sup> streets, and it is now the busiest bikeway in the United States. On May 8, heavy rains damaged that part of the path as the seawall edge by East 89<sup>th</sup> Street crumbled into the river, taking an iron fence with it.

The mayor has allocated \$100 million in city capital for the project in his executive budget.

“The Hudson River Greenway has vastly improved quality of life on the West Side, and we want families in every corner in the borough to have that same access to bike, walk, and play along the water,” de Blasio said in a statement. “This is the first of many big investments we’ll make as we bring the full greenway to reality.”

Along with funds for the new esplanade, the mayor has also set aside \$5 million to conduct studies of other sections of the greenway that have yet to be connected to the main loop. As cycling continues to grow in popularity as both a leisure activity and a viable form of commuting, the city will push for a completed 32-mile greenway, which would encircle the entire island of Manhattan.

The mayor’s office was asked at press time whether the city would hire an architect for the esplanade, but a spokesperson could not confirm how the project will be approached. For the time being, the new esplanade is moving into the design phase and is expected to be open and ready for cyclists, runners, and walkers alike in 2022. **LAUREN LLOYD**

UNVEILED>WEST



COURTESY BROOKLYN DESIGN FOUNDRY

>PROVIDENCE PARK  
PORTLAND, OR  
ARCHITECT: ALLIED WORKS ARCHITECTURE  
DEVELOPER: PEREGRINE SPORTS LLC  
EXPECTED COMPLETION DATE: 2019-2020

Allied Works Architecture (AWA) has unveiled designs for a \$50 million expansion to the 91-year-old Portland, Oregon, soccer stadium, Providence Park, home to the Portland Timbers Major League Soccer team.

The stadium expansion will add roughly four thousand seats to the existing complex. This new raked seating will be located along the stadium’s eastern side and will be topped by an open steel-truss canopy. The expansion will also create a street-level public arcade containing celebration areas, effectively completing the park’s original master plan, first proposed by the office of A.E. Doyle and Morris Whitehouse in 1926. While that original scheme proposed a substantial arcade structure, AWA’s design takes a more contemporary approach with open steel trusses.

Construction on the stadium expansion is due to begin this fall, and is expected to be complete for either the 2019 or 2020 MLS season.

**ANTONIO PACHECO**



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## OPEN&gt;STORE



>UNDER ARMOUR BRAND HOUSE  
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TEL: 313-335-3162  
ARCHITECT: KRAEMER DESIGN GROUP

Detroit is now home to the newest Under Armour Brand House. The multi-story sports-apparel showroom and store is housed in the historic 1917 Kresge Building in downtown Detroit. Local Kraemer Design Group (KDG) worked as historic consultant and architect of record on the project, and Sachse Construction was general contractor. Working with Bedrock, the building owner, KDG worked to maintain protected historic features throughout the project including the original marble walls and the brass handrails in a monumental staircase. At the same time, the space was altered to fit Under Armour's brand. Since much of the space is on a mezzanine level, a new elevator was added, but otherwise the existing conditions in the one-hundred-year-old building were left undisturbed. The 17,000-square-foot store is just the latest of in a series of recently opening and planned flagship retail stores in Downtown Detroit, including a large Nike store and a future Warby Parker. **MATTHEW MESSNER**

MICHAEL SAMSKY

## OPEN&gt;MUSEUM



>MARCIANO ART FOUNDATION  
4357 WILSHIRE BOULEVARD  
LOS ANGELES  
ARCHITECT: WHY

COURTESY WHY / YOSHIHIRO MAKINO

The much-anticipated Marciano Art Foundation by Los Angeles- and New York-based architecture firm WHY debuted May 25.

The 110,000-square-foot gallery, created by Paul and Maurice Marciano of Guess Jeans fame, has taken over the abandoned Scottish Rite Masonic Temple on Los Angeles's Wilshire Boulevard, bringing life to an old neighborhood eyesore. The midcentury-modern structure was built in 1961 by architect and artist Millard Sheets, and has been renovated to display works from the Marciano Art Foundation collection, which has a deep focus on Los Angeles-based contemporary artists.

In remarks made at a preview of the building, WHY principal Kulapat Yantarasast explained that rather than craft a traditional museum, the firm sought to create something "more like an artists' playground—a place where people can make mistakes, do something new, and experiment." The architect added, "It's an interesting challenge to turn something that is very closed-in and secretive and make it something public, open, and welcoming."

The three-story steel-framed structure is organized loosely and flexibly in order to accommodate a diverse collection. A wide balcony level provides vantages of the ground floor galleries, which have been curated to highlight the thematic tastes of the collectors. The building's second gallery is located on the top floor in a former ballroom. An old meeting room on that same floor now houses sculptures by artists Mike Kelley and Sterling Ruby.

The building, as generative as it is showcasing, also features a collection of site-specific murals installed throughout, including a naturalistic site installation by sculptor Oscar Tuazon in an exterior courtyard. **ANTONIO PACHECO**

## OPEN&gt;SHOWROOM



>PORCELANOSA SHOWROOM  
4006 RICHMOND AVENUE, HOUSTON  
TEL: 281-605-2770  
ARCHITECT: IGNACIO VIDAL ARCHITECT

COURTESY PORCELANOSA

For its Houston showroom, Porcelanosa put its best product forward—literally. The building was the first time Porcelanosa's Krion material has been used as a solid surface with a ventilated facade. Designed by an in-house team, the objective was to showcase all the ways Krion could be used as a facade system. "We wanted to show the potential and possibilities of the material," said Ignacio Vidal Traver, an architect and Porcelanosa's facade national director. "You can create seamless panels, use a CNC-machine to create louvers or allow for ventilation, and even melt it to create a curve, which is what I did for the canopies above the door." The 32,291-square-foot interior exhibition space was designed to be consistent with Porcelanosa's company-wide interior showroom branding and will be updated to reflect new offerings.

## OPEN&gt;GALLERY



>THE GALLERY OF TIFFANY LAMPS  
NEW-YORK HISTORICAL SOCIETY  
170 CENTRAL PARK WEST, NEW YORK  
TEL: 212-873-3400  
ARCHITECT: EVA JIRICNA ARCHITECTS

COURTESY NEW-YORK HISTORICAL SOCIETY

The New-York Historical Society has transformed an old archive on its fourth floor into a 4,800-square-foot, two-story gallery dedicated to one hundred Tiffany lamps. The creation of the gallery was spurred by the discovery that Clara Driscoll, one of the "Tiffany Girls" (women who worked for Tiffany Studios and selected the glass fragments that went into the lamps), was a leading creative force and designed many Tiffany lamps herself. London-based Eva Jiricna Architects designed the gallery's curving glass, as well as an all-glass stair that connects the space's two levels. Each of the stair's vertical supports and corresponding risers are, in fact, single pieces of glass hung in tension. The pieces were custom fabricated in Norwich, England, and feature metal connectors subtly hidden in layers of laminated glass. Georgina Papathanasiou, an associate at Eva Jiricna Architects, said the staircase was "a feat of technology in the 21<sup>st</sup> century" to match the technical achievement of Tiffany and Driscoll's 20<sup>th</sup>-century creations. **ZE**

## Transatlanticism

The Illinois Institute of Technology (IIT) College of Architecture has appointed Dr. Michelangelo Sabatino as the interim dean for a one-year term. Sabatino will be taking over for Dutch architect Wiel Arets, who was appointed to the dean position in 2012. Reliable sources have indicated to *AN* that the change in leadership came as faculty were unhappy with Arets's leadership, or lack thereof, at the college. With a thriving practice in Amsterdam, Arets was often splitting time between Europe and Chicago. Arets will continue at IIT as faculty, starting with the 2017–2018 school year.

## DJ Kreemy

Karim Rashid, one of the most famous designers in the world, got his start not in a world of colorful plastic blobs, but in the realm of engineering. After learning that the architecture program was full at Carleton University, he opted for a degree in industrial design and went on to create x-ray equipment for KAN Industrial Designers, mailboxes for the Canadian postal service, and power tools for Black & Decker. Rashid moved over to Nike, and some other, sexier places—creating the high-profile reputation he has today. Now the designer is reinventing himself in a new way, as a DJ with the moniker DJ Kreemy. He played a set during NYCxDESIGN this May at Industria Superstudio in collaboration with Martinelli Luce. Rashid plays the tunes you would expect: glimmering house music with colorful, slightly plastic-sounding synth riffs.

## Zellner's Many Passions

Los Angeles-based architect and educator Peter Zellner recently announced that his controversial Free School of Architecture (FSA) would be moving locations. The school's inaugural class has grown from an original estimate of 20 to more than 70 and as a result, FSA is moving out of the Architecture + Design Museum in L.A.'s Arts District and into The Container Yard, a collaborative arts space located almost directly across the street. We have to wonder if Zellner is learning from the original rogue schoolmaster, Peter Eisenman, as we are hearing that Zellner is dating Peter's daughter. Eisenman started the famous Institute for Architecture and Urban Studies in 1967, and would be a perfect instigator for the fledgling FSA.



JIMMY BUFFETT PLANS ANOTHER RETIREMENT COMMUNITY IN SOUTH CAROLINA.

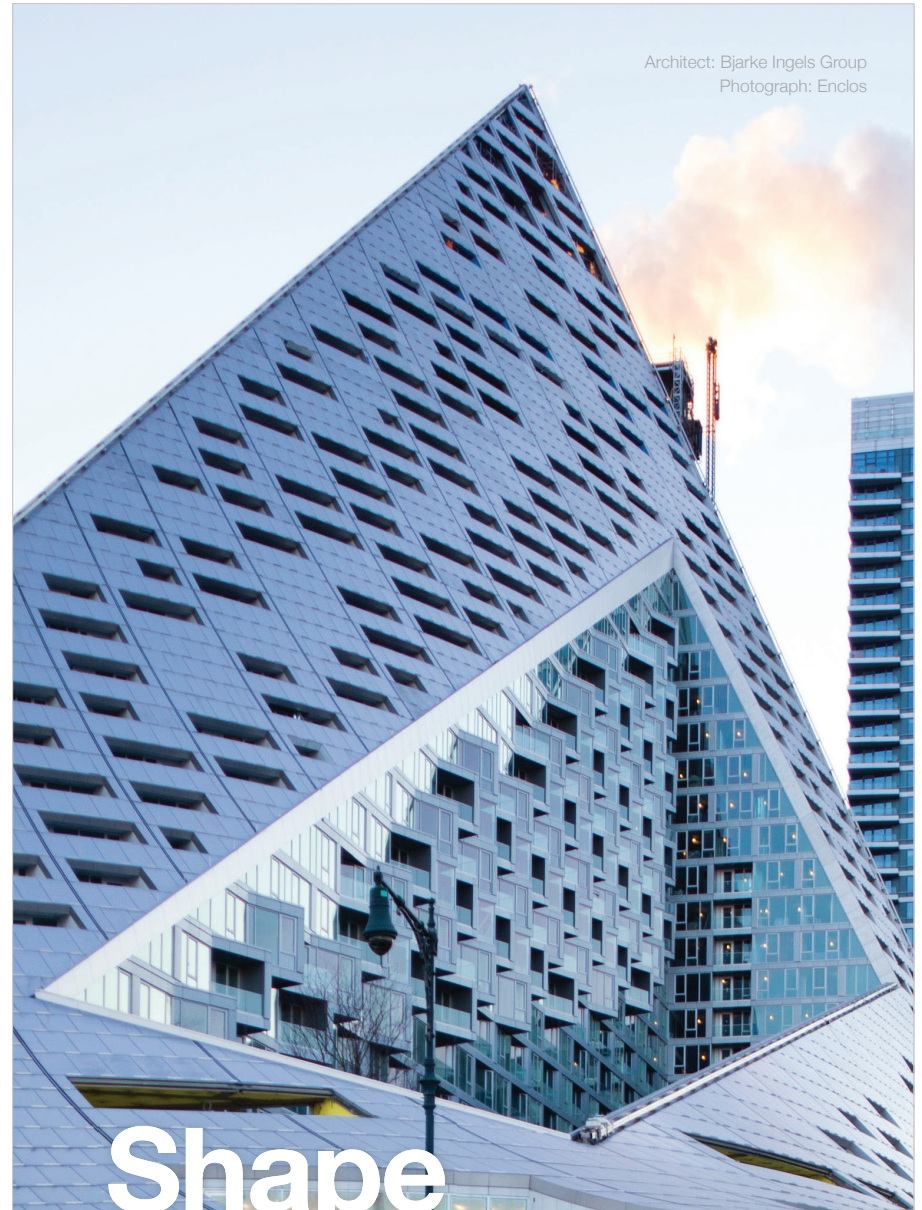
The team behind the world's first Jimmy Buffett retirement community in Daytona Beach, Florida, has unveiled plans for a new South Carolina development aimed at the AARP-eligible.

The Latitude Margaritaville communities are tailored to active adults (the "55-and-better" demographic, if you will). The Hilton Head Island, South Carolina, project will span more than 2,700 acres, with 72 acres set aside for a 290,000-square-foot "festive retail center" inspired by the Margaritaville made famous in singer Jimmy Buffett's hit song.

In addition to the mega retail center, Margaritaville will host a resort, a pool, dining options, and an array of fitness options, including pickleball.

Developer Minto Communities and Buffett's company, Margaritaville Holdings, are spearheading the project.

The team plans to construct more than 3,000 homes, with prices starting in the low \$200,000 range. A press release states that development will begin "immediately" while a sales center will open early next year. **AUDREY WACHS**



## 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.

**Ornamental Metal Institute of New York**

WWW.OMINY.ORG

Surefoot Santa Monica



# LOS ANGELES DESIGN GROUP

The offices of the Los Angeles Design Group (LADG) are located on a sleepy street in Venice, California, that even on cloudy days looks a bit sun-bleached. There, a few blocks from the ocean in a diminutive storefront open to the street, one can find Claus Benjamin Freyinger, Andrew Holder, and their small team of designers charting a unique trajectory in what one might call “disciplinary architecture.”

“[Things like] structure are always subordinate to the [disciplinary] agenda we are trying to pursue,” Freyinger said, describing a vibrant grid of project views organized neatly along the main studio wall. He continued, “We are trying to work against the understanding of a building as a collection of integrated systems, one piled on top of the other.”

Which is not to say that the firm does not consider structure or systems, but rather that it focuses instead on subverting the all-too-easy tendency those components have of making themselves apparent in the final work. Instead, LADG explodes the building process horizontally and explores each component—drawing, model, and detail—individually, in pursuit of “what happens when each idea develops independently of hierarchy,” as Holder put it.

After 13 years, the firm has produced a compellingly diverse collection of work ranging from installations to interiors to complete structures, swapping disciplinary and professional focus with each project. **AP**



Armstrong Avenue Residence

Oyster Gourmet



Oyster Gourmet



COURTESY LOS ANGELES DESIGN GROUP

The Kid



The Kid



### THE KID, CAMBRIDGE, MA

*The Kid Gets out of the Picture*, installed at Loeb Library at the Harvard Graduate School of Design in 2016, was developed in concert with architects First Office, Hirsuta, and Laurel Broughton / Andrew Kovacs for Materials & Applications. The contemporary interpretation of an English picturesque garden is based on priest and artist William Gilpin's travel sketches, which LADG mined for symbolic and literal inspiration in its attempts to explore "topics left unfinished by the picturesque." With the installation, the designers explored "clumps," the collections of heterogeneous objects and plants used by picturesque designers to organize their compositions. Here, the designers arrange a collection of plaster-coated, plywood-rib-framed drapery atop wooden-beam and stacked-block bases.

### OYSTER GOURMET, LOS ANGELES

The Oyster Gourmet is a mechanical kiosk designed to house a champagne and oyster bar in L.A.'s Grand Central Market. The structure's operable walls fold up and down via hand crank, creating an awning for the bar below when fully extended. The structure is made out of plywood ribs, canvas cloth, and steel supports. But the built form of the mollusk-shaped eatery is but one manifestation of the kinetic kiosk—the pink-hued worm's-eye axonometric and gray-scale floorplan drawings are also of merit.

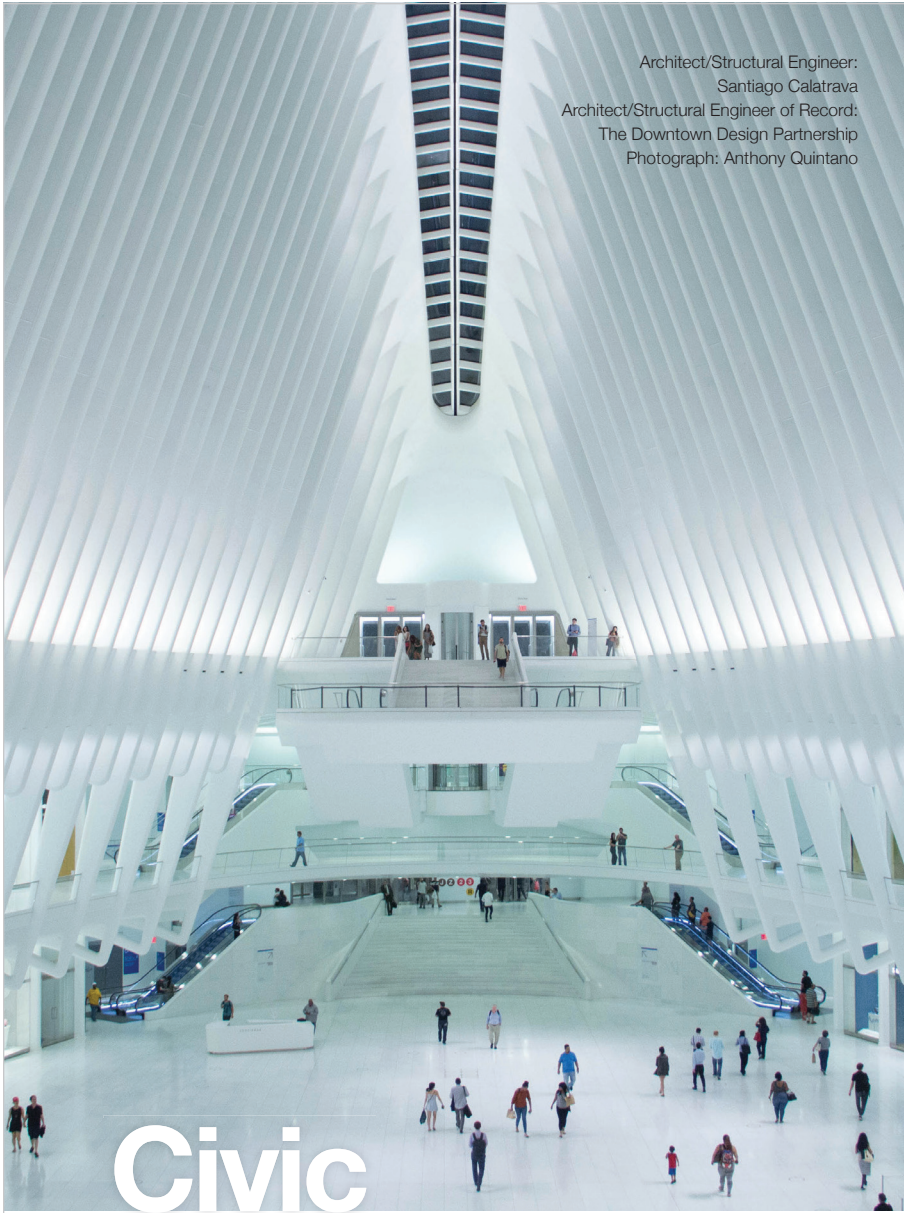
### SUREFOOT SANTA MONICA, SANTA MONICA, CA

The interiors for Surefoot Santa Monica are a creative solution for an abstract programmatic challenge: Create a storefront for a shop with no inventory. The ski-boot store acts as a fitting room mostly, where patrons pick out and get sized up for new custom-made ski boots produced off-site. The firm toyed with the formal complexities of lofted and faceted finishes for the project, creating a collection of object-like surfaces that act independently of one another. Gable-shaped plywood display walls—punctuated by boxed-out display cases—hold forth under a billowing plaster tent.

### ARMSTRONG AVENUE RESIDENCE, LOS ANGELES

The Armstrong Avenue Residence is a 1,894-square-foot renovation of an existing split-level house in Los Angeles. The charred cedar-clad "upside down house" is organized with a top-floor living room located above an unceremonial set of bedroom, study, and garage spaces. The setup ensures the living areas have the best view of a nearby reservoir, which can also be seen from a cyclopean bedroom window that has been torqued to be in line with the water feature. The inset bay window is mimicked along the back of the house via Marcel Breuer-inspired massing, creating a house that steps out in parallel with the scrubby hillside behind.

COURTESY JUSTIN KNIGHT / HARVARD GSD



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**

WWW.SINY.ORG



Despite the recent resurgence in vinyl record sales, brick-and-mortar music retail remains a challenging business. New York City's Turntable Lab—which sells vinyl, high-end audiophile equipment, and merchandise, catering to professional DJs and casual listeners alike—had successfully graduated from its small starting location near the Cooper Union to a larger, 1,200-square-foot space nearby. But Turntable's owners knew their store needed to be nimble to survive. "Products always change... how you display things, where you might need to move things around. Maximum flexibility was what we were shooting for," said Turntable Lab partner David Azzoni. The new store required that adaptability, but the owners didn't want to lose the gritty basement feel of the old location.

They turned to Brooklyn-based interdisciplinary firm SITU Studio; the two teams had already collaborated to design a no-frills, flat-pack turntable stand that was successfully Kickstarted. Aleksey Lukyanov-Cherny, partner at SITU Studio, said the firm looked to DIY sources for inspiration for the store. "The brilliant detail: It's a cleat. It's actually something very straightforward,

something your DIY handyman at home will build in his garage for tools," he explained. The cleats run throughout the space, supporting around 10 different sets of brackets, hooks, and rails, all of which hold stands, shelves, and display inserts.

This system allows for extreme flexibility, but SITU Studio had to work hard to refine the cleat, ensuring that the racks would be secure without requiring tools or extensive force to change them around. Turntable Lab also visited SITU Studio's workshop throughout the design process, bringing samples of products, to measure what dimensions and displays worked best. "We spent a lot of time just drawing and cutting these things out, playing with just the round-overs, the radiuses... There was a lot of massaging radiuses," Lukyanov-Cherny recalled. One major decision was to cut out the center of the display brackets, thereby keeping the cases visually open. "It just flows," said Azzoni.

SITU Studio selected unfinished and untreated Baltic birch plywood for the entire system, with high-pressure laminate for its heavily used surfaces. The plywood—CNC-milled into shape—retains the old shop's raw, utilitarian feel



but balances it with clean lines. And Turntable Lab's owners couldn't be happier with the result. Armed with a basic set of display units, they can easily swap out products and how they're displayed. In the back of the store, each vinyl storage-display unit rolls on wheels and can be moved to make space for events.

Parked among the vinyl records and T-shirts is the old store's timeworn turntable stand, still used by DJs for in-store concerts. Its plywood has weathered

darkly with use, and it sharply contrasts with the fresh plywood around it. But it won't be the only aged one for long.

"These things can take a beating; you don't want to refine things that people will be touching. You want to think about materiality and how it ages over time," Lukyanov-Cherny said. "Eventually," he added, gesturing from the new plywood displays to the old turntable stand, "they're all gonna look like this!"

**ZACHARY EDELSON**

# TURN— TABLE LAB



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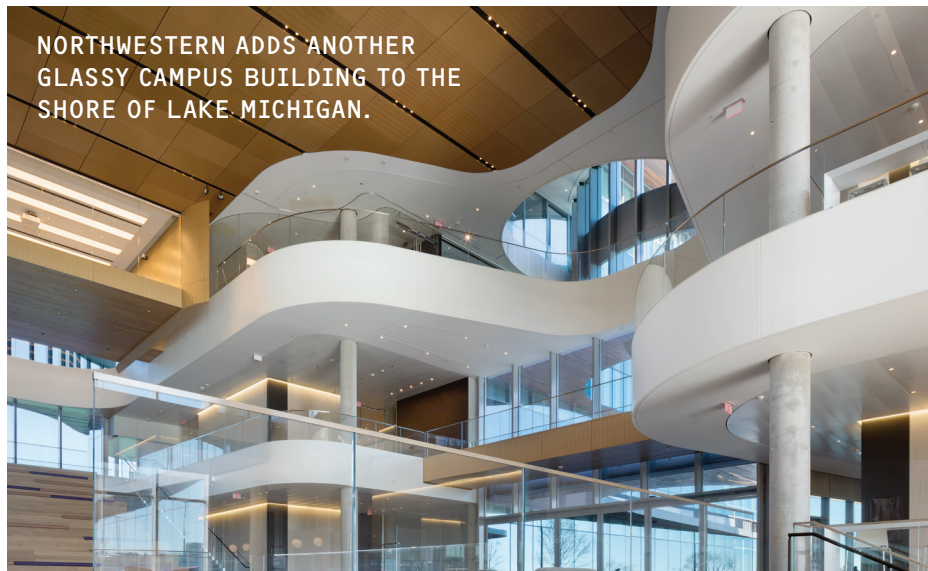
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NORTHWESTERN ADDS ANOTHER GLASSY CAMPUS BUILDING TO THE SHORE OF LAKE MICHIGAN.



TOM ARBAN PHOTOGRAPHY INC.

Dubbed the Global Hub, Northwestern University's latest addition to its Evanston campus is a grand new home to the Kellogg School of Management. The recently opened five-story building sits immediately along the shore of Lake Michigan on land reclaimed by the university decades ago. Defined by four large wings, which produce a plan that resembles the letter K, the curving form of the building makes no small reference to the waves on the water it overlooks.

"The first inspiration was the action of the water and the waves, and how they round off materials and forms to make them smooth,"

explained Bruce Kuwabara, partner at Toronto-based firm KPMB, which designed the new building. "It was beautiful, the power of Lake Michigan and nature."

The project is composed of a series of vastly different-sized spaces, accumulating to a whopping 415,000 square feet. The building is the new home to full-time business students, faculty, and administration offices. Collaboration areas throughout can accommodate from two to twenty individuals, and larger gathering spaces can handle from 200 to 2,000.

The largest space in the complex is the massive multistory center

atrium, where all four wings connect. The structure's exterior curves continue into this space in the form of flowing balconies and staircases. Two of the large wooden staircases at the heart of the building double as seating for formal and informal events. Another atrium on the upper levels acts as a second major space. Both allow for copious amounts of natural light.

The building's high-tech envelope not only allows in all of that light, but also contributes to the project's goal of achieving LEED Gold certification. Throughout, double and triple glazing provide daylight and energy efficiency, while automated

shading controls glare and solar gain. A series of undulating fritted glass fins adds an additional layer of shading. On the interior, borrowed light is distributed through glassed office partitions. Perhaps even more than daylighting and energy efficiency, the glass facade provides something the building takes ample advantage of: unmatched views of the lake and the downtown, 15 miles to the south.

Called the "Global Hub," it is part of the University's larger building program that includes the 2015 Goettsch Partners-designed Patrick G. and Shirley W. Ryan Center for the Musical Arts. Both new addi-

tions to the campus run counter to its existing catalogue of Brutalist and gothic-revival structures.

The stark contrast between old and new on Northwestern's campus is the school's physical manifestation of its vision for the future of education. And Northwestern is not alone—dark wood-lined halls and oak tree-filled quads are being replaced by brighter, more transparent and generous collaboration spaces at many traditional campuses. It is only a matter of time before the image of the elite campus is less about spires and more about sunlight. **MM**



STEVE HALL

## Stacked Odds

VALERIO DEWALT TRAIN ASSOCIATES OVERCOME NIMBY OBJECTIONS TO BUILD A FORMALLY EXPRESSIVE TOWER ON CHICAGO'S SOUTH SIDE.

It was a long road from design to construction for Vue53 in the South Side Chicago neighborhood of Hyde Park. The 13-story tower sits along the bustling 53<sup>rd</sup> Street and has completely changed the character of the area. While change to the busy conduit was inevitable, not everybody was thrilled about it.

Designed by Chicago-based Valerio Dewalt Train Associates, Vue53 was originally scheduled to begin construction in early 2014. A NIMBY lawsuit delayed that start date by nearly one and a half years. The Save 53<sup>rd</sup> Street advocacy group felt

the project was out of scale for the neighborhood and that the zoning change passed by the city, which allowed the tower to go up, was illegal, among other complaints. Opponents donned "Sky, Not Skyscraper" buttons at community meetings. The First District Illinois Appellate Court did not agree. In February 2015 the case was dismissed, permitting the project to continue.

Fast forward two years or so, and Hyde Park has a new 135-foot-tall 267-unit tower. A formally expressive building in glass and concrete,

Vue53 comprises a large base and two shifted linear towers. The base rises to the height of the surrounding buildings, and contains retail and amenities. These include a compact urban Target store as well as a rooftop terrace, complete with grass and views of the lush park across the street. The building also includes an exercise facility, a business center, and a number of study rooms distributed throughout (for the students the Vue53 is aiming to attract).

The studio, one-bedroom, and two-bedroom units may be a bit

smaller than the average being built downtown, but they may also be just right for the intended tenants. The project was in fact initiated by the University of Chicago, just blocks to the south. Yet it is not the amenities, or the battle against upset neighbors, that have set this project apart.

While developers are busy constructing sleek, glassy monolith apartment buildings downtown, Vue53 takes a decidedly more formally daring approach to attracting young renters. Particularly in the upper towers, the project plays a

Tetris-like game of solid and void. Together with the shifted relationship of the two towers, the project is more than a glass box on a plinth. The interplay of glass and exposed concrete only exaggerates these moves.

That relationship of glass and concrete carries right into the building's multistory lobby and even the units themselves. Cashing in on the trend of rougher unfinished materials, the units are a mix of the exposed concrete and more typical drywall. And though the units may be small, they are all dominated by floor-to-ceiling windows with views either to the north to downtown, or to the south over the picturesque Hyde Park neighborhood.

While Vue53 ran into some stiff opposition in its initial stages, it is by no means alone in the rising skyline of Hyde Park. With multiple new Studio Gang towers in the neighborhood as well, it may seem a bit out of the blue for the area to be receiving so much architectural investment. Yet it should be remembered that, historically, Hyde Park has been one of the most architecturally rich neighborhoods in the city. The University of Chicago alone is a zoo of formal exuberance, from Saarinen to Legorreta. Despite its detractors, Vue53 may be only the beginning of a reenergized architectural scene on the city's South Side. **MM**



THE CHICAGO CUBS OPEN THE FIRST OF THEIR MAJOR DEVELOPMENTS NEAR WRIGLEY FIELD.

In recent years, Cubs baseball fans have watched as the neighborhood immediately surrounding their beloved Wrigley Field transformed into a Cubs-themed village. A new hotel, residential real estate, and entertainment venues are making the area a year-round destination. Nearest and dearest to the stadium though is a new mid-rise office building and a public plaza. Designed by Stantec Architecture's Chicago office, the project shares an odd-shaped block with the stadium and houses the baseball team's administrative offices.

While the space is everything

you might expect of a new office (with the addition of plenty of Cubs branding and some appropriately ivy-covered walls), it is the public plaza, currently being called the Park, that is creating the most buzz.

Debuted for the 2017 Cubs home opener, the Park is wedged between the stadium and the new office building. The ground floor of the office building houses a handful of stores and food and drinking options, but the plaza itself was designed to be used for more than just pregame events. Tiered seating, strategic plantings, and performance space provide opportunities

to watch scheduled programs or just take in Wrigley's atmosphere. Stantec took cues from Place des Vosges, in Paris, and Chicago's Millennium Park when designing the Park, with the goal of making it more than just an entrance to the stadium.

"When we first dreamt about what the plaza could be, we wanted it to be more than just a walkway people pass through on game day," said Grace Rappe, principal designer at Stantec. "We wanted to create a park for memories, a place for the community to gather and thrive."

In its first year, the Park has already seen plans put in place to ac-

tivate the space when there is not a game being played. The Old Town School of Folk Music has started biweekly morning and afternoon music programs. The nearby art-house Music Box Theatre will also be hosting six of the city's "Movies in the Park"—the first of which will be, appropriately, *Ferris Buehler's Day Off*, *Rookie of the Year* and *The Sandlot* are also on deck.

However, not everyone has had the same vision for the space. Local alderman Tom Tunney pushed, with some success, for a handful of restrictions on the use of the Park, citing the well-being of the residents of the surrounding neighborhood. Ald. Tunney was able to establish rules about who could drink alcohol in the Park on game days, and when. Currently, only ticket holders will be allowed onto the plaza immediately before and after the game, and barriers and bike racks have been set up to control the crowds. This did not make the Cubs administration too happy.

"I want to apologize to our fans when they show up today; they're going to see bike racks and other things that channel them in and out of the Park, rather than walk in and let them enjoy it," Crane Kenney, Cubs president of business operations, said to the press on opening day. "So we'll try that for the first year and see how that works. Nobody has more to lose

than we do if something happens that is untoward, and so we'll police like we do everywhere else around Wrigley Field."

Kenney had other words for the city, which he felt could have provided more financial support for the project, as it is part of a larger \$500 million renovation of the entire complex.

"The mayor made clear the city could not give us the kind of financial support the White Sox got in rebuilding Comiskey Park or the Bears got renovating Soldier Field," Kenney said.

Despite the financial discussion, the Cubs were openly grateful to Mayor Rahm Emanuel, who was on hand at the ribbon cutting. While the city has not provided the tax and financial backing the team had hoped, it has provided support through the temporary and permanent closing of multiple streets surrounding the stadium.

Exactly what the Park's role will be in the greater Wrigleyville neighborhood may still be up for debate, but, for the Cubs, the new space is a chance to reach out and bring the community a little closer. And timing couldn't be better: With the Cubs winning the last World Series and effectively having the best season in the stadium's 103-year history, much of the city is already going Cubs crazy. **MM**

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COURTESY MACHADO SILVETTI

continued from front page

Now, in response to the specter of Hurricane Sandy and the threat of rising seas, the agency that oversees the area is planning a total park overhaul. The Battery Park City Authority (BPCA) is set to replace the existing landscape that architects and residents love with a park it claims will align better with new resiliency measures that are reshaping the Manhattan waterfront.

Though Wagner Park comprises just 10 percent of Battery Park City's green space, its design punches above its weight. At its opening in 1996, architecture critic Paul Goldberger declared Wagner Park's three and a half acres "one of the finest public spaces New York has seen in at least a generation."

Though it didn't flood during Sandy, hurricane-related inundation along nearby West Street, as well as the area's "excessive vulnerabilities," prompted the agency to consider a storm barrier that aligns with the city's Lower Manhattan Coastal Resiliency (LMCR) Project, said Gwen Dawson, vice president of real property at BPCA. BPCA has commissioned Stan Eckstut of New York's Perkins Eastman, the same architect behind the original Battery Park City master plan, to design the new building and park (in collaboration with W Architecture and Landscape Architecture).

Besides the landscape's potential susceptibility to floods, Machado Silvetti's building, according to the BPCA, is too deteriorated and set too deep into the 100-year floodplain to withstand future Sandys.

Not everyone, though, thinks the BPCA's approach—or design vision—fits the site.

"The design premise is an insult to the Statue of Liberty," said Rodolfo Machado, founding principal of Machado Silvetti. "This project seems totally non-site-specific; the symbolic content of the park is

completely lost. It's very banal." He had not heard about the BPCA proposal until *AN* reached out to him in early May.

Though this plan affects only a sliver of New York's 520 miles of coastline, the rebuild-and-replace approach raises larger questions about the future of climate-change design in New York City. At Machado's suggestion, *AN* reached out to architects for comment on the proposed changes to Wagner Park and the future of resilient landscapes in New York. **AW**

"[It's] unfortunate that there is a move to demolish these pavilions and replace them with structures that do not acknowledge the colossal scale at which pavilions would need to operate in relation to the NYC skyline, nor acknowledge the critical urbanistic connections to the Statue of Liberty... or the other more nuanced connections within Battery Park City.

It might be that these pavilions, like many other structures and landscapes on the edge of Manhattan, would need to be revisited in terms of resilience and their ability to absorb the cyclical fluctuations of a piece of infrastructure. But to deny them of the critical urbanistic function they offer is to deny NYC some of its paradigmatic qualities.

At the end, rising tides will become a consistent challenge in the coming years. If, at every turn, the alibi of impending doom is adopted as the basis for the demolition of critical values that make up the discipline of urbanism, then we will end up with a series of barriers (both physical and cultural) that deny us of engaging the very reasons we build urban cultures."

**— NADER TEHRANI, FOUNDING PRINCIPAL, OFFICE DA AND DEAN OF THE IRWIN S. CHANIN SCHOOL OF ARCHITECTURE AT COOPER UNION**

"I think the park has become a type of fixture in our downtown life. The design is a



bit idiosyncratic but it is very well-detailed and there is something very endearing about the structure which takes into account multiple scales of elements occurring on the site from high-rises downtown to the view of the harbor to the experience of park at human scale.

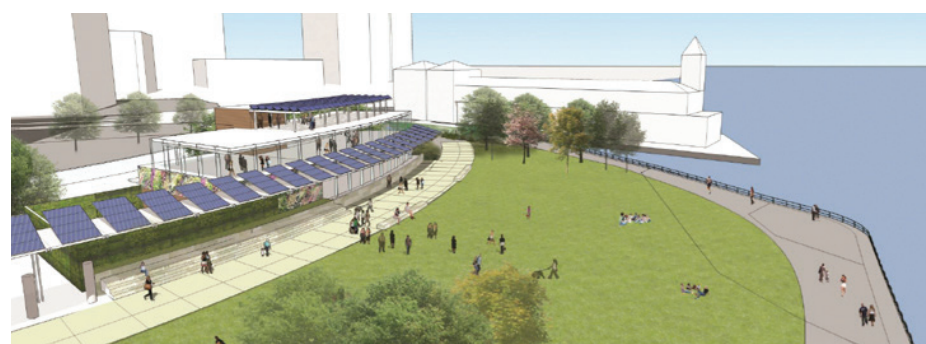
In particular, the front esplanade is an excellent design; it makes for a beautiful transition from the building to the lawn. Its gentle arc and steps and stone details help negotiate this important edge in a very graceful manner. Isn't it possible to leave it as is and let it flood like they do in Venice? Or take care of the flooding issue in a less obtrusive manner?"

**— TOSHIKO MORI, FOUNDING PRINCIPAL, TOSHIKO MORI ARCHITECT**

"I would like to know more, especially regarding alternative ways of dealing with sea-level rise that could preserve the Wagner Park structure by Machado Silvetti. Their design enhances an urban place that offers uniquely strong visual connections to the Statue of Liberty. They employed a powerful and erudite architectural vocabulary that elevates one's appreciation for an appropriately monumental civic celebration and at the same time delightfully challenges one to ponder its mysterious formal origins.

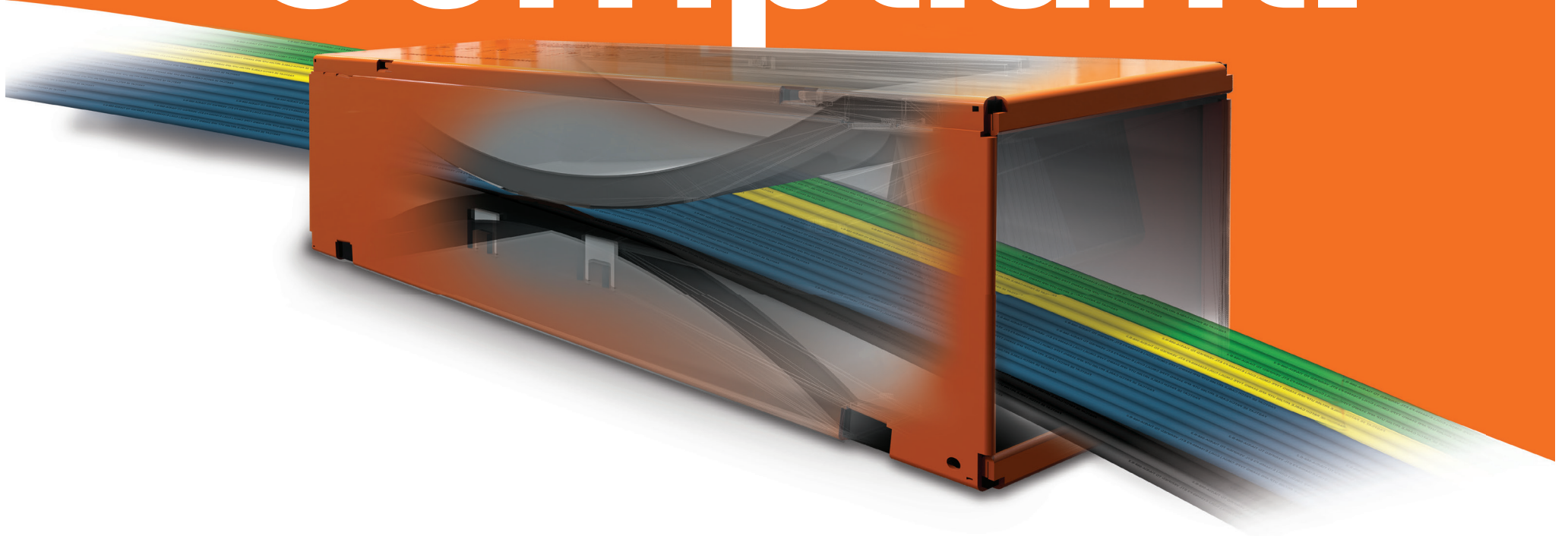
The project that is being proposed has no comparable ennobling or engaging qualities that I can see from these drawings."

**— ZACK MCKOWN, FOUNDING PRINCIPAL, TSAO & MCKOWN.**



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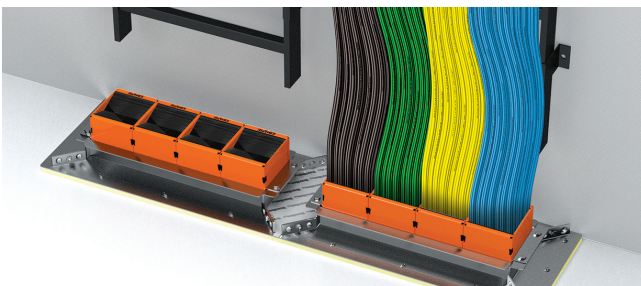
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THE ARCHITECT'S NEWSPAPER JUNE 7, 2017

Cunningham Group Architecture's new regional headquarters are located in a restored bank building originally designed by architect William Pereira.



# PEREIRA POWER

ARCHITECTS TAKE OVER THE OLD FARMERS & STOCKMENS BANK IN PHOENIX.

William Pereira fans, rejoice! Though many of the high-modernist architect's masterpieces are under threat of demolition, there is one notable structure in Phoenix, Arizona, that will continue to live on. The former Farmers & Stockmens Bank—originally built in 1951 by Los Angeles-based Pereira & Luckman and designed in a localized variant of the international style—was landmarked in 2012 and restored in 2014. In spring 2017, the building became

home to regional offices for Cunningham Group Architecture (CGA) and its staff of 20 architects and landscape architects who built out the office's interiors. The asymmetrical 6,000-square-foot structure—a rectangular glass box interrupted by a rounded, stone-clad vault—is cited by the City of Phoenix Historic Preservation Office as a hallmark of the Salt River Valley's post-World War II expansion. The building is notable for its contemporary style and

because the bank it housed was a key financial institution for the growing region's stockyard communities. The structure was occupied by a Bank of America branch until 2012, and over the years suffered from a variety of incongruous renovations, including the replacement of many glass curtainwall panels with stucco cladding. Those changes have now been reversed, leaving the open, airy structure to shine as was originally intended.

Nabil Abou-Haidar, principal at CGA, said that the firm wanted to keep the building's lofty interiors "as open as possible." The architects filled this "blank shell" modestly, adding workstations along the ground-floor areas while also returning the mezzanine level back to its original function as a meeting room. Abou-Haidar added that the firm sought to make the office spaces as perfectly lit as possible, going so far as to install highly programmable, dimmable lighting fixtures and MechoShades throughout the office. Aiming to stay true to the midcentury-modern era that birthed the structure, the firm installed time-appropriate furnishings and sought inspiration from the style for original additions, like the streamlined ceiling fans and pendant lighting fixtures installed in the main lobby.

CGA also converted the old rounded bank vault into a conference room complete with a new curvilinear conference table. The vault does not contain windows, but the city allowed the architects to install skylights into the space. No need to panic, as it's not possible to get trapped for eternity in a meeting—the vault door does not lock and has been outfitted with a ventilation grille out of an abundance of caution. **AP**

WREN | South Park  
Architect: Togawa Smith Martin

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THE ARCHITECT'S NEWSPAPER JUNE 7, 2017

continued from front page A close reading of the fences, and the training installation of which they are a part, reveals volumes about the shifting whims of the securocratic territory they both describe and inhabit.

The BPA is on the site of the Artesia Federal Law Enforcement Training Center (FLETC), one of four national training centers that serve 95 federal partner organizations as well as thousands of other local and international security forces. The site has specialized in providing unique training environments not available elsewhere, including drug and fingerprint labs, and all-terrain vehicle courses. After the 9/11 terror attacks, the site began hoarding grounded jetliners to train air marshals in counterterrorism operations. The site was a good fit for U.S. Customs and Border Protection (CBP), capable of supporting both its “priority mission” (counterterrorism) and “primary mission” (preventing illegal entry to the U.S.). The real physical environment of Artesia, and the otherwise-remote site’s particular coincidence with the logistical networks of the CBP, was recast as an invaluable training asset.

In 2004, The FLETC Artesia site was selected as the location for a newly reconstituted BPA, due to its strategic location near a focus of CBP activity—near hot spots for the eventual assignment of academy graduates—as well as the region’s signature climate and terrain. Artesia lies just four hours from the Southwest border. While seemingly distant from border operations, it is strategically close enough. Many of the geological and ecological features of the site



COURTESY CAPSPHOTO INTERNATIONAL

## SAMPLING THE

This is the first in a series of reports from El Paso, Texas-based AGENCY, entitled *Border Dispatches*, an on-the-ground perspective from the United States-Mexico border. Each month, we will explore another “sleeper agent,” a critical site or actor reshaping the diffuse, overlapping binational territory we know as the borderlands.

## BORDER FENCE

are shared with a large percentage of the territory agents are charged to protect. It is here that the agents rehearse known threats and prepare for new ones, the simulations scripting a generation of borderland encounters to come.

Upon arrival, trainees are issued a fake sidearm, to become accustomed to the relentless presence, bulk, and weight of the weapon. Classes are led by retired USBP agents, and use a technique called scenario-based training (SBT). Training takes place mostly in situ, informed by the simulated physical constructs throughout the site and the desert terrain itself. Simulated checkpoints, barns, and inspection areas for railcars and vehicles are scattered throughout the center to host scripted encounters. In addition

to physical training, the center uses Spanish-speaking role players, playing a range of border-crosser types, from harmless asylum-seekers to armed smugglers. Classes are taught in high-risk Spanish terminology.

According to FLETC documents, in 2013 \$1.2 million was dedicated to “add realistic fencing and check stations to enhance border patrol training venues” at Artesia. Since 2014, training exercises have included engagements with a “towering, steel” mock IBF that “realistically simulates the field environment.” Six different mock-IBF sites were planned that year, mimicking the various construction materials deployed in the constructed border throughout its length. Each mock fence was to measure 90 feet long,

“and will vary in height from 19 feet to 10 feet,” according to the documents. “The materials will mirror what is used on the international border, to include bollard fencing, as well as fencing constructed from landing mat materials.” The staged constructions create backdrops for scenarios culled from the experience of actual agents in the field, including “when assailants are throwing rocks or other projectiles, or subjects are using vehicles as a weapon against the agents near the IBF.” Only four such mock IBFs are advertised as available for training on the FLETC website currently.

In recent years the Artesia FLETC has further blurred the boundary between real and imagined operations, when its collection of novice trainees and academic exercises would play host to the endgame of the agency’s ultimate objective—migrant detention. While it appears a simulated detention facility was completed in 2010 for training purposes, a real-world detention center would soon emerge on-site. The training venue proved an expedient solution for federal law enforcement in 2014 when an influx of Central American migrants filled other nearby detention sites. A temporary detention center, holding as many as 672 detainees at one time, was built, conflating the space of border-patrol simulation with the reality of its impact. Ten acres of the site, including existing dorms and classrooms, were converted to serve as medical centers and processing centers, among other uses. Attorneys visiting the site noted the strange proximity of the training simulacra around the

detainees’ temporary home. News reports show cribs for child detainees lining the interior hallways of the FLETC trainee barracks.

While residents of Artesia have often shown support for the training operations, and the positive economic impacts trainees bring to town, the reality of detention on-site proved to stress the relationship. Residents, in an echo of the paranoia surrounding the crossing of the IBF, expressed concern about the hastily constructed perimeter security at the facility, noting the ease with which the eight-foot chain-link fence might be crossed by a determined detainee. The temporary facility was closed at the end of 2014. The future of the site, and the blurring of the boundary between real and imagined conflict, remains uncertain. Asked in 2016 by the *Roswell Daily News* whether the FLETC would ever be used again as a detention site, Senator Tom Udall (D-NM) reportedly answered that chances are “slim right now...but you never know.”

The current administration’s charge of building a border wall requires built mock-ups of the proposed designs in Otay Mesa near the Mexican border. In a way, the practice of sampling potential walls resonates with the sampling of border parts at the BPA, reinforcing a kind of thinking about the boundary as merely a collection of obstructive infrastructural parts devoid of the real-life consequences of blockage and armament. As the duties and performance criteria of the IBF expand to deter and collect more bodies, shifting tactics are indexed and foreshadowed in the space of training. **AGENCY**



MATT YORK

### THE SIX IS IN THE MIX

continued from front page and it continues the organization's very successful run developing functional, neighborhood-scale, and formally transformative housing.

From up the street, The Six immediately impresses; the nearly scale-less stark-white block and its oversized opening to the street reveal, as one gets closer, the human scale contained within. A main skeletal stair anchors the inside of a vast courtyard and draws the eye into the innards of the building. This attention to sequence, for Brooks + Scarpa principal Angela Brooks, is something her office imparts to each project, no matter the type or size. "Where's the threshold between the neighborhood and your house?" Brooks asked. "If it's just a single line, that's too thin. We want it to be deep with a sense of public, semipublic, and then finally private [spaces] along the way."

In a careful exercise of balancing transparency and security, Brooks + Scarpa's design lives up to sentiment "I've got your back" by achieving a comfortable clarity in volumes that open up and lift residents above the street and neighborhood, simultaneously providing a sense of security and privacy.

When arriving at The Six, one cuts across the front yard—past

planted, open areas set back from the street—landing under an expansive overhang that encloses a security entrance and a community- and computer-room cluster. Next, one transitions into a smaller space: a lobby that shares the floor with administrative offices, a conference room, a public computer lab, and parking. The second level, accessible by an elevator from the entry or via a concealed front stair, reveals the large public courtyard perched above the street.

From the courtyard level, the apartments and their circulation balconies stack up in a "U" formation four levels above, defining the supertall, breezy space within. Also on this level, a TV room with couches, laundry facilities, and a small kitchen fills out the public common areas. The building's fundamental volumetric and formal gestures simultaneously work with its site orientation to maximize daylighting, exposure to prevailing winds, and natural ventilation.

The areas that can be seen from the outside are the most public of the common spaces offered to residents in the project, and their placement at the front—in the window seat—allows for a shared, privileged relationship to the street and suggests a powerful shift in dependence for the folks living at The Six.

Brooks said, "We made sure to construct a sequence of spaces that help you come into the site itself....Once you get onto the second level, you see the street again in another way." She added that by pulling the elevator and reception desk deep into the building, the designers allow "people to have some space and time through which to walk into something, to contemplate something, to think about something, to say hello to neighbors."

It's this simple and thoughtful implementation of careful and confident architecture that gives The Six its strong humanity of place. It's a rare experience in Los Angeles, where the development process and its built manifestations typically find design opportunities in disposable surface treatments or hollow stylistic flourishes. With SRHT's dedication to quality projects and real architecture, the organization will likely achieve more breakout projects in the near future thanks to the recent passage of initiatives, at the county and city level, that allocate resources toward preventing and ending homelessness.

If The Six can be a precedent moving forward, it's likely SRHT will continue to provide L.A. more like-minded projects that are much more than a roof overhead.

WENDY GILMARTIN



### CITI COP-OUT

continued from front page on the sunken plaza and Sasaki fountain. The latter permits were approved days before landmarking, while a DOB spokesperson confirmed to AN that the agency rejected Boston Properties' multimillion-dollar plan (but added that the owner may file new plans at a later date).

But because the Department of City Planning (DCP) oversees these POPS, any changes to them had to be—and were already—approved by that department. At DCP, public review of the project commenced September 14, 2016—a day after the LPC's designation hearing—and garnered departmental approval on November 2, 2016, months after the

May calendaring and a little over a month before designation. This bizarre dialogue between Landmarks, DCP, and the DOB left no opportunity for the public to comment on major changes to a landmarked public space.

Designed by Sasaki principal emeritus Stuart Dawson, the Citicorp Center's plaza and fountain is just one of the city's 333 POPS, the essential New York City micro-spaces that make public places out of office-building plazas, atria, and concourses. Introduced as a development incentive in the 1960s, POPS let developers build taller than zoning allowed in exchange for open space.

Recently, though, the publicness of these public spaces has come under threat. The election propelled Trump Tower's inaccessible POPS into the limelight, and the loss of the Water Street arcades last year has further highlighted the vulnerability of POPS, especially those that are more marginal.

Rule-breaking POPS have caught the attention of the law, too. Last month the office of the New York City Comptroller released the results of a POPS audit, which found that more than half of the city's POPS did not provide mandated access or amenities (though the POPS at Citicorp Center was in compliance—at least by this measure). **AUDREY WACHS**



THE ARCHITECT'S NEWSPAPER JUNE 7, 2017

# Garden Room with a View

ANOTHER L.A. PARKING LOT BITES THE DUST FOR MLA'S ISHIHARA PARK.

Since opening in 2016, Los Angeles's new Expo Line light rail has yielded an array of world-class public amenities at its western end, including the new Ishihara Park by Mia Lehrer + Associates (MLA).

The 2.35-acre buffer park—named after local World War II veteran George Haruyoshi Ishihara—is built on a slight 110-foot-by-55-foot space set aside during construction of a new maintenance facility servicing the Expo Line fleet.

Astrid Sykes, senior associate at MLA, said that the firm designed Ishihara Park to be “more than just a buffer” between the low-rise neighborhood and the monolithic maintenance depot. “We designed it to be a true asset for the community as well,” Sykes explained. The multifaceted park, shaped by local input, reflects a desire to create spaces for recreation and decompression that also sequester carbon and

Mia Lehrer + Associates have created a linear buffer park for a community adjacent to a new light rail train depot by installing a central plaza with picnic pavilions and designing a series of purpose-built “garden rooms.”



groundwater.

To meet these ends, the park is organized as a series of discrete “garden rooms”—a bird habitat, community pavilion, rock garden, fruit grove, and meadow—connected by a meandering half-mile-long walking trail.

The far western end of the park not only contains vine-covered trellis structures, salvaged pine trees, and lush undergrowth habitats for birds, but also has a collection of stationary exercise equip-

ment. Tranquil wooded trails flow through the bird-habitat/exercise area and lead to a central community space. Here, a pair of lawns and two picnic pavilions flank a plaza. The picnic pavilions are spare in their construction: A set of steel-beam structures that provide shade over streamlined cast-concrete picnic benches. Between the pavilions, low concrete walls studded with integrated cantilevered seating frame the plaza, while four light poles run tidily

through the center of the space in parallel with surrounding trees. The eastern pavilion runs into a second, diminutive lawn populated by smooth concrete sitting-rocks and benches made from planed-off logs.

Beyond the lawn is a fenced playground—called the “rock garden”—containing a parabolic swing set, climbing-rock area, merry-go-round, and an assortment of sinuous cast-concrete benches. Further down its length,

The picnic pavilions contain precast concrete benches and tables, shaded by a steel armature canopy.



COURTESY HUNTER KERHART

the park contains a fledgling orchard and a teaching garden. At the far eastern end, the walking path splinters into a series of sand-packed trails that frame a collection of ficus trees.

The ends of the park are populated by trees, some already existing on the site, others transplanted from along the light rail line's path. The end result, according to Sykes, is “a new park in the spirit of the new Los Angeles.”

AP

## OBIT

# Vito Acconci

(1940-2017)



COURTESY STOREFRONT FOR ART AND ARCHITECTURE

In the work *Claim* from 1971, artist Vito Acconci sat blindfolded, positioned at the base of a narrow stairwell in a gallery, wildly swinging a metal pipe. The viewer was left with the uncomfortable choice of figuring out how serious the intent of the artist was in deciding whether or not to progress. As with many things Acconci, you might be advised to proceed with extreme caution.

Similarly, the 1971 work *Trap-pings* saw Acconci making use of his penis, in this instance dressing

it up like a doll and carrying on a monologue, addressing it as another person; Vito's version of the *Vagina Monologues*.

In an early 1969 performance at the Paula Cooper Gallery in New York entitled *Points, Blank*, Acconci began in Harlem and phoned the gallery every dozen or so blocks as he incrementally made his way by foot to Soho from uptown. Acconci wrote of the piece that by periodically informing the visitors in the space of his progress, he was haunting the audience with the notion of his impending presence, an ethereal figure that hung over the crowd.

Acconci was a concrete poet that segued from words, actions, and output in various media, to literal concrete, by building some extraordinary structures like the floating island/cafe/performance space in the river Mur in Austria in 2003 when Graz was the cultural capital of Europe. Few so seamlessly and radically changed gears in such a far-reaching fashion, yet always from one form of radicalism to another. The pace was unrelenting and unmatched.

In my role as an independent art curator throughout the decade of the 1990s, I futilely tried to contact Acconci—by phone, fax, and later email, to no avail. Then I read in an interview he had long ago forsworn making art (and the art world in general) to practice archi-

tecture and design; an alumnus of the school of the self-taught (like Tadao Ando). He mentioned he was so wanting of work he'd happily accept a bathroom commission. I seized the opportunity, not to get an Acconci toilet (I wanted that too), but to design a temporary conceptual exhibition space; rather more for the occasion to work with him, than actually wanting anything that resembled a typical gallery.

In 2000, I called the studio: Within hours there was a message from Acconci and two days later he was sitting on my couch discussing the brief, which I was hatching as we went along. I still have the micro-cassette tape with his inimitable voice. My fandom relates to the fact the gravelly, gruff guru of performance and installation helped inspire me to enter art in the first instance—he didn't open doors, expanding content and practice, but bulldozed his way into history, most notably by engaging in an endurance act of onanism under the floor of Sonnabend Gallery in New York in 1972, the infamy of which dogged him till his death; it neither pleased nor amused him.

My exhibition idea was based on Frederick Kiesler's design for Peggy Guggenheim's Art of This Century gallery, which opened in 1942 on 57th Street in New York. There, paintings were cantilevered

off the wall (by sawn-off baseball bats), and other works were displayed in a vitrine with a manually operated, revolving lazy Susan-like turntable.

Acconci came up with a design influenced by Kiesler's biomorphic *Endless House* (1950s), a Möbius strip of multifunctional metal componentry. Kiesler described his house as: “endless like the human body—there is no beginning and no end,” and in Acconci's gallery layout the front door extended to the desk and window shutter, and from there, swooped into walls, an upstairs office and even an overhead video-projection screen. The walls were constructed of expanded metal, on which the art could be hung from hooks inserted into the mesh surface; and, additionally, elements could be manipulated and adjusted into seating and shelving for sculpture.

It was Acconci's first interior commission and led to another for United Bamboo's fashion boutique in Tokyo. Though the space was open for merely two years, it was reviewed in the *New York Times* and hosted many exhibitions including those of Mary Heilmann, Joe Bradley, and Kim Gordon.

Acconci's space was sublime (to live and work in—it was in the back of my house on Charles Lane) and simultaneously angst provoking. conTEMPorary, as it was

called, harked back to the provocative performances of Acconci—hard-edged, brutal, and unforgiving; some artists recoiled from the cage-like interior, while others embraced it.

The art world (and especially the market) affirms and consumes art in repetitious series and is very unforgiving of artists that don't. Employing any strategy was anathema to Acconci, a restless artist who never capitulated a day in his 50-year career. Poetry, performance, installation, sculpture, design, and architecture were for Acconci natural progression; but, for the rest of the conservative art and design worlds, it was hard to swallow.

Historically, a dilettante was not a dabbler but a seeker, someone who cultivated artistic interests and pursuits in a wide variety of endeavors. And that Acconci did in the best possible way. Marcel Duchamp (another multitasking art practitioner) led the charge, declaring any store-bought object could be art if the artist deemed it; Acconci took it a step further, initially looking within enlisting an assortment of body parts before casting his gaze outward. An ascetic and philosopher, Acconci functioned outside of the material myopia we are all enslaved to on one level or another. I will miss him and for what he so steadfastly stood.

KENNY SCHACHTER

# THE ARCHITECTURE

Design can reduce harm in a vulnerable and marginalized group.

by Jason Sayer



COURTESY DR. GREGORY SCOTT

A temporary public health education space, SAFE SHAPE educates visitors on drug abuse and harm reduction. The pop up's truncated pyramid is 10 feet tall and supplemented by LEDs. Tablet computers guide visitors through the space and explain how SAFE SHAPE can also be used for safe drug consumption. Projections onto the structure's spandex envelope do the same and are visible both inside and out.

On January 13, 2016, police found the body of a 31-year-old man, who had been dead for “at least” 12 hours, in a car parked on Pike Street in Capitol Hill, Seattle. He had died from a drug overdose in the shadows, which is common, as drug users often are too ashamed to seek help or use in the open. In the United States, 52,404 people died from overdoses in 2015.

In the eyes of some, this man's death would have been preventable if he had attended a harm reduction facility—a new typology emerging in the developed world. Just over 100 miles away from Seattle, in Vancouver, one such facility oversees at least one overdose incident every day, on average. In its 14 years of operation so far, the facility has seen more than 5,000 overdoses, yet no one has died there.

The facility, called InSite, is a public place where drug users can go to consume their own substances in a safe, secure, and welcoming environment in Vancouver's Downtown Eastside. For 13 years, the self-described “supervised injection facility” was the only one of its kind operating legally in North America. As of this May, three more facilities—all in Montreal—received approval and two are scheduled to open later this year.

There are now more than 100 legally operating supervised injection facilities across the world, the majority of which can be found in Continental Europe. The first opened in Bern, Switzerland, in 1986, and many European cities have slowly been adopting similar schemes.

None currently exist in the United States, but several models operating abroad and one prototype stateside might offer clues about how to make these places palatable for a U.S. political environment that is more centered around fighting a war on drug “crime” than on treating addiction as a public health issue.

# OF ADDICTION

Mirrored booths at InSite offer extra visibility to both nurses and users. Often they provide moments of self-reflection in addition to helping users inject safely—the injection area is the place where most visitors spend the majority of their time.



Inside, users are given supplies to inject safely. Clean needles are a crucial part of harm reduction.



COURTESY VANCOUVER COASTAL HEALTH

## INSIDE INSITE

Canadian architect Sean McEwen designed InSite in 2002. With high ceilings, dark walls, and no Plexiglas inside to separate staff from visitors, the space eschews the notions of traditional medical institutions. Russell Maynard, who has been working at InSite for eight years, said that, “from a design perspective, it’s all about controlling the flow; that is more important than security.”

Three-phase-oriented circulation is a constant throughout almost all official drug-consumption spaces and can be summarized as: pre-consumption, consumption, and post-consumption.

Upon entering InSite, visitors are greeted by a receptionist. After providing a name (which can be fake), they are asked if they want to inject or detox and then are placed on a waiting list. The wait time is approximately seven minutes. According to Marilou Gagnon, a nurse at InSite and an associate professor at the School of Nursing, University

of Ottawa, this is the period when InSite sees some visitors leave to shoot up outside, in a nearby alleyway, often using puddles to clean their needles.

“Needing to get a hit is like having chopped your finger off—you’re not going to want to wait very long or travel very far to fix it,” Gagnon said. Vancouver is a city of alleyways, and drug users favor them because they are discreet and easy to find. As Gagnon explained, however, this is problematic for two main reasons: Shooting up in an alleyway is unhygienic, and if you overdose, it’s not a great idea to be hidden.

Designing for anonymity and privacy, unfortunately, is paradoxical to health and well-being in the context of addiction. There is no hiding at InSite, but this is a good thing. Within the injection room, there are 13 booths, which line the interior perimeter, allowing nurses a clear line of sight into each.

These booths, each with their own lights, are mirrored to provide nurses and users with better visibility; this is particularly important for users, to help them avoid being surprised by approach-

“A common misconception is that people are shit-faced here; that’s not the case. There are consumption sites everywhere for alcohol—they’re called bars.”  
—Russell Maynard

ing staff and when injecting into their necks. (Staff are not allowed to actually inject for users but can provide advice, prepare drugs, and clean needles, among other things.) Additionally, female users, who on average constitute a quarter of the visitors, often use the mirrors to do their makeup.

As the designer, McEwen also specified comfortable and easily cleanable chairs. “This may be the best seat users sit in all week,” he said. After injecting, users exit to a “chill-out” room, where they can speak to peers (usually former users), counselors, and nurses and find out about detox programs. Maynard stressed that visitors only enroll in such programs of their own accord.

## EASING THE STIGMA

Politically, injection facilities are toxic. InSite went through a court case when the federal government attempted (unsuccessfully) to shut it down.

InSite Vancouver looks onto Hastings Street, which local resident Hannah Leyland described as being the epicenter of Vancouver’s drug problem. Like many of its counterparts, InSite was set up in response to an overdose crisis. Last year, 931 Canadians died from overdoses.



HANNAH LEYLAND

In Copenhagen, drug consumption center H17 was designed by PLH Arkitekter to be a welcoming and calming place rather than an obstructive street presence. To do this, PLH did not create signage and installed a concealed side entrance. However, this approach has confused some: Lars Toksvig, a partner at PLH who worked on the project, said that tourists sometimes mistake it for an art gallery.



TORBEN ESKEROD, COURTESY PLH ARKITEKTER



TORBEN ESKEROD, COURTESY PLH ARKITEKTER

Openness was a key element of PLH's design for H17 because the firm didn't want "users to feel trapped," Toksvig said.

"A common misconception is that people are shit-faced here; that's not the case," explained Maynard, speaking of InSite. "There are consumption sites everywhere for alcohol—they're called bars. When you go into a bar, not everyone is off-their-face drunk, and that's the case here."

To avoid public conflict, almost all facilities have anonymous facades, with little or no signage. At InSite, zoning requirements for storefront retail meant the facility had to pretend to be a coffee shop to get development approval. More recently as a trial, the Canadian government funded the Narcomane Research and Help Center in Montreal, which provided heroin to registered users—a first for North American facilities. It was shrouded in secrecy at the time, and is now closed. "Not even the neighbors knew about it," said its architect, Ron Rayside.

Margot Young, a law professor at the University of British Columbia, is interested in this aspect of the typology. She argues that the sight of InSite fuels the "larger political goal of putting injection drug addicts 'in the sight' of policy makers and governments."

The sight of InSite, though, is in need of work. According to Maynard, the facility is operating at above full capacity, sometimes seeing more than 1,300 visitors a day; Hannah Leyland, a Master's student covering InSite in her thesis, described it as looking "low budget," noting chipped paint. InSite has annual operating costs of \$2.15 million. A 2010 study into its financial well-being touched upon how the facility's hygienic provisions prevent HIV infections. The study concluded that if InSite were closed, HIV infections would increase by 46 percent, costing Canadian taxpayers \$12.9 million (CDN\$17.6 million).

## AD HOC AMERICA

In the U.S., however, a cheaper solution is more politically viable. Dr. Gregory Scott, a visual sociologist, who has 17 years of experience in the field of drug-use harm reduction, is pursuing this route. He is traveling the U.S. with SAFE SHAPE, a "pop-up public health exhibit" that acts as a mock safe-injection site.

Scott designed SAFE SHAPE with architect Andrew Santa Lucia, of Portland, Oregon-based firm Office Andorus. The ten-square-foot pavilion uses two-inch-thick aluminum tubes to compose a white frame over which a bright-white, translucent spandex shell is stretched. It weighs less than 100

pounds and can be broken down and packaged into four ski bags and two storage tubs, allowing it to be easily transportable by plane.

"For me, design and aesthetics become heavily politicized in terms of the stigma associated with drug addicts," said Scott. He wanted something that didn't leap out at people as a place for users, instead adopting a "high-design" look that, semiotically, didn't reference preconceived ideas surrounding drug addiction.

"Using a taut skin, we were able to produce a bright image that stands out in almost any landscape and becomes an icon," explained Santa Lucia.

So far, only one SAFE SHAPE has been built. Scott erected the pavilion in Chicago as an actual consumption facility for both injectable and smokable (usually crack cocaine) drugs, albeit temporarily and illegally. Despite its small size, SAFE SHAPE is able to cater to two injectors or three smoking users at a time. The latter is a rarity for the harm reduction typology, due to issues of ventilation. SAFE SHAPE's varied-height apertures, however, allow for such use. Additionally, its size may be an advantage in terms of providing a safe place for drug consumption that can cater to drug users quickly and efficiently, but one thing SAFE SHAPE doesn't provide is permanence. Many visitors to drug-consumption spaces do not have registered addresses, and time spent in such facilities can provide private moments to feel at ease and escape street life.

## SCANDINAVIAN SAMPLE

Another site that caters to smoking users is H17, in Copenhagen, Denmark. Occupying a former slaughterhouse in the gentrified, artsy district of Vesterbro, H17 cost \$4.4 million and opened in August. It is more than 1,000 times larger than SAFE SHAPE and was designed by Copenhagen firm PLH Arkitekter. To Scott, "H17 is a fine example of bringing design and function together for the purpose of interrupting a criminalizing, moralizing discourse that really does harm people."

PLH used a technique the firm calls "nudging" to encourage visitors on a linear path through the building and to separate pre- and post-consumers. "There are no 90-degree or smaller corners," explained Lars Toksvig, a partner at PLH Arkitekter, which worked on H17. The facility's entrance is open and employs a palette of cool "calming" colors.

The injection booths at H17 are wide and mir-

rored, and each has a hole on its stainless-steel desk that allows easy and safe disposal of used syringes, etc. A chill-out space is also provided, where inflatable furniture and warmer colors create a calm and less-clinical environment. "When we looked at precedents, we found many were insufficient in size," said Toksvig. "When they get too small, users can become stressed inside and outside. It is important to cater to this."

## WHAT IS NEXT?

In Canada, some architecture firms are becoming more familiar with designing injection sites. Rayside said his Montreal practice, Rayside Labossière, has worked on five such facilities, most recently Spectre de Rue and CACTUS, both in Montreal and on course to open this year.

Meanwhile, back in the U.S., in Seattle, King County Executive Dow Constantine and Mayor Ed Murray granted approval for two injection sites, officially known as "Community Health Engagement Locations." The two facilities could be America's first. Currently, officials are in the process of finding the right locations and working out funding.

However, according to Mark Townsend, former executive director of the PHS Community Services Society, NIMBYism can slow proceedings. "Ideally, you want these spaces established before there is an overdose epidemic," he said.

In addition to saving lives, drug-consumption facilities can serve as paradoxical stepping-stones toward detox. They bring the very real work of designing for harm reduction into the public eye, while also providing private, dignified spaces that benefit both users and nonusers. Though these facilities are sadly only born out of crises, the progress in their design represents a change in public and political attitudes, an area in which the U.S. still has a long way to go.

"For me, design and aesthetics become heavily politicized in terms of the stigma associated with drug addicts"  
—Dr. Gregory Scott





According to visual sociologist Dr. Gregory Scott's design manifesto, SAFE SHAPE was conceived as a "non-threatening, tangible, experiential mechanism" to bring harm reduction into public discourse. Thus, SAFE SHAPE—unlike its brick and mortar precedents—is highly visible, a metaphor for "the social and public health problem" public drug use has become, according to Scott.



COURTESY DR. GREGORY SCOTT



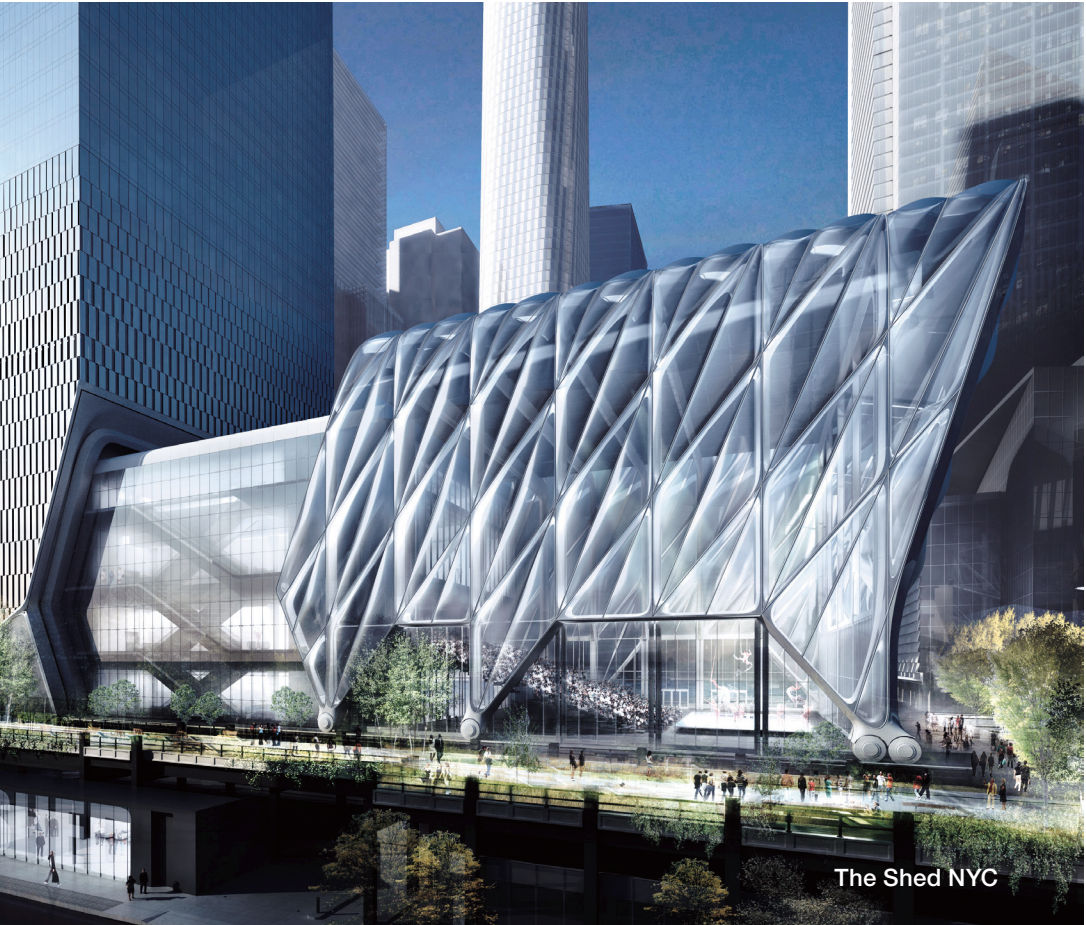
Photo ©Nic Lehoux

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,  
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# OPERABLE SEASON

Sliding, folding, pivoting, or lifting up, up, and away—the latest operable wall systems make it possible to create designs that are anything but static. In today's marketplace, whether a project calls for an elegant interior partition or a high-performance outdoor application, there's a shape-shifting solution to be found, plus stylish new hardware to pull it all together.

*by Heather Corcoran*

PHOTO: PAUL CROSBY

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# GOLDEN 1 CENTER

LOCATION:  
SACRAMENTO, CA

ARCHITECT:  
AECOM

STRUCTURAL ENGINEER:  
THORNTON TOMASETTI

ASSOCIATE STRUCTURAL  
ENGINEER:  
BUEHLER & BUEHLER  
STRUCTURAL ENGINEERS

CONSTRUCTION  
MANAGER:  
TURNER CONSTRUCTION

WALL SYSTEM:  
SCHWEISS DOORS



For the city of Sacramento, California, building a LEED Platinum NBA stadium was a way to enliven the downtown area with a new destination. For the design team, led by architect Rob Rothblatt of Los Angeles-based firm AECOM, that meant creating a flexible indoor-outdoor space to welcome local residents in a way that would reflect the City of Trees itself.

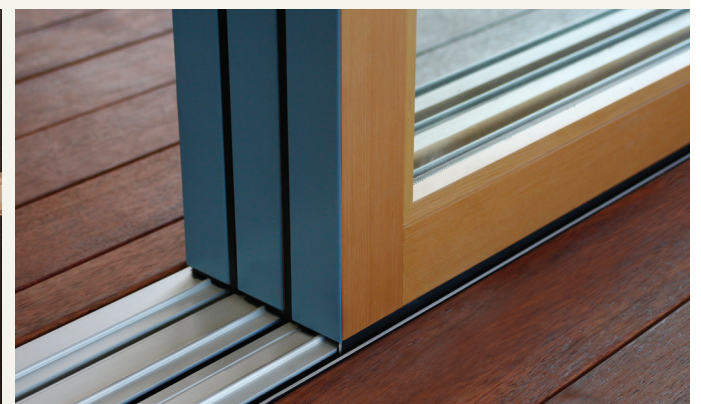
The plan the team devised opens up the 17,500-seat arena using a series of five customized bifold strap latch doors from Schweiss Doors. Three of the doors measure 29 feet wide and about 41.5 feet high, while the other two are four inches wider; the doors fold up and away to completely connect the interior with the surroundings. "It's a simple product," said Rothblatt, whose team spent eight months developing the design with Schweiss, "but it's complex in how it solves issues."

NBA rules require consistent conditions throughout a game, so the AECOM team developed an under-seat displacement system, one of many custom solutions to the challenges at hand.

The doors each weigh about 28,000 pounds, thanks in part to laminated glass, but can be controlled effortlessly—via a smartphone app—by five-horsepower motors and lift straps that are double the normal width.

"When you open the doors, it's magical," Rothblatt said. "It had an incremental cost, but by adding the best technology that was already being developed by Schweiss, we side-stepped a lot of tough issues and got something that was absolutely state of the art."

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#### WOODFRAME 3FORM

An extension of 3form's Frame model, this natural-hardwood mounting system can be suspended from the ceiling or supported by itself. WoodFrame is compatible with more than 350 standard products in the brand's Varia collection, offering a wide range of effects with options for pivoting and sliding doors.

3-form.com



#### PORTAPIVOT 6530 PORTAPIVOT

A new brand for the American market from Belgian company ANYWAY doors, Portapivot's 6530 system is a pivoting room divider. Powered by the Stealth Pivot hinge system, it requires no built-in fixtures. The made-to-measure aluminum profiles are designed to be easily shipped in a long cylindrical box, with glass added on-site. Portapivot comes in anodized black, silver, and bronze finishes, and its frame-free design seems to disappear nearly completely when opened.

portapivot.com



#### CURVED SLIDING VITROCSA

The curved version of Switzerland's original slim-profile sliding-wall system is now available for the North American market. The aluminum profiles can turn rounded corners on recessed tracks within the floor, wall, or ceiling, and are intended for both residential and commercial projects.

vitrocsausa.com



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modernfold.com



#### L7 BY PIERO LISSONI LUALDI

An aluminum frame and tempered glass comprise this elegant top-hung system by Piero Lissoni. Panels can be ordered in fixed or sliding formats to achieve myriad designs—with a variety of glass and metal finishes offering a range of transparency and color to suit any application.

lualdiporte.com





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PLY GEM

Available in two-, three-, and four-panel sliding- and pocket-door configurations, Ply Gem's 4880 thermally insulated patio doors offer thermal protection at an affordable price. Panels are available up to 8 feet tall and 16 feet wide, and can be operated by an automated system that allows remote access from anywhere via smartphone.

plygem.com



CERO  
NANAWALL

NanaWall's latest offering in the large-panel sliding-glass-wall category features an ultrathin frame and four sill options, including a design for extreme weather conditions. Panels can be double- or triple-glazed depending on performance needs, while frames come in 50 standard colors and a wide range of custom options. The entire system can be automated for easy operation.

nanawall.com

ULTIMATE  
BI-FOLD DOOR  
MARVIN

With panels available in frames up to ten feet tall and three feet six inches wide, Marvin Clad Ultimate Bi-Fold Door systems can span beyond 55 feet with as little interruption as possible. Designed for both residential and commercial use, they are available in 45 different configurations, with two hinges (rather than three) to enhance the minimal look, and multiple sill-liner options for custom effects.

marvin.com



# Exit Strategy



CONTEMPORARY  
CLAD  
LACANTINA

LaCantina's Contemporary Clad line combines the warm style of wood on the interior with the durability of aluminum on the exterior, available with all of the brand's folding, multi-slide, and swing-door systems. Its increased thermal performance makes it the brand's most efficient offering yet, while concealed locking and the option of stainless or bronze hardware create a streamlined look.

lacantinadoors.com

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#### CROSSTRAK WAUSAU

The CrossTrak sliding-door system was designed specifically with easy operation on high-rise balconies in mind. The independent, factory-glazed panels span up to eight feet tall by ten feet wide with a slim aluminum frame, insulating glass, and a polyamide thermal barrier for increased energy efficiency. CrossTrak is available in both inside and outside track configurations with either conventional or lift-and-slide hardware.

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



#### SKY-FRAME PLAIN SKY-FRAME

The Sky-Frame Plain system nearly disappears to offer uninterrupted views and easy transitions between indoors and out. It runs on minimal floor tracks only 3/8 of an inch wide, and the same flooring used in the room's interior can be inserted to create a seamless experience.

[sky-frame.com](http://sky-frame.com)



#### THERMO ALU75 ZOLA WINDOWS

Available with R-11 glass standard (and R-15 quad glass optional), Zola's Thermo Alu75 system exceeds Energy Star requirements by more than 50 percent thanks to multiple lock systems and triple air seals. Thermo Alu75 is available in a variety of configurations, including lift-and-slide units up to 11 feet tall and 30 feet wide, making it an option for both residential and commercial projects.

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

#### EPICVUE PATIO DOORS JELD-WEN

Jeld-Wen based the design of EpicVue windows and patio doors on feedback from architects and designers, answering the call for large expanses of glass with wood-clad extruded-aluminum-sash construction. The line is available in nine different wood species with five different stains and nearly endless paint options.

[jeld-wen.com](http://jeld-wen.com)



#### LOGGIA SLIDING PANELS RENSON

Designed with the terrace in mind, Renson's Loggia sliding panels offer shelter from sun and wind, with a variety of designs to achieve a number of styles. Options range from Loggialu Plano, with horizontal-rectangular aluminum blades, to Loggiawood Linea, with vertical cedarwood slats, designed to provide privacy without diminishing the connection to the outdoors.

[renson.eu](http://renson.eu)





Using off-the-shelf solutions from C.R. Laurence and Modernfold, ACTWO Architects created a flexible gathering space for Intarcia Therapeutics. The conference room's glass walls can fold out of sight, while KnollTextiles curtains offer privacy when desired.

When its Boston headquarters needed an upgrade, the leadership at Intarcia Therapeutics wanted something open, to make the most of the natural light and the views of Boston Harbor. The current office didn't have room for large meetings, so creating a flexible space that could accommodate large groups without taking up too much of the floor plan was also key.

Led by architect Vincenzo Giambertone, the design team from Boston firm ACTWO decided to create the new office around a conference room with walls that could disappear as needed. Looking to build quickly and cost-effectively, Giambertone turned to two off-the-shelf systems: C.R.

Laurence's SPS glass stacking partition system and Modernfold's Acousti-Seal 931 with whiteboard on each side.

"The palette looks more expensive than it is," Giambertone said. "We didn't rely on really expensive materials or expensive finishes; we just put them together in kind of an interesting way that made for a very special-looking space."

That's not to say making a completely flexible space—the executive offices lining the floor-to-ceiling windows also have operable walls—was easy. The increased point load from the stacked panels meant additional steel needed to be added to the structure, but the benefits of the convert-

ible space were worth it. "It's more cost-effective than designing two spaces," explained Giambertone. "It's another way of using your budget in a smart manner."

LOCATION:  
BOSTON, MA

ARCHITECT:  
ACTWO ARCHITECTS

STRUCTURAL ENGINEER:  
MCNAMARA SALVIA

GENERAL CONTRACTOR:  
STRUCTURE TONE

WALL SYSTEMS:  
C.R. LAURENCE, MODERNFOLD

PHOTOS: GREG PREMUR

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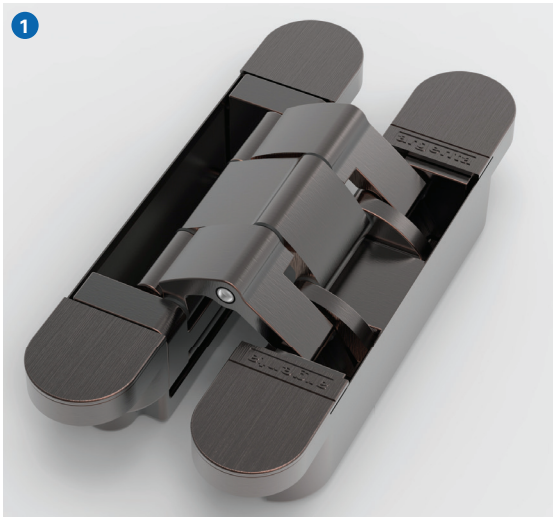
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**1 INVISIBLE NEO**  
ARGENTA

Hinge hardware nearly disappears with Argenta's Invisible Neo line, which comes in a variety of matte and standard finishes. To blend in with a wide range of interior applications, the concealed hinges are now available in copper and classic bronze colorways, bringing the number of finish options up to ten.

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



2

**2 EDGE COLLECTION**  
ROCKY MOUNTAIN HARDWARE

Rocky Mountain Hardware's latest offering is the brand's slimmest option yet, with an escutcheon that measures just two inches wide (as opposed to the standard 2.5-inch width). Edge also brings two new textured finishes to the series: Wire, which features overlapping lines, and the dappled Moon-scape. Architects and designers can specify their style of lever to match the plate, with further customization available via the brand's Design Your Own digital tool.

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

3

**3 ROCKWOOD ARBORTEK DOOR PULLS**  
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Introduced at this year's AIA conference, Assa Abloy's newest series of Rockwood ArborTek door pulls combines a variety of wood species with modern metal details. With collar mount posts, the pulls feature wood grips in a range of materials from hickory to walnut, complemented by metal finishes such as oil-rubbed bronze and stainless steel as well as customizable powder-coated options. The ArborTek pulls are available in three widths and a variety of lengths.

[rockwoodmfg.com](http://rockwoodmfg.com)  
[assaabloy.com](http://assaabloy.com)

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TOM KUNDIG  
COLLECTION FABRICATED BY  
12TH AVENUE IRON

Architect Tom Kundig of Olson Kundig has partnered with Seattle fabricator 12th Avenue Iron on a line of metal hardware including the No Peek Privacy pulls for sliding and pocket doors. The folded and welded 1/8-inch hot-rolled sliding-door pull comes complete with an integrated privacy latch. The pulls are made to order and available in three styles, including blackened steel with a wax finish, satin bead-blasted stainless steel, and solid oil-rubbed bronze.

[12thavenueiron.com](http://12thavenueiron.com)  
[olsonkundig.com](http://olsonkundig.com)

4



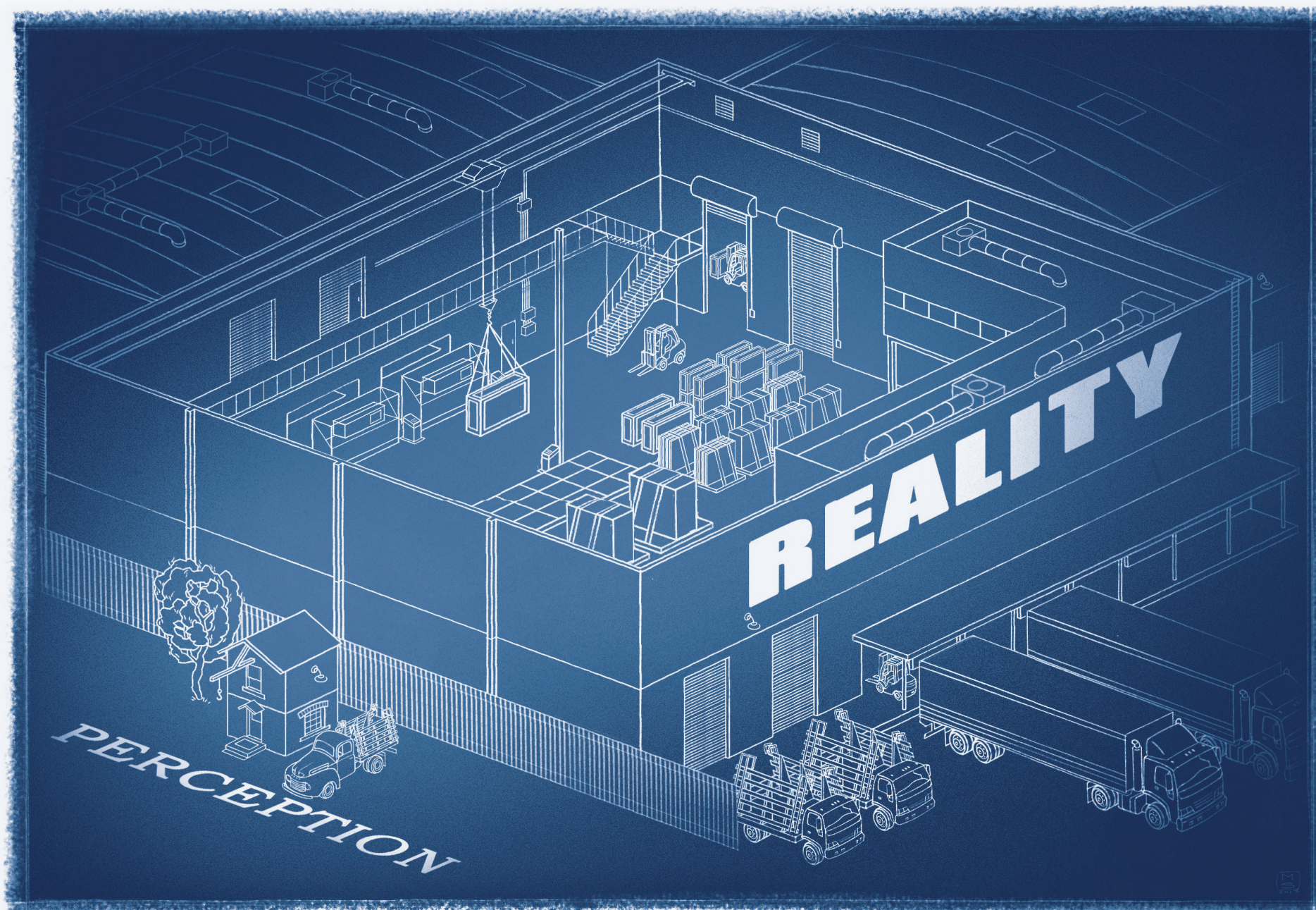
5

**5 NEW FINISHES**  
OLIVARI

Looking to automotive and aeronautical technologies for inspiration, Olivari has released a range of seven new finishes across all of the door handles in its collection. The new options offer a wide range of color variation, from the brightest chrome to deepest anthracite and from warm gold hues to cool nickel.

[olivari.it](http://olivari.it)

FOR NO PEEK PRIVACY DOOR PULLS: CHRIS BURNSIDE/COURTESY OLSON KUNDIG  
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# WOLF-GORDON

**LOCATION:**  
NEW YORK, NY

**DESIGN ARCHITECT:**  
LEWIS.TSURUMAKI.LEWIS  
(LTL ARCHITECTS)

**CONSTRUCTION:**  
NUTECH INTERIORS

**WALL SYSTEM:**  
CUSTOM FABRICATED BY VEYKO,  
USING MCMASTER-CARR COMPONENTS

Moving its office from Queens to Manhattan meant a drastic rethinking of space for design company Wolf-Gordon. To make the 8,300-square-foot office as efficient as possible, Marc Tsurumaki, of Lewis.Tsurumaki.Lewis (LTL Architects), devised a panelized wall system that, in addition to defining different areas, could display the company's textiles and wall coverings better than a small swatch ever could.

"The idea behind the system was really the principle idea behind the design: that the display mechanism for the product would also function as the primary spatial device," Tsurumaki explained. "The logic was to develop this 80-foot-long custom armature that would really act as a display system for Wolf-Gordon products on a changing basis."

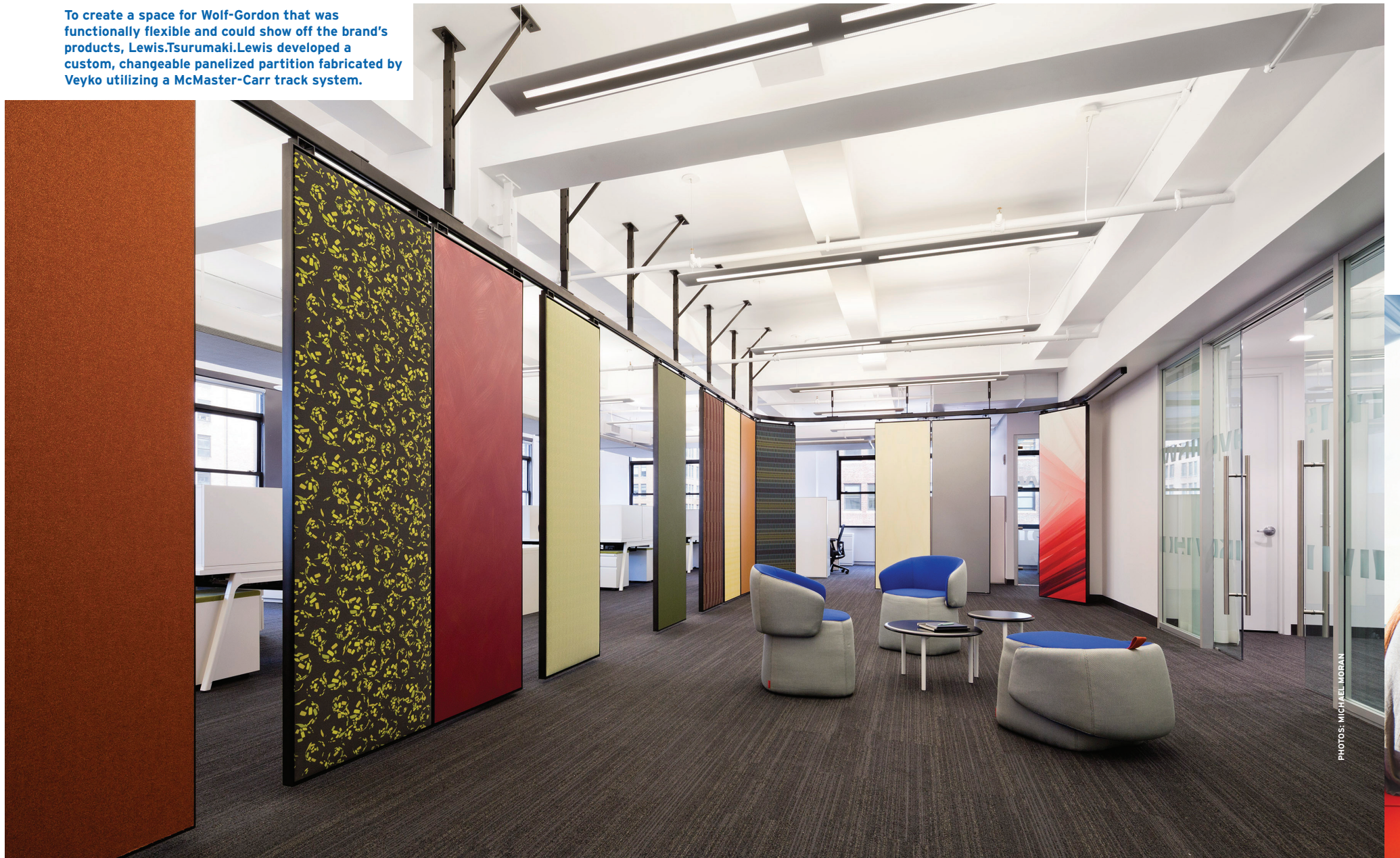
Rather than reaching for an off-the-shelf solution, Tsurumaki and his team, working

# OFFICES

with Philadelphia metal-fabrication company Veyko, developed a custom ceiling-hung system that specified an existing curved roller track from McMaster-Carr on which to hang the 21 operable steel frames. Each blackened-steel frame holds two lightweight panels, nearly 8 feet tall and 30 inches wide, that employees can change to showcase new products or even artwork. It's an added flexibility that many commercial systems don't offer and another reason LTL decided to go custom.

"That's just a predisposition that we have as an office," Tsurumaki said. "We like to invent things and develop them to be highly specific to the requirements and needs of the given situation rather than just accepting what's commercially available and readily accessible."

To create a space for Wolf-Gordon that was functionally flexible and could show off the brand's products, Lewis.Tsurumaki.Lewis developed a custom, changeable panelized partition fabricated by Veyko utilizing a McMaster-Carr track system.





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ALUMINUM/435 X 140 X 80 CM/ COURTESY OF GALLERY ALL AND MAD ARCHITECTS

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A TEAM OF LANDSCAPE ARCHITECTS, GENETICISTS, AND BIOINFORMATICIANS ARE FAWLING THE GOWANUS CANAL FOR SCIENCE



Go Go Gowanus

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

THE LATEST UPDATE ON SEATTLE'S WATERFRONT TRANSFORMATION

Big Nature, Big City

Seattle, Washington's waterfront redevelopment, an endeavor James Corner Field Operations (JCFO) has been working on diligently for nearly a decade, is steadily moving closer to being implemented, as the \$700 million project heads toward beginning construction this year. The development cleared a major hurdle in August, when supporters of the project garnered over 80 percent of the cast ballots needed to reject an initiative that would have derailed the JCFO scheme. JCFO's vision for the two mile-long promenade would stitch together city's burgeoning downtown with its isolated, post-industrial waterfront, converting the space occupied by the Alaskan Way Viaduct into a broad continued on page 19

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08 LANDSCAPES OF RESOURCE MANAGEMENT

10 IN DETAIL> ICE COOLING SYSTEM

46 OWEN HATHERLEY ON VERTICAL URBAN FACTORIES

06 EAVESDROP

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



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

LIGHT GUARDS

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

A GRASSROOTS ORGANIZATION ENVIRONMENTAL MOVEMENT



When the

One might not expect Iowa City, heartland town of 70,000, to be forefront of urban sustainability. Iowa City has everything to lose change isn't addressed. In 2008,

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AN — Interior



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October 2016

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5

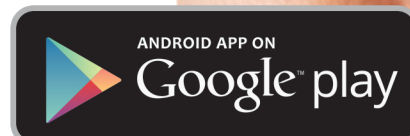
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EAST

WEDNESDAY 07  
EXHIBITION OPENING

**Hansel & Gretel  
By Herzog & de Meuron**  
Park Avenue Armory  
643 Park Ave.  
New York  
armoryonpark.org

THURSDAY 08  
EVENT

**Frank Lloyd Wright  
150<sup>th</sup> Birthday Celebration**  
10:00 a.m.  
Solomon R. Guggenheim  
Museum  
1071 5<sup>th</sup> Ave., New York  
guggenheim.org

FRIDAY 09  
EXHIBITION OPENING

**Calder: Hypermobility  
Whitney Museum of American Art**  
99 Gansevoort St., New York  
whitney.org

TUESDAY 27  
EVENT

**The Architectural League  
Prize 2017 Night**  
7:00 p.m.  
Sheila C. Johnson Design  
Center  
Parson School of Design at  
The New School, New York  
archleague.org

MIDWEST

SATURDAY 03  
EVENT

**ArtEdge: 50**  
6:00 p.m.  
Museum of Contemporary  
Art Chicago  
220 E Chicago Ave., Chicago  
mcachicago.org

EVENT

**Chicago 7 Most Endangered  
Buildings Tour**  
10:00 a.m.  
Preservation Chicago's Office  
4410 N Ravenswood Ave.  
Chicago  
preservationchicago.org

THURSDAY 08  
LECTURE

**Kevin Nute on  
Frank Lloyd Wright**  
6:00 p.m.  
Fullerton Hall  
Art Institute Chicago  
111 S Michigan Ave., Chicago  
artic.edu

SATURDAY 11

**EXHIBITION CLOSING  
Who Builds Your Architecture?**  
Art Institute Chicago  
111 S Michigan Ave, Chicago  
artic.edu

SOUTHWEST

FRIDAY 02  
WORKSHOP

**Disaster Action:  
FEMA Training**  
8:30 a.m.  
University of Texas  
at Arlington  
701 S Nedderman Dr.  
Arlington, TX  
aiadallas.org

SATURDAY 03  
EVENT

**AIA Sandcastle  
Competition 2017**  
10:00 a.m.  
East Beach  
Galveston, TX  
aiahouston.org

MONDAY 05  
EVENT

**Exhibition Tour  
Chihuly: In the Forest**  
4:00 p.m.  
Crystal Bridges Museum  
of American Art  
600 Museum Way  
Bentonville, AR  
crystalbridges.org

THURSDAY 22  
EVENT

**Bark + Build Design/  
Build Competition**  
6:00 p.m.  
SPCA  
2400 Star Dr.  
Dallas  
aiadallas.org

WEST

FRIDAY 09  
WORKSHOP

**Cannabis Processing  
Facility Design**  
8:00 a.m.  
AIA San Francisco  
130 Sutter St.  
aiaa.org

SATURDAY 10  
LECTURE

**At Home in America:  
Artist Dialogues**  
1:00 p.m.  
Los Angeles County  
Museum of Art  
Bing Theater  
5905 Wilshire Blvd.,  
Los Angeles  
lacma.org

SUNDAY 11

**EXHIBITION OPENING  
HOME – SO DIFFERENT,  
SO APPEALING**  
Los Angeles County  
Museum of Art  
5905 Wilshire Blvd.,  
Los Angeles  
lacma.org

SATURDAY 24

**EXHIBITION OPENING  
Architectural Pavilions:  
Experiments and Artifacts**  
Museum of Craft and Design  
2569 3<sup>rd</sup> St.,  
San Francisco  
sfmcd.org



COURTESY ART INSTITUTE OF CHICAGO

DESIGN EPISODES: FORM, STYLE, LANGUAGE

Art Institute of Chicago  
11 S Michigan Avenue  
Chicago  
Through July 9

In anticipation of the Art Institute of Chicago opening a permanent architecture and design gallery, *Design Episodes: Form, Style, Language* highlights some of the museum's most enigmatic pieces from its vast design collection. The show is divided into three sections: the modern chair, early postmodern design, and contemporary graphic design. Chairs on show include pieces by designers such as Charles and Ray Eames, Rudolph Schindler, and Charlotte Perriand. The postmodern section includes the colorful work of the radical Italian Memphis Group, its founder, architect and designer Ettore Sottsass, and Austrian architectural firm Coop Himmelblau. The show focuses on a diverse array of contemporary commercial and cultural graphic design work. Graphic designer Amir Berbi produced a custom installation entitled *Boundary Lines*, which fills the gallery windows overlooking Griffin Court, broadcasting the exhibition to the rest of the museum.



COURTESY ALEX SLADE / EDWARD CELLA ART AND ARCHITECTURE

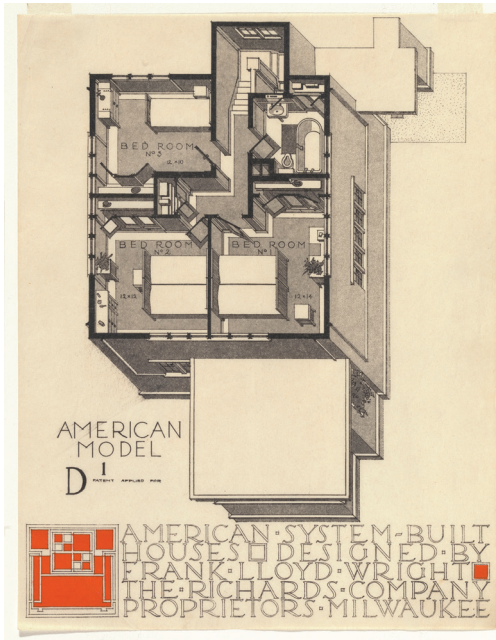
2017 CALIFORNIA-PACIFIC TRIENNIAL:  
BUILDING AS EVER

Orange County Museum of Art  
850 San Clemente Drive  
Newport Beach, CA  
Through September 3

The Orange County Museum of Art (OCMA) is currently displaying the work of 25 artists and artists' collectives in the 2017 California-Pacific Triennial exhibition. The showcase—subtitled *Building as Ever*—focuses on the “architecture and the temporal precariousness of the building environment” across the 12 Pacific Rim nations the artists call home.

OCMA Senior Curator Cassandra Coblentz explained the triennial themes in a statement: “In time of rapid growth and accelerated construction around the Pacific Rim, we can no longer consider architecture as permanent. The need for revised thinking on time relative to the built environment has taken on a new urgency.”

Among others, the exhibition features the work of Hong Kong-based artist Stanley Wong (another mountain man), Los Angeles-based artist Carmen Argote, Seattle-based architecture firm Lead Pencil Studio, and South Korea-based sculptor Haegue Yang. The museum intends to publish an exhibition catalogue featuring essays by experts such as Coblentz and San Diego, California-based architect Teddy Cruz.



COURTESY MUSEUM OF MODERN ART, NEW YORK

FRANK LLOYD WRIGHT AT 150:  
UNPACKING THE ARCHIVE

The Museum of Modern Art  
11 West 53<sup>rd</sup> Street, New York  
June 12–October 1

The Museum of Modern Art is throwing Frank Lloyd Wright a birthday party by brushing the dust off of some of his oldest works in the new exhibition *Frank Lloyd Wright at 150: Unpacking the Archive*.

Opening June 12, four days after the architect's 150th birthday, the exhibit features approximately 450 works in the form of drawings, models, films, furniture, textiles, photos, and building fragments. The works are organized into 12 sections to present Wright's work as an anthology, exploring the timeline of major events and projects in his life and career.

A catalogue will accompany the exhibition, featuring newly photographed drawings, models, and buildings, as well as a series of critiques and essays by guest scholars—including a piece by Barry Bergdoll, curator in the Department of Architecture and Design at MoMA and organizer of the exhibit.



MANCIA BODNER, COURTESY KUNSTHAUS ZÜRICH

PIPILOTTI RIST:  
PIXEL FOREST AND WORRY WILL VANISH

Museum of Fine Arts, Houston  
1001 Bissonnet  
Houston  
June 11–September 17

After a smashing success as part of a retrospective of visual and multimedia artist Pipilotti Rist at New York's New Museum, *Pixel Forest* and *Worry Will Vanish* were acquired by the Museum of Fine Arts, Houston. The Swiss artist created *Pixel Forest* with lighting designer Kaori Kuwabara, constructing thousands of hanging jewel-toned LED lights that shift in waves of color. *Worry Will Vanish* is a projected video that occupies a corner of the room and takes the viewer through dreamy nature scenes and distorted views of the human body. Conceived separately but displayed together, the immersive experience transports the viewer into Rist's world.

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COURTESY BALCONY PRESS

# Essays on the Tall Building and the City

Scott Johnson

One hundred and thirty-three years after the first skyscraper appeared, in an era when air rights are just another tradable commodity and globalization can make one city feel much like another, Scott Johnson argues compellingly in *Essays on the Tall Building and the City* that skyscrapers have become a reflection of their particular region. To prove his point, the architect and cofounder of Los Angeles-based firm Johnson Fain closely analyzes high-rises in New York City, London, Paris, Tokyo, Shanghai, Abu Dhabi, and São Paulo through a series of essays and lush photographic spreads. In each essay, Johnson provides richly detailed context about the particular city's history and its approach toward urban

planning. His selection of cities is not accidental; from one of the newest metropolises to some of the oldest, Johnson demonstrates how each region's tall buildings are shaped by a particular history and culture.

In his chapter on Paris, Johnson delves into the city's ruthless zoning practices, from the 1850s push to transform medieval alleyways and pedestrian haunts into grand, easily patrolled boulevards, to the 20<sup>th</sup>-century creation of perimeter "new towns" that encouraged growth only on the outskirts of the central city. Famously, the city banned all high-rises in 1972 after the public outcry over the Tour Maine-Montparnasse. As a result, many of Paris's built skyscrapers bear a kind of hushed, almost reticent form, utilizing step-backs and semitransparent facade elements to visually reduce their volumes. The four towers of the National Library of France use a combination of glass and wood shutters to create a vivid interior life but the appearance of a "monolithic nature" on the outside, for example.

In contrast, Abu Dhabi's towers are rooted in a much more eager, demonstrative soil. The city's relative lack of historical precedent gives rise to some of the most imaginative and fluid skyscrapers in the book; from the Capital Gate to the Strata Tower, Abu Dhabi's skyscrapers reflect a big-picture idea of what a "global city" should be, their often mixed-use programs perched on a context-free coastline. Similarly, the frequently playful skyscrapers in Tokyo spring from a weird mix of strict building-code safety regulations and a kind of spot-zoning mentality stemming from a weak master urban plan. From the decorous facade of the Yamaha Ginza building to Jun Mitsui's Ice Cubes, Tokyo's signature skyscrapers are identifiable by a vivid energy pushing against strictures, like otherwise well-behaved children attempting to burst free from parental oversight.

Although an argument could be made that skyscrapers are inherently a global typology instead of a regional one due to the myriad financial, design, and political entities that help put them together, Johnson's case studies offer a compelling aesthetic sampling. There are, of course, numerous nondescript towers that fill out every city's skyline. In this book, Johnson concentrates on those buildings that share the characteristics he believes defines each metropolis; the wide variety of architectural firms, clients, and timelines involved elevates his observations beyond mere coincidence. Once you entertain Johnson's thesis, it becomes easier to conceive of those towers that lack regional characteristics as merely structural tourists jostling among the denizens.

In keeping with the other two volumes of his series on skyscrapers, *Performative Skyscraper: Tall Building Design Now* and *Tall Building: Imagining the Skyscraper*, Johnson has attempted to create a book that is not only accessible to young architects but eye-opening to veterans of the profession. By virtue of sharing his nuanced eye and macroscopic understanding of each of these urban centers, Johnson provides not only a refreshing take on tall buildings, but also the idiosyncratic ground from which these cities spring.

JULIA INGALLS IS PRIMARILY AN ESSAYIST WHO LIVES IN LOS ANGELES.

## SKYSCRAPER CULTURE

"Essays on the Tall Building and the City"  
Scott Johnson, Balcony Press  
\$45.00



Galerie Vivienne, Paris, France, 1916

## WHERE'S WALTER?

*The Arcades: Contemporary Art and Walter Benjamin*  
The Jewish Museum  
Through August 6

his intention, beginning with the arcades, to describe the history of Paris as a modern city through its detritus—its fragmentary waste and destruction. It was a part of his larger project for a negative history of the bourgeoisie.

In contrast to the clarity and precision of the Diller Scofidio + Renfro-designed Chareau exhibition downstairs, with its historical documentation, imaginative recreations, virtual reality, and moving sectional projections, the Benjamin *Arcades* exhibition is perhaps appropriately a jumble of fragments. This impression seems strange at first, as Benjamin's most famous essay, "The Work of Art in the Age of Mechanical Reproduction" (1936), was a model of clarity, founding the discipline of modern media studies in mass societies. Here, Benjamin identified the handcraft aura of true artistic production as a still-humanist value in a modern, Marxist universe. Chareau's handcrafted machine design downstairs might seem to successfully exemplify this desire for authenticity, yet nothing of this exemplary quality appears upstairs.

Benjamin's unfinished *Arcades Project* consisted of 26 alphabetically ordered folders in capital letters—10 in lower case—with seemingly random titles containing photographs, research material, press cuttings, and pieces of his text that might be useful for the project. These are like word clouds surrounding a confusing and complex hidden virtual object of intellectual inquiry that would emerge in writing. Many scholars have investigated, prodded, and projected their thoughts into these word clouds, searching their meaning for several generations. The catalogue contains two worthy essays further contributing to this enormous scholarship, one explicitly exploring Benjamin's idea of an urban, collective "optical unconscious." Each exhibition piece is itself accompanied by a word cloud created by the contemporary American poet Kenneth Goldsmith. (There are also conventional wall texts.)

The idea of linking each of Benjamin's alphabetical Parisian folders to a contemporary art piece drove the selection of the exhibition, which is entered through a ghostly and deliberately weak re-creation of a scaled-down Parisian arcade. Cindy Sherman, disguised as "a collector" in a huge framed photograph, confronts this tight entry in by far the most powerful correlation in the show. Sherman's art of disguising her personal identity in other people's apparatuses, clothes, styling, and cosmetics, ties directly to Benjamin's reading of the modern city.

This selection highlights masks, alienation, and the "sandwich-board men" of Benjamin's youth who carried advertisements on their fronts and backs on the Berlin sidewalks, hiding their humanity, like the Surrealists' vision of the prostitutes marketing their beauty and bodies as products in the arcades. Other choices like an early Andy Warhol movie (in the "Boredom" folder!) echo this weakly. Still other choices, like Chris Burden's miniature *Tower of London Bridge* model from a child's construction kit, mock Benjamin's enthusiastic predilection for the Positivist triumphs of bourgeois civil engineering (following Gideon), such as giant iron bridges and the Eiffel Tower.

The problem of the exhibition arises from the supposition that it is possible now to make a correct correlation back to Benjamin's fragmentary notes that carries any real meaning. We live in a very different age of digital, not mechanical, reproduction. It is an age in which Sherman represents the new normal of what Benjamin would have called, following Marx, commodity fetishes and distractive phantasmagoria. As an architect and urbanist, I found

CHARLES LANSIAUX

Lee Friedlander's 2011 photographs of New York shop windows reflecting the street, buildings, and sidewalks, and showing the clothing mannequins, to be the most evocative of Benjamin's much cited flâneur (whose leisurely gaze captured the working life of the city and its denizens). My other favorite item was only in the catalogue, a *Benjamin's Dream* comic book (2016) by Vito Manola Roma. Here all of Benjamin's fears and insecurities about capitalist monsters, women and sex, the city and infinite mazes, alienation and authenticity come alive in an evocative, furious, sometimes violent literary and visual fantasy world.

Benjamin's unfinished project and fragmentary notes do remind us of just how fragile bourgeois life, freedoms, and culture are in times of economic distress and political extremism. Benjamin was a complicated character: a Marxist who resisted Communism having visited Moscow, a high bourgeois who sought social justice and a decent life for the majority following Bertolt Brecht, a secular, rational modernist who thought there were limits to our knowledge and believed in ancient myths, like the Jewish Kabbalah.

Leaving the aesthetics of the Arcades exhibition aside and its distractive phantasmagoria behind, and returning to the world outside, we enter the universe that drove him to suicide. The curators of this exhibition could not have foreseen this contemporary turn of American politics. So sadly, this exhibition reminds us powerfully of our own fragile situation and Benjamin's horrible, confused, depressed, and weakened condition at the Spanish frontier in 1940. His companions crossed the frontier the next day; let us hope we will be so lucky.

**DAVID GRAHAME SHANE TEACHES AT COLUMBIA GSAPP AND IS AUTHOR OF *RECOMBINANT URBANISM* (2005) AND *URBAN DESIGN SINCE 1945—A GLOBAL PERSPECTIVE* (2011).**



Cindy Sherman, *Untitled #474*, 2008

© CINDY SHERMAN/METRO PICTURES, NEW YORK

## REGROWTH AND RENAISSANCE

*The Roots of Urban Renaissance: Gentrification and the Struggle over Harlem*  
Brian D. Goldstein, Harvard University Press  
\$39.95

Architecture should never be excused from conversations on gentrification, but building design often takes a back seat when we consider the various forces behind neighborhood change. Ultimately gentrification engages so many issues—of city planning and policy, of income and racial inequality, of housing discrimination—that it's impossible to tackle one without bringing in the others. Through this lens, architecture becomes part of a much larger conversation about our cities, and also a powerful tool in efforts to make rapidly changing neighborhoods more equitable.

A gentrification story that lends itself easily to study and dissection can be found in Harlem, an Upper Manhattan enclave that emerged as the best-known African American neighborhood in America following the Great Migration of the early 1900s. One hundred years later, the neighborhood—still a stronghold for New York's African American community—is also home to multimillion dollar townhouses, big-box retail, a soon-to-open Whole Foods, and a dramatic uptick in white residents. What happened? The latest author to tackle the subject is Brian D. Goldstein, an assistant professor of architecture at the University of New Mexico. His book, *The Roots of Urban Renaissance: Gentrification and the Struggle over Harlem*, takes a multipronged approach to tackling that loaded question.

In his book, Goldstein explains how Harlem became a sort of testing ground for government-backed redevelopment throughout the 20<sup>th</sup> century—an often-hostile effort that sowed the seeds for more grassroots, community-led development. This push and pull between the government's ambitions and community-based organizations persisted through the decades before the neighborhood essentially become a case study for “New York City Gentrification 101.” But the most fascinating question posed again and again by Harlem residents, and echoed throughout Goldstein's book, is what the streets of Harlem should look like, who should design them, and who gets to inhabit them.

It would be a disservice to the book to boil down the many factors at play between Harlemites and the city government to decide that fate of the neighborhood. Goldstein makes the argument that Harlem's recent wave of gentrification is a result of effective community-led

developers who brought new mixed-income housing, supermarkets, and shopping malls to the neighborhood—which in turn brought a growing middle-class, and then upper-class, population. His point, essentially, is to debunk the idea that the gentrification of Harlem was solely imposed by outside developers and investors.

Goldstein makes a convincing argument to prove this—he traces the strength of these community organizations to ARCH, a radically innovative community developer founded in the mid-1960s, then details the proliferation of community development corporations (CDCs) in the following decades. It's worth noting, however, that if these organizations are to be “blamed” for the gentrification of Harlem, they were founded in response to a city government with Robert Moses-like tendencies to bulldoze communities and replace them with “towers in the sky,” or to ignore the needs of the neighborhood altogether. Harlem always has been a radical neighborhood in that it has flourished even as the city government treated it with disregard—and it has hardly lost that energy today.

Goldstein, an architecture professor, is sure to point out cases of innovative and notable architecture and architectural practices, of which there are many. Not all are considered successes. In 1966, when the city opened Intermediate School 201, designed as a “showcase” for modernist architecture and curricular innovations, parents protested. As Goldstein explains, “Initially, the city had touted the intermediate schools as models of racial integration, but little in the initial planning of I.S. 201 in the early 1960s suggested that administrators were pursuing that objective with conviction.” The same year, at a vacant lot known as Reclamation Site #1, a proposal for a modernist state-office-building complex designed by the African American-led firm Ifill Johnson and Hanchard caused controversy. Local activists considered the block-long project a threat to Harlem's identity, as well as their aspirations for community control—a flyer released in 1969 asked, “What's to be built on Reclamation Site #1? Something for black people or a state office building for white people?” Both projects illustrate that architecture in Harlem has often gone beyond simple building design—the process has long engaged questions of race, inclusion, and community needs.

So it's a welcome history lesson that the book highlights the work of J. Max Bond Jr., an architect and the first African American director of ARCH, who pushed forward a vision “of an alternative urban future centered on [Harlem residents'] daily lives.” Bond celebrated the “black aesthetic” in architecture, integrating the language of Black Power into ARCH's work. It's around this time that the concept of “activist architects and planners” took hold—professionals and amateurs who saw their work as deeply integrated with radical forms of participatory democracy. In that vein, Bond established a program in 1968 to help bring African American and Latino talent into the hardly diverse world of architecture.

The strength of ARCH highlights how things shift when community-centered organizations have agency over neighborhood development. Goldstein puts it this way: “[The] concern was with representation, with the resonance between those who made decisions about the shape of New York and those impacted by such decisions....[It] was the idea that a designer's race or ethnicity mattered, that people of color—whether professionals or amateur activists—were particularly attuned to the needs of neighborhoods like Harlem, and that they could thus uniquely plan their future.”

But as anyone familiar with the world of New York real estate knows, much development with public interest is the result of a number of compromises. Harlem's community development corporations, for example, were still highly reliant on outside partners and city funds, often threatening activists' dreams of local self-determination. With ample public funding, some CDCs were able to spur large-scale, profit-oriented projects along 125<sup>th</sup> Street, Harlem's main drag, but the projects lacked the community engagement once prioritized. The arrival of these new projects also coincided with a rush of newcomers to New York, who pushed gentrification to its limit not only uptown but in Brooklyn and Queens.

But the practice of architecture and planning engaged with matters of race, equality, and empowerment persisted, and even offered a blueprint to other African American neighborhoods like West Oakland in California and Bronzeville in Chicago. In the conclusion of the book, Goldstein recounts a 2001 event in which J. Max Bond Jr., no longer with ARCH, asked, “In what image will Harlem be re-created?” It's a question New Yorkers will never stop asking of their neighborhoods. But Goldstein illustrates well how Harlemites not only asked, but thoroughly engaged. Although the results were mixed, it's impossible to deny how the neighborhood was radically shaped by the opinions, persistence, and ingenuity of the people who actually lived there.

**EMILY NONKO IS A BROOKLYN-BASED JOURNALIST SPECIALIZING IN REAL ESTATE, ARCHITECTURE, AND DESIGN.**

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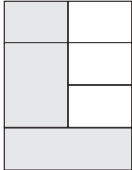
**“Own A Piece Of The Block”**

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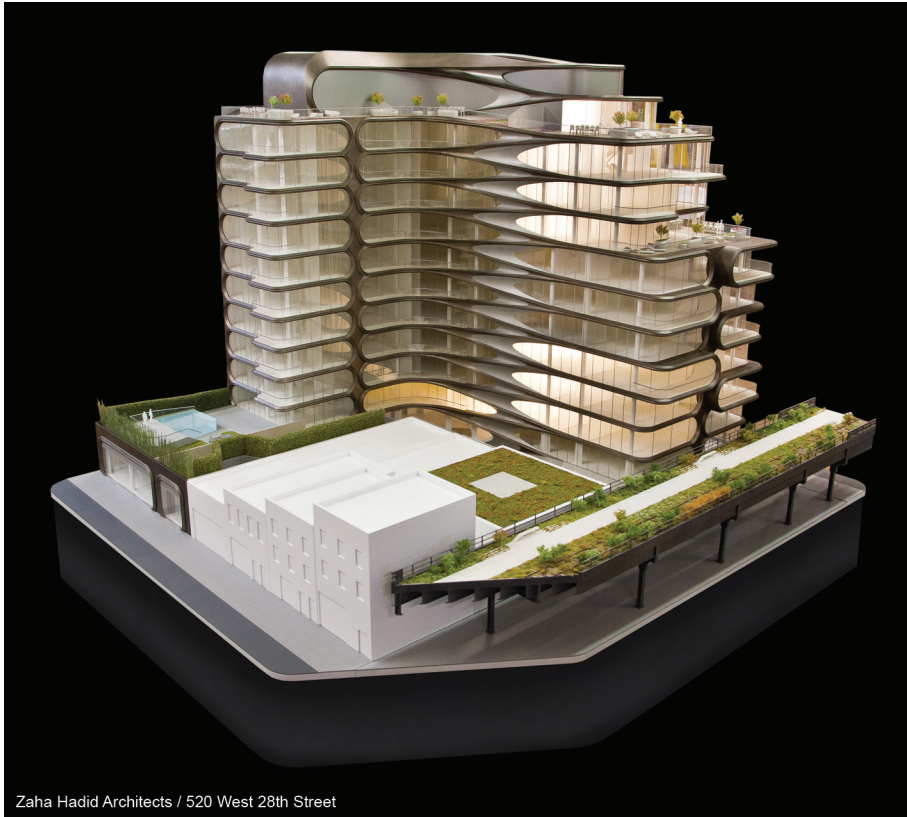
**OWN A PIECE OF THE BLOCK: 1972 advertisement from the *New York Amsterdam News* encouraging local involvement in the development of Harlem.**

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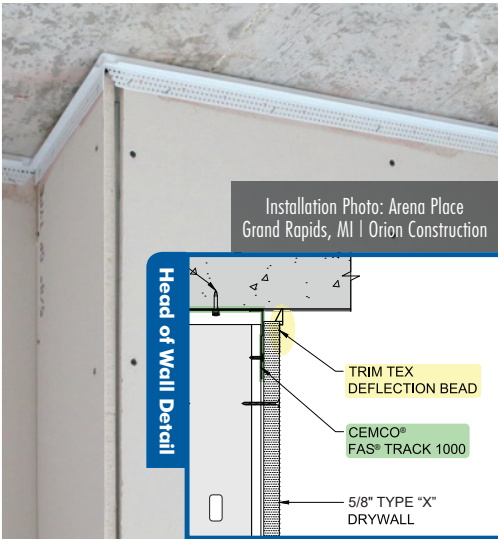
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JOHN SCHIFF *Odd and Unaccountable* monotype 22" x 30"

THE ARCHITECT'S NEWSPAPER MAY 3, 2017

# Going Greek



The incredible challenges inherent in today's mega-architectural undertakings triggered my interest in just how such projects are built. More than four years ago I began to track the design, construction, and completion of one of the most ambitious of these, the Stavros Niarchos Foundation Cultural Center (SNFCC) in Athens. I could not have anticipated in those early days how the global economic crisis and subsequent political upheaval in Greece would affect the story of the \$842 million building complex and 40-acre park. Even under these circumstances, the building was completed on time and on budget and is already inundated with visitors, both local and foreign; the new national opera house and national library will open officially this fall.

Almost as soon as I started to research the SNFCC, I was struck by the number of people, companies, and even cultures involved, the largest team I've ever seen on a cultural project. Project meetings were a veritable Tower of Babel, with Greek (construction workers) and Italian (the RPBW architects and one of the joint-venture contractors) foremost, and a good deal of English thrown in (many of the special consultants). Most of the time the group worked harmoniously. There were a few dis-

agreements at the outset, but the site remained markedly congenial throughout the five years of construction.

A major reason for this coordination was the universal respect for Renzo Piano. The Italian architect was likened by one member of the Greek teams to "an orchestra conductor for his ability to work with all manner of collaborators." His visits to the site were like the public appearance of a pop star, with admirers vying to get selfies with him. But there was also the fact that the SNFCC was the only important construction job in a city paralyzed by economic austerity. Seen as a symbol of hope for the nation's recovery, it provided thousands of jobs in a nation wracked by unemployment. One of the Greek project managers expressed the general feeling on-site: "It's a first, a once-in-a-lifetime experience."

**VICTORIA NEWHOUSE'S NEW BOOK, *CHAOS AND CULTURE: RENZO PIANO BUILDING WORKSHOP AND THE STAVROS NIARCHOS FOUNDATION CULTURAL CENTER IN ATHENS* WAS PUBLISHED BY THE MONACELLI PRESS IN MAY 2017.**

1.

Above the opera house, the transparent, multi-purpose lighthouse room (far left) and the vast terrace offer panoramic views from beautiful Faliro Bay to the Acropolis. A curvilinear "umbilical cord" transfers energy from solar panels and converters above the floating canopy on the roof to storage.

PHOTO CREDIT: YIORGIS YEROLYMBOS, COURTESY STAVROS NIARCHOS FOUNDATION

2.

Those who worked with Piano in Athens say he is a tireless problem-solver who walks the building site for hours, eager to see everything and cognizant of the smallest detail. One of the issues that consumed some of this time was how to give the SNFCC "visibility and symbolic presence." The elegant canopy floating above the entire opera house roof provided the solution.

PHOTO CREDIT: YIORGIS YEROLYMBOS, COURTESY STAVROS NIARCHOS FOUNDATION

3.

In a speech at the SNFCC opera house in November 2016, U.S. President Barack Obama expressed his faith in democracy, justice, and hope over fear. The event was a vivid reminder of the belief, expressed by Piano at the beginning of the project, that the cultural center would be a place "where fear disappears and people can share."

PHOTO CREDIT: U.S. EMBASSY, ATHENS

4.

A demonstration in Syntagma Square on July 3, 2015—one of the many protests held before, during, and after construction of the SNFCC—expressed the opposition of the people of Athens to the punishing austerity measures accepted by the government in order to secure several multi-billion-dollar loans from the IMF, EU, and ECB.

PHOTO CREDIT: 500PX

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