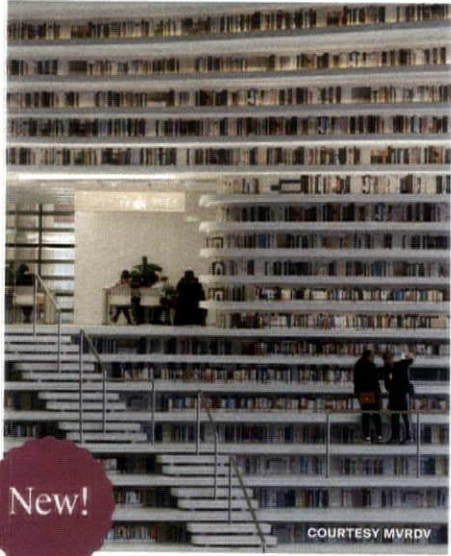


THE ARCHITECTS NEWSPAPER

THE ARCHITECT'S NEWSPAPER JANUARY 3, 2018

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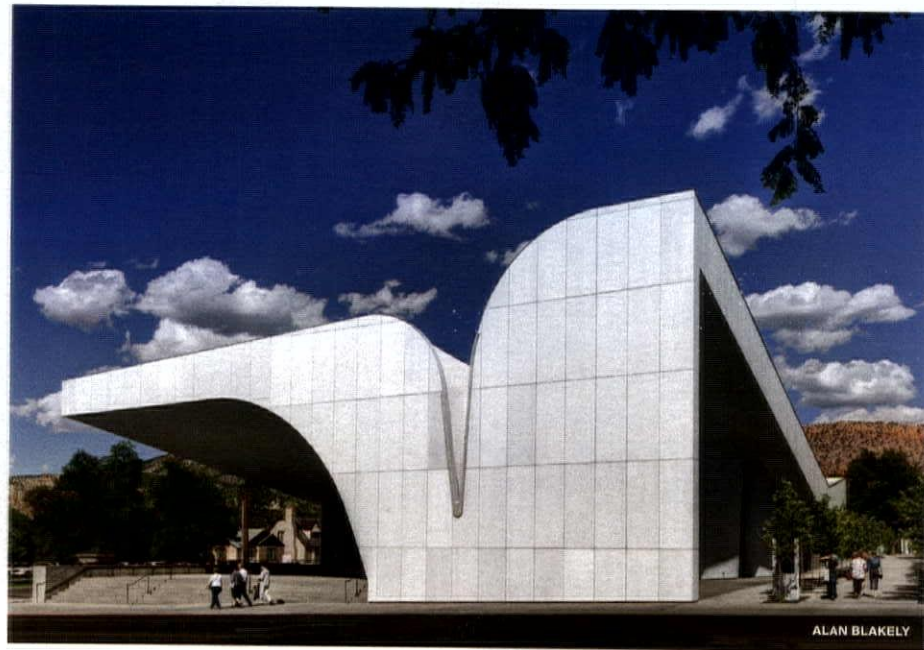


New!

COURTESY MVRDV

In Case You Missed It...

INTRODUCING OUR NEWEST SECTION: A BRIEFING OF THE MUST-READ NEWS FROM THE LAST MONTH, AS GATHERED BY AN EDITORS FROM ACROSS THE INTERNET. SEE PAGE 6.



ALAN BLAKELY

Desert Dawn

THE SOUTHERN UTAH MUSEUM OF ART OPENS IN A STUNNING LOCATION IN CANYON COUNTRY.

Cedar City, Utah—about two and a half hours northeast of Las Vegas and three hours south of Salt Lake City—is a diamond

in the rough. Or in this case, in the mountains. It's surrounded by peaks and foothills and is in close proximity to a staggering array of national parks, including the Grand Canyon, Glen Canyon, Dixie National Forest, Bryce Canyon, and Zion National Park.

Therefore, **continue on page 14**

Kitchen & Bath

SEE PAGE 30

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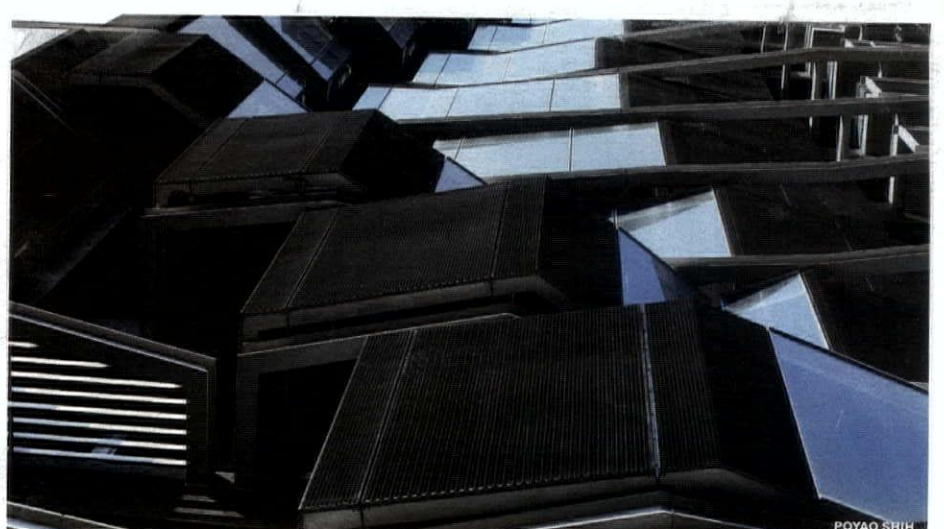
COURTESY ARCHIMANIA

Big Muddy

MEMPHIS LOOKS TO ITS RIVER FOR A NEW CULTURAL SPACE WITH PROPOSED PARK AND AQUARIUM.

Like so many cities, Memphis, Tennessee, is imagining the future of one of its largest

natural assets, its waterfront. The Home of the Blues marks the approximate midpoint of the Mississippi River, and until recently, it has mainly utilized it for industrial purposes, like many other American waterfront cities. While the river has been home to casino riverboats, and a riverfront park does exist, plans are now underway to turn the area into a full-fledged cultural **continue on page 10**



POYAO SHIH

Complexity and Articulation

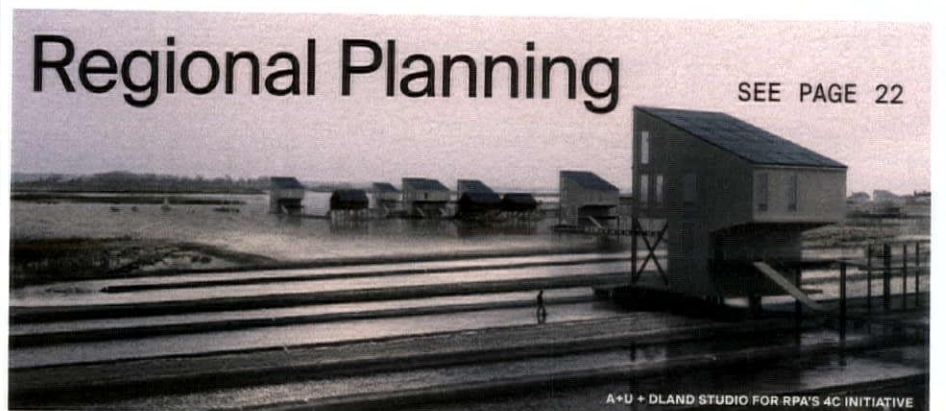
OYLER WU GOES BIG IN TAIPEI WITH A PIXEL-AND-LINE-BASED FACADE.

On the inside, Los Angeles-based Oyler Wu Collaborative's 30-unit Monarch tower in Taipei, Taiwan, is pretty much a typical speculative apartment tower developed ac-

cording to local customs. Because of building codes, structural columns—typically measuring upward of three feet in thickness to account for **continue on page 12**

Regional Planning

SEE PAGE 22



A+U + DLAND STUDIO FOR RPA'S 4C INITIATIVE

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Plan Yugely

The Regional Plan Association (RPA) has just released *Making the Region Work For All of Us*, its fourth plan for the New York metropolitan area. It begins with a series of dire warnings about the future and then suggests policy changes to correct the downward demographic trends and governmental inability to overcome problems—like decaying, mismanaged transit systems—that could inhibit growth. It claims that the New York region added 1.8 million jobs over the past quarter-century, but it predicts that the number of jobs in the New York region is likely to expand by half that number over the next 25 years, exacerbating inequality and unaffordability.

The fourth plan aims to promote a long-range vision for more “inclusive growth” by identifying 61 recommendations to achieve a more robust future for all segments of the population. The RPA, founded by the Russell Sage Foundation and growing out of the first proposed Regional Survey of New York and its Environs, has always proceeded from an ideal of metropolitanism. It did this, according to scholar Andrew Myers, by attempting to “rationalize, reinterpret, and reinforce the cultural and economic hegemony of New York City as a regional and national center” and this plan continues the tradition.

The RPA's first three plans (1929, 1968, and 1996) helped establish a new vocabulary for dealing with the capitalist city that would dominate our national discussion of the city and how to plan it for the next generation. The RPA is a nonprofit, not an official government body, and can therefore only make recommendations for how to proceed, but given the lack of ambitious plans coming from other parts of the United States, the fourth plan will undoubtedly have the same important effect as the earlier plans. This marks it as a proposal with important national implications.

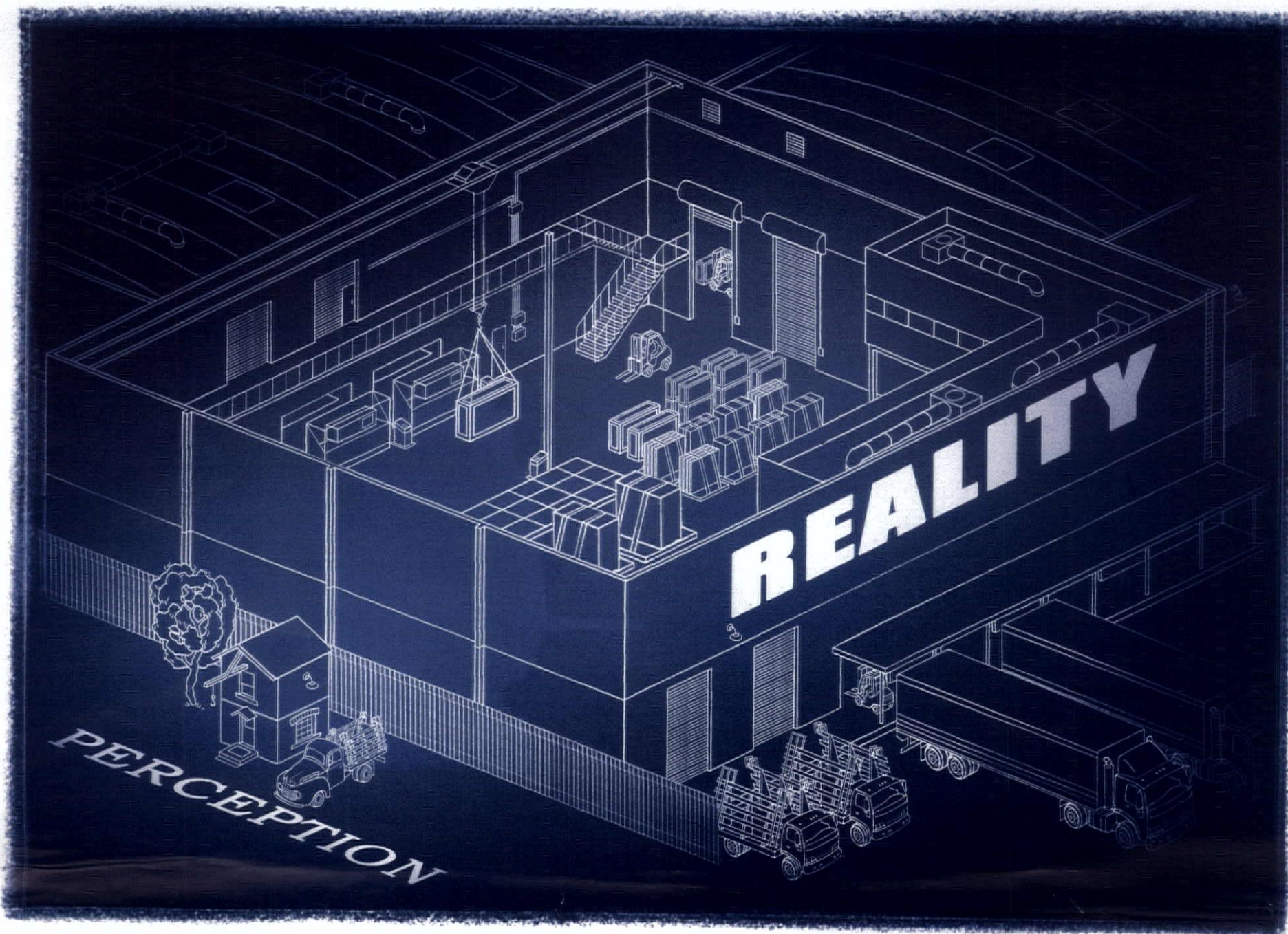
The plan is organized into four issues that the RPA believes “represent major challenges and areas of opportunity:” institutions, climate change, affordability, and transportation. Let's look at its proposals for transportation since arguably they most affect our community of architects, planners, and engineers.

The RPA's recommendation to upgrade the region's transportation system hinges on both infrastructure improvements and a restructuring of the bureaucracy that manages them. But what the current RPA planners have done, it seems—in their effort to publish a plan—is consult with multiple constituencies and agencies and then publish a document that pleases all these groups rather than simply presenting bold ideas and projects that could create real regional equity. Specifically, it suggests retooling the Metropolitan Transportation Authority and Port Authority to ensure that they are “more transparent, accountable, and efficient” before they can be trusted to invest in big-ticket projects. Then, assuming this organizational restructuring would be better than what we currently have, the RPA proposes that it consider options like charging two cents per mile to use the area's roads and a fifteen-year plan to modernize New York City's subway system. It also maintains that our commuter train and bus systems are the busiest in the nation, but have not kept pace with population growth and use of the antiquated infrastructure, a finding that's confirmed daily for many commuters.

In one example, the reformed governance structure would consider a series of new projects over the next few decades to unify the commuter rail system and expand it into a regional network that could serve around one million additional riders by 2040. The resulting system, called Trans-Regional Express (T-REX), would connect New Jersey, Long Island, the Mid-Hudson Valley, and Connecticut, making it easier for suburbanites and small city dwellers to move across the region and get to New York City.

Part of that system includes a new commuter rail tunnel along Third Avenue from the Bronx to Grand Central Terminal that would parallel the existing Park Avenue tunnel. In a perfect world, this project would be desirable, but is it feasible? Just as the planning profession has moved away from physical proposals toward public policy, the RPA's fourth plan features a reorganized government that proposes grandiloquent projects rather than looking hard at the existing network and carefully working out physical proposals. This is not to say that public policy is not important but a regional plan that relies on it, rather than a concrete physical vision, can only make suggestions, not inspire.

William Menking



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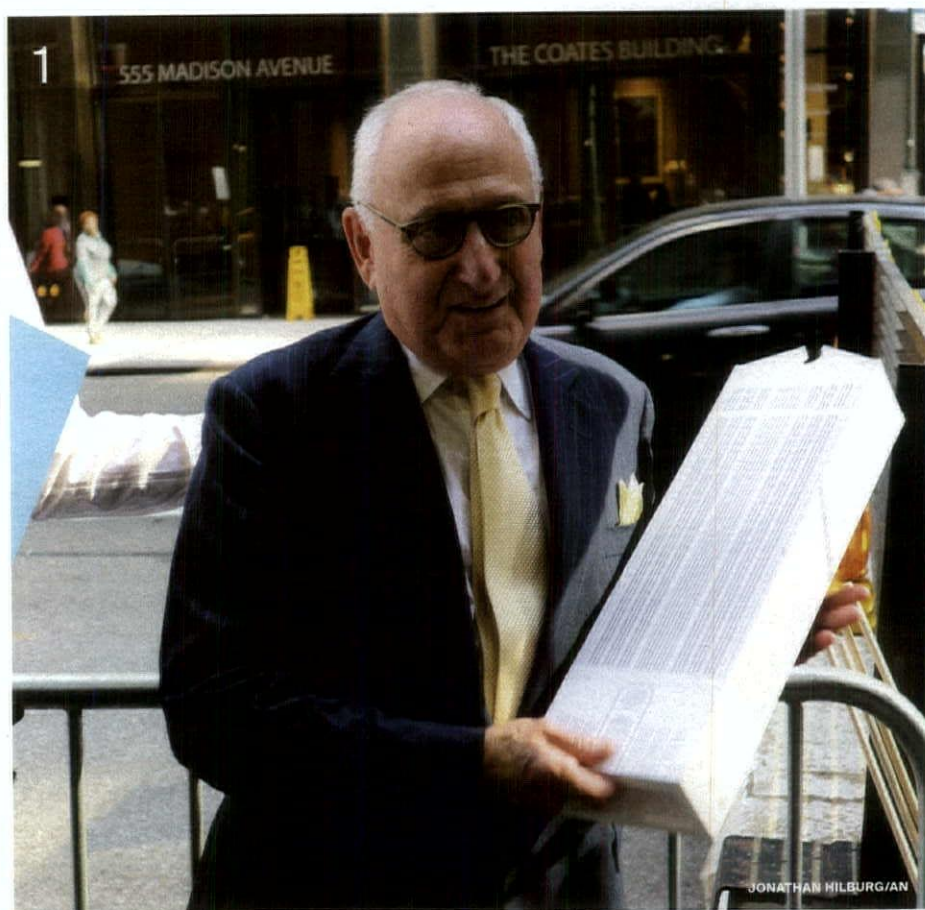
We corralled the top newsworthy architecture and design stories buzzing about the internet this month—check out the highlights below. For more information and images for all of these stories, visit archpaper.com/top-news.

Finalists chosen for 2018 MoMA PS1 Young Architects Program

The final shortlist for MoMA PS1's 2018 Young Architects Program (YAP) has been released, with five studios making the cut. LeCavalier R+D, FreelandBuck, OFICINAA, BairBalliet, and Jennifer Newsom & Tom Carruthers have all been revealed as finalists after Jenny E. Sabin was selected as the 2017 YAP winner.

Philip Johnson's AT&T Building may be landmarked after protests ¹

After Snøhetta's plan to replace the facade of the AT&T Building with glass was revealed, architects, preservationists, and the media rallied to save the postmodern tower. Following a meeting where the NYC Landmarks Preservation Commission voted to calendar the building, the tower has cleared the first step to become a protected landmark.



Perkins Eastman to redesign Harvey Milk Plaza ²

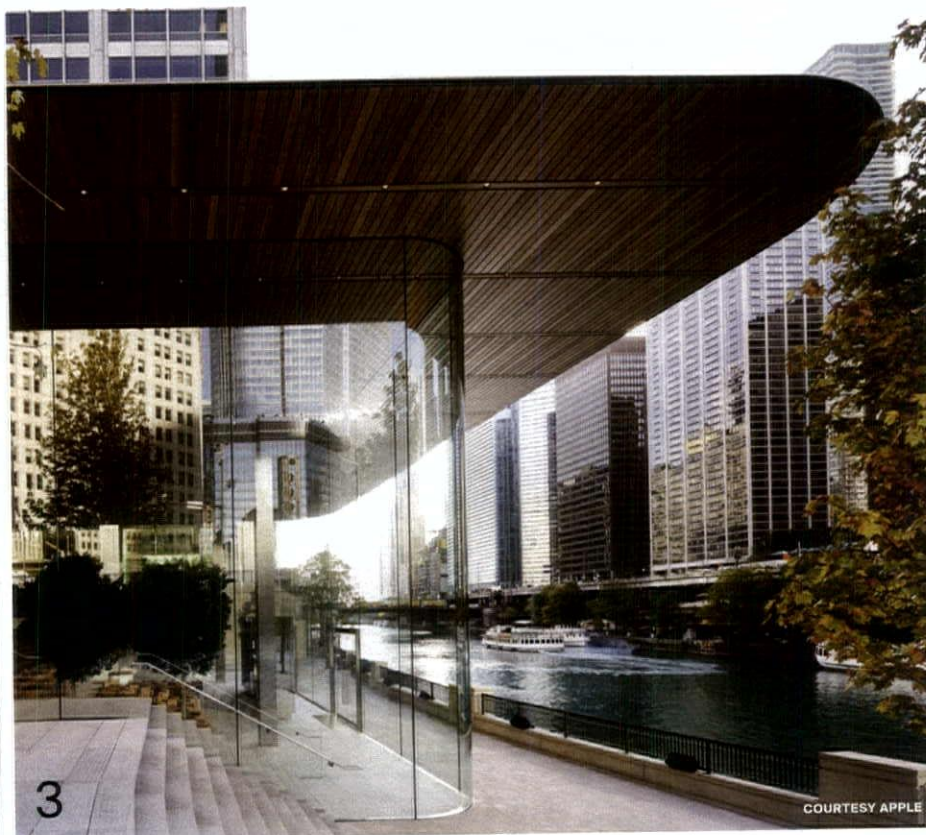
After beating out numerous other proposals, a design team of Perkins Eastman and Arup has been chosen to redesign Harvey Milk Plaza in San Francisco. The new design will lift the sunken plaza to the street and better engage the public.

Oakland A's new stadium lands four design firms, but plans fall through

After the Oakland Athletics announced that the years-long search for a new stadium location had led the to a plot near Oakland's Peralta Community College, the college abruptly canceled the deal and the fate of the ballpark is unclear. Sasaki, Snøhetta, Studio T-Square, and HOK have been tapped to design the stadium, but their involvement moving forward—and whether the A's will stay in Oakland—is being questioned.

Norman Foster designs Chicago's latest Apple Store ³

An incredibly thin carbon-fiber roof spans the new Norman Foster-designed flagship Apple Store in Chicago. Held up by only four columns, the roof's light weight means that the entire facade could be made of glass.



Fate of Kansas City airport's \$1 billion SOM replacement up in the air

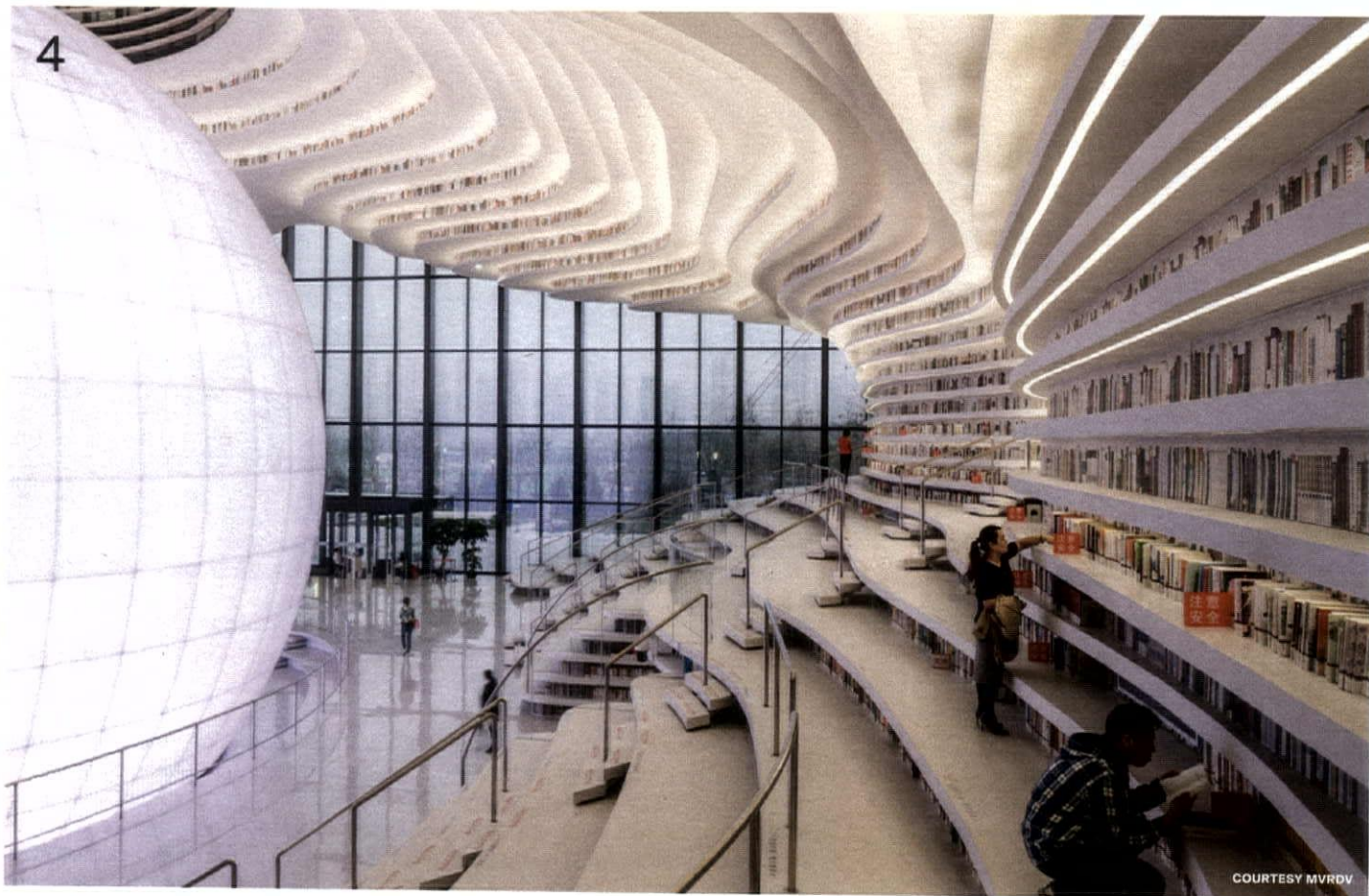
Kansas City voters overwhelmingly approved plans to tear down the current Kansas City International Airport and erect a \$1 billion, SOM-designed replacement in its stead. But after talks between the developer and the city fell through, AECOM and Burns & McDonnell have teamed up to mount a counterproposal.

V&A Museum saves section of Robin Hood Gardens

The V&A Museum has saved a section of the Brutalist landmark Robin Hood Gardens, including a three-story portion of the apartment building's facade and a full apartment. Demolition of the iconic London housing estate has been ongoing, after pleas by preservationists and architects failed to convince the local council.

Bill Gates plans smart city in the Arizona desert

Bill Gates purchased 25,000 acres in the Arizona desert for \$80 million, with plans to turn the plot into a connected smart city. The tentatively titled Belmont community will eventually house up to 80,000 residential units.



MVRDV's viral library is full of fake books⁴

After attracting internet fame for its eye-catching shape, the atrium of MVRDV's Tianjin Binhai Library library was revealed to contain books painted onto the shelving. An MVRDV spokesperson stated that moving the books into a side room was a decision made by local authorities, and not reflective of the original design.

Marina Abramović faces allegations over scrapped institute

Marina Abramović's OMA-designed, experimental performance arts institute in upstate New York was canceled after the cost of the project ballooned, leaving contributors in the lurch. Abramović has denied any wrongdoing and said that the money her fans had contributed through Kickstarter had been earmarked for design fees all along, not the actual cost of building the institute.

BIG designs Austin's first pro-sports stadium

Austin is set to build its first pro-sports stadium, after BIG and Austin Sports & Entertainment revealed plans for a 1.3-million-square-foot, multipurpose complex of stadiums and commercial buildings. Once it's funded, the new East Austin District will house Austin's future professional soccer team, as well as Rodeo Austin.

Historic Tax Credit is spared in latest version of federal tax bill

The popular Historic Tax Credit was on the chopping block in the congressional Republicans' latest tax overhaul. Now, the tax breaks for developers renovating old buildings remain, although the breaks will be distributed across five years rather than issued in the project's first year of development.

Pair of 95-story towers proposed for Portland

William Kaven Architecture (WKA) has proposed a pair of chamfer-edged supertall towers linked with a sky bridge for Portland, Oregon. With one of the towers reaching 970 feet, the buildings could be the tallest in the city and, according to WKA, create a new tourist destination.

Pershing Square WWI Memorial might move to the National Mall

Despite a ceremonial groundbreaking in Pershing Square in November, confusion over the final location of the future Washington, D.C. WWI memorial continues. While it was rumored that the WWI Centennial Commission had discussed moving the monument to the National Mall, the commission denies that will happen, though one group is still pushing for the change.

AN interviews the director of Indiana University's new MARCH program

AN sat down with T. Kelly Wilson, director of graduate studies at the new MARCH program at Indiana University, about starting a new architecture program and his vision for the future of the school in Columbus, Indiana.

Zaha Hadid's supertall for Kushner Companies may be canceled⁵

Plans to replace the existing building at 666 Fifth Avenue with a 1,400-foot-tall Zaha Hadid-designed tower may be stalled for good, as developers Kushner Companies and partner Vornado Realty Trust can't raise the capital required. With a debt payment due in 2019, Kushner Companies have begun work on renovating the existing building instead.

Remembering architectural historian Vincent Scully

Distinguished architectural historian Vincent Scully, a Yale professor for over six decades, passed away November 30 at the age of 97. Scully was a champion of American architecture and design, and his teaching and written works affected generations of architects and critics.

Ivan Chermayeff passes away at 85

Ivan Chermayeff, a titan of graphic design, passed away at age 85 on December 3. The long-lasting legacy of his award-winning firm, Chermayeff & Geismar & Haviv, can be seen in the dozens of logos they designed, from NBC's peacock, to the National Geographic and PBS logos.





St Bartholomew's Hospital
West Smithfield, London EC1A 7BE

Tel: +44-0300-123-1801
Architect: Steven Holl Architects

Well-known for their academic buildings—MIT's Simmons Hall and Glasgow School of Art among them—Steven Holl Architects have finally put their signature on London with a Maggie's Centre in support to the oncology department at St Bartholomew's Hospital. Located within an historical site, the bespoke building reveals the basic concept of "a thing within a thing within a thing": a glass outer skin (two sheets of matte glass with colored fragments in-between), bamboo stairs, and a concrete structure that is shaped like an open hand. Day and night, inside and outside, the perceptual experience of the triple-shell keeps changing. The matte glazed facade will appear to be made of alabaster during the day, while becoming transparent at night and enhancing the colored figures as well as the shadows of the concrete structure and human figures. A public roof garden offering more space for relaxation and visual experience will surprise the center's visitors.

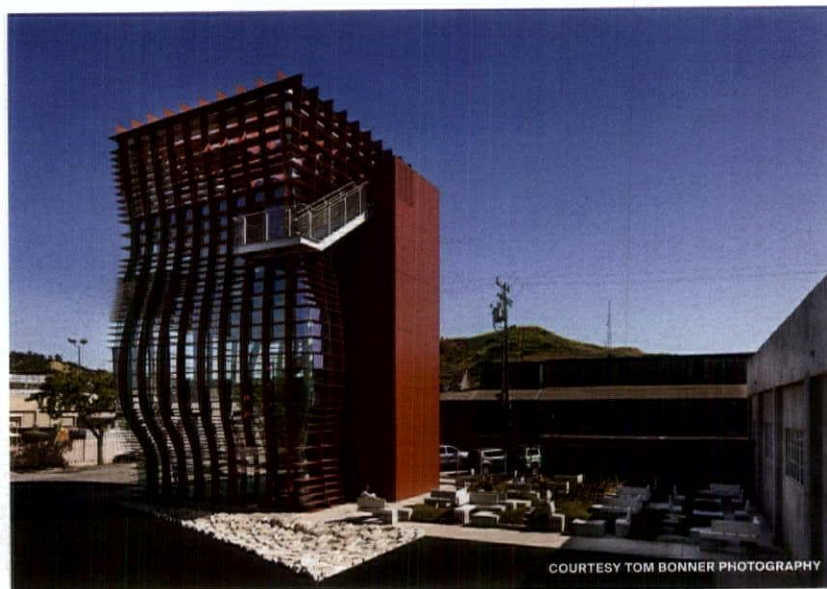
Caterina Frisone



Calvin Klein 205W39NYC
654 Madison Avenue, New York

Tel: 212-292-9000
Designers: Raf Simons and Sterling Ruby

Within a year of Raf Simons's reign as Calvin Klein's art director, the brand is already making bold changes—bold yellow changes in the case of its newly designed Midtown flagship store, where all three stories are painted in the sunny hue (Benjamin Moore's Delightful, to be exact). Artist Sterling Ruby worked with Simons to transform the formerly austere store, housed in a John Pawson-designed building, into a riotous space replete with ceiling-high scaffolding, giant stuffed columns with oversize yarn pom-poms, geometric displays, and an abundance of vintage Americana. Ruby and Simons have known each other for nearly 20 years, previously working on clothing collections and Calvin Klein's New York office. The store is loosely organized as a home, including a living room and a bedroom with a mattress, covered in an all-white flag quilt, on the floor (quilts feature prominently in the current iteration). Overall, the store signals a new era for former minimalism mascot Calvin Klein, and adds another prominent example to the larger maximalist trends currently sweeping the design scene. **Olivia Martin**



Vespertine
3599 Hayden Avenue
Culver City, California

Tel: 323-320-4023
Architect: Eric Owen Moss Architects

Eric Owen Moss Architects (EOM) recently completed work on Vespertine, a new 5,500-square-foot structure housing a boutique restaurant helmed by chef Jordan Kahn that was developed in-hand with EOM principal Eric Owen Moss and other artists as a convergent experience joining food, architecture, and music. The gridded tower is made up of an undulating stack of powder-coated steel plates infilled with panes of glass that rises 50 feet tall and houses two interior levels and a mezzanine. A clumpy horsetail- and concrete bench-filled garden sits beside the tower, filling out a footprint identical to that of the monolith.

When diners arrive, drinks are served in the horsetail garden, where a wedge-shaped concrete-block storage room also houses a bar. The glass-clad ground floor of the building is left unadorned, occupied only by a sculptural table suspended from the ceiling that wraps around the 38-by-38-foot space. An elevator housed in the building's core takes guests to the second-floor kitchen—an all-black arrangement of parallel worktables and induction burners where black-clad cooks use Olfa knives to dice vegetables that will be turned into various pastes, gels, and foams. After conferring with the chef, diners make it to the roof terrace above, where custom bean bag chairs and tables built from ready-made wood-working benches fill out the space.

Sometime during the 21-course meal, diners flow down into the building's mezzanine level, where banquettes and movable acrylic tables outfit a proper dining room. Ceiling spotlights and etched tabletops work in tandem to refract light through and around the food. At the end of the meal, diners descend back onto the ground floor, where the sculptural table offers a parting gift containing scents inspired by the night's meal. **Antonio Pacheco**



The Hotel at Midtown
2444 North Elston Avenue
Chicago

Tel: 773-687-7600
Architect: DMAC Architecture

Guests have no trouble finding the gym at the Hotel at Midtown. The 55-room boutique hotel sits atop the recently expanded Midtown Athletic Club in the Bucktown neighborhood of Chicago. The 575,000-square-foot complex was redesigned by Chicago-based DMAC Architecture and includes three floors of fitness space and two floors of hotel. Branded as a fitness resort, the hotel offers guests honorary membership status and access to two pools, a spa, a boxing gym, a cycle studio, golf simulators, yoga studios, a weight room, and 15 indoor tennis courts. The Hotel also includes a new restaurant and rooftop bar. **Matthew Messner**

Silverdome

Over the past few months, internet trolls have had a field day producing Facebook events for Anish Kapoor's *Cloud Gate* in Chicago, including such gems as "Cata-pult the Bean over the Sears Tower," "Roll the Bean into the Lake to see if it Floats," and "Fling Rahm at Trump Tower Strapped to the Bean Using the Picasso."

Not to be left out, the Pontiac Silverdome, after failing to collapse during a planned implosion, has become the target of internet jokesters. Shortly after the failed demolition, events such as "Throw Rocks at The Pontiac Silverdome Until it Collapses," "Everyone Bring A Fan And Aim It Towards The Silverdome," and "Pray the Silverdome Away," immediately launched on Facebook. Less cynical fans also had their say with events such as "Serenade The Silverdome with Elton John's 'I'm Still Standing,'" and "Cheering The Silverdome on Because it's No Quitter."

Tesla Tales

Elon Musk can't seem to stop sticking his foot in his mouth. The tech billionaire is currently tunneling under L.A. to speed up car traffic, but it doesn't seem like he's all that enamored with mass transportation. Onstage at a Tesla event in Long Beach, California, he said, "It's a pain in the ass. That's why everyone doesn't like it. And there's like a bunch of random strangers, one of whom might be a serial killer, OK, great. And so that's why people like individualized transport, that goes where you want, when you want."

His comments struck a nerve, and public transit consultant Jarrett Walker responded that Musk's "hatred of sharing space with strangers is a luxury (or pathology) that only the rich can afford".

Musk couldn't resist firing back, and answered with "You're an idiot" on Twitter, drawing the ire of public transportation advocates across the internet apologies from SpaceX staff, and snaps from Tesla-boosters.

"#socialmovement lacks any sense of how #innovation works and what technology means to #humanity as a whole. Like communist opposing the industrial #revolution out of fear," tweeted one Musk fan.

Faced with an overwhelming response, Musk finally responded with an apology the next day.

"Sorry," said Musk, "Meant to say 'sanctimonious idiot.'"

Send Facebook invites and Elon effigies to eavesdrop@archpaper.com.



The Hudson River bike path where eight people were killed on Halloween.

Avoiding Fearful Design

SIGNE NIELSEN DISCUSSES REACTIONARY BUILDING DECISIONS AFTER THE NEW YORK CITY TERRORIST ATTACK.

We already have had cyclists mowed down on the bikeway by cars going off the highway by mistake.

Ever since a terrorist in a rental truck sped down the Hudson River Park Bikeway in Lower Manhattan this past October 31, killing eight pedestrians and cyclists and injuring 11 others, the popular bike path has been in lockdown mode. Unsightly concrete Jersey Barriers have been temporarily placed at the entrances off the highway onto the bike path narrowing rights of way for cyclists, and police cruisers are monitoring crossings into the adjacent Hudson River Park.

The recent terrorist attack has sparked calls to fortify the bike path against further incidents, and the state department of transportation, which oversees the bike path, is studying the issue. Recently, Signe Nielsen, principal in Mathews Nielsen Architects, which designed the bikeway, spoke to *AN* contributor Alex Ulam about how we can better safeguard the public realm and her concerns that planners will start fencing off public spaces with an excessive number of bollards.

The Architect's Newspaper: What would the solution be for preventing a future attack like the one that occurred on the Hudson River Park Bikeway?

Signe Nielsen: Well, I think there are larger issues. I'm astounded that in light of the mass murders—particularly in Las Vegas and now in Texas—that we don't respond with gun control, and yet we are willing to act quickly in a reactionary way to a single threat. I think there's another philosophical point: Are we a country that is going to live in fear or not? There is no way that we can bollard our entire world, and if we do, then someone will figure out something else. So I don't even want to address whether a bollard is retractable, collapsible, telescoping, whatever; I don't believe it's the right approach fundamentally.

Yes, but sadly people get killed on bicycles all over the city all of the time by vehicles. All you have to do is look at the crash statistics on the Department of Transportation website and you know that the number of injuries or deaths on bikes has gone up because of more people riding bicycles. So, I think that we really have to separate out all of the issues, because if we bollard the entire West Side bike lane, X, Y, or Z terrorist is just going to go find another place to do it.

But what measures can they take to prevent cars from going onto the bikeway by mistake?

This problem has occurred at Pier 40 and it has occurred at Pier 76. There have been incidents where a driver doesn't know where they're supposed to turn or is not paying attention and starts wandering down the bikeway. So, they have put in stoplights for bikes and a single bollard to try to slow bikers down. But we are going to create a situation where it's also going to be extremely difficult, if not near impossible, depending on what they decide to do with the spacing of those bollards, to be able to maintain the park. I'm not opposed to stopping an errant vehicle as long as the bikes can get through, the maintenance vehicles can get through, and an idiot driver can see it. But it's a very, very different scenario than lining the West Side Highway with bollards. There is a yellow bollard at Pier 76 that was installed after the accidents.

If, for some reason, we want to behave in a reactionary way, then I think that the use of a high curb that provides some level of flood protection and planting soil is a better way to go than bollards. A higher curb is not an obstruction to cyclists, and it certainly looks integral to the design.



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archimania's plan includes integrating a new aquarium and park on Mud Island with the ongoing redevelopment of the Memphis riverfront.

Big Muddy continued from front page destination.

Memphis-based archimania, in collaboration with Peter Chermayeff and BWS&C, has put forward a plan called the Mud Island River Park + Cultural Center, which aims to bring the public closer to the water and provide educational opportunities. The scheme calls for cultural facilities linked by a pedestrian path that would also connect Mud Island (a peninsula edging the city and the river) and the city's riverfront to the adjacent redeveloped Fourth Bluff Civic Commons.

The centerpiece of the project is the Aquarium Museum, a complex on Mud Island that will show off aquatic species and focus on the city's long history with the river, as well as contemporary water studies. On the other side of the river, the complex will likely include a reimagined Memphis Brooks Museum of Art. The Brooks is currently located outside of the downtown area.

The past few years have seen a number of proposals for Memphis's downtown and waterfront, with an eye on the city's bi-

centennial in 2019. Just northeast of the proposed Mud Island project, a building and development moratorium for the downtown Pinch District is being reassessed through a planning and architecture study led by the Division of Housing and Community Development and the Memphis office of Looney Ricks Kiss. Chicago-based Studio Gang Architects have also produced a Riverfront study for the city, which was released in 2017. The Mud Island proposal was informed by the Studio Gang research, which called for any projects along the river to foster, restore, and connect the city, the river, and the larger ecology of the area.

Considering the numerous proposals, it is likely that we will see multiple developments and amenities coming to Memphis's extensive riverfront in the coming years. To get the wheel turning, fundraising is set to begin for the Mud Island River Park + Cultural Center in 2018, with construction starting within the next four years. **MM**



KieranTimberlake's U.S. Embassy in London struggles to rise above the constraints of security requirements and LEED certification.

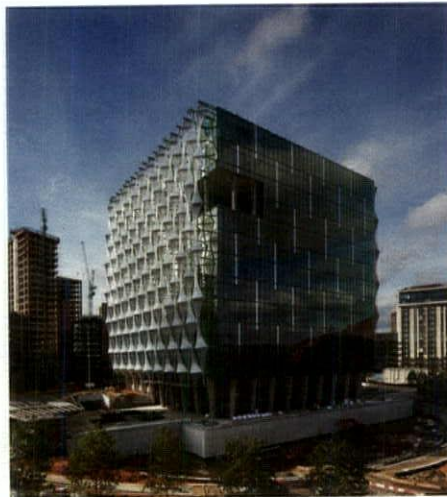
Not so Neighborly

KIERANTIMBERLAKE'S NEW U.S. EMBASSY IN LONDON PLAYS IT SAFE.

Marking KieranTimberlake Architects' first project on U.K. shores, the U.S. Embassy in South London is finally complete. The Philadelphia firm was the winner of a competition launched by the United States embassy in London in 2008. Now the embassy's new location in Nine Elms, just off the banks of the River Thames, will open a decade later this January. An official opening date is still pending, as the status of President Donald Trump's inaugural state visit hangs in the balance due to a concern about widespread protests.

Indeed, worries about security dominate the current U.S. Embassy in London, particularly after a spate of attacks on other American consulates. Nestled in a Georgian enclave in Mayfair, the current embassy, Eero Saarinen's Grade II-listed structure from the 1950s, is unceremoniously fenced off. Despite a crowning aluminum bald eagle, the wealth of bollards that precede the fencing means the embassy's current locale is decidedly lacking in freedom.

After surveying 40 possible locations, the U.S. Embassy is moving to an even safer



compound, one it can truly control. The architects didn't have a say in curtailing this aspect; a prescribed 100-foot "seclusion zone" meant the embassy's relationship to the site was never going to be an open one.

However, some efforts have been made to make the notion of security less explicit. A bioswale in the form of a semi-circular pond (essentially half a moat), fortified hedges, and a gabion wall have all been sunk below ground level to make the embassy seem less stand-offish from afar.

From this distance, KieranTimberlake's work stands out as a crystalline cube from its brick-clad neighbors. On three sides of the 213-foot-tall structure are ethylene tetrafluoroethylene (ETFE) sails, which act as a shading device. James Timberlake, a partner at the architecture firm, stressed the need to "filter all that enters," listing "people, air, and even materials." Birds too are kept out through star-spangled fritting found on the northern-facing facade, the only side free from the ETFE sails.

But if the outside dazzles, which it almost does at night, the embassy's interiors are severely lacking. For those who can't get or see in, you're not missing out. Although Ambassador Woody Johnson pushed the idea that his embassy's architecture was "outward-looking," evidence of this is hard to prove.

Inside, it becomes apparent that the sails block fantastic views out onto the river from the east and west sides of the build-

ing. As if a brief stipulating such high levels of security wasn't enough to strangle the life out of the building, striving for LEED Platinum status through the enormous shading sails has shot the architects in the proverbial foot.

Perhaps because it is now on Brexit-bound soil, there is further evidence of insularity at a granular scale as well. The embassy, to the annoyance of at least one employee, is filled only with U.S. plug sockets "bar a few Brit outlets."

Besides a serene visa waiting hall and the ground floor lobbies, one of which features work from British artist Rachel Whiteread, the other Gensler-designed interior levels shown to journalists are remarkably boring. Interior gardens and garden balconies offer a sorry attempt at adding American charm. Their inclusion results in the embassy feeling more like a high-security Holiday Inn.

This anodyne, ultra-safe approach seems to have leaked into the building's surroundings as well. A nauseatingly large amount of generic apartment blocks surrounds the embassy. They fall under the umbrella of "New London Vernacular," a term that arose during Boris Johnson's mayoralty to encourage historically sensitive design. Though most of the area is still under construction, what's built so far already hints at the non-place that the \$20-billion Vauxhall, Nine Elms Battersea Opportunity Area (VNEB), of which the embassy is a part, is set to become.

In this bland context, the consulate's isolationism as expressed in its distinctive facade may, in fact, be its best quality. One thing the embassy wasn't fearful of though, was spending big. At \$1 billion, it is the most expensive embassy in the world. You have to wonder, where did all that money go?

Jason Sayer

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A view of 80 Flatbush's 74-story tower while looking south down Flatbush Avenue.

Flatbush Face-off

LOOMING BROOKLYN DEVELOPMENT EXPOSES COMPETING VISIONS OF THE BOROUGH'S FUTURE.

As Brooklyn steadily builds a skyline and tower construction shows no signs of slowing, a pushback is brewing between "traditional Brooklyn" and the "new Brooklyn." 80 Flatbush, a massive mixed-use development, is set to straddle the border between development-heavy Downtown Brooklyn and the brownstone enclave of Boerum Hill, and not everyone is happy about it.

A triangular block bordered by Third Avenue, State Street, Schermerhorn Street and Flatbush Avenue, 80 Flatbush sits directly across the street from the BAM cultural district and holds a Civil War-era infirmary, built in 1860, that houses the Khalil Gibran International Academy. Ultimately set for 700 market-rate residential units and 200 affordable units across two towers on a shared base, 80 Flatbush will also build out 200,000 square feet of office and retail space, two new schools, 40,000 square feet of what developer and architect Alloy Development is calling "neighborhood retail," and another 15,000 square feet of cultural space.

Alloy has split the project's time line into two phases, with both starting construction in 2019. Leading off will be the schools, each seating 350 elementary students (including a new location for the Khalil Gibran International Academy) and a glassy, 38-story triangular tower holding residen-

tial, office, and retail space, expected to wrap up in 2022. The second phase, set to finish in 2025, will bring a 920-foot, 74-story tower that will jockey for the title of Brooklyn's tallest alongside SHoP Architects' redevelopment of the nearby Dime Savings Bank.

Alloy President AJ Pires released a statement to *AN* on the project's role in a neighborhood that expects another 30,000 residents by 2019.

"Brooklyn is in the midst of a housing crisis, and we need to find the right places to grow responsibly. 80 Flatbush is adjacent to Atlantic Terminal, Brooklyn's largest transit hub, making it an ideal place to support additional density," said Pires. He added that height wasn't a major concern when there are ten other towers nearby taller than 500 feet.

That rationalization isn't placating Boerum Hill residents who feel that a tower isn't right for an area bordering four-story brownstones, and that the new rush of development will overwhelm public infrastructure. With a floor area ratio (FAR) of 18, 80 Flatbush is an extremely dense project and will require an up-zoning before moving forward; most of New York's tallest buildings are capped at a FAR of 12. FAR is determined by dividing a building's usable floor area by how much of the lot it occupies, as a method of controlling density.

"It doesn't adhere to transitional zoning or neighborhood context," said Howard Kolins, president **continued on page 19**

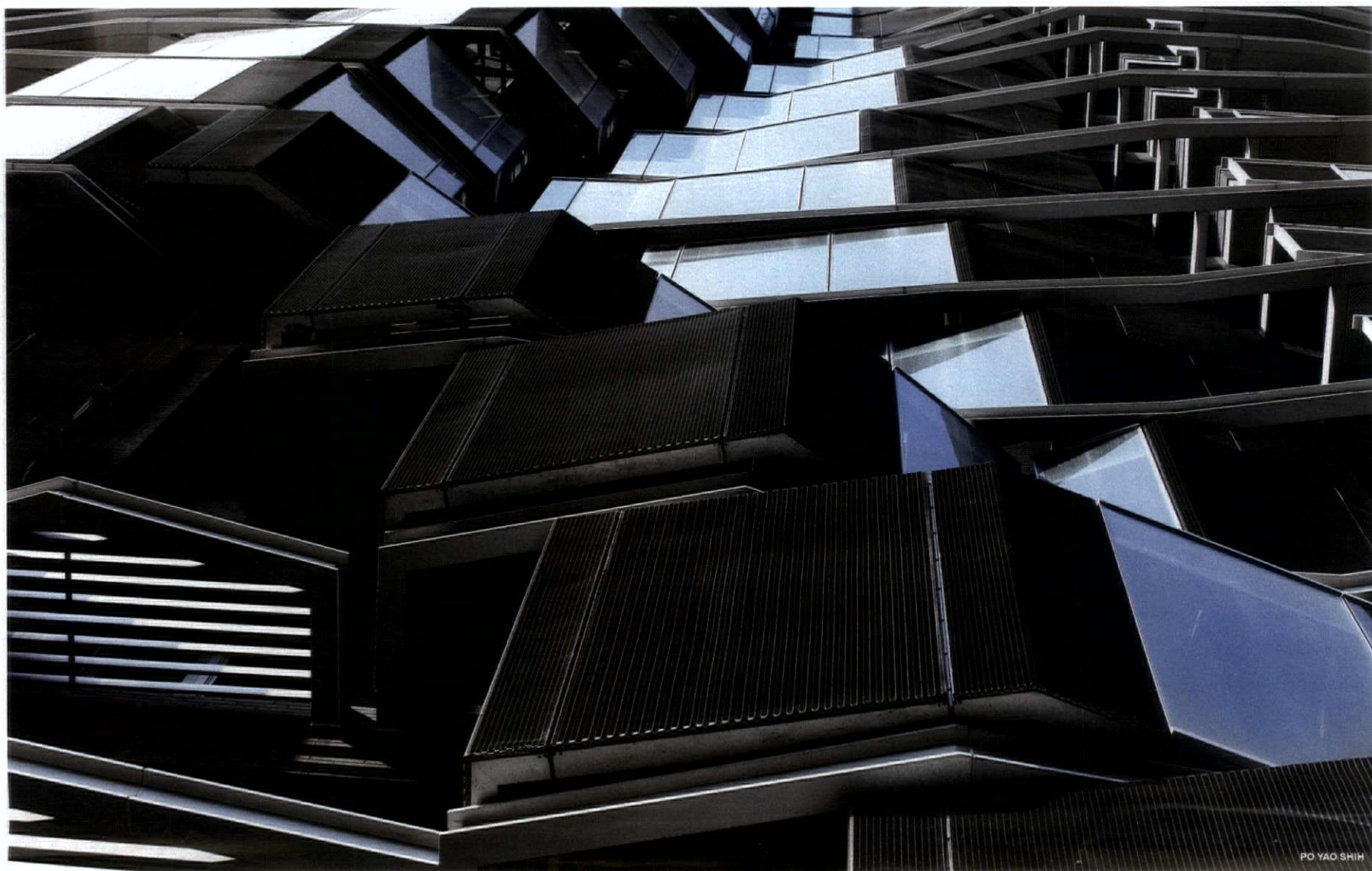
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PO YAO SHIH

Complexity and Articulation continued from front page the region's strong seismicity—are not counted as part of floor-to-area ratio for these types of projects. As a result, the structural columns for these new towers are placed outside the building's outermost facades in order to maximize internal floor area and leave unobstructed floor plates. The arrangement creates a vertically striated exterior structural grid that, due to the massive columns, leaves a void where exterior balconies can be placed.

For the 15-story Monarch tower project, Oyler Wu utilized these spaces to create a lively facade that showcases a complex patchwork of extruded aluminum mesh, painted steel elements, fritted glass, and overhanging solid-aluminum panel assemblies. The balconies are structured with light-gauge metal tube handrails infilled with glass panels, with each balcony assembly wrapped in an aluminum tube screen frame that is filled in alternately with glass or mesh. The resulting balconies reflect the square-shaped building's alternating exposures, growing to over eight feet in depth along the principal southern face with a shallower, five-foot-deep articulation on other facades.

Dwayne Oyler of Oyler Wu Collaborative said, "We wanted to insert dynamic variety into the Taipei apartment type," adding that the unconventional project—the interiors of which were already designed by Jut Land Development's in-house team of architects when Oyler Wu came on board—repre-

sented an unconventional way of working for the firm, at a scale previously only explored via speculative research.

The balconies are structured with steel supports that have been calibrated to account for seismic activity and were incorporated into the shifting design. The architects worked with the developer and future residents to envision an idiosyncratic strategy for deploying the mesh screens within this matrix, including using the material along bathroom and bedroom windows in order to maximize privacy in Taipei's dense, urban condition. The strategy was augmented with the projecting balconies, which alternate positions across the facade in conjunction with the panels in order to accommodate the predetermined—and nonnegotiable—window and door openings that came with the developer-driven design.

Oyler Wu also designed the building's ground-floor lobby and public spaces. Jenny Wu, principal at the firm, explained that her team was "trying to make the public spaces on the interior feel like an extension of the exterior," aesthetically as well as functionally, adding, "There's nothing quite like it in Taipei." **AP**

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Top: For the project, the designers combined metal mesh screens, fritted glass, and seismically-compliant steel frames to articulate each unit's idiosyncratic window and balcony door openings.

Above: With their facade treatments for the Monarch tower in Taipei, Oyler Wu Collaborative has transformed a conventional, developer-driven housing project by adding a complex array of aluminum mesh balconies and screens.



Once completed the Masonic lodge will retain its exterior detailing, while the new hotel tower will float on pilotis above the original building.

Historic Lodging

A HISTORIC MILWAUKEE FREEMASON BUILDING IS ABOUT TO GET A SECOND LIFE AS A HOTEL.

The Humphrey Scottish Rite Masonic Center was built in 1889 as the Congregational Church. In 1912, it was converted into a lodge for the Scottish Rite Valley of Milwaukee, the local branch of the Freemasons. Throughout the years, the Richardsonian Romanesque building underwent a number of renovations and remodels. This year it will see its most drastic change yet. New Jersey-based Kraig Kalashian Architecture & Design and New Orleans-based Metro Studio have produced designs to renovate the original three-story building and add a glassy 14-story tower to its roof, converting it into a hotel.

Scottish Rite Valley of Milwaukee recently sold the building to Madison, Wisconsin-based developer Ascendant Holdings, which is now investigating how best to convert the building. The center was once the base for 8,000 local Freemasons, but today that group is under 700, with even fewer active members. It is expected that the project will cost Ascendant roughly \$60 million to complete, with a goal of opening in the next two years. The path to redeveloping the building was not a clear one.

There is no doubt from any party that the building is a historic landmark. It has been listed on the National Register of Historic Places since 1994, and more recently it has been up for local historic designation. In February 2017, the city's Historic Preservation Committee approved initial plans for

the hotel with a number of caveats. Those included changes to some exterior details in order to leave some of the ornately carved facade exposed. The building is covered in intricately carved figures, and the leaded-glass windows contain Masonic symbols and characters. Currently, the new design calls for maintaining as much of the interior detailing as possible, including wood and plaster finishes, and reusing a 350-seat auditorium.

The proposed glass tower will sit on columns, set back from the street front. It will contain 220 rooms, with the original building holding the lobby, meeting spaces, a restaurant, the auditorium, and the possibility of a rooftop bar. When completed, Ascendant has indicated that it wants to continue the process of getting the city's historic designation, which has been put on hold while the project is developed, and future demolition has been taken off the table.

Milwaukee's downtown is going through a building boom that hasn't been seen in decades. Just blocks from the proposed hotel, a Pickard Chilton-designed 550-foot-tall office tower was recently completed, and on the other side of the downtown a new NBA arena and entertainment complex are well underway, to name just a few of the major projects happening in the area. Past development booms in Milwaukee have resulted in the loss of innumerable historic structures. It would seem that this latest push upward may be a fair bit kinder, if not just as ambitious. **MM**



Top Seed

Arthur Ashe Stadium at USTA's Billie Jean King National Tennis Center is one of sport's most beloved venues.

But its roofless design meant rain often stopped play. To keep tournaments on schedule, the stadium's original designers, architect **Rossetti** and engineer **WSP Parsons Brinckerhoff**, proposed the tennis world's largest long-span retractable roof. With a 7-minute opening time and a design that keeps sightlines unobstructed, the new lightweight fabric and steel canopy is favored to win over athletes and fans alike.

Read more about it in **Metals in Construction** online.

Steel Institute of New York

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Desert Dawn continued from front page

Brooks + Scarpa wanted to incorporate the timeless, yet eroded look and feel of these landscapes into its new building, the Southern Utah Museum of Art (SUMA)—the newest piece of Southern Utah University's Beverly Taylor Sorensen Center for the Arts campus.

The vivid white 28,000-square-foot building, clad on its flanks with textured, ribbed concrete panels, indeed resembles many of these carved-out formations. Its most noticeable element is the sculpted roof that features a 120-foot cantilever protecting the museum's 20-foot-tall west-facing glass curtain wall from solar gain and glare. It also creates a covered social and event space underneath. The underside of the roof is a continuation of the plaster surfaces inside the museum.

"I wanted to make the museum's interior available to people outside without going in," noted Brooks + Scarpa principal Larry Scarpa, who calls the single ply roof, visible from almost anywhere around the museum, the museum's "fifth facade."

The roof also collects snow and rainwater, pitching and bending into a canyon-like formation that funnels water and snow melt, without any drains, into concealed wells at the base of the structure, where they are collected and recharged back into the aquifer.

The museum's interior consists of a large, open orthogonal gallery space that can be easily divided via freestanding partitions. These will host traveling exhibitions, student and faculty shows, artists, and a permanent collection of landscape-inspired work by local painter Jim Jones. Smaller spaces edging this core include a large classroom, offices, and back-of-house storage. One hundred percent high-efficiency LED lighting, green materials, drought tolerant plantings, and a trigeneration system to create heat, electricity, and cooling in one process, all contribute to energy conservation.

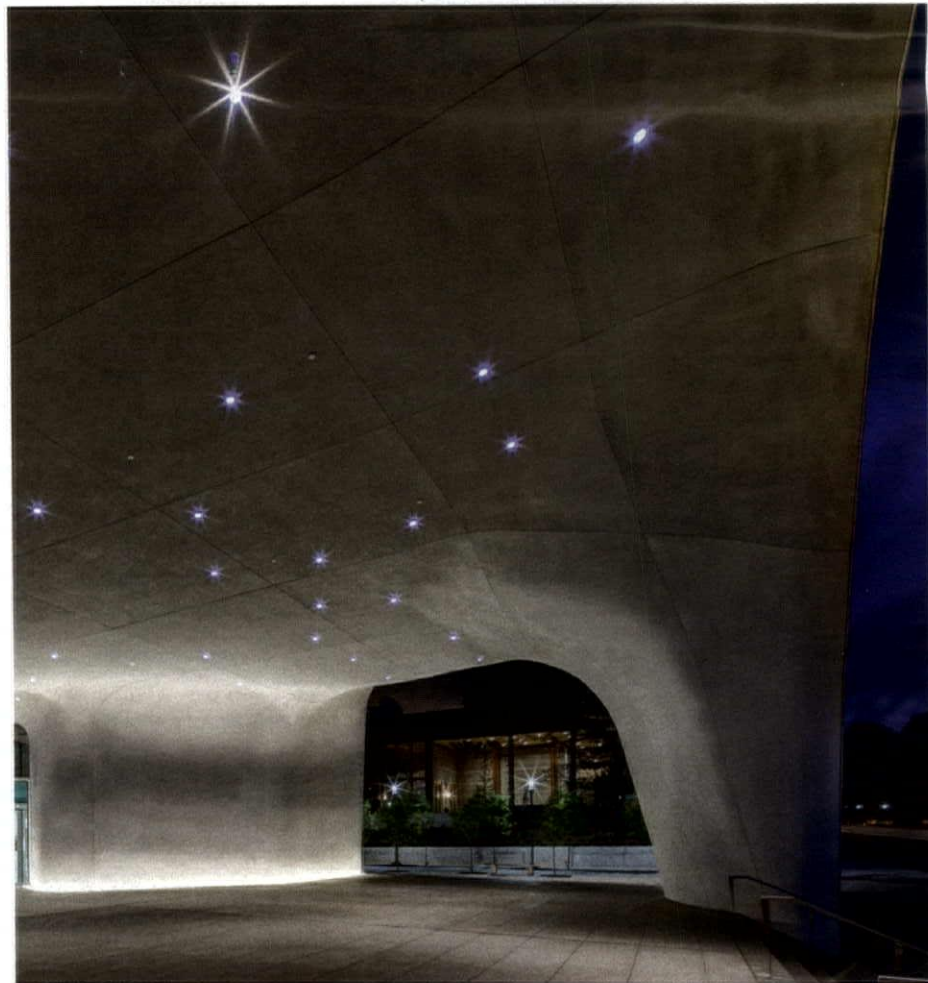
Brooks + Scarpa, along with landscape architects Coen+Partners, carried out the revised master plan for the five-and-a-half-acre, \$39.1 million Sorensen Center for the Arts, which includes sculpture gardens, parks, a tree-filled allée, and exterior spaces for live performance and public use. Its buildings include the Englestad Shakespeare Theater, the Randall L. Jones Theater, the Eileen and Allen Anes Studio Theater, and an artistic and production facility.

"We wanted the facilities to have their own identities, but still work together as a single complex," explained Scarpa.

Sam Lubell



THIS IMAGE: ALE SCARPA; BOTH BELOW: ALAN BLAKELY



Top: The Southern Utah Museum of Art (SUMA) is the newest piece of Southern Utah University's 5.5-acre Beverly Taylor Sorensen Center for the Arts campus.

Above, left: A detail of the ribbed concrete panels.

Above, right: LED lights on the outside canopy.

Mocking Entry

A LOOK AT THE U.S. GOVERNMENT'S MOCK-UP INSTALLATIONS FOR TRAINING LAW ENFORCEMENT, INCLUDING U.S. CUSTOMS AND BORDER PROTECTION AND THE U.S. DEPARTMENT OF HOMELAND SECURITY.



FLETC mock port of entry and border patrol station, Glynnco, Georgia.

While architects commonly use mock-ups of custom elements, construction details, and assemblies to gain confidence over the future prospects of experimental endeavors, the national security complex amplifies this logic at a much larger scale: building entire mock infrastructures and city-scale installations to test and refine its operations, procedures, and footprint.

Among the many replicas of critical infrastructure populating a growing number of law enforcement training sites in the United States, the port of entry (POE) is an increasingly common typology, used for training U.S. Customs and Border Protection (CBP) agents and related forces in the duties of facilitating and managing the various flows of people, vehicles, and goods which enter and leave the country.

In the annals of security training, the port is an archetypal and enduring site, a frontline where the oft-competing interests of international commerce and national security collide. Since the establishment of the U.S. Customs Service School of Instruction at the Port of New York in 1935, ports have been a fertile testing ground for young customs officers and border agents to learn their crafts in situ, embedded amid the swirling complexities of life at the edge of sovereign territory. Interstate boundaries belie similar dynamics, with port-of-entry training a common feature of state patrol academies as well.

Over the years, security officials have conducted tests to improve efficiency at mock ports of entry. In a multinational security experiment hosted by the U.S. Department of Homeland Security (DHS) in 2004, participants from 18 countries worked through a debugging session for the use of e-Passports, document readers, and facial recognition devices in a makeshift simulated port in Morgantown, West Virginia. Fitting the artificially smooth, fictionalized setting, each participant held simulated travel documents from the nation of "Utopia."

Recently, this pre-collection and efficiency strategy has broadened its scope at operational ports to include the capture of Bluetooth wireless signals from

travelers' portable electronics, which the CBP gathers in order to—per official statements—issue wait-time updates to would-be travelers. The recent Laredo POE Mobile Query Pilot program distributed clearance operations to arriving busloads of simulated travelers, using "smart phones paired with a peripheral to perform document reading and biometrics capture." With current projections focusing on further streamlining operations and securing territory "between ports of entry," this extension of port security space continues to spread.

Meanwhile, the security objectives of the port site itself have diversified and intensified, with a growing host of initiatives and technologies coming together under one roof. In the first week of September 2001, reflecting a growing dissatisfaction with what was seen as a fragmented operational environment at the nation's ports, the U.S. Congress began requesting funding to build a port of entry training facility at the Federal Law Enforcement Training Center (FLETC) site in Glynnco, Georgia. In the following week, the attacks of 9/11 put all of the nation's ports of entry at an elevated Level 1 alert. Shortly after, border security efforts were consolidated under the newly formed CBP. Officers at ports would be assigned new, broader security roles. The ports and their simulations would need to adapt.

FLETC partnered with CBP to construct the mock port, integrating new security directives while building on a history of port simulation on site. As early as 1998, the Immigration and Naturalization Service was using mock stiles at the FLETC site to test systems for tracking foreign-visitor travel through ports of entry. Construction was completed in 2003. The 22,600-square-foot facility boasted "state-of-the-art computer systems" and "primary and secondary inspection points for pedestrian and vehicular traffic," complete with license plate readers and radiation monitors to acquaint trainees with the layered logistics of port screenings. Since beginning operations, trainees have used the simulated environment for a wide range of practical exercises, conducting mock vehicle searches, training

canine units for human detection, and simulating treasury enforcement operations with the use of role players and computer tracking. In 2007, it was common practice for trainees to enter the FLETC port simulation environment after initial training at their assigned real-world POE. In a kind of mirrored urbanism, their environmental awareness would be augmented and accelerated at the mock port, seen as a kind of interchangeable extension of and stand-in for any of the over 300 real-world sites, only for the trainees to return to their home posts for duty.

The mock port has been somewhat of a calling card for FLETC and a focus around which other simulated developments continue to aggregate at the center. A 200-acre counterterrorism training environment including "rural and urban neighborhoods, buildings, and roadways" sprawls nearby. A former dormitory was converted to resemble a federal building for training. An intermodal site was built in the complex, where students train for emergencies interfacing with other forms of vulnerable infrastructure; buses, trains, aircraft, and subway systems dot the site. With an increase in demand for CBP port agents, a planning proposal in 2015 included increased training capacity at the mock port site, expanding "simulation areas and laboratory and practical exercise areas" for trainees.

While the FLETC port site specializes in the required training for CBP port agents and other federal agencies, other simulated port environments expand the breadth of security training offerings, along with the types of sites and constituencies they engage. The HAMMER Federal Training Center in Richland, Washington, reportedly designed by the U.S. State Department, hosts a 1,000-square-foot mock port of entry, decked out with a "vehicle inspection pad, radiation portal monitors, and sea-land cargo containers." Training exercises here focus on law enforcement searches of containers for possible threats or smuggled material. Pacific Northwest National Labo-

ratory uses "a series of mock port-of-entry configurations" to conduct mock-inspection exercises, anticipating and resolving emerging threats. PNNL works in concert with the Domestic Nuclear Detection Office to conduct studies in how to improve radiation-detection technologies and procedures to eliminate false positives and improve detection response.

At times, it seems, the simulated environment cannot match the fidelity of its real-world counterpart, and training takes over operational port sites. Multiple agencies recently converged at the Ysleta POE, in El Paso, Texas, for hazardous material (HAZMAT) training simulation. Trainees responded to a mock battery-acid contamination scenario, in which three role-playing victims were affected by defective forklift batteries in transit on an 18-wheeler. CBP partnered with the DHS's Office of Science and Technology to construct a mock air POE to test prototypes for biometric exiting strategies at airports in 2014. The experiments were later conducted in real-world airports. The Nogales Port of Entry has hosted a number of mock disasters and counterterrorism drills, including at least one role-playing suicide bomber.

Since 2014, the CBP has been authorized to partner with private-sector interests to construct and improve POEs. The federal agency is allowed now to accept donated real estate to construct or expand its operations at ports, in a bid to expedite the retooling of this critical security infrastructure. The architectural and operational experiments conducted in the nation's parallel network of simulated port urbanisms provision this next generation of border stations. We imagine these new sites will be a different kind of test-bed—where real estate speculation and commercialization of the port as commodity will create a new layer of managerial complexity at our nation's borders. **Ersela Kripa and Stephen Mueller/AGENCY**



FLETC counterterrorism training facility, Glynnco, Georgia.

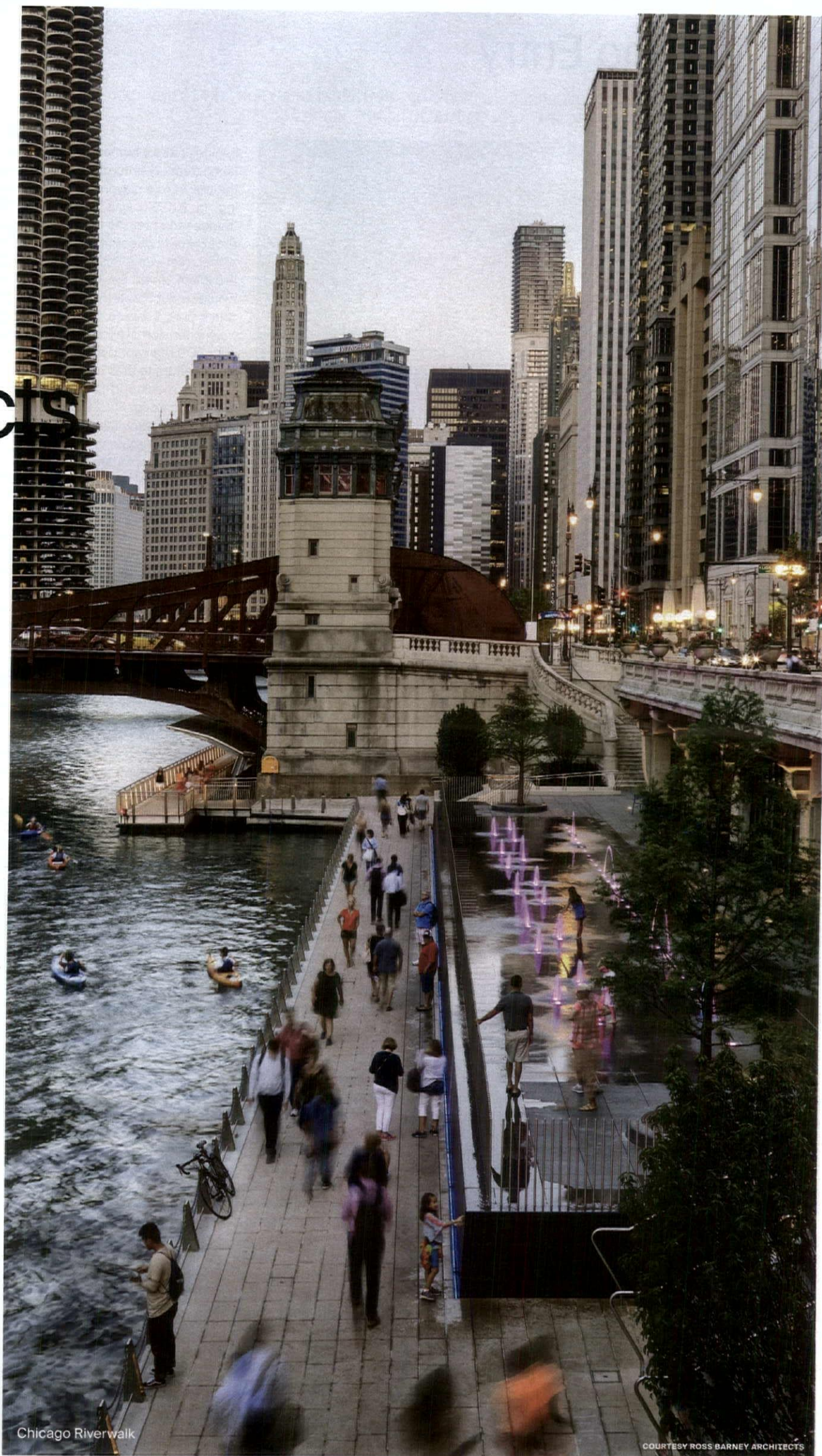
Ross Barney Architects

"I want you to give me the problem that you think does not have a reasonable solution," quipped Carol Ross Barney in her bright, two-story lofted space in Chicago's River North neighborhood. No list of influential Chicago architects is complete without Barney's name. The head of the eponymous Ross Barney Architects (r_bar), Barney has become the go-to for civic projects throughout Chicago and the Midwest. In the past forty-plus years she has gathered over 100 design awards including national and local AIA honor awards, the AIA Illinois Gold Medal, and most recently AIA Chicago's highest honor, the 2017 Lifetime Achievement Award. Her office is filled with models and one-to-one mock ups of projects ranging from public transit stations to million-square-foot airport facilities.

At around 25 employees, the studio is very hands-on. "I just love the idea of making ideas and sharing them, and that extends to the studio," Barney said. "In the past, we would trade concepts, you would work on a concept for a few weeks and then we would trade projects."

The office is, unsurprisingly, filled with young architects, considering Barney has taught at either IIT or the University of Illinois Chicago consistently since the late-1970s. She has also taken part in the AIA Chicago Bridge Program, which provides young ambitious architects with AIA fellows as direct mentors.

"I was born into this role. I'm the oldest of eight children. I had a built-in responsibility," Barney joked. "It has always been something that is very rewarding, but also fascinating to see the choices people make and why they make them." **MM**





Oklahoma City Federal Building

Opposite: The Chicago Riverwalk represents one of the city's largest and most successful recent civic projects, connecting the downtown to the river below.

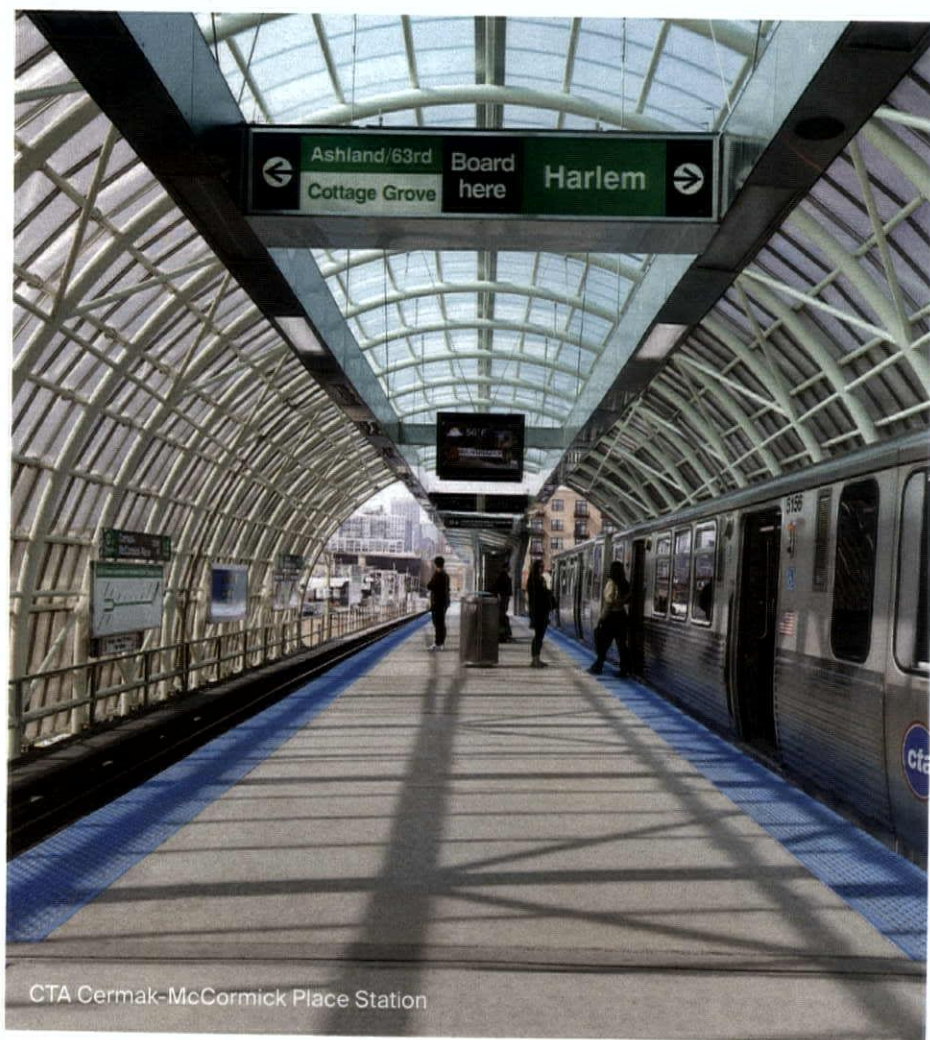
Above: The Oklahoma City Federal Building design needed to balance security and transparency, as well as the memory of those lost in its predecessor's destruction.

Above, right: The Lincoln Park Zoo gate integrates a new information center and broad open entry.

Below, right: The CTA Cermak-McCormick Place Station uses a tubular construction to avoid needing any columns in the limited platform space.



Lincoln Park Zoo



CTA Cermak-McCormick Place Station

CTA Cermak-McCormick Place Station

Built to serve the largest convention center in the country, the station is built without disrupting train traffic on a narrow right of way. The station includes a perforated stainless-steel and polycarbonate tube, which provides protection from wind and rain while leaving the platform completely free of supports. Glazed masonry units and granite finishes on the interior allow simple maintenance, and the station replaces one that has been closed since 1978.

Oklahoma City Federal Building

Located just two blocks from the Murrah Federal Building, which was destroyed in a domestic terrorist attack in 1995, the design of the Oklahoma City Federal Building needed to acknowledge the memory of those who were killed while looking to the future. The 185,000-square-foot project was designed to maintain a sense of openness while adhering to the most stringent security measures. The building was created in collaboration with the Benham Group and Sasaki, with a water featured designed by Brad Goldberg.

Lincoln Park Zoo

As a new entryway for the country's largest free zoo, r_bar's design incorporates an information center and gate. Special care had to be taken in designing the gate, as standards for keeping animals in (in the unlikely case of an escape) are more stringent than those to keep humans out. r_bar produced numerous one-to-one mock-ups in studio as proof of concept for the ornately patterned portal. With operable walls the information center can transform from an interior space to an exterior in pleasant weather.

Chicago Riverwalk

One of the most awarded recent projects in Chicago, the Riverwalk is part of long-term effort by the city to enhance the public's relationship with the water. In collaboration with Sasaki, r_bar oversaw the three-phase project, over the past decade. Comprised of multiple "rooms," each section of the Riverwalk provides a different experience from a grand stair, to restaurants, and a Vietnam Veterans Memorial. Thanks to the success of the project, plans are being discussed to continue the Riverwalk further through the city.



The Kenmore Hangar's interiors are spare and modest—just like its exteriors—utilizing acoustical panels, clear cedar siding, and buffed concrete floors as finishing materials with the aim of providing a flexible and comfortable community space.

Hangar On

GRAHAM BABA BRINGS A NEW COMMUNITY SPACE TO A SEATTLE SUBURB.

With the 5,000-square-foot Kenmore Hangar, Seattle-based Graham Baba Architects (GBA) and landscape architects HEWITT have brought a new "Town Green" and community center to the heart of Ken-

more, Washington.

Kenmore is a bedroom community that sits on the northern edge of Lake Washington, a few miles north of the Seattle city limits. The town was originally founded in 1901 but did not incorporate until 1998. That development spawned a city-led push to remake the former speakeasy haven into a town with a traditional, communal city center surrounded by mid-rise mixed-use structures. The municipality is currently redeveloping a series of city-owned lots, with the Kenmore Hangar and the attendant Town Green being among the first projects to come to fruition so far.

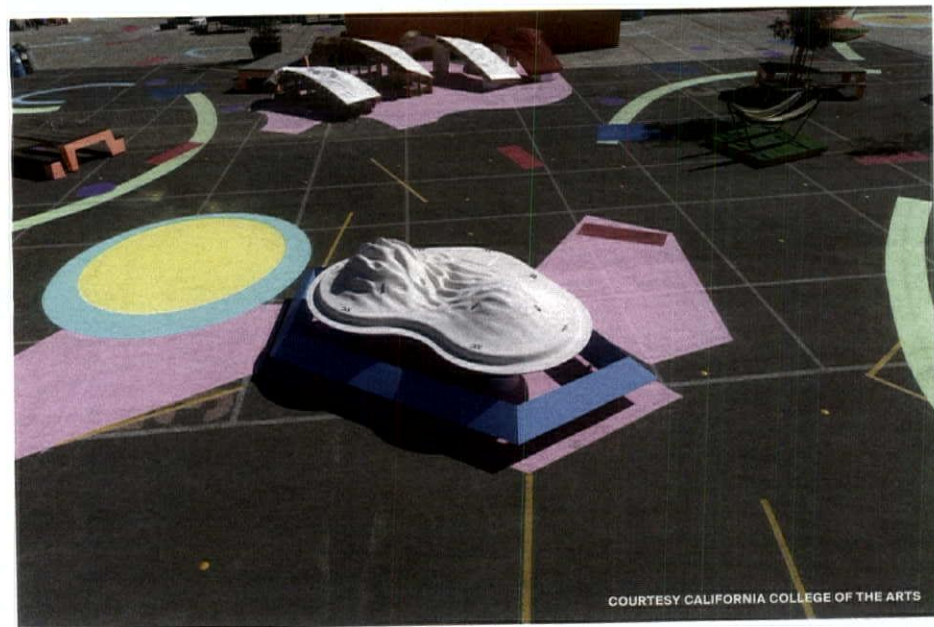
HEWITT is working as the project executive for the Town Green designs, while GBA led the design of the Kenmore Hangar itself.

The project's aim, GBA Principal Jim Graham said, is to create a new "living room for the city" that could anchor the downtown area by harnessing the power of public open space. To fulfill this promise, GBA has deployed a humble brand of architecture, creating a steel post-and-beam structure wrapped in structurally insulated panels and ribbon windows. The community center offers movable interior partitions as well as aluminum clerestory storefront windows and a deep-set visor that creates covered outdoor space along two sides. The clear-

cedar-siding-wrapped facilities host a local coffee shop that fronts onto a trapezoidal plaza populated by movable chairs, tree-filled planters, and an interactive fountain. A phalanx of ginkgo trees turns the site's street-adjacent edge into a zone fortified against automobiles while the building's louvers and eaves protect against solar glare.

Inside the structure, exposed steel elements, drop-down lighting, ductwork, and a large fan lend the space a sense of pragmatic utilitarianism. The divisible community room opens onto the 14,000-square-foot plaza via a 24- by 16-foot bifold window wall that turns the complex into an indoor-outdoor space. A wood-burning stove anchors the community living room while heated rocks embedded in the outdoor fountain create warm areas outside that allow the building's uses to shift with the seasons throughout the year.

The project, according to Graham, will guide future development in the city: "Kenmore [city officials] realize now that if they're thoughtful about development and create an urban center, they will draw residents to its urban core." **AP**



COURTESY CALIFORNIA COLLEGE OF THE ARTS

Confetti Urbanism

CCA CONVERTS A NEIGHBORING LOT INTO A RESEARCH-FUELED, EXPERIMENTAL ART PLAYScape.

The *Designing Material Innovation* exhibition—co-presented by the California College of the Arts (CCA) and the University of Michigan Taubman College of Architecture and Urban Planning at the CCA campus in San Francisco—aims to utilize contemporary architectural research in an effort to envision potential futures for the school's backlot.

The exhibition consists of five experimental architectural pavilions built to test new conceptual approaches in the realms of materiality, fabrication, and design. The pavilions, crafted with industry and academic partners, also attempt to articulate new ways of working outdoors in an effort to help guide designs for a forthcoming campus ex-

pansion by Studio Gang. Designs for the expansion are still in the works, but the scheme is expected to rely on a network of socially-driven outdoor workspaces and venues—*Designing Material Innovation* will act as a pop-up of sorts, testing the limits of what is possible outdoors at the CCA.

The exhibition was curated by Jonathan Massey—current dean at Taubman College and recent dean of architecture at CCA—who brought together APTUM Architecture, MATSYS, the CCA Digital Craft Lab, T+E+A+M, and Matter Design for the show. Exhibition design for the showcase came from Oakland, California-based Endemic Architecture, who created a "confetti urbanism" installation for the site that whimsically reworks existing furnishings into a playscape that hosts the experimental pavilions, as well as give students a place to fabricate their projects.



Above, left: The CCA Digital Craft Lab and Kreysler & Associates created a floating composite shell structure fabricated from fiber-reinforced polymer cast from CNC-routed molds.

Above, right: The McKnelly Megalith Installation by Matter Design and MIT is a 16-foot tall megalith designed to easily pivot despite its hefty size and weight.

"*Designing Material Innovation* shows how designers and industry leaders partner to achieve great things, whether that is making concrete structures light and delicate, promoting ecological diversity, or repurposing waste," Massey said.

APTUM Architecture collaborated with Mexican building materials company CEMEX to devise new methods of testing fiber-reinforced methods to pursue extremely thin concrete shell structures. The 10- by 10-foot pavilion is made of interlocking concrete arches that are only one-third of an inch thick. A second vaulted pavilion was made by Oakland-based MATSYS with help from the CCA Digital Craft Lab. The complexly curved shell structure was robotically milled from foam waste and is coated in synthetic resin. The Buoyant Ecologies Float Lab by the CCA Digital Craft Lab and Kreysler & Associates

comprises a "floating composite shell structure" according to the exhibition website, and was fabricated using fiber-reinforced polymers. T+E+A+M and University of Michigan came together to generate a "new architectural order" made from "plasticglomerate," an amalgamation of rocks and plastic waste cast into a grouped cluster of columns. The final team—Matter Design and Massachusetts Institute of Technology—fabricated a 16-foot-tall, 2,000-pound glass fiber reinforced concrete sculpture that pivots and moves freely despite its hefty appearance.

Taken together, the installations offer not just a glimpse into the future of material experimentation, but pique interest in Studio Gang's forthcoming additions, as well. **AP**

Three in One

CANNONDESIGN'S YAZDANI STUDIO IMBUES INSTITUTIONAL ARCHITECTURE WITH CURVES AT UCSD.

The Jacobs Medical Center at the University of California, San Diego campus—a sinuous hospital tower complex by the Yazdani Studio at CannonDesign—is out to change the future of architecture for patient-centered medical care facilities.

The new 509,500-square-foot medical complex was created, according to Mehrdad Yazdani, design principal of the studio, to meet a trifecta of needs: improving patient and family care, adapting to technological innovation, and providing an intimate relationship between interior spaces and the outdoors.

The curvilinear, fritted glass-wrapped 245-bed hospital tower works to unify these concerns by merging three specialty centers—high-risk obstetrics and neonatal care, cancer care, and advanced surgical care—into a vertically integrated campus that preserves open ground-floor areas as therapeutic gardens. According to Yazdani, the complex was designed with an eye toward the “impact nature can have on the healing process,” and, as a result, many of the ten-story tower’s interior spaces—including surgery rooms—connect directly to exterior views via porous and blob-shaped floor plates. Each level is integrated with planted terraces or internal courtyards as well, with each floor wrapped in a continuous band of ribbon windows overlooking the landscape.

The landscape architecture was designed by Pamela Burton & Company as a set of wide-open paths that thread together outdoor garden rooms to create “wellness walks” that can be integrated into the recovery process. These areas feature an olive grove, a collection of linear gardens, and water-retention basins lined with drought-tolerant plantings.

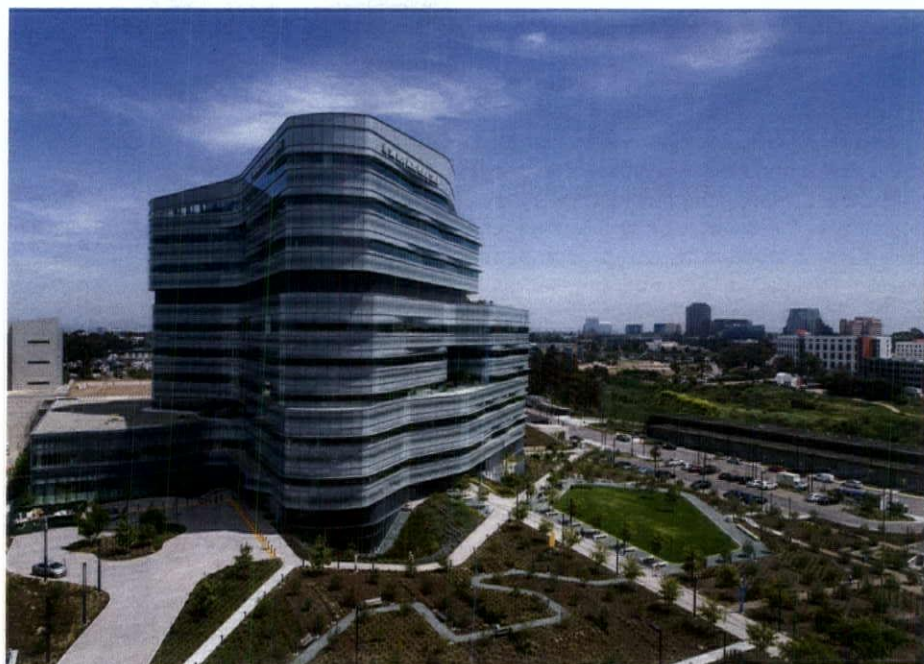
Though verdantly focused in nature, the Jacobs Medical Center also pushes the envelope in terms of technological integration. The complex comes outfitted with a state-of-the-art air filtration system that allows transplant patients to leave their recovery rooms to visit the hospital’s dedicated inpatient gym, an arrangement that, according to the architects, can improve recovery times.

Unlike other gargantuan medical facilities, the complex is “much more than a \$943 million exercise in resolving technical challenges,” Carlos Amato, project architect at CannonDesign, explained. Instead, the design teams opted to unify pragmatic and visionary concerns around the healing process. That explains the building’s floor-to-ceiling glass walls, which come fritted with parametrically calibrated patterns designed to optimize solar infiltration while minimizing glare.

The thinking also guided the design of ground-floor areas, which weave in and out of the landscape to create a generous and visually porous 8,000-square-foot entry lobby containing a gym, yoga studio, and demonstration kitchen as well as receiving areas and an auditorium. The entry lev-



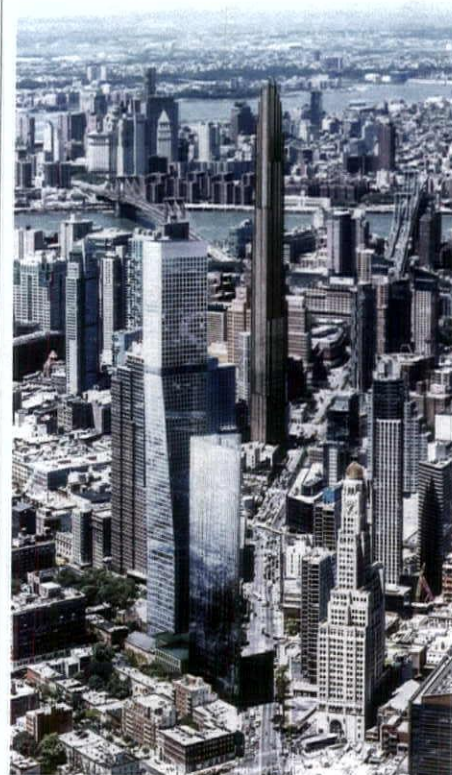
CHRISTOPHER BARRET/ETHAN ROHLOFF



el spreads out along two lobes that open up onto healing gardens, with administration areas and an imaging wing located to one side where the tower’s four internal courtyards reach the ground. These courtyards connect down to a basement-level research lab, bringing light as well as views into what would typically be a hospital’s deepest and darkest recesses, Yazdani explained before adding, “Isn’t it great when you can see the sky from inside a building?” **AP**

Top: The hospital tower is wrapped in floor-to-ceiling fritted glass that is patterned in such a way as to minimize solar glare.

Above: CannonDesign worked with Pamela Burton Company to place the building in a supportive, patient-focused landscape containing nature walks, water retention areas, and healing gardens.



The impact of 80 Flatbush’s towers on downtown Brooklyn is immediately clear from above. SHoP’s Brooklyn supertall tower can be seen nearby.

Flatbush Face-off continued from page 11 of the Boerum Hill Association, a community group opposed to the development. Kolins feels that the deals made between the city and Alloy to attract the project, such as potentially allowing 80 Flatbush to be up-zoned in exchange for preserving the infirmary and adding cultural space, didn’t include deep enough concessions.

The other issue is educational. New York State’s Educational Construction Fund (ECF) is responsible for building public schools in New York City, and has partnered with Alloy to include the two new schools at 80 Flatbush, a move that opponents feel is the wrong one. If the ECF’s mission is to build new schools, the Boerum Hill Association argues, why can’t they do that instead of letting a private developer build market-rate units on public land? Won’t 900 new units outpace 700 seats?

With an official Environmental Impact Statement still pending, an Alloy spokesperson has stated that their analysis suggests 80 Flatbush will provide a net benefit of 164 elementary school seats when compared to the as-of-right scheme.

Alloy, for its part, has certainly made overtures to the community. The company has wrapped the existing building in a squiggly black-and-white mural by local artist Katie Merz, is searching for an “equity officer” to help meet diversity standards, and has entered a partnership with the property-services workers union to ensure that any future building-service jobs will have ample benefits.

Still, those gestures have done little to address the underlying issues that “old Brooklyn” residents have with 80 Flatbush. As the up-zoned version of the project still needs to make its way through a Uniform Land Use Review Procedure before being approved, community members will have a chance to publicly comment in the coming months. **Jonathan Hilburg**

Mill to Mart

Perkins+Will designs a vast single-floor office in Chicago's Merchandise Mart for Conagra Brands, with materials that harken back to the farm.



QUINN WHARTON

Above: The material palette throughout the Conagra Brands headquarters draws from the company's agricultural roots.

Below, right: At the heart of the office is the Central Market, which includes a large test kitchen and informal space for working, meeting, and dining.

The conundrum: Large corporations want their headquarters to be in urban centers to attract young talent. They also want flexible work environments with diverse options for employees to work alone or in groups. And they would prefer for this all to happen on one floor. This issue with this is that few spaces in the entire world can accommodate all of this for any company over a few hundred people. Though there is one place that is able to do this with ease: the Merchandise Mart in Chicago. Once the largest building in the world, its floor plates are often measured in acres—which seems only appropriate for one of the building's largest tenants, Conagra Brands.

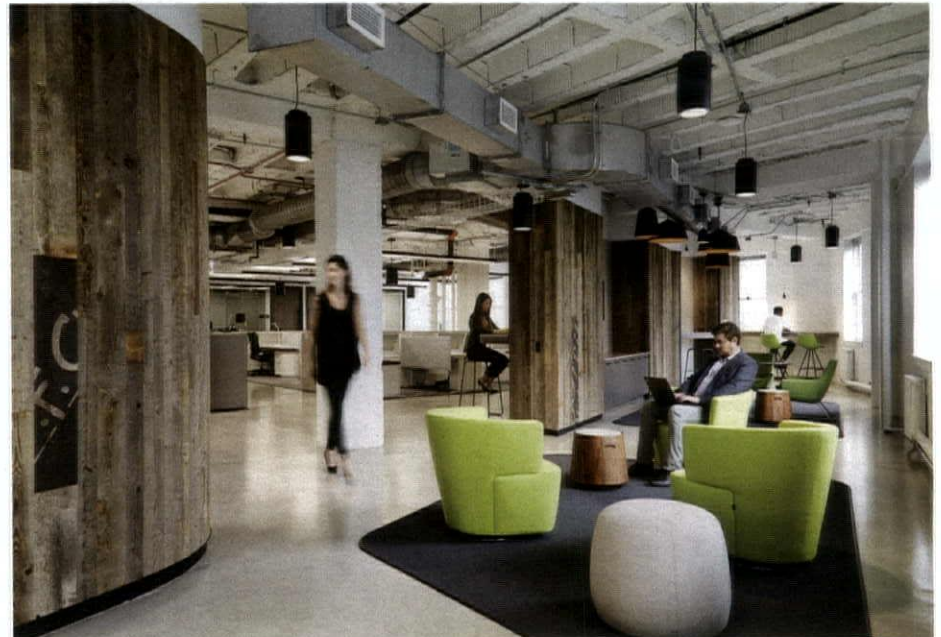
Conagra, parent company to many well-known grocery store brands including Orville Redenbacher, Reddi-Wip, Healthy Choice, and Hunt's, made a big move from Omaha, Nebraska, to Chicago a bit over a year ago. The Merchandise Mart ticked all of the boxes for the company, which now has 550 employees in the space, with room to grow on the building's 13th floor. The Mart has an integrated L train station, it sits directly on the ever-improving Chicago River, and it has easy access to every amenity one could ask for in the downtown. The real trick, though, is how does one design an office that takes up over 168,000 square feet on one floor plate? That is not even the entire floor, but it is still nearly four acres, or three football fields worth of space. The task of organizing and designing this space fell to Perkins+Will.

Like so many recently designed office spaces, Conagra's is a balance between open-office plans, high-tech meeting spaces, and less formal gathering areas. Orienting the entire office is Central Market, an area that acts as an informal workspace, dining area, and client space, and appropriately includes a stadium test kitchen. The logic of this space continues into the smaller gathering areas named after Conagra's

agrarian roots. These "parks" are the Mill, the Barn, the Orchard, and the Land, and each includes simple food and drink bars and alternative workspaces. It is also in these areas that one is reminded that they are not in a large suburban office building, as they are pushed to the corners where large windows look out over the city in all directions.

As the company's headquarters, the office contains marketing, legal, and finance teams from Conagra's grocery, frozen foods, and snack divisions. That means the office space is not unlike most other corporate offices, with large areas of sit-stand desks, conference rooms, and receptions areas. Despite the nature of everyday business in the office, Conagra was eager to remind its workers where the company started. Originally a mill in central Nebraska, Conagra is one of the few large companies that can pull off using reclaimed barn wood as a finish. Other material choices also recall its agrarian beginnings, including heavy-gauge expanded steel ceiling panels in communal spaces. Environmental supergraphics are used throughout the project on the glass of the many conference rooms. Different types of images are abstracted and used based on how transparent or private the rooms need to be.

Besides one main passageway, there is no place where the full vastness of the office is perceivable. Thanks to the cadence of large gathering spaces, conference rooms, office space, and smaller break-out areas, it never feels like one is standing in an endless office. While this exaggerated condition may not be too common, Perkins+Will has been able to provide Conagra with a comfortable office in a dense urban setting with the convenience of large floor plates usually only available to outer suburbs. Proof that you can have your popcorn and eat it too. **MM**



Resources

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Inscape
inscapesolutions.com

Carpet and rugs

Interface
interface.com

Ege
egecarpets.com

Maharam
maharam.com

Furniture

Herman Miller
hermanmiller.com

Geiger
geigerfurniture.com

Paint and wallcoverings

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benjaminmoore.com

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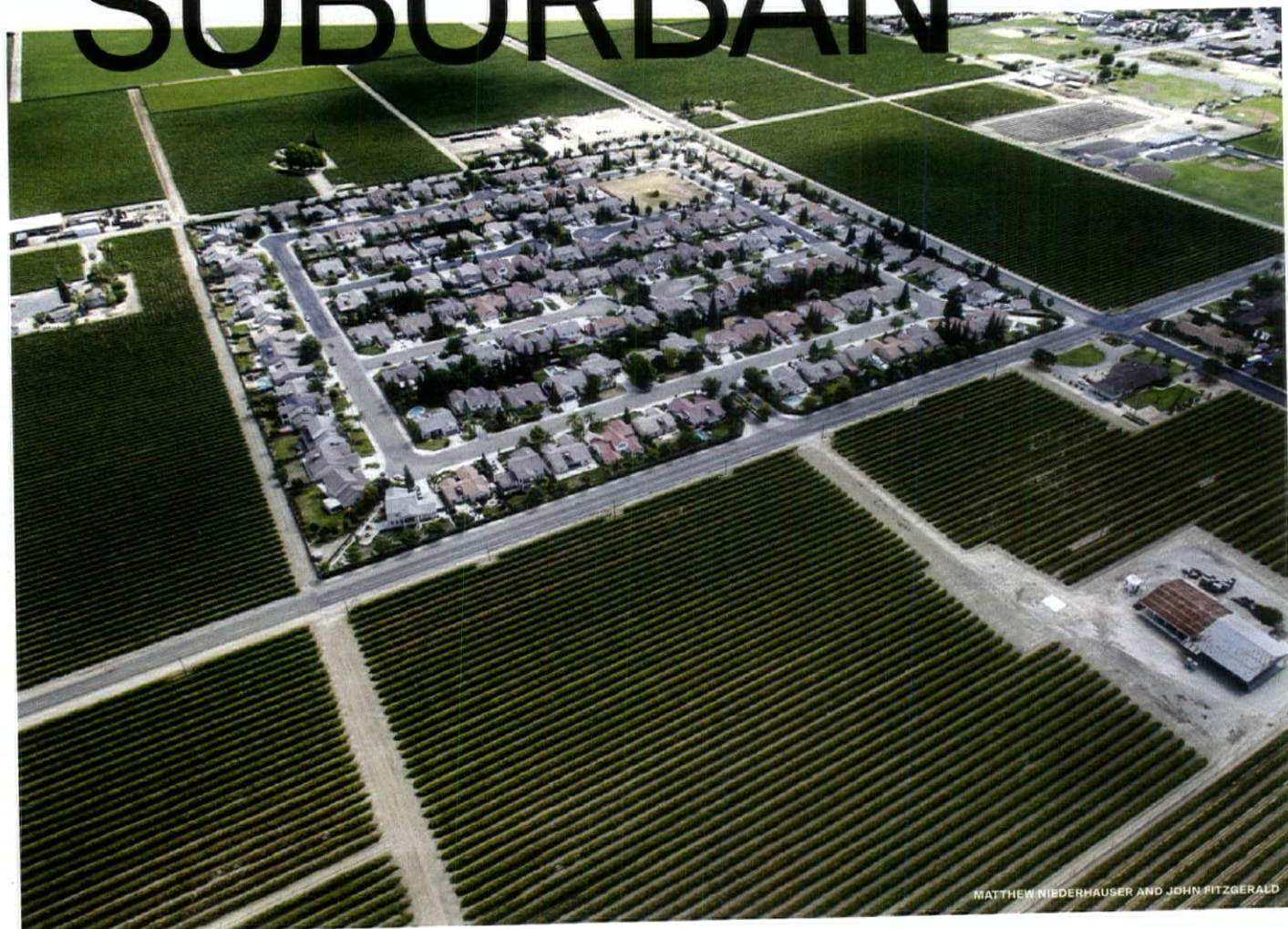
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BIG PICTURE

As some city centers struggle with affordability, their outskirts are diversifying and producing new forms of urbanization. However, the center and periphery remain intricately connected in many ways. We examine how Seattle, Detroit, Boston, and New York are addressing their futures through new regional plans. We also talked to Alan M. Berger and Joel Kotkin about the future of suburbia, which might not be what you expect.

FOREVER SUBURBAN



Fowler, California

MATTHEW NIEDERHAUSER AND JOHN FITZGERALD

Published by Princeton Architectural Press and containing 52 essays from 74 authors, Infinite Suburbia's 732 pages comprehensively analyze the suburbs from the perspectives of architecture, design, landscape, planning, history, demographics, social justice, familial trends, policy, energy, mobility, health, environment, economics, and applied and future technologies. Organized by theme in an index that best resembles a spider's web, the book is meant to be read in a nonlinear fashion, reminiscent of a choose-your-own-adventure novel. The editors of AN spoke with the book's editors, Alan M. Berger and Joel Kotkin, about the future of the suburbs. Many of their analyses and provocations upend our notions of what the suburbs are and what they will become.

The Architect's Newspaper: What is suburbia and how do you define it for this book?

Joel Kotkin and Alan M. Berger: Suburbia is generally a lower-density area outside the city core. In our approach, we look for such things as predominance of single-family housing, dependence on automobiles (particularly for non-work trips), age of housing stock, and distance from central core. This is about 80 percent of U.S. metro areas; some cities, like Phoenix and San Antonio, are predominantly suburban even within their city boundaries. Within the book we have no fewer than five leading authors who define suburbia using different quantitative methods that are arguably more accurate than the U.S. Census at capturing the activities defining suburbia.

What are some of the myths that surround the architecture and design community's perception of the suburbs?

Berger: Globally, the vast majority of people are moving to cities not to inhabit their centers, but to suburbanize their peripheries. I'm sure we can all agree that there are many suburban (and urban) models that are wasteful, unsustainable, and inequitable. However, despite having deep historical roots in conceiving suburban environments, the planning and design professions overwhelmingly vilify suburbia and seem disinterested in significantly improving it. Robert Bruegmann's essay in the book reminds us that those who consider themselves the intellectual elite have a long history of anti-suburban crusades, and they have always been proven wrong. Our book, *Infinite Suburbia*, is built for an alternative discourse that can open paths to improvement and design agency, rather than condemning suburbia altogether. Our goal? To construct a balanced, alternative discourse to the architecture and urban planning orthodoxy of "density fixes all," and in doing so, ask: "Can suburbia become a more sustainable model for rethinking the entire urban enterprise, as a vital fabric of 'complete urbanization?'"

What were some of the most surprising or counterintuitive things you found about the suburbs when compiling these essays?

Berger: One of the consistent themes in the book, and what gets me most excited as a landscape scholar, is the virtue of low density and the ecological potential of the suburban landscape. Environmentally, suburbs will save cities from themselves. Sarah Jack Hinnert's research in the book really surprised me. It suggests that suburban ecosystems, in general, are more heterogeneous and dynamic over space and time than natural ecosystems. Suburbs, she says, are the loci of novelty and innovation from an ecological and evolutionary perspective because they are a relatively new type of landscape and their ecology is not fixed or static.

Kotkin: Two trends that may seem counterintuitive to urbanists have been the rapid pattern of diversification in suburbs, which now hold most of the nation's immigrants and minorities, as well as the fact that suburbs are more egalitarian and less divided by class than core cities.

What did you learn from studying some of the suburbs that aren't the classic idyllic American suburb as we might see in the media?

Berger: Not surprisingly, the American Housing Survey found that more than 64 percent of all occupied American homes are single-family structures. But in other countries, suburban contexts are anything but low density, such as along the peri-urban edges of Indian cities and those spread across China and Southeast Asia. Globally, not all suburbs look alike or follow the "post-Anglo Saxon, North American model." One fact remains, however, which is that in many parts of the world, upward mobility is linked to suburban living.

How do you see suburbia changing in the next few decades?

Kotkin: Suburbs will change in many ways.

First, they will continue to spread in those regions that have not employed strict growth controls. Denser development seems inevitable—such as the Domain [development] in north Austin—although [the suburbs] will remain largely surrounded by the single-family and townhouses most people prefer. Although they already are, they will become more attractive to Millennials, who will demand fewer golf courses and conventional malls, and more hiking/biking trails and open, common landscapes. Suburbs will become more independent from the traditional city centers except for some amenities and central government services.

Berger: Autonomous driving will dramatically change how we live, particularly in suburbia, where the dominant form of mobility is cars. Once there is widespread adoption of electrified autonomous cars, dramatic sustainability dividends will flourish in the suburbs of the future. This may also take the economic strain off metro mass transit systems, which can focus on service improvements within the core areas rather than stretching outward. Shared autonomous vehicles will become the preferred form of mass transit in areas not serviced by traditional buses or rail.

What are the gentrification problems or other issues around the suburbanization of poverty?

Kotkin: Gentrification, often subsidized by governments, is driving poorer people from city cores to closer or—in some cases—more dis-

tant suburbs. These are usually places that are either far from workplaces or have a less desirable housing stock. Yet suburbanization of poverty needs to be put in context of the massive overall population advantage of suburbs; overall poverty rates in cities remain twice as high as those of suburbs, and the pattern has not changed much in the past decade.

What can designers or planners take from the book? Is there a role for traditional planning at this scale, when market forces are so strong?

Berger: Readers should take away the enormous opportunity ahead in designing more sustainable and equitable suburbs and the importance of suburban fabric to the entire urban enterprise. This is systematically evident from social, economic, environmental, and design perspectives. Of course, there is great agency awaiting designers and planners in the new suburbia. We created them in the first place, so we have a responsibility to evolve the forms and forces toward more sustainable futures.

Alan M. Berger is Professor of Landscape Architecture and Urban Design and codirector of the Norman B. Leventhal Center for Advanced Urbanism at MIT. Joel Kotkin is the R.C. Hobbs Presidential Fellow in Urban Futures at Chapman University in Orange, California, and executive director of the Houston-based Center for Opportunity Urbanism. Both are coeditors of Infinite Suburbia (Princeton Architectural Press).

A view of City Creek Canyon leading into Salt Lake City shows a verdant example of a suburban neighborhood. The Utah capitol can be seen on the far right.

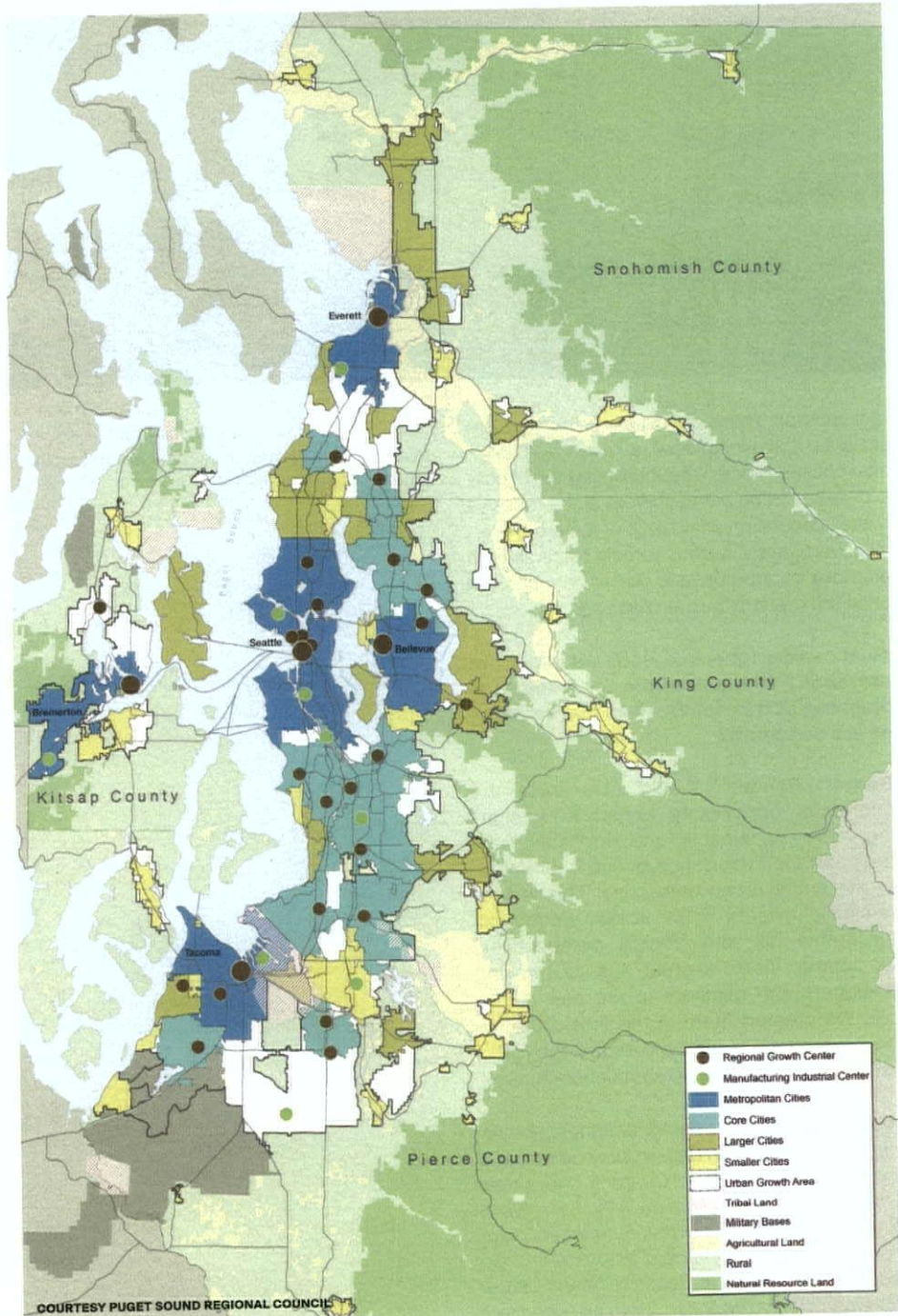


ALLISON SPAIN

BIG CITY COMING

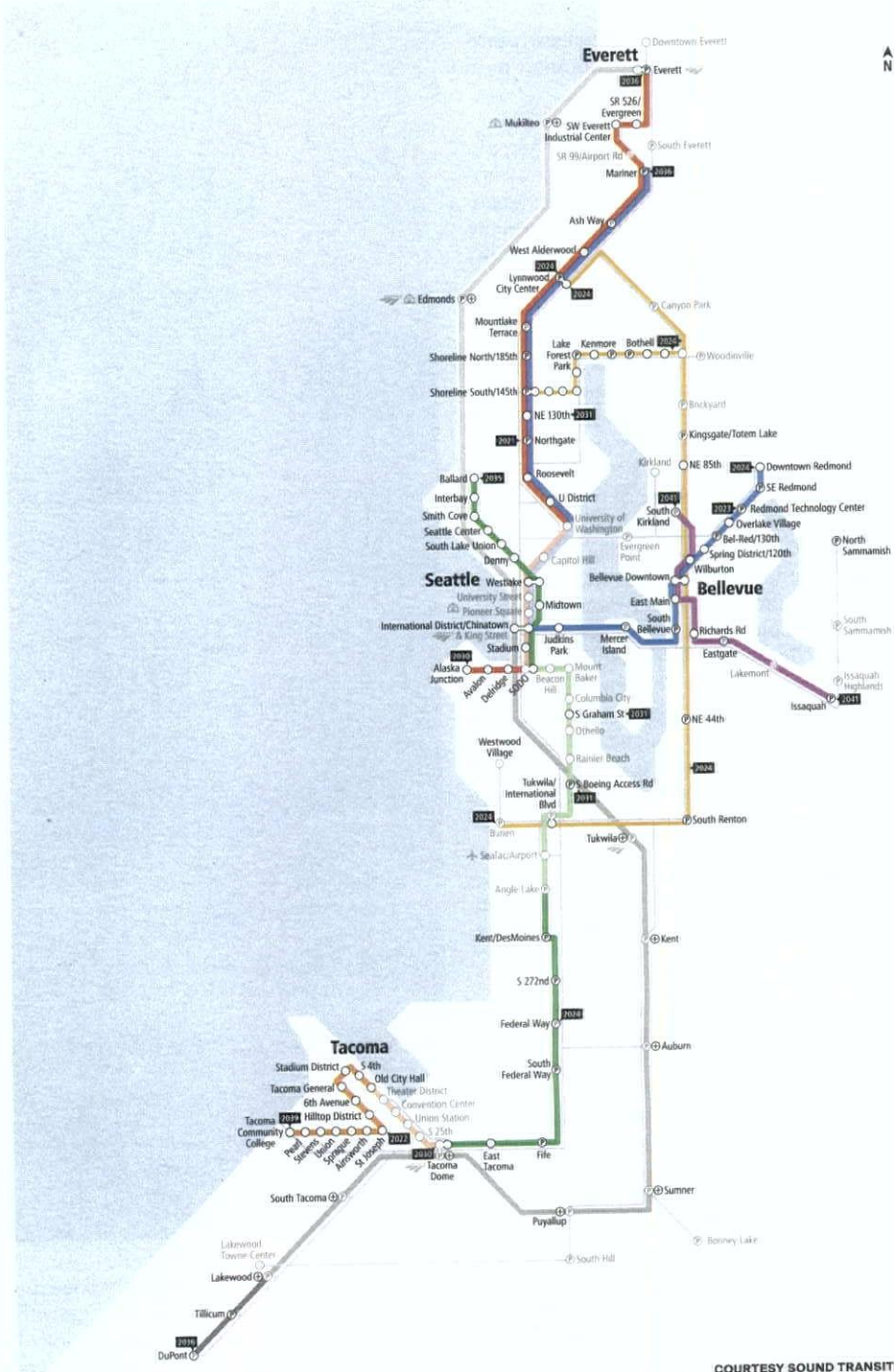
In fits and starts, Seattle has begun to plan for regional-scale urbanism

By Antonio Pacheco



COURTESY PUGET SOUND REGIONAL COUNCIL

The PSRC's growth plan envisions a future that is guided by a desire to preserve existing agricultural and natural lands—even as the region adds one million new residents to already urbanized areas.



COURTESY SOUND TRANSIT

The future of the Puget Sound region will consist of parallel bands of urbanized areas connected by rapid transit. Municipalities have begun to work hand-in-glove with the regional transit agency to increase the density of forthcoming transit corridors, envisioning a far-flung region of five million inhabitants connected by rail and bus rapid transit (BRT).

In recent years, the West Coast's booming cities have seen significant population growth, resulting in an ongoing and worsening housing-affordability crisis. Though there are many overlapping causes for this crisis, the phenomenon is partially a product of too much success and not enough planning—cities like Seattle, San Francisco, and Los Angeles have added tens of thousands of new jobs over the years, but have built comparatively few homes to serve those workers. The result is a dizzying increase in the number of people experiencing burdensome rents and homelessness coupled with an expanded reliance on automobile transit as people are forced to live farther away from their jobs in order to afford housing. This regime is straining urban and civic life as more and more people—including college students, school teachers, and even police officers and firefighters—face increasing difficulties in terms of housing affordability.

But just as the overlapping crises of climate change, housing unaffordability, and gridlock threaten to overwhelm these cities, potential solutions may be afoot.

Across the region, major cities are be-

ginning to cooperate at the regional level with peripheral municipalities in an effort to rein in carbon emissions, increase affordability and equity, and decrease automobile reliance. By relying on envisioned networks of transit-connected villages to grow up rather than out, entire metropolitan regions have the potential to be remade in the image of multi-nodal urbanism.

In the Los Angeles area, the Southern California Association of Governments represents 18 million residents across a six-county region with the aim of helping to reduce sprawl. To the north, the San Francisco Bay Area Planning and Urban Research Association aims to unite the region's 101 municipalities toward measured growth. Of the three major West Coast cities, however, Seattle—nearly 30 years into its own regional planning experiment following the passage of the Washington State Growth Management Act in 1990—is the furthest along in its efforts to articulate a new form of dense regional urbanism centered on regional transit and dispersed density.

As it should, the path toward this brave new world begins with high-capacity transit.

Though only established in 1993, the Central Puget Sound Regional Transit Authority (Sound Transit) is in the midst of a massive, multibillion-dollar expansion plan that will see the transit agency extend a slew of new light rail and bus rapid transit (BRT) lines across the Puget Sound region. Sound Transit has been undergoing vigorous growth since 1996, when the agency published its initial "Sound Move" plan, which has been amended, expanded, and reapproved by regional voters first in 2008 and again in 2016. The most recent version—Sound Transit 3 (ST3)—consists of a 25-year vision aimed at adding an additional 62 new miles of light rail throughout the region with the goal of ultimately creating 116 miles of light rail augmented by expanded commuter rail and new BRT services. Crucially, the expanded system includes increased street bus service, shorter headways between buses and trains, and increased transit capacity via longer train cars and articulated buses. When fully built out, the system will span north to Everett, south to Tacoma, east to Redmond and west to Ballard and serve a projected population of five million.

Aside from being a transit plan, ST3 is also part of a dogged, municipally led vision aimed at supplementing Seattle's downtown core by investing in and redeveloping existing cities and towns across the Puget Sound. The Puget Sound Regional Council (PSRC), a cooperative agency tasked with envisioning equitable growth strategies for the region, leads the effort on the planning side. The organization helps to study and deploy land-use reforms like up-zoning, works to preserve the location and size of existing industrial lands, and pursues transportation and urbanization planning initiatives with the aim of keeping the rural areas, farmland, and forests around metropolitan regions "healthy and thriving," according to the organization's website. The council's Vision 2040 plan—a growth management-focused environmental, economic, and transportation vision for Puget Sound crafted in 2007—aims to provide a blueprint for this transformation. PSRC's vision seeks to direct urban growth so that it coincides with Sound Transit's projected transit map for the future, overlaying progressive planning principles atop new transit corridors before the new lines are ever built. The effect is that land can be bought sooner and at cheaper prices, allowing, for example, nonproffers housing, providing for example their investments long before surrounding real estate appreciates. Vision 2040 aims to create a set of interconnected "regional centers" that concentrate a density of housing, jobs, and civic and entertainment uses along these new transit corridors.

According to PSRC, Washington state's job growth will be three times higher than the national average over the next five years, a phenomenon the group hopes will reshape the Puget Sound region as a whole. The council is currently working to update its regional-centers plan, and it seeks to cluster groups of complementary industries across the region synergistically with housing and other services. Producing this "housing-jobs balance," Josh Brown, executive director of PSRC said, is a central mission of the organization. Brown explained, "Our plan calls for larger existing cities to accommodate growth so we can achieve a better housing-jobs balance across the region." Using this so-called Centers Framework, the organization has been able to create a plan for concentrating urban growth in existing urban centers

and projects that, by 2040, the region will be served by over one hundred high-capacity transit stations surrounded by a density of mixed uses.

PSRC administers and supports various programs to fulfill these goals, including helping to launch the so-called Regional Equitable Development Initiative (REDI) Fund, which helps to capture low land prices in future-growth areas with the intention of developing mixed-use projects that contain full-throated affordable housing components. The REDI Fund was launched by Enterprise Community Partners and regional partners like PSRC in December 2016 and recently closed on its first deal, a project developed with the Tacoma Housing Authority to create 300 to 500 new homes in the city's West End neighborhood. For the project, at least 150 of the units will be priced for low- and moderate-income households in a bid to provide affordable housing for community college students in danger of falling into homelessness. The project is planned for a site across the street from Tacoma Community College and will eventually sit at the southern terminus of a forthcoming light rail line. The development will help PSRC achieve its interlocking goals of promoting density in existing corridors while also supporting the region's burgeoning cohort of future workers.

James Madden, senior program director with Enterprise Community Partners, said, "Our goal is to get private land into the hands of mission-oriented nonprofits in order to create mixed-income, multifamily housing."

The initiative comes as the region be-

gins to embrace the coming changes. In the city of Lynnwood, north of Seattle, for example, a 250-acre site surrounding a forthcoming light rail station is being redeveloped into a district called City Center that will contain mixed-use development and include a convention center and pedestrian-oriented street design. The plan will help Lynnwood grow in population by over 50 percent in coming decades. The eastern city of Redmond—where Microsoft's headquarters are located—is also pushing forward on new transit-oriented projects, including the city's Overlake Village, a 170-acre district that will contain 40,000 residents in the future. The first phase of the redevelopment is a 1,400-unit complex called Esterra Park that will also contain 1.2 million square feet of offices, 25,000 square feet of retail uses, a hotel, and a conference center.

Taken together, the multifaceted growth plans in place across the Puget Sound region can serve as an example of a potential future for West Coast cities, a vision that is particularly focused on equity, pedestrianism, and dense urban redevelopment.



Seattle's Sound Transit is pushing to expand regional light rail and BRT infrastructure across the region via a multi-pronged expansion plan that is allowing regional planning agencies to set the stage and transform the Puget Sound region into a multi-nodal, mixed-density megalopolis.

SOUNDER/BRUCE/WIKIMEDIA

RPA-OK

A national park in the Meadowlands? Closing the subway at night? It's all on the table in a new regional vision for the New York City tristate area.

By Audrey Wachs



In the lead up to its fourth regional plan, the RPA asked four teams of architects and urban designers to visualize some of its policy proposals. On the city side, *Only If—* and *One Architecture* depicted development around the Triboro line, a railway that would connect the Bronx, Brooklyn, and Queens. The team imagined a linear park that relies on existing right-of-ways to provide bikeways for two-wheel commuting, among other uses. A section of the park along Brooklyn's Livonia Avenue is pictured at left.

Picture New York, 2040: Buses replace the subway at night, but when they're open, subways are quieter, wheelchair-accessible, and clean. Everyone's ditched tiny apartments for cozy mother-in-law units, built into single-family suburban homes. Working in the Bronx and living in Brooklyn isn't a two-hour slog anymore, because there is rail service from Co-op City to Sunset Park. Craving fresh air? The national park in the New Jersey Meadowlands is a one-train ride from Queens, or there's a long-haul hike from the Catskills to the Pinelands.

This is a sliver of the tristate future envisioned by the Regional Plan Association (RPA), a nonpartisan, nonprofit Manhattan-based organization that periodically analyzes the region from exurbs to downtowns to generate recommendations for a thriving future. When all 782 towns and cities in the tristate area do their own planning and zoning, true regional planning seems daunting. The almost 400-page doorstopper of a plan, the RPA's fourth since 1922, contains recommendations on a range of issues, from closing health disparities to fairer school redistricting and property tax reform, or making it easier to reverse-commute or travel from suburb to suburb without a car.

The New York-New Jersey-Connecticut area is home to 23 million people, and only a third of them live in New York City proper. With that distribution in mind, the RPA identified four top priorities that affect everyone's life. The group believes that, for the next 25 years, a thriving region depends on fixing the MTA, constructing more affordable housing to prevent displacement, building equity in one of the most unequal

regions in the area, and adapting to rising sea levels.

"Our plans carry zero weight of law, but they are very influential," RPA President Tom Wright told reporters at a November briefing.

It's not possible to analyze all of the plan's 61 prescriptions here, but there are key takeaways for architects, planners, and policymakers who live and practice in the region. The idea that the subway needs a total overhaul is a no-brainer to anyone who has been late due to massive train delays. To improve the system, the group wants to reconsider around-the-clock subway service. Surface transit would replace trains between 12:30 a.m. and 5 a.m. on weeknights, as only 1.5 percent of daily riders use the service during these four and a half hours, almost 20 percent of the day. Ending 24/7 service, the RPA argues, would allow the beleaguered MTA to make needed repairs faster, now that there are more riders than ever.

New Yorkers didn't take kindly to the idea. Commuters took to Twitter to denounce "the worst idea ever," and even Mayor Bill de Blasio weighed in, calling full service a "birthright." If current trends continue, the city's growth rate from 2015–2040 will be half of its 1990–2015 rate, but NYC officials say the city doesn't have enough infrastructure to support more than nine million residents, even though the RPA believes the region (including NYC) could accommodate four million more people and add two million jobs. The organization argues that more and better transit options—and more affordable housing—will prevent the region from turning into California's Bay

Area and make it easier to grow, inclusively.

Packed trains and sky-high rents reflect many people's desire to live in the New York City area, but unchecked housing costs could put a damper on growth. Adding more units—two million more—would alleviate the real estate crunch over 25 years. To meet demand, the RPA estimates that changing zoning near train stations could allow 250,000 homes to be created just on surface parking near rail lines while maintaining the neighborhood balance of schools and social spaces. Reforming zoning restrictions could also encourage homeowners to create accessory dwellings units (mother-in-law apartments) within the existing building envelope, while NYC's 12 FAR cap could be lifted to build up density. Value capture from real estate development, especially those that benefit from big-ticket projects, could fund affordable housing near transit.

All housing construction will be in vain, however, if the region doesn't step up to address the immediate and terrifying effects of climate change. The RPA wants to reduce carbon dioxide emissions via a California-style cap-and-trade plan, and convene a regional commission to help local governments adapt to extreme weather and rising seas. But, according to the RPA, the carbon pricing system we have isn't comprehensive enough; the region should switch to California's model, which does more to reduce emissions by covering those from buildings, transportation, power production, and industry.

One million people from Connecticut to New Jersey live in areas likely to flood, and municipalities are gearing up to fight

Hurricane Sandy-like storm surges. There is less emphasis, though, on the everyday flooding that's likely to result from sea-level rise in the near future; the RPA says areas that can't be protected should be gradually transitioned to higher ground. A tristate regional coastal commission would help communities plan for sea-level rise, and a small surcharge on property insurance would be used to fund resiliency measures like buyouts and coastal hardening.

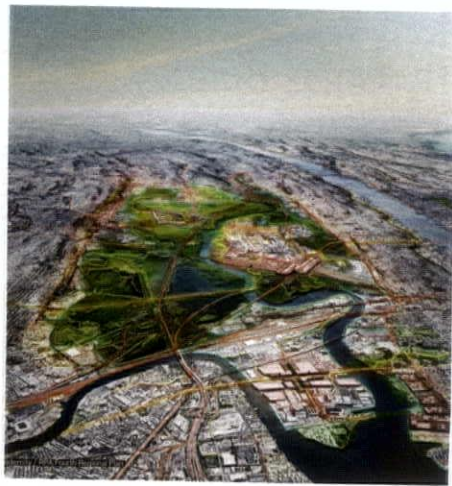
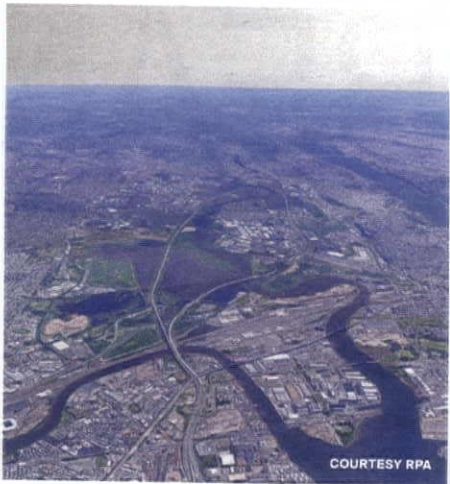
The retreat from vulnerable areas is painful for people who have built lives there, but there are opportunities in the changes. A national park in the marshy, industrial Meadowlands would provide recreation space and educate visitors on climate change mitigation. Denser Meadowlands towns like Secaucus, New Jersey, would be protected from sea-level rise, while the Teterboro Airport and surrounding communities would retreat, and nature would take over.

To illustrate these recommendations more richly, the RPA applies its thinking to nine sites, imagining what they could be in 2040. In that year, Jamaica, Queens, has capitalized on its rich transit connections and proximity to JFK Airport to become a destination in its own right, while retaining its income and ethnic diversity. Further east, Long Island's central Nassau County is a "model suburb" thanks to regionally integrated schools and a new North Shore-South Shore rail link that's made it easier to access job centers in Hempstead and Garden City.

"Nothing is off the table," Wright said.



Rafi Segal and DLANDstudio reimagined three spots along the tristate coastline with climate change in mind. To mitigate the effects of sea level rise, the team proposed a gradual, developed buffer that integrates land and sea while protecting coastal communities.



The RPA visualized some suggestions itself. Here, the nonprofit shows what the New Jersey Meadowlands would look like as a national park.



In Rafi Segal and DLANDstudio's vision, Long Island's Mastic Beach (pictured here) would sit inland from an energy farm by 2050.

BEAN DOWNTOWN

How will the Boston area handle its largest wave of development to date?

By Chris Bentley

In Boston, a booming job market is drawing people back from far-flung suburbs and re-making the region, but it is also exacerbating a housing-affordability crisis and forcing difficult conversations about the future of the city.

Greater Boston is riding a wave of development that is perhaps the largest the region has ever seen. By 2030, the city of Boston projects its population will top 700,000, a number it has not seen in 60 years.

"The vast majority of our growth is happening in the inner core of the Boston region, so within the city of Boston, Cambridge, Somerville, Everett, Quincy, and in some of the other municipalities within the Route 128 corridor," said Eric Bourassa, director of the transportation division at the Metropolitan Area Planning Council (MAPC). "This is a trend we've been seeing over the past decade, and we're just predicting more of this growth."

The MAPC is in the process of updating the 30-year plan it released in 2008, highlighting housing, sustainability, and transportation. Another regional planning group, the Boston Region Metropolitan Planning Organization, is updating its periodic long-range regional transportation plan. But change is happening quicker than the region's existing plans can reflect.

Data from the MAPC shows the region added more than 225,000 jobs between 2009 and 2015, and nearly two-thirds of them were in those inner-core cities. In July, the U.S. Bureau of Labor Statistics reported Boston's non-farm employment rose 2.1 percent compared to the previous year, outpacing the national rate of 1.5 percent.

The engines of that growth are Greater Boston's dozens of colleges and universities, and the biotech industry that grew out of them in the 1970s. Biotech turned Cambridge's Kendall Square from an undeveloped urban frontier into a regional hub home to the highest concentration of biotech companies in the world, but many migrated to the area around Route 128 during the 1980s and '90s to build suburban campuses.

Today some of the same genetic engineering startups that began that transformation, like Biogen, are reinvesting in Boston and Cambridge. That trend is likely to continue. Massachusetts Governor Charlie Baker recently announced his plans to put another \$500 million into the life-sciences industry over the next five years.

In addition to Kendall Square, the



Union Point is a new mixed-use development 12 miles south of Boston.

South Boston Waterfront—better known as the Seaport—has gathered a growing share of those new jobs in a growing portfolio of pricey office developments and luxury condos.

Many suburbs are also becoming more dense. Needham, Natick, and Framingham are among the further-out cities developing around commuter rail stations in their downtowns. Two areas of Somerville are undergoing massive redevelopments tied to public transit, as well: Assembly Square, which recently landed the new offices of the state's largest private employer, Partners Healthcare; and Union Square, which is preparing for major changes ahead of getting the first new MBTA train stop in decades.

Matthew Littell is principal of the Boston design firm Utile, which is working on the Cambridge Master Plan, and was a lead consultant on Imagine Boston 2030, Boston's first citywide plan in 50 years. His firm analyzed demographic patterns in the region and found that younger employees in industries like tech tended to cluster around the inner-core cities and neighborhoods where they worked, compared to Boston's bankers and lawyers, who still generally preferred houses in the suburbs.

Littell pointed to Autodesk's decision to supplement its office space in the suburban Route 128 corridor with a new space in the Seaport.

"That's a classic example, and the only reason these companies are moving is to attract and retain talent," he said. "The young, smart folks don't want to be out in Framingham or Waltham. They want to be in downtown Boston or Kendall Square or somewhere like that."

MAPC socioeconomic analyst Sarah Philbrick agreed that young people are flocking to the inner-core cities in search of walkable neighborhoods and city life, and businesses are following them.

"Businesses want to attract these workers and therefore decide to locate in highly desirable locations," Philbrick said. "I don't believe many businesses would pay the high rents of the core if this were not the case."

Real estate is booming along with the regional job market, but housing is coming up short, and local business leaders worry that could hobble their ability to attract top talent. Finding enough skilled employees is already an issue in a state with one of the nation's lowest unemployment rates—soaring housing costs could drive away would-be residents.

"We just we don't have enough housing to meet the demand," said Bourassa, "and so we lose a lot of young professionals who can't afford to live here."

The MAPC estimates only about two-thirds of the region's housing needs are being met.

Some worry that could lead to long-term stagnation or brain drain away from Greater Boston.

"I have a real question about how sustainable this rental housing boom is actually going to be in the long term," said David Hacin, principal of Hacin + Associates. "There's a lot of pent-up demand here, but it's hard to build in the Boston area. It's a very expensive market from a construction cost point of view, and when you combine years-long review processes with limited site opportunities because it's a mature market, you run into problems of affordability."

The City of Boston said it's trying to address that problem. Mayor Marty Walsh has pledged 53,000 new housing units as part of a new housing plan—a sizable effort that may have contributed to median rent in the inner-core cities dropping for the first time since at least 2009.

Still, Barry Bluestone, professor of political economy at Northeastern University

and lead author of the Boston Foundation's Housing Report Card, estimates the region needs around 160,000 new housing units by 2030.

So far statistics show that efforts to ease the housing crunch are having mixed results. The pace of new housing construction in the same inner-core cities seeing the most population growth has slowed lately, according to the Foundation's report card, published in November.

In its report, the Boston Foundation found that the City of Boston has issued more than 41 percent of the new housing permits in the region this year, almost double its share five years ago.

But fewer than one in five new units put on the market since 2011 were affordable, less than half the rate seen between 1996 and 2003. Meanwhile the number of permits issued outside the city of Boston declined this year, while more than half of renters reported paying more than 30 percent of their income on housing, according to the report.

The region's recent growth spurt may be making that problem more severe, but it should not come as a surprise, said Michael Goodman, executive director of the Public Policy Center at University of Massachusetts Dartmouth.

"Population growth is contributing to some of the congestion and growth pressure being experienced in Greater Boston," said Goodman. "But our transportation and housing issues are primarily the result of inadequate infrastructure investment and counterproductive zoning regulations which limit new housing development."

With more people and corporations calling Boston home, housing advocates are calling on local governments to direct the benefits of a growing tax base into more affordable housing initiatives.

"Even in Boston, there continues to be a challenge of creating a housing stock that benefits working households along with everyone else who strives to live in the city," said Barry Bluestone, lead author of the Boston Foundation's housing report, in a statement.

He recommends the creation of "21st-century villages," defined as multistory mixed-income buildings located near public transit. In an interview, Bluestone expanded on that idea. Many communities around Boston currently prohibit accessory dwelling units and, in some cases, ban multifamily housing outright, he said.

"In the past everyone has acknowledged there's a housing problem, but they've mostly looked to their neighbors to solve it," said Bluestone.

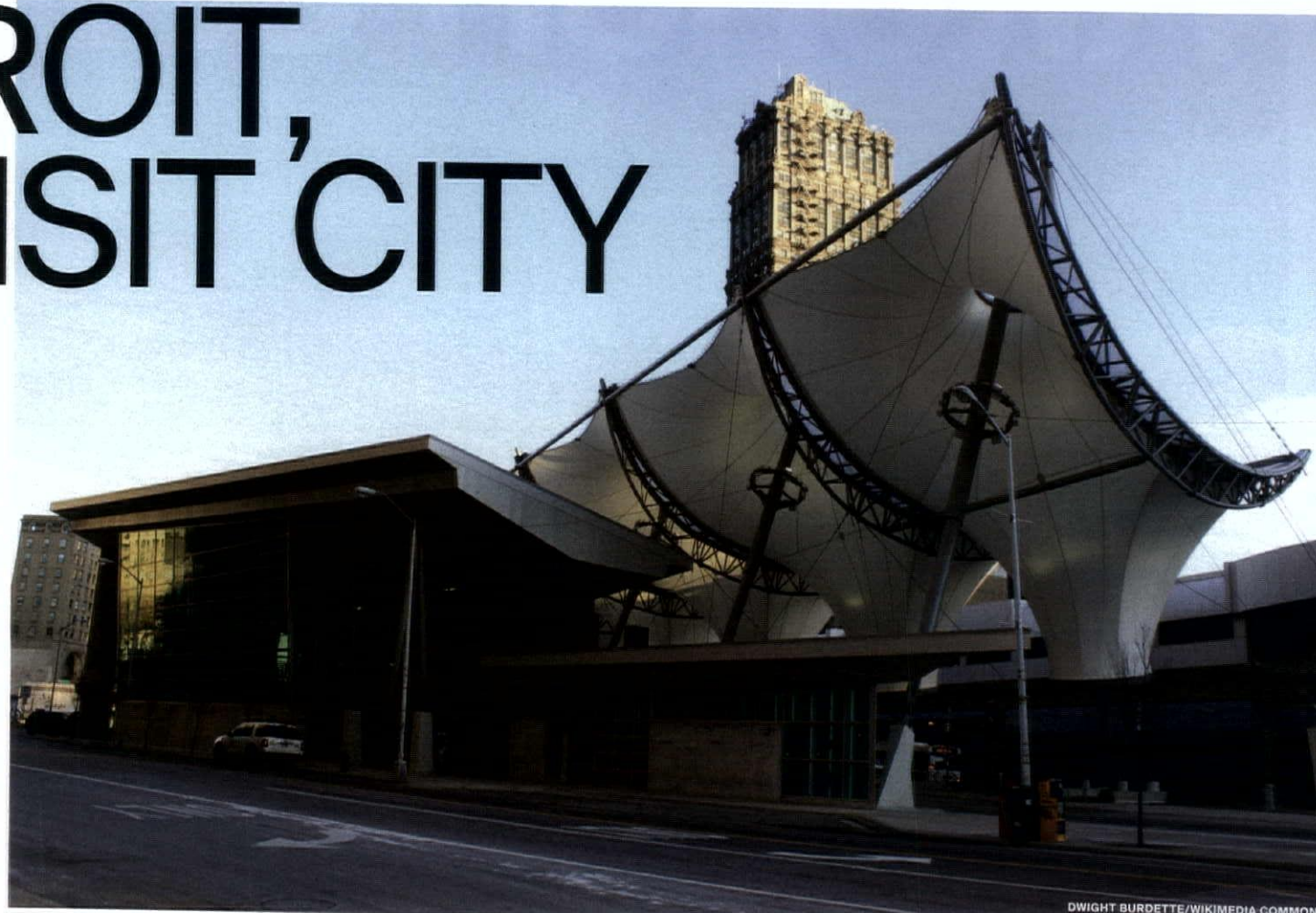
Now that the whole region's housing market is feeling the squeeze, however, more local governments are starting to take note. On December 5, municipal leaders from 14 cities and towns in the Boston area came together to identify a regional housing goal and recommend zoning changes to help them get there.

"I've been looking at housing for two decades, and I don't think I've ever seen this kind of coordination," said Bluestone.

DETROIT, TRANSIT CITY

The Detroit metropolitan area is still struggling to agree on a regional transit plan.

By Matthew Messner



DWIGHT BURDETTE/WIKIMEDIA COMMONS

Despite the weekly announcement of new developments in Detroit, from stadiums to skyscrapers, the city still faces a number of systemic issues that continue to plague its large population of economically disadvantaged residents. One of these issues, the topic of much-heated debate in recent years, is transit. The 2016 election represented a chance for the entire southeast Michigan region to reinvigorate its mass transit system, but a "no" vote sent planners and citizens back to the drawing board in hopes of a second try in 2018.

The Regional Transit Master Plan, put forward by the Regional Transit Authority of Southeast Michigan (RTA), was meant to unify mass transit in the four counties surrounding Detroit with \$4.7 billion in new investments, raised from a new tax and available state and federal funds. The RTA was founded in 2012 to successfully achieve this, after nearly half a century of other failed authorities. Going back as far as the 1950s, transit has been strictly divided between the mostly white suburbs and the mostly African American Detroit. And while there are many indications that this was a racial issue when the policy was made, today it has become an economic issue that many believe can no longer be ignored.

Detroit's transportation needs are enigmatic in many ways. The city is in the top ten for least car owners per capita, while it does not even chart in per-capita spending on mass transit. While three in five Detroiters work outside of the city, often in low-paying jobs, three in four jobs in the city are filled by workers from the suburbs. This means that Detroit has one of the longest average commuting distances in the country, a bit over ten miles. Many areas of the city don't have nearly enough jobs, some as low as 100 positions per 1,000 residents. All of this together means that the economies of the suburbs and the city are inextricably linked; reliable mass transit would be an undeniable asset.

The Regional Transit Master Plan was designed specifically to address these disparities and provide more comprehensive service to the entire region. Regional bus rapid transit (BRT) routes would run from the suburbs to the city center, new routes would be developed in currently underserved areas, and a regional light rail would stretch from Detroit to Ann Arbor. One of the major aspects of the plan, which was also one of the most debated, was that it would no longer allow individual suburbs to opt out of the transit system. Currently 50 suburbs have no mass transit system, as they have opted out of the Suburban Mobility Authority for Regional Transportation (SMART). This is cited as being one of the main reasons for service gaps in outlying areas. Another issue facing opposition was the funding model, which included a new tax that would cost most taxpayers approximately \$95 per year over the next 20 years.

When the plan came up for vote in the November 2016 election, it was rejected by roughly 20,000 votes, losing 49.5 percent to 50.5 percent. The measure was approved in two of the counties, and came close in a third. Alone, the fourth, Macomb County, was able to sway the outcome. One year on, the RTA is still trying to figure out a path forward with the possibility of another proposal in 2018.

Not waiting for that possibility, the suburban transit system, SMART, is launching its own extended BRT system to provide greater links to the city. Detroit has made recent transit headway also. The QLine, a new streetcar that was in the works before the regional plan and which relies partially on private funding, opened in 2017. Currently, discussions have started within the RTA concerning a new proposal. Early ideas have included reducing the area the authority is responsible for. The RTA has noted that roughly 28 percent of the "no" votes in the election came from more rural areas that would be less directly affected by

a regional transit system. As the RTA was specifically established to build a regional transit system, enacting a plan is more than just a goal; it is do-or-die for the organization. If no plan is pushed forward, many fear the RTA will go the way of the numerous other regional planning authorities before it.

While Detroit's transit situation may be singular in its dire position, it is not the only metropolitan area that has seen a renewed interest in comprehensive mass transit. This was highlighted in the rush of dozens of cities to bid for Amazon HQ2. In Amazon's request for proposals, it specifically stated that it was looking for a city with efficient, reliable mass transit. While this did not stop cities like Detroit from applying, many will likely point to it as a reason Detroit will not get the call from Amazon. Even cities like Chicago, with well-established, well-funded mass transit, are looking to the near future for improvements. The 2018–2023 Regional Transit Strategic Plan, put forward by the Regional Transit Authority of the Chicago area, just finished an initial round of public input, and the Chicago Metropolitan Agency for Planning is working on the On to 2050 plan, which includes extensive regional transit guidance. Chicago also happens to be a contender for the Amazon HQ2 project, and transit has been one of its major selling points.

The path ahead of the Detroit metropolitan area's transit future is currently very unclear. Even when suburban and urban agencies were able to come together behind a comprehensive plan, their constituencies thwarted them. While the city itself has enjoyed a recent spotlight surrounding new development, particularly in its downtown, any Detroiters will tell you that the city has a long way to go to match its prosperous past. Many hope that effective transit will also help bring economic opportunity to the many who have never had it.

The Parsons Brinckerhoff-designed Rosa Parks Transit Center is the central hub of the Detroit Department of Transportation. It connects multiple transit systems including the suburban SMART routes, the Transit Windsor Tunnel Bus, and the Detroit People Mover.

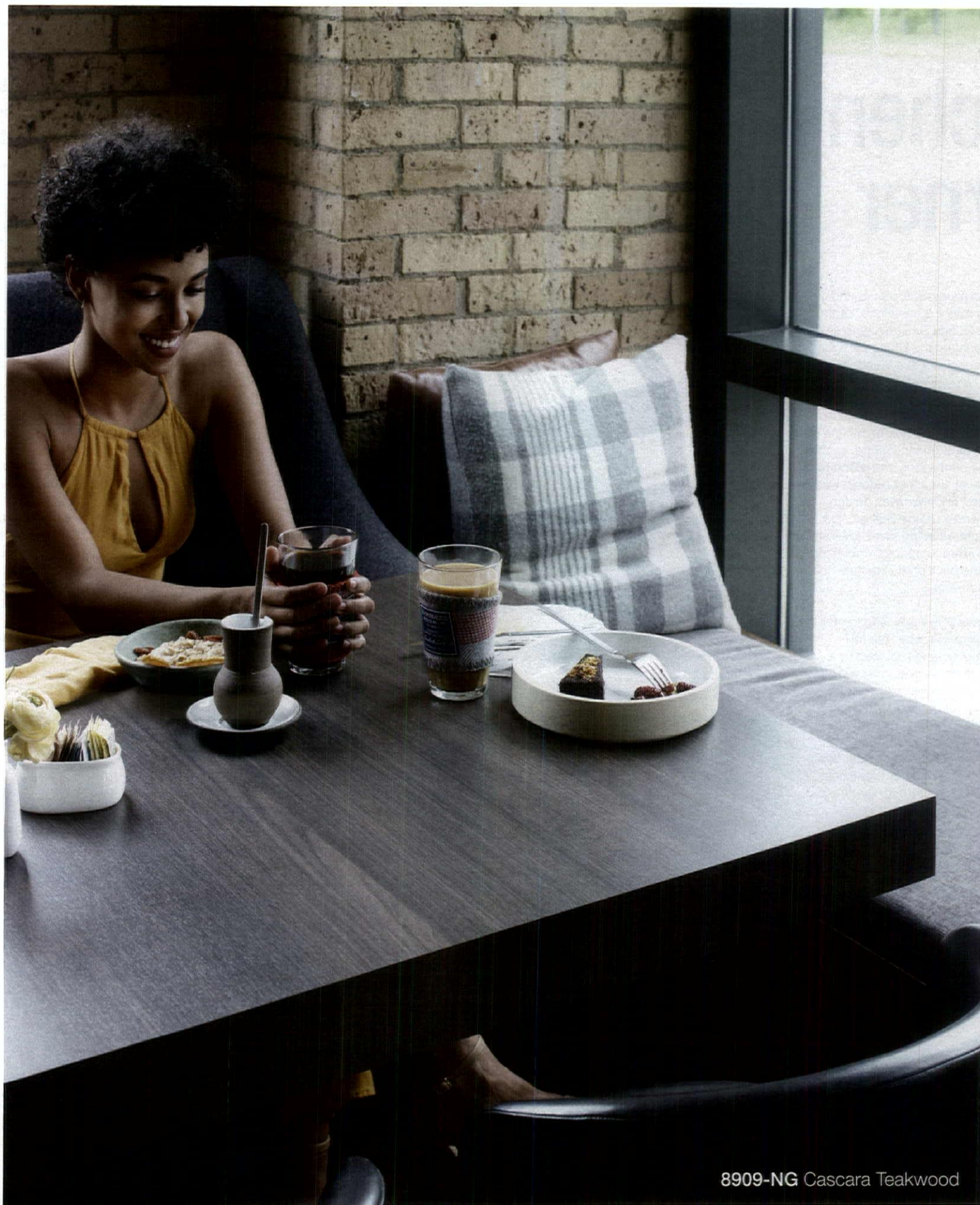
Kitchen & Bath



With sleek systems and near-invisible technology, this year's kitchen and bath fixtures create high-functioning, high-design spaces in residential and commercial applications. Surfaces for these hardworking spaces are not to be skipped either, from sophisticated marble to futuristic new materials. Read on for the latest and greatest kitchen and bathroom products.

By Gabby Golenda

COURTESY IRIS CERAMICA



8909-NG Cascara Teakwood

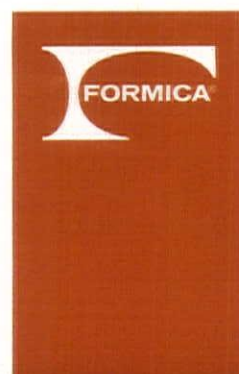
Cascara Teakwood. One of 32 new designs.

Explore the SurfaceSet® 2018 lookbook to inspire your vision. Formica.com/lookbook

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Kitchen in the Corner

Denise Quade Design renovated the Hasler family's kitchen in Madison, Wisconsin—a small space with a troublesome layout—with storage solutions, efficient seating, and carefully positioned appliances.

Working within an awkward footprint and unable to make any major renovations, interior designer Denise Quade Design had to get creative when updating the kitchen in a flat overlooking Wisconsin's Lake Mendota.

"There were two things the clients really wanted. Their previous kitchen had two levels: bar height and counter height, but the island wasn't deep enough for seating, so they wanted all of the countertops and island to be at the same level, the other request was for lots of storage," Erica Weaver, design coordinator at Denise Quade Design. "So we put all the counters at the same level and created multiple storage options—including a wine fridge at the back of the kitchen—then cut the shelving on-site."

Several other strategies were used to max out the relatively small space: The microwave was removed and replaced by a Sub-Zero steam oven stacked over a Wolf E-series single oven; outlets were repositioned underneath the wall cabinets; and a Kohler Prolific sink, offering built-in strainers and a cover that allows it to double as counter space, was installed. An induction cooktop by Wolf offers minimal sightlines and doesn't radiate heat throughout the rest of the home.

To create the "European look" that the clients requested, the team paired dark cherry Wood-Mode cabinetry with thin, Neolith counters in Estatuario that resemble marble with an ultra-thin profile. Cabinet fronts include a special trick, "They are back-painted glass so they reflect the lake and add dimensionality to the kitchen," Weaver explains.

OM



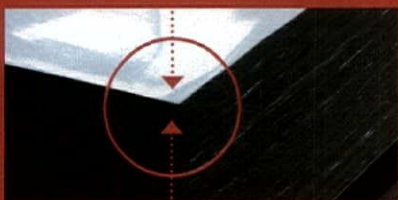
Resources

Designer	Denise Quade Design denisequade.com
Cabinets	Wood-Mode wood-mode.com
Steam Oven	Sub-Zero & Wolf subzero-wolf.com
Wall E-Series Built-in Oven	Sub-Zero & Wolf subzero-wolf.com
Prolific Sink	Kohler kohler.com
Wall Hood	Zephyr zephyronline.com
Transitional Induction Cooktop	Sub-Zero & Wolf subzero-wolf.com



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With the innovative fusion of ceramics and furniture, Darling New c-bonded creates sleek, purist washbasin solutions. Thanks to a radically new, Duravit-developed technical solution and precision manufacturing, the washbasin is seamlessly bonded to the vanity unit, creating the appearance of a singular, all-in-one unit. For more information, please visit www.duravit.us

Food Science

Bringing together technology and design, this compilation of savvy appliances and smart furnishings makes the kitchen cool and computerized.

Poliform

Trail

The Trail kitchen, designed by Carlo Colombo, features an integrated ergonomic concave handle that can be placed at the center or the far end of the door, and an innovative wooden “snack” bar table that rests along the edge of the island. The collection includes a robust drawer system, glass-boxed range hoods, four door-finishing options, and two surface colors.

poliform.com



Strasser

ST-ONE

This striking monolith kitchen island showcases the very best properties of granite and marble. Available in five sizes and five natural stone types, each front panel is cut from a single block, highlighted by a glint of LED lighting around the base.

strasser-steine.at



Thermador

Induction Cooktop

This stove accommodates large or otherwise awkward cookware by way of 11 oval inductors dispersed across three flexible cook areas. Bathed in a titanium-gray finish, the induction cooktop can change temperature levels as the user moves pots and pans across the cooking zone.

thermador.com



Henrybuilt

Functional Partition Wall

Developed out of a desire to create distinct spaces in kitchens without dividing them too harshly, the partition wall provides both privacy and transparency. It is made by hand from solid wood, PaperStone, and opaque white glass. The wall frees up drawer space without cluttering the counter, subtly concealing unused cookery.

henrybuilt.com



Dacor

Modernist Pro Rangetop

This carbon-finished range is integrated with Bluetooth-enabled auto-connectivity and wi-fi control for remote monitoring—ideal for tech-savvy chefs and entertainers. It is available with four or six dual-stack sealed brass burners.

dacor.com



Dada

VVD

For this kitchen, architect and designer Vincent Van Duysen played with the concept of solids and voids using islands, shelving units, and cabinetry enveloped in a wood, steel, and laminate. The kitchen features roomy pullout trays, open-ended drawers, and under-top trolleys. To maximize storage, the thin-profile doors open to 180 degrees.

dada-kitchens.com



Gaggenau

Vacuuming Drawer 400 Series

Look, Mom, no hands! This handleless vacuuming drawer seals fish, meat, vegetables, and fruit. Multipurpose, it can be used for sous vide cooking, marinating, and extended storage. It can be installed seamlessly underneath the 400 Series ovens.

gaggenau.com



Samsung

Chef Collection refrigerator

Equipped with remote-view cameras, the wi-fi-enabled fridge displays what's inside on a mobile device. The exterior is adorned in matte black stainless steel and the interior features four built-in doors that allow you to reconfigure its partitions and drawers.

samsung.com



Dream Catcher

Enigma, a restaurant in Barcelona, Spain, by Pritzker Prize-winning RCR Arquitectes is shrouded in mystery and glass.

Enigma might not be the most appealing adjective for food or architecture, but the new, inscrutable restaurant concept by Chef Albert Adrià (of El Bulli fame) has received rave reviews for both. Adrià spent three years planning Enigma, which opened early 2017 in Barcelona, taking just 24 tables a night (reservations only) and requiring a password for entry. During their meals, diners move throughout seven separate spaces that coordinate with the menu's forty courses. Meals can last three to six hours, meaning that diners interact with the space intimately. To render this surreal culinary experience in architecture, RCR Arquitectes and Pau Limona crafted an ethereal, monochromatic atmosphere.

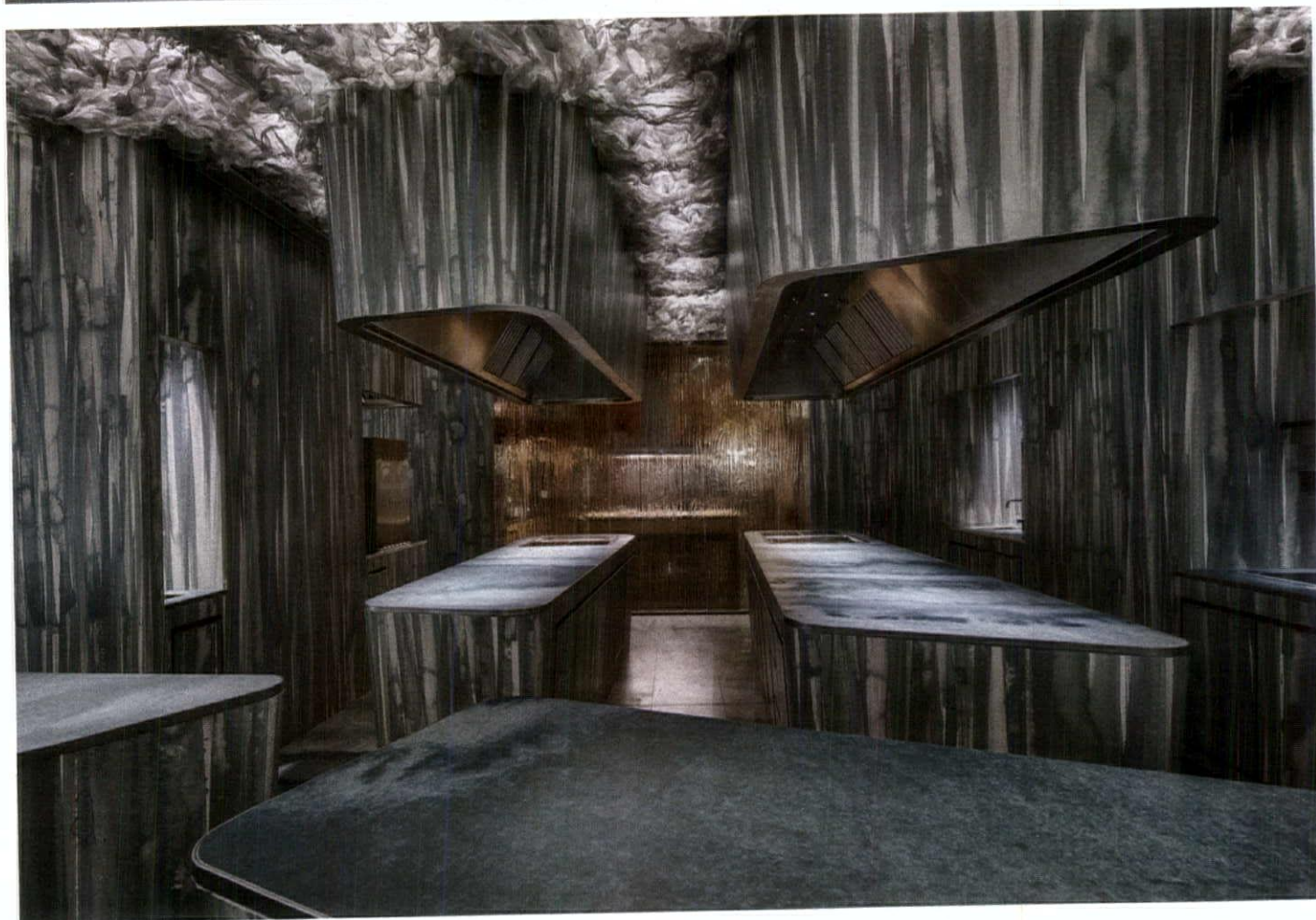
The 7,500-square-foot semi-industrial interior ("basically a car garage" the architects quipped) is located in a nondescript office building. To transform it into an otherworldly gastronomic experience, the architects began painting an abstract cloudscape in watercolor. The painting was so striking that the architects decided to completely cover the space in it, printing the design on Neolith Sintered Stone. Neolith's team resized the image to scale, and then painstakingly mapped out the pattern using cartography technology. The entire floor was installed off-site, and Neolith used a drone to take images of it, ensuring perfect placement. Then, the watercolor-printed slabs were cut to fit the floors, ceiling, and walls, sometimes cut to just 3 centimeters wide to fit the layout. The finished slabs were assembled on-site like a puzzle and applied on other surfaces: kitchen worktops, kitchen hoods, and even in the bathrooms. "Enigma's aesthetic is best described as a giant futuristic igloo," explained RCR. "The space is meant to transport the diner to a world disconnected from reality."

Crumpled metal netting hangs from the ceilings, resembling stratus clouds, while textured glass walls, columns, and partitions evoke glass sheets, and custom fiberglass furnishings rise from the ground like lunar stalagmites. Elements are hidden and revealed as patrons move throughout their meals. The effect is equally Kubrick and arctic. "It is a world of textured tones and different colors," said RCR. "The materials are naturally opaque yet magically offer warmth and transparency to the whole."

As diners settle into their dreamlike cloud-cocoon, the architecture and food are meant to meld into one complete experience. While Enigma is Adrià's dream restaurant, RCR hopes that "[patrons] will perceive a world that's quite far from their daily lives; a place with sensory pleasures where time stops. In other words, each person will live out their own dream." **OM**



DAMASO PÉREZ, FOTOTEC



Resources

Architect	RCR Arquitectes rcrarquitectes.es
Architect of Record	SGA Arquitectos sanchezguisado.com
Interior Surfaces, Flooring, and Furniture	Neolith (TheSize) neolith.com

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snaidero
KITCHENS + DESIGN

Edition de luxe

With classic Italian marble basins and glass-framed showers, the newest bathroom fixtures and accessories make for a downright lavish lavatory.

Drummonds

Thurso Freestanding Shower

Standing nearly eight feet tall on a cast iron base, the Thurso shower is complexly enclosed in glass and framed by an ornate metal system. Available in 17 finishes, the autonomous enclosure features a 12-inch built-in showerhead.

drummonds-uk.com



Duravit

Luv Collection

Danish industrial designer Cecilie Manz designed a comprehensive series of washbasins, lighted touch-screen mirrors, and other items for open, Nordic-style bathrooms. The basins can be glazed in satin-matte white, gray, or sand, and the table console with drawers is available in six earth-toned colors. Meanwhile, the tabletop comes in quartz stone or solid wood.

duravit.us



Victoria + Albert

Vetralla 2

In the tradition of English tubs, this bathing basin is tall and deep, yet narrow—requiring less space than traditional square varieties. It is available in seven finishes, including matte black (shown).

vandabaths.com



Newport Brass Pavani

Plated in a smooth onyx coat, the Pavani faucet features a curved spout and angular hot-cold tap levers. It is made of solid brass and is ADA-compliant.

newportbrass.com

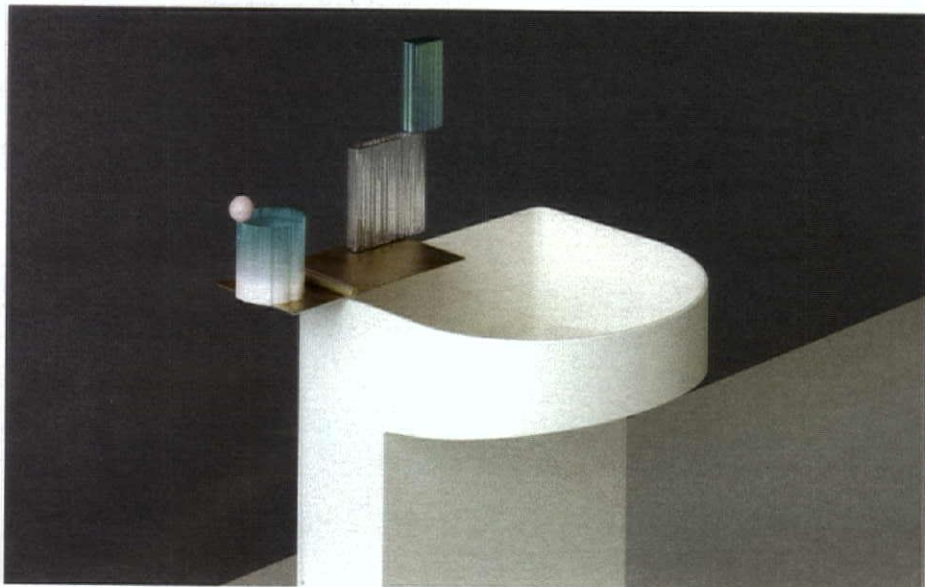


Sonar

Laufen

Patricia Urquiola designed the third iteration of Laufen's SaphirKeramik collection with inspiration from the phenomenon of sound waves moving through water. With a mutable interplay of alterations throughout the nine washstands and one bathtub, she envisioned "wave-length-thin" fixtures with a "dissonant" ribbed surface texture.

laufen.com



Graff

Dressage Collection

Taking cue from the equestrian sport, the Dressage collection comprises a hitching post-esque freestanding vanity, a trough-like freestanding tub, and other equine-inspired fixtures. The series is molded in Corian and clad in Canaletto Walnut.

graff-faucets.com



Dornbracht VAIA

Fashioned in a traditional curved silhouette, the VAIA faucet is now available in a new brushed-silk matte veneer: dark platinum matte. The rosettes are tapered, allowing the faucet to be mounted beneath or on top of the counter; it is available with cross handles or traditional levers.

dornbracht.com

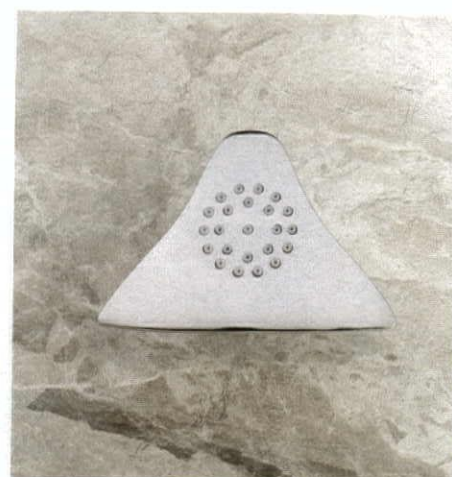


Alex Miller Studio

Aurora and Sky showerheads

Alex Miller Studio designed an entire collection inspired by the ocean, aptly named By the Sea. With an organic shape that nods to tidal ebbs and flows, both showerheads are available in chrome and gold.

bytheseacollection.com

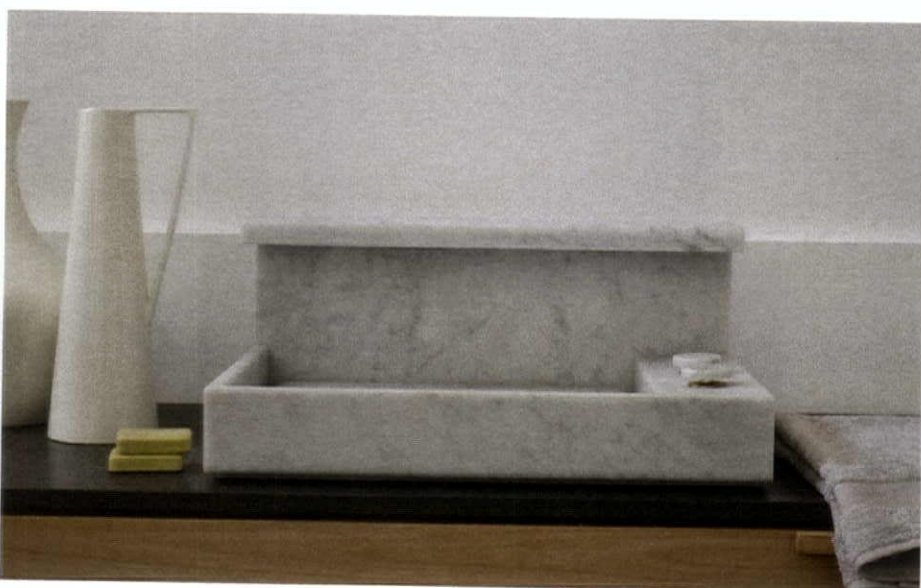


mg12

JP marble

Milan-based designer Monica Freitas Geronimi conjured a pristine overmount basin from Carrara marble with integrated circular tap handles that are complemented by brass-hued fittings. It is also available in a charming gray Basaltina stone.

mg12.it



Speakman Clodagh Collection

New York-based Clodagh Design tailored a faucet inspired by industrial sinks with cross handles. It is available in eight finishes, including matte black, polished nickel, and aged brass (shown).

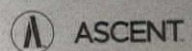
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ARCHITECT: William Petrone
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STONE: Elegant Stone

Living Color

This collection of colorful tiles—acrylic, terra-cotta, and porcelain—creates surfaces that are equally durable and beautiful, taking any room to the next level.

Christina Celestino x Fornace Brioni

Gonzaga

Milan-based architect and designer Christina Celestino dreamed up a collection of motifs based on designs typically found in Italian 15th-century paint on *pavimenti in cotto* (terra-cotta floors). Following typical patterns of light, perspective, and draped effects, the assortment of tiles is dominated by gray and variegated terra-cotta, giving it a markedly Renaissance air, with the period's ideals of beauty and harmony.

fornacebrioni.it



Patricia Urquiola for Mutina

Cover

Patricia Urquiola, Spanish architect and designer (and adopted Italian), has designed various collections for Mutina since 2008, but Cover marks her first stint with large ceramic slabs. The collection came about from an experimental project using clay blended with a mixture of micro-grit, which is then used as a base for the colored patterns applied using the silk screen method.

mutina.it



Original Style Victoria Green

Finished in a copper-based glaze, this collection is swathed in a very distinctive shade of emerald green. It is specifically intended for wall ornamentation or unique, custom moldings.

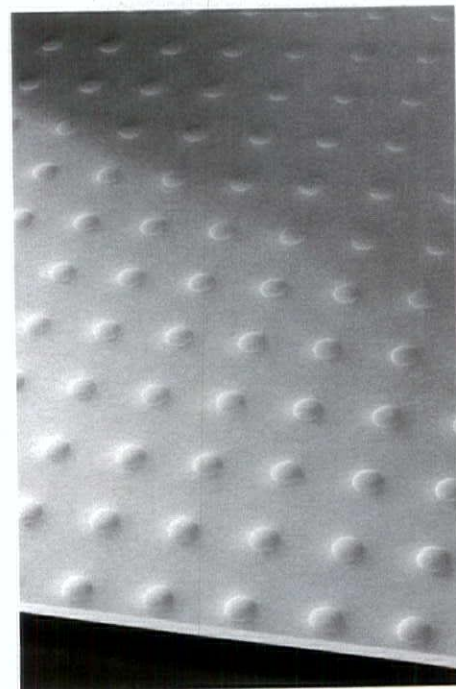
orginalstyle.com



HI-MACS Structura

Churned out of natural acrylic stone, the collection features highly textured surfaces. It can be used indoors, outdoors, on walls, and especially in bathrooms. It is available in ten textures, and custom designs can be made to order.

lghimacsusa.com



David Rockwell x Bisazza Tonal Collection

David Rockwell designed a graphic, vibrant tile range comprising a suite of patterns available in four color families (one is a new color developed just for the designer, called "David Rockwell Blue"). Starting from the existing collection Cementiles, the patterns are based on ombres, a visual spectrum from one color to another, or, in Rockwell's mind, something that feels like "a kind of illusion."

bisazza.com



La Fabbrica

Slate natural stone was the main ingredient for a tile collection inspired by the rough train tracks along the trail of New York's High Line park. Four colors of marbled tile express a kind of weathered look akin to the popular footpath above 11th Avenue.

lafabbrica.it

High Line



Iris Ceramica x Diesel Living Fence

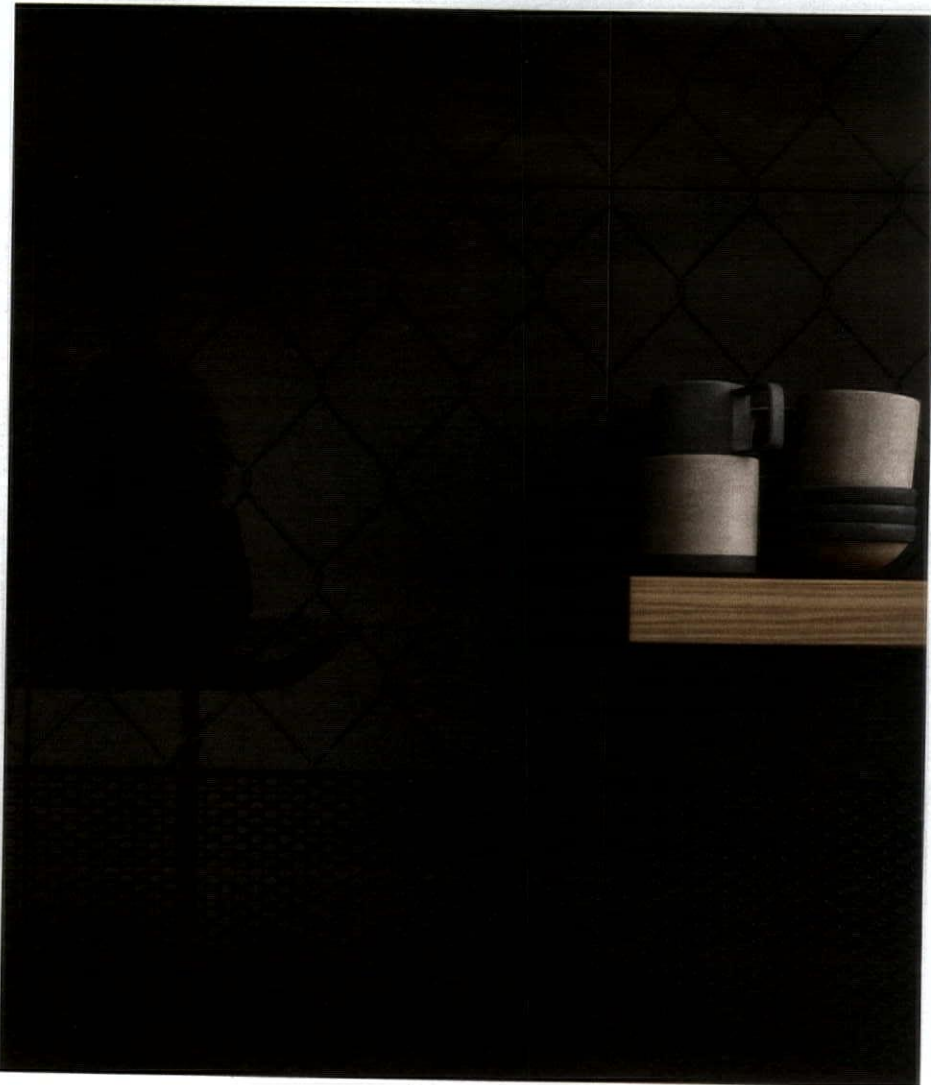
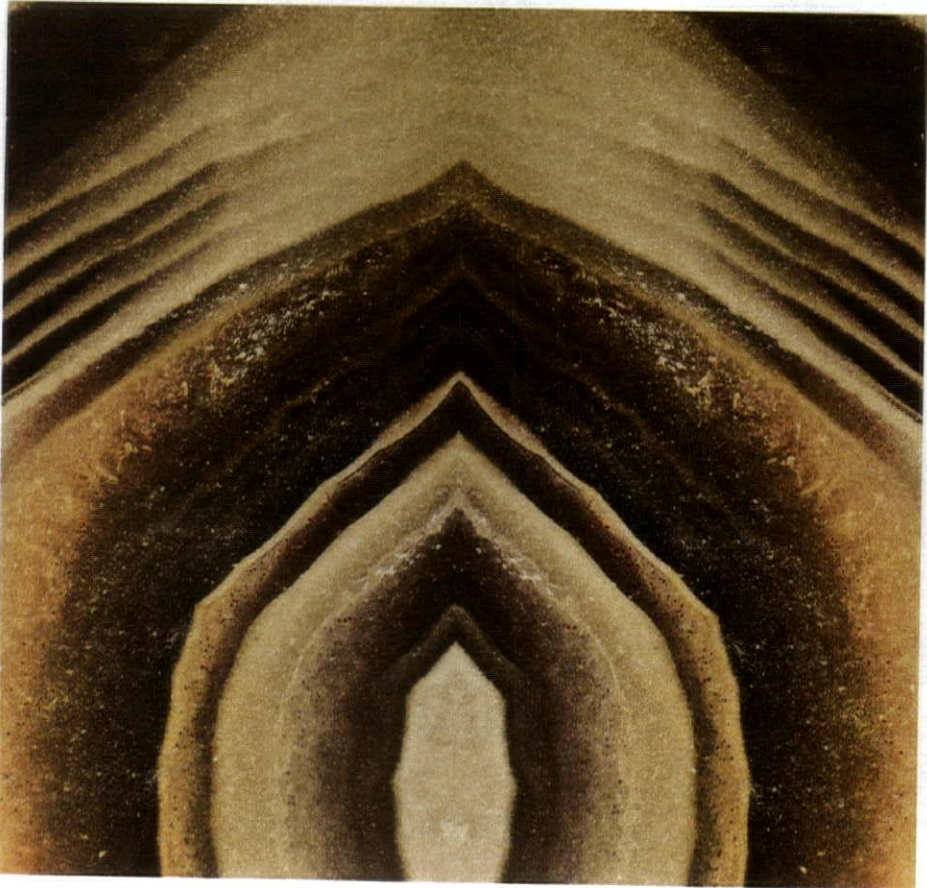
With wall tiles that resemble chain-link fences (shown) and mesh coatings, this collection is a mélange of white on white, white on black, and of course, black on black.

irisceramica.com

Maison Valentina Agatha Lotus

Influenced by the delicate folds of a lotus flower, parallel lines weave together in a ring of earth tones on the tile's surface. Each tile is digitally printed on two aluminum sheets with a polyethylene core.

maisonvalentina.net



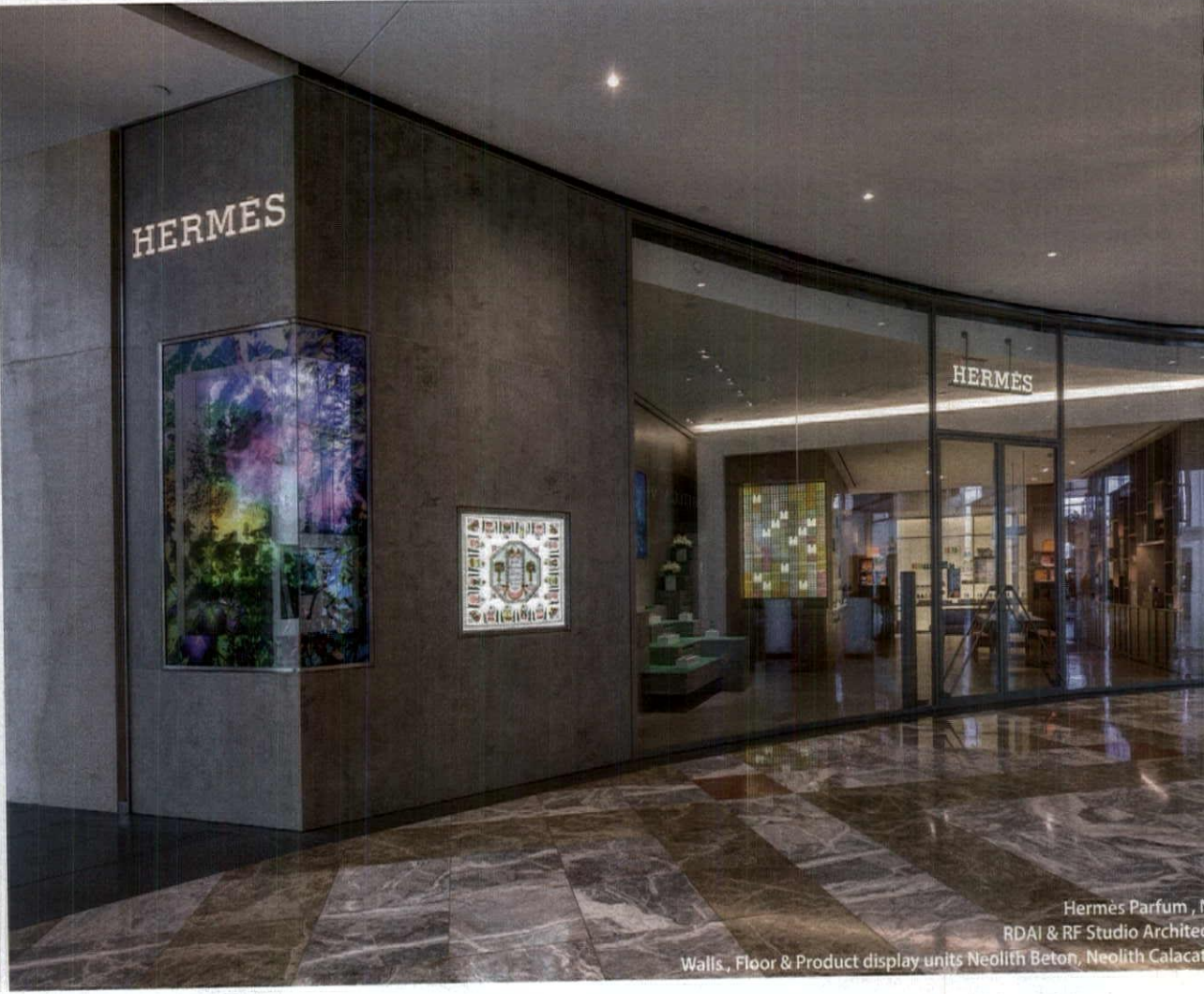


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HG Stones' Flatiron Resource Center
 TPG Architecture
 Floors & Walls Neolith Basalt Black, Iron Grey & Cement



The Dunhill Lobby, NYC
 Forbes-Ergas Design
 Feature Wall: Neolith Iron Corten



Hermès Parfum, NYC
 RDAI & RF Studio Architects
 Walls, Floor & Product display units Neolith Beton, Neolith Calacatta

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Cantilevered Kitchen

Zaha Hadid Architects teamed up with Boffi to create the Cove Kitchen, a custom kitchen island for the 39 units inside 520 West 28th in Manhattan, New York.

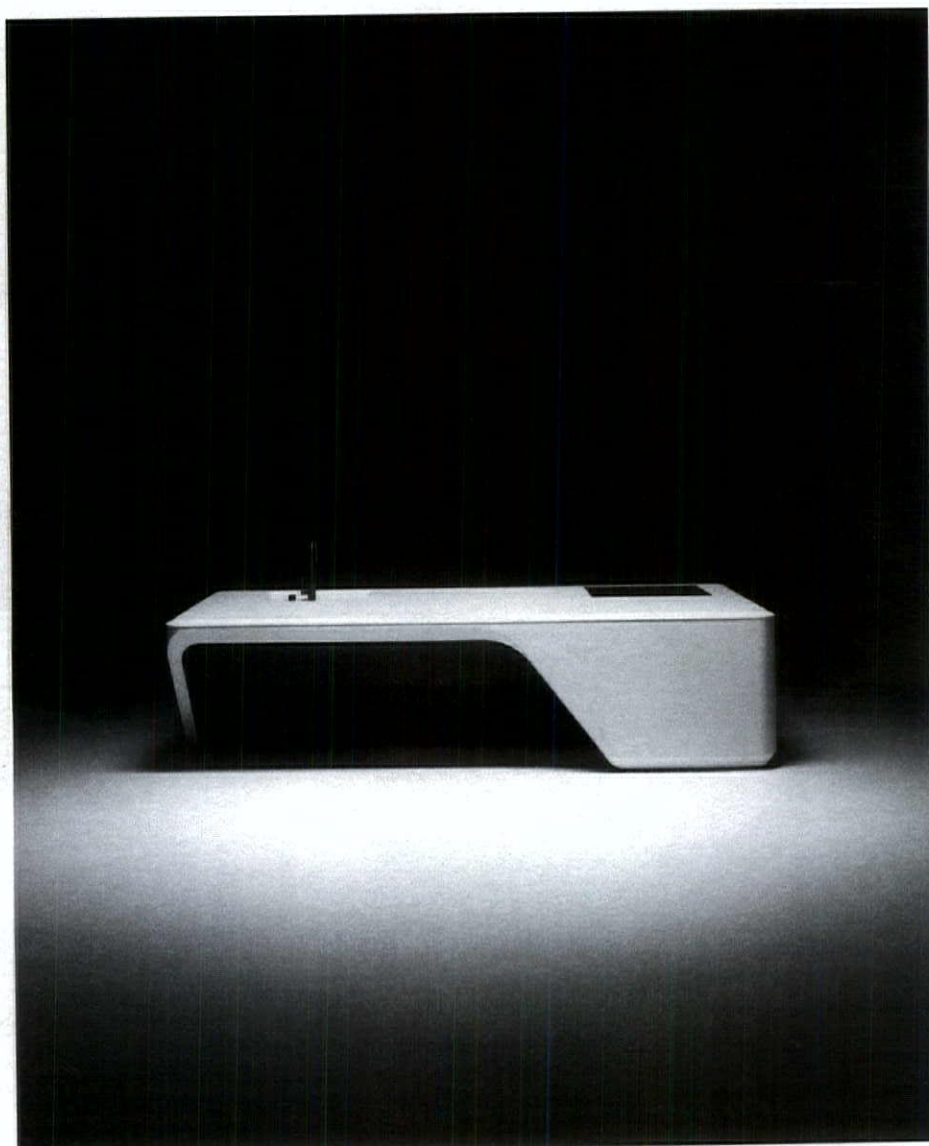
Zaha Hadid's only residential building in New York is located directly adjacent to the High Line, at 520 West 28th Street. The exterior is characteristic of Hadid's infamous stylistic tropes, including sinuous wraparound terraces, glass-enclosed pavilions, and sculptural architectural elements. Inside, all 39 residential units are discrete, sharing similar custom millwork but different layouts and schematic compositions.

Each kitchen was uniquely designed, incorporating a kitchen island designed by Zaha Hadid Architects. "The concept originated from the consideration of a sculpted stone piece, resting on the floor on one side and cantilevered on the other," explained Zaha Hadid Architects senior associate Johannes Schafelner. The soft lines create a continuous surface: "We inverted the top and bottom to soften the edges and make the island look as though it is floating."

Inspired by the curving forms of the MAXXI National Museum of XXI Century Arts in Rome and the Heydar Aliyev Center in Baku, Azerbaijan, the counter wraps around a large nook in the front to create space for stools. Meanwhile, Gaggenau appliances are placed on the other side, incorporating a sink basin, a tap, and a stovetop.


Zaha Hadid Architects collaborated with Boffi on many iterations to finally come up with a functional piece that divides the space. "The goal was to create a product that is not too specific, something more neutral that is at once able to complement the Boffi wall units and stand as the centerpiece of the space," said Schafelner.

The Cove Kitchen by Boffi is offered in two standard sizes, but is also available to custom specifications and in a variety of finishes and materials, including marble, wood, and Corian. GG



Resources

Architect	Zaha Hadid Architects zaha-hadid.com
Cabinet System and Kitchen Island	Boffi boffi.com
Kitchen Appliances	Gaggenau gaggenau.com



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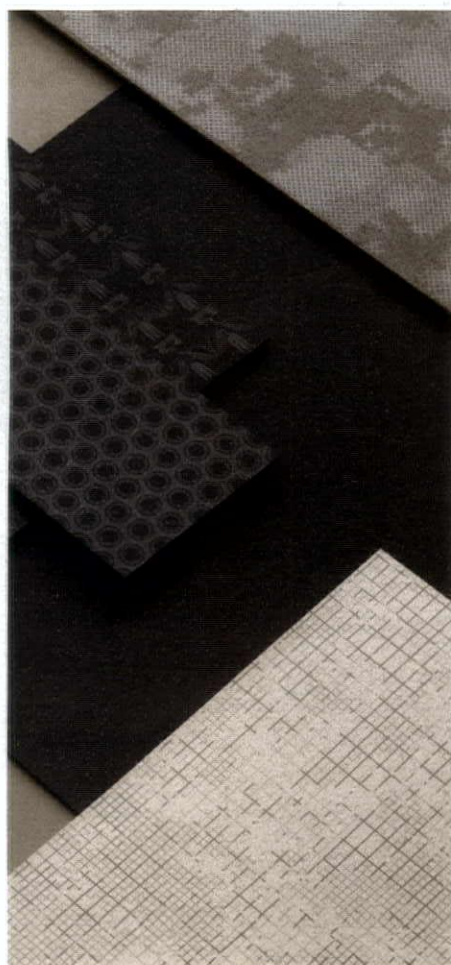
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Resources

Agape agapedesign.it	Cancos cancos.com	Fireclay Tile fireclaytile.com	HI-MACS lghimacsusa.com	Neolith neolith.com	Strasser strasser-steine.at
Alape alape.com	Cosentino cosentino.com	Formica formica.com	Iris Ceramica irisceramica.com	Newport Brass newportbrass.com	Sub-Zero & Wolf subzero-wolf.com
Alex Miller Studio bytheseacollection.com	Dacor dacor.com	Fornace Brioni fornacebrioni.it/en	Kallista kallista.com	Omnia omniaindustries.com	Team7 team7.at
Arborite arborite.com	Dada dada-kitchens.com	Fortis fortisfaucet.com	Kohler kohler.com	Original Style originalstyle.com	Thermador thermador.com
Arclinea arclinea.com	Delta deltafaucet.com	Gaggenau gaggenau.com	KWC kwc.com	Poggenpohl poggenpohl.com	True Refrigeration truemfg.com
Armstrong armstrong.com	Diamond Spas diamondspas.com	Graff graft-faucets.com	La Fabbrica lafabbrica.it	Poliform poliform.it	Valcucine valcucine.com
Assa Abloy assaabloy.com	Dom Interiors dominteriors.com	Grohe grohe.com	Laminam laminam.it	Porcelanosa porcelanosa-usa.com	Verona veronaappliances.com
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Bisazza bisazza.com	Drummonds drummonds-uk.com	Hafele hafele.com	Lowinfo lowinfo.com	Samsung samsung.com	Viking Range vikingrange.com
Boffi boffi.com	Dupont Corian dupont.com	Hansgrohe hansgrohe-usa.com	Maison Valentina maisonvalentina.net	Siematic siematic.com	Wetstyle wetstyle.ca
Brizo brizo.com	Dura Supreme durasupreme.com	Hastings Tile & Bath hastingstilebath.com	mg12 mg12.com	SnaideroUSA snaidero-usa.com	Woodmode wood-mode.com
Caesarstone caesarstoneus.com	Duravit duravit.com	Henrybuilt henrybuilt.com	Miele mieleusa.com	Sonoma Forge sonomaforge.com	
California Faucets calfaucets.com	Easy Drain easydrain.com	HG Stones hgstones.com	Mutina mutina.it	Steininger steininger-masterpieces.com	



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February 16



**Paul Revere Williams:
Architect to the Stars...
and Everyone Else**
by Alan Hess

Palm Springs Art Museum
Annenberg Theater
9 – 10 a.m. • \$12

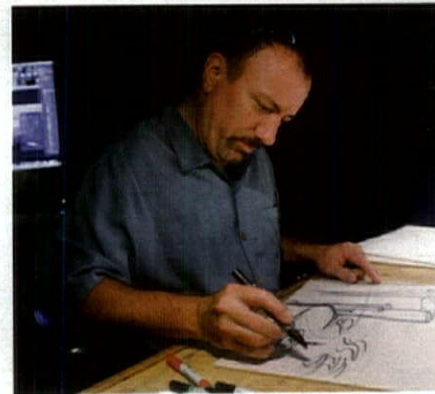
February 17



Modernism Week Keynote
by Martyn Lawrence Bullard
and “Palm Springs:
A Modernist Paradise”

Richards Center for the Arts
Palm Springs High School
3 – 4:30 p.m. • \$20 - \$90

February 18



**Disney•Pixar's
INCREDIBLES 2 –
Storytelling with
Art & Architecture**
by Ralph Eggleston

Palm Springs Art Museum
Annenberg Theater
2 – 3:30 p.m. • \$12

February 18



**Learning From Los Angeles
Strategies for Saving
Modern Buildings**
by Linda Dishman

Palm Springs Art Museum
Annenberg Theater
12:30 – 1:30 p.m. • \$12

February 19



**Monday with Legendary
Women of Design**

Gere Kavanaugh
Ruth Adler Schnee
Barbara Stauffacher Solomon

Palm Springs Art Museum
Annenberg Theater
10 a.m. – 5 p.m. • \$60 for 4 lectures

February 22



**Snøhetta / Beautiful
Function – The Willamette
Falls Riverwalk**
by Michelle Delk

Palm Springs Art Museum
Annenberg Theater
9 – 10 a.m. • \$12

February 23



From Google to Gehry
by Christopher Mount
and William Menking

Palm Springs Art Museum
Annenberg Theater
9 – 10:30 a.m. • \$12

February 23



**Gregory Ain – The Most
Dangerous Architect
in America**
by Christiane Robbins
and Katherine Lambert

Palm Springs Art Museum
Annenberg Theater
11 – 12 p.m. • \$12

For the complete list and to purchase tickets visit

modernismweek.com

Major

Grand

Premier

Media



WEST

JANUARY

FRIDAY 12
WORKSHOP

Jason Spotts:
Post-Disaster Safety
Assessment Training
9:00 a.m.
AIA East Bay
1405 Clay St., Oakland, CA
aiaeb.org

TUESDAY 16
PANEL

Is Los Angeles Part of Latin
America?
Cheech Marin, León Krauze,
and Jennifer Medina
7:30 p.m.
Harold M. Williams
Auditorium, Getty Center
1200 Getty Center Dr.,
Los Angeles
getty.edu

WEDNESDAY 17
LECTURE

Steve Ho: California State
& Federal Incentives for
Architecture & Engineering
6:00 p.m.
CallisonRTKL
333 South Hope St.,
Los Angeles
aialosangeles.org

SATURDAY 20
SYMPOSIUM

Craft in California and
Mexico: New Roles in
Contemporary Culture
10:00 a.m.
The Los Angeles County
Museum of Art
5905 Wilshire Blvd.,
Los Angeles
lacma.org

SOUTHWEST

THROUGH SUNDAY 28
EXHIBITION CLOSING
Sheila Pepe
Hot Mess Formalism
Phoenix Art Museum
1625 North Central Ave.,
Phoenix
phxart.org

TUESDAY 16
EVENT

SMPS NOCO Monthly
Social
4:00 p.m.
Hearth Restaurant and Pub
205 ½ 4th St.,
Windsor, CO
smpscolorado.org

SATURDAY 13
EVENT

Main Street District
Walking Tour
10:00 a.m.
Main Street Garden,
Dallas
aiadallas.org

FRIDAY 26
EXHIBITION OPENING

Space Burial
Fred Jones Jr. Museum of Art
University of Oklahoma
555 Elm Ave.,
Norman, OK
ou.edu/fjjma

MIDWEST

JANUARY

THURSDAY 4
PANEL

River Lab Panel and Public
Input Results
Claudia Cassidy Theater at
the Chicago Cultural Center
78 East Washington St.,
Chicago
chriverlab.org

SATURDAY 6
EXHIBITION OPENING

Field Testing
Volume Gallery
1709 West Chicago Ave.,
Chicago
wvolumes.com

TUESDAY 9
LECTURE

Jeanne Gang En Français
Avec Isabelle David
6:30 p.m.
Alliance Française de
Chicago
54 West Chicago Ave.,
Chicago
af-chicago.com

THURSDAY 11
SYMPOSIUM

Urban and Regional Plan-
ning Martin Luther King Jr.
Symposium,
"The Other Detroit"
6:00 p.m.
Art & Architecture Building
2000 Bonisteel Blvd.,
Ann Arbor, MI
taubmancollege.mich.edu

EAST

JANUARY

FRIDAY 12
EVENT

Architectural League of New
York First Friday
A+I
6:30 p.m.
16 West 22nd St.,
New York
archleague.org

TUESDAY 30
SYMPOSIUM

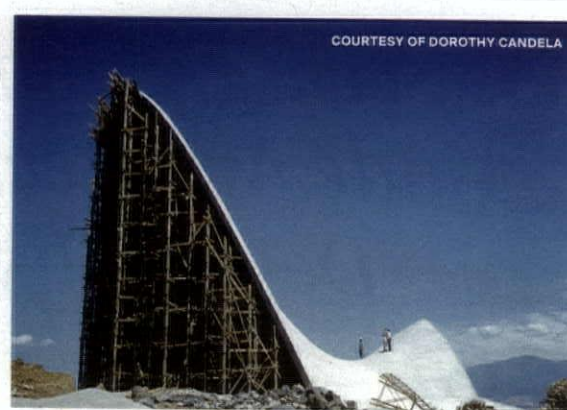
Lewis Mumford Symposium
Pierre Alexandre de Looz
6:30 p.m.
School of Visual Arts
136 W 21st St.,
New York
designresearch.sva.edu

FEBRUARY

FRIDAY 02
EVENT

Architectural League of New
York First Friday
Leong Leong, Project Proj-
ects, MTWTF
6:30 p.m.
167 Bowery,
New York
archleague.org

THURSDAY 15
EVENT

The Town Hall Presents:
Laurie Anderson
8:00 p.m.
Town Hall
123 West 43rd St.,
New York
the-townhall-nyc.org


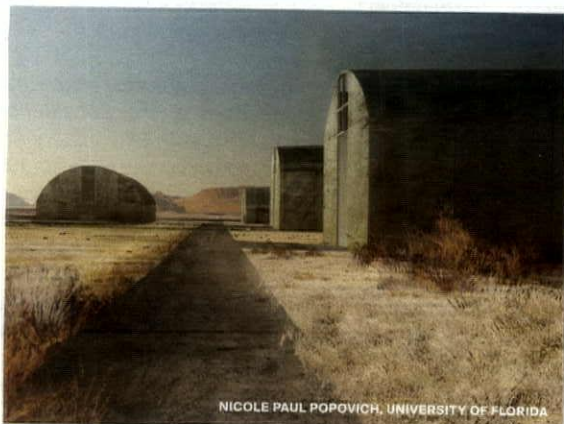
COURTESY OF DOROTHY CANDELA

Midwest

Félix Candela's Concrete Shells: An Engineered
Architecture for Mexico and Chicago

Gallery 400
400 South Peoria Street
Chicago
Through March 3

Based on the research of Juan Ignacio del Cueto Ruiz-Funes, *Félix Candela's Concrete Shells: An Engineered Architecture for Mexico and Chicago* chronicles the work of the prolific 20th-century Spanish-Mexican architect and former University of Illinois at Chicago (UIC) professor Félix Candela (1910–1997). The show brings together photographs, architectural models, and plans of Candela's hyperbolic paraboloid designs and exuberant, yet delicate, concrete shell structures, including the Pavilion of Cosmic Rays, Mexico City, the Chapel Lomas de Cuernavaca, Cuernavaca, and the Palace of Sports for the 1968 Olympic Games, Mexico City. It outlines Candela's influence on the expressive concrete work that was happening in Chicago concurrently with his practice in Mexico. The exhibition is curated by architectural theorist and designer Alexander Eisenschmidt and is a collaboration between UIC and the Universidad Nacional Autónoma de México.

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NICOLE PAUL POPOVICH, UNIVERSITY OF FLORIDA

East

Obdurate Space: Architecture of Donald Judd

Center for Architecture
536 LaGuardia Place
New York
Through March 5

New York's Center for Architecture is presenting *Obdurate Space: Architecture of Donald Judd*, an exhibition exploring the impact of the constructive arts on the works of artist Donald Judd, and his influence on the field of contemporary architecture.

The exhibition features five of Judd's projects and proposals designed between 1984 and 1994. These projects are represented through drawings, models, and archival material, and are presented in a "threefold thematic framework, providing a window into Judd's body of architectural work."

Curators Claude Armstrong and Donna Cohen of Armstrong + Cohen Architecture are also displaying their own drawings and the models they originally made while they were assistants to Judd.



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Southwest

HOME—So Different, So Appealing

The Museum of Fine Arts, Houston
1001 Bissonnet Street, Houston
Through January 21

Featuring 39 U.S. Latino and Latin American artists, *HOME—So Different, So Appealing* explores the artistic expression that emerges from a group of people who have experienced immense change—from immigration and dislocation to political repression. The more than one hundred works include painting, photography, and film, as well as sculpture, installation, and performance. Although the artists come from diverse countries, such as Cuba, Mexico, Colombia, Guatemala, and Argentina, all explore the concept of "home" and how it has been altered throughout the American continent in the past 70 years in the artwork presented. By narrowing the scope from the 1950s to the present, the museum also offers a narrative of postwar and contemporary art. Given the current political context, this timely exhibition reminds visitors of the power and comfort of home for everyone.



COURTESY STUDIO MICHEL ZABÉ

West

Adrián Villar Rojas: The Theater of Disappearance

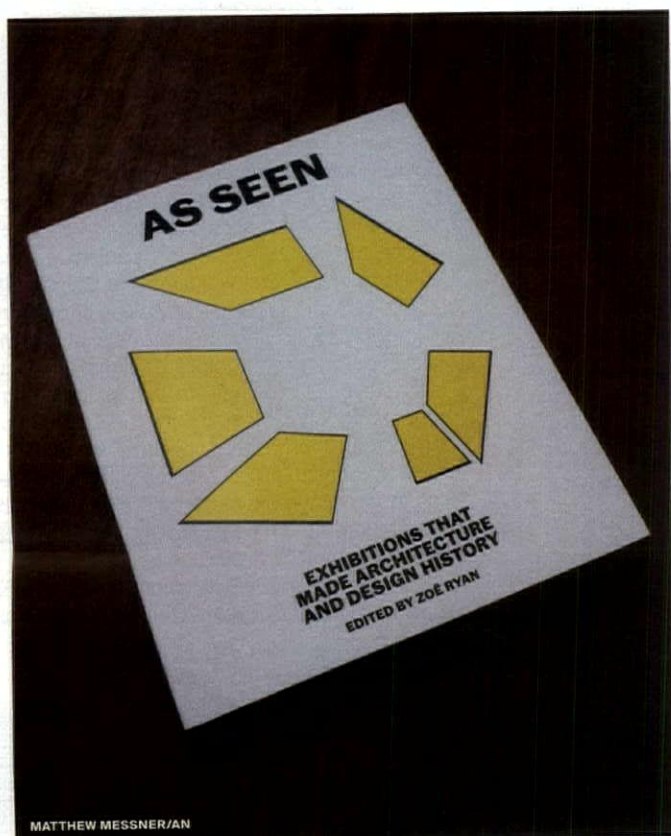
Geffen Contemporary at MOCA
152 North Central Avenue
Los Angeles
Through May 13

Adrián Villar Rojas: The Theater of Disappearance is currently on view at Geffen Contemporary at MOCA in Los Angeles. The Museum of Contemporary Art (MOCA)—affiliated complex—originally designed by Frank Gehry in 1983 as the "Temporary Contemporary"—plays host to Villar Rojas's site-specific installation, which focuses on repurposing found and selected art objects into quixotic and elusive displays of "post-human artworks."

These works and their particular, methodical arrangements are meant to harken toward a sense of essential timelessness and utilize a complex mix of materials—including concrete, stone, raw clay, and organic and inorganic objects—to engage with multiple senses and methods for the occupation and consumption of art and space.

As Seen: Exhibitions that Made Architecture and Design History

by Zoë Ryan
Art Institute of Chicago
\$30.49



A historical compendium of the art of exhibition-making from a critical and curatorial perspective.

For addressing what some consider to be an extremely niche topic, *As Seen: Exhibitions that Made Architecture and Design History* makes a convincing argument for the importance of exhibitions in broader design. While the book may not convince those who are already skeptical of the role of exhibition in the design fields, those who are at all interested will find it an invaluable resource for understanding historical and contemporary exhibition practices. Using 11 benchmark exhibitions, editor Zoë Ryan builds a conversation between a number of today's most noted curators, architects, designers, and academics through a series of essays. The end result is a brief critical history of historic and contemporary exhibitions that changed the way architecture and design are understood.

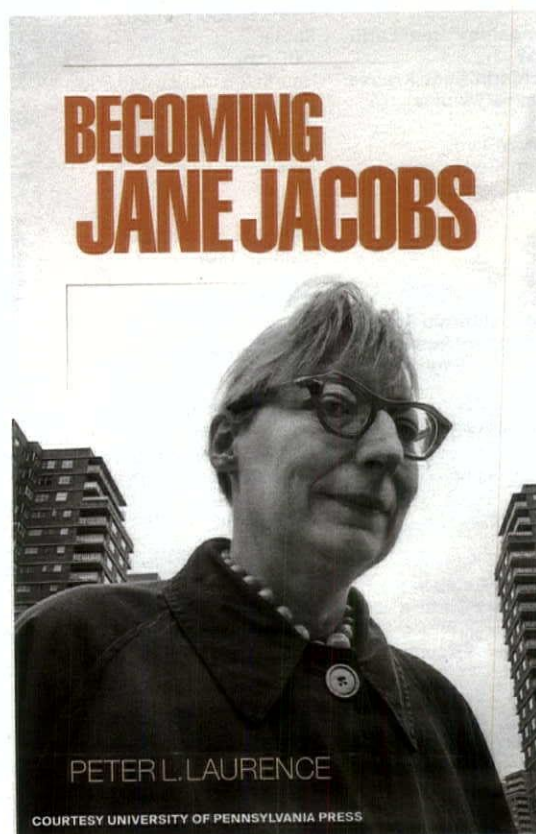
Ryan, the John H. Bryan Chair and curator of architecture and design at the Art Institute of Chicago, opens the book with an argument for each of the exhibitions and their places in history. These exhibitions include: *This is Tomorrow* (1956), the IBM Pavilion at the New York World's Fair (1964), *EXPO '70* (1970), *Italy: The New Domestic Landscape* (1972), *Man Transforms* (1976), *Memphis* (1981), *Droog* (1993), *Mutant Materials in Contemporary Design* (1995–97), *Massive Change: The Future of Global Design* (2004–06), *Sense of the City: An Alternate Approach*

to *Urbanism* (2005), and *Super Normal: Sensations of the Ordinary* (2007). The remainder of the book is divided up into sections covering the exhibitions themselves, their catalogs, their critical reception, and thoughts on their lasting impact on the design fields.

Interestingly, as is pointed out multiple times in the text, many of these exhibitions were not necessarily popular or critically successful when they were first on show. *This is Tomorrow*, which was shown at the Whitechapel Art Gallery (now the Whitechapel Gallery) in London, was covered extensively by the press, and called everything from confusing to exciting. *Memphis*—which ran in what would now be called a collateral gallery, located at the edge of the Salone del Mobile in Milan—caused a stir among critics and designers alike, some feeling like the show was some sort of media stunt to elevate the career of Ettore Sottsass. Notably, there are no photographs of the *Memphis* show. The IBM Pavilion structure, designed by Eero Saarinen and RocheDinkeloo was not altogether loved, but the interior exhibition, *Think*, produced by Ray and Charles Eames, received rave reviews and a constant stream of visitors. In all cases, the book lays out why we should care about these shows today, despite or thanks to their initial reception. It is carefully pointed out **continued on page 53**

Becoming Jane Jacobs

by Peter Laurence
University of Pennsylvania Press
\$34.95



An in-depth look at the influential writer and activist and her unexpected beginnings.

Peter Laurence's *Becoming Jane Jacobs* opens in 1935. This is when the 19-year-old Jane Butzner, fresh out of high school, infused with a love of poetry and driven by a streak of rebelliousness, left Scranton, Pennsylvania, and headed for New York City, bent on becoming a writer. The book closes 25 years later, in 1961, on the eve of the publication of her classic *Death and Life of the Great American Cities*. This scrupulously and minutely documented intellectual biography, based on extensive original archival research and set against a detailed history of urban policies adopted between the early Roosevelt and late Eisenhower administrations, reveals how the mind-set of the legendary author and activist was formed in the intervening years.

This formative period breaks into two parts. The first stretches from 1935 to 1952. Two things are surprising during this period. One is that Jacobs was only tangentially interested in architectural and urban concerns; the other is that she did not get a university education. Indeed, Jacobs's poor grades in high school ensured that she was turned down when she eventually applied to Columbia University, an experience that nurtured a lifelong abhorrence of academia, in particular of the Ivy League.

She then spent two years at the extension school at Columbia University for non-degree-earning students, beginning in 1938, where she studied geology, medieval history, psychology, chemistry, embryology, economics, and anthropology. She became so enthralled with her course on constitutional law that she wound up publishing her

first book, *Constitutional Chaff: Rejected Suggestions of the Constitutional Convention of 1786, with Explanatory Argument* with Columbia University Press in 1941, based on a term paper. It is still considered a classic among constitutional scholars.

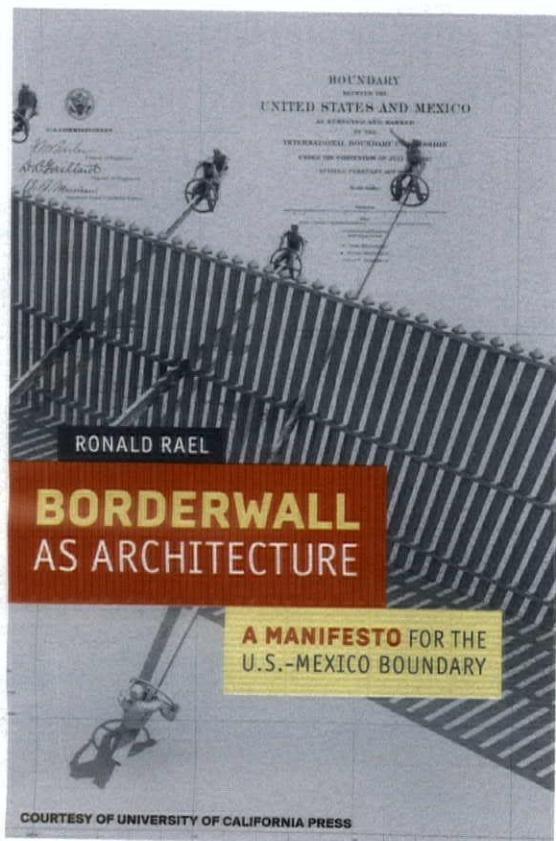
Left to her own devices, she was obliged to pursue other, out-of-the-way paths to acquiring knowledge, unconventionally broad and multidisciplinary. It starts when she landed a job as a writer and associate editor for *The Iron Age*, an industry trade magazine. She then worked as writer, editor, and then bureau chief for *Amerika Illustrated*, a Roosevelt state department Russian-language wartime propaganda publication. During the subsequent postwar Red Scare in 1949, she was suspected of being a pro-Russian communist sympathizer and taken before the Loyalty Security Board under J. Edgar Hoover.

Her writings at this time searched to unearth the subterranean nitty-gritty that made things work above ground. Her article "Men Working," for example, charted the paths of the city's underground networks beneath manhole covers and other street plaques. At *The Iron Age*, she immersed herself in the technology and economics of metallurgy and learned about the underbelly of the American industrial economy.

The second phase of Jacobs's apprenticeship begins in 1952, when she was recruited by Douglas Haskell, the new editor-in-chief of the new architecture magazine, *Architectural Forum*, founded by media mogul Henry Luce. Haskell deserves to be better known, **continued on page 53**

Borderwall as Architecture

by Ronald Rael
University of California Press
\$29.95



What is the U.S.-Mexico border and what can architects and artists do to confront the brutal realities there?

How should architects respond to the call to design a border wall? Architect and educator Ronald Rael recently released *Borderwall as Architecture: A Manifesto for the U.S.-Mexico Boundary* as an answer. *Borderwall as Architecture* is a collection of proposals, counterproposals, speculations, and research findings that encourage a critical engagement with border conditions. The findings were generated through his research studios with students and collected on a blog of the same name. The book couldn't come at a better time or with a greater sense of urgency thanks to President Donald Trump's insistence during his presidential campaign to have Mexico pay for a wall and the resulting rapid-fire progression of actual wall-building proposals.

For historical context, it was just a month into the Trump presidency when Homeland Security issued a Prequalification Request for Border Wall Prototypes on the Federal Business Opportunities website. This was quickly followed by the Department of Homeland Security's Procurement Innovation Lab, which issued a new Request for Information (RFI) pertaining to the proposed U.S.-Mexico border wall. The RFI's stated purpose was to "solicit ideas from industry and other partners for the more comprehensive long-term strategy related to the border wall."

Six months later, these prototypes are being built along the border east of San Diego while the funding battles continue in Congress.

Rael's richly illustrated collection shows the ways in which the borderlands condition the U.S.-Mexico divide, how border fences function and how they are often subverted. *Borderwall as Architecture* collects stories of jump ramps, catapults, and tunneling machines; methods of getting over, under, and around existing controls. There are environmentally restorative proposals, like a green wall of indigenous cacti, a wall that generates solar power, and one that effectively channels and collects wa-

ter. There are artistic and culture proposals too: from a "Theatre Wall," "Climbing Wall," "Sport Wall," "Burrito Wall," and "Birthing Wall" to outright hilarious ideas such as the "human cannonball," which would shoot a person over a section of border wall, passport in hand. In many ways, Rael's *Borderwall* proves to be a guide to outside-the-box thinking spatially as well as politically about the border.

The border is a microcosm of political and social issues. From the economic impacts of migration and trade to questions of nationalism and identity, it is a place where fears and aspirations are projected from afar. The reality of life in the borderlands looks very different than its image. Where one stands relative to a wall—i.e., "Which side are you on?"—says a lot about the politically charged moment that Americans, both in Mexico and the U.S., find themselves in. What does it say about our moment when, on the one hand, the federal government is collecting "speculative" design proposals, and on the other President Trump is currently saying things like "We are thinking about building a wall as a solar wall. So it creates energy. And pays for itself?"

The bidding process is so fraught that even *Engineering News Record* reports that large contractors were skittish in putting in their bids, and many of the successful bidders have been revealed to be under criminal investigation. In this context, *Borderwall as Architecture* becomes a critical toolbox, challenging readers with speculative proposals, informing with realpolitik discussions, and engaging guest writers such as Teddy Cruz and Michael Dear to encourage architects to think expansively about the southern border and imagine better solutions.

Marty Wood is a New York-based writer and curator.

As Seen continued from page 52 early in the book that the most recent show was over ten years ago, in order to maintain a critical distance from early reactions.

Even with this distance, the book does bring some of the shows in very close with its choice of contributors. In more than one case, curators from the shows covered are given a chance to comment on the larger topic of exhibitions, if not their own work. Mirko Zardini outlines (in a text originally published in *Log 20*) what it means to show architectural work in Montreal, where his show *Sense of the City* was exhibited at the Canadian Centre for Architecture (CCA). Paola Antonelli talks more directly about the role of digital content and how it relates to her show *Mutant Materials*, which was the first show at the Museum of Modern Art to be accompanied by a website.

A prevailing theme throughout the essays, if not the book as a whole, is the changing nature and role of exhibitions throughout time. Sylvia Lavin discusses the allure of contemporary exhibitions thanks to their blend of demonstration (full-scale architecture-artifacts), aesthetics (design as art), and information, all of which developed in design and architectural exhibitions in stops and starts in the past century. Meredith Carruthers dedicates an essay to the exhibition catalogs, another topic that pops up throughout the book. Stepping back even further from the exhibitions themselves, Penelope Dean and Alice

Rawsthorn specifically discuss the changing shape of design criticism in the form of exhibition reviews over time.

The physical book, designed by Project Projects, is appropriately reminiscent of a museum catalog. Highly stylized graphic design, rich imagery, and bold use of multiple paper stocks and colors make it an artifact in itself, an idea discussed extensively in the text about catalogs. This is doubly fitting, as the genesis of the book was a research project conducted by Ryan and displayed at the 2014 Istanbul Design Biennial and eventually as a show at the Art Institute. While not actually a catalog of that show, the meta idea of a book about an exhibition about exhibitions seems fitting for the topic, more so than a simple catalog.

As Seen is not for everybody. Those who believe that the field of architecture and design is most importantly a professional one will likely find the conversation about long-over exhibitions esoteric if not unnecessary. This book is not for them, though. For those who are interested in the expression of theoretical and avant-garde design concepts through exhibitions (which seems to be a growing number, considering the recent explosion of biennales and triennials around the world), *As Seen: Exhibitions that Made Architecture and Design History* is the closest thing to a textbook on the subject.

Matthew Messner is AN's midwest editor.

Becoming Jane Jacobs continued from page 52 and Laurence has done an excellent job in this direction. As far as Jacobs is concerned, he was a life changer. He hired Jacobs for the same reasons Luce had hired him: She was a consummate professional, and she had absolutely no architectural training. He sent her in his stead to a famous conference at the Graduate School of Design in 1956, where she lambasted Harvard's Urban Design model, thereby earning more plaudits than anyone else.

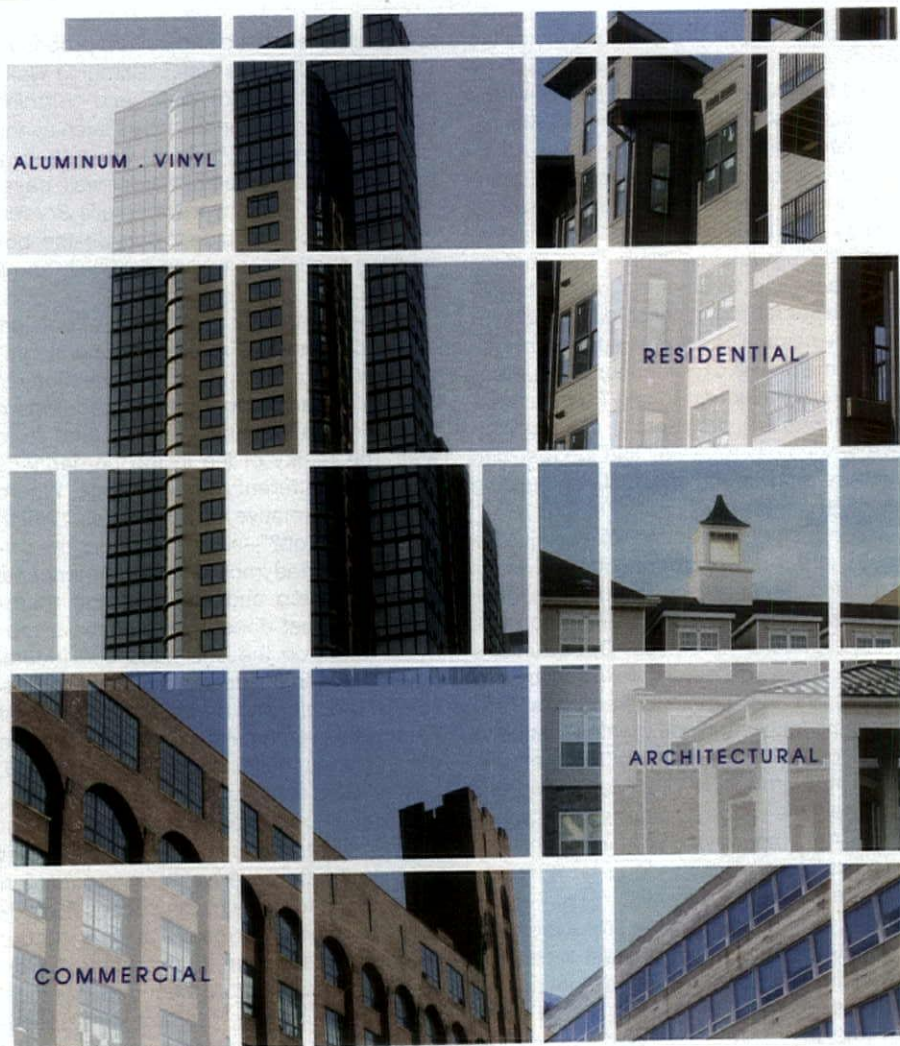
Laurence's chapters documenting this period are some of the most fascinating parts of the book. Haskell, a former journalist for *The Nation*, went for "strictly architectural magazines," which he said were "fast asleep and snoring" while Eisenhower created the federal Urban Renewal program. Municipal officials like Robert Moses, along with property developers, construction firms, and architects had been waiting since the early 1930s for this kind of (what Jacobs called) "gravy train" situation. Throughout Haskell's tenure, the journal relentlessly exposed the omnipresence of "slum clearance" associated with Urban Renewal schemes—what James Baldwin referred to more accurately as "Negro Removal." The resulting looming urban crisis only fanned the flames of Jacobs's ire. By 1959 she was taking on the corrupt practices of Moses, the New York City Slum Clearance Committee, and real estate developers. She also left *Forum* to begin work on *Death and Life*. It

had taken 25 years, but she had absorbed the knowledge, discipline, and outrage she needed to become Jane Jacobs.

Laurence's fascinating book has a surprise ending: Jacobs's adherence to the ultraconservative Friedrich von Hayek, the hero of Margaret Thatcher and the laissez-faire Chicago School of economics. Jacobs not only rejected urban renewal policies but planning in general, favoring the "invisible hand of the market" as a means of "unslumming" neighborhoods.

Liane Lefaivre is a professor at the University of Applied Arts, Vienna. Her most recent book is *Rebel Modernists: Viennese Architecture since Otto Wagner* (London, Lund Humphries, 2017).

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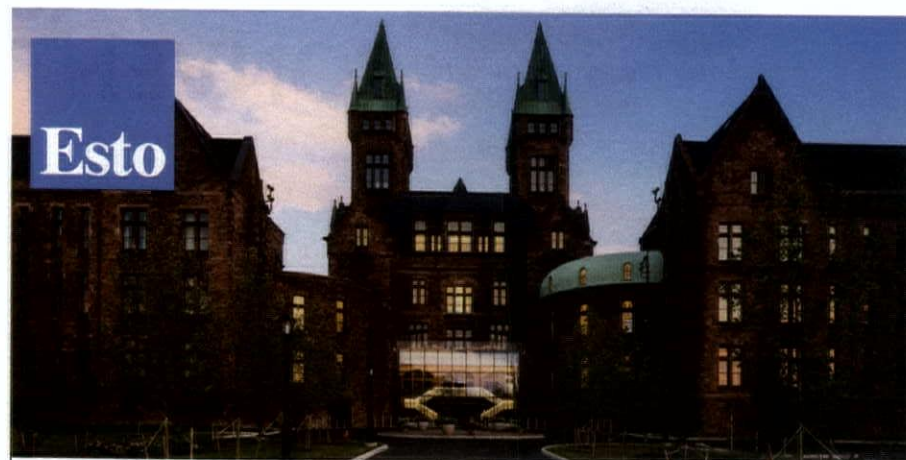
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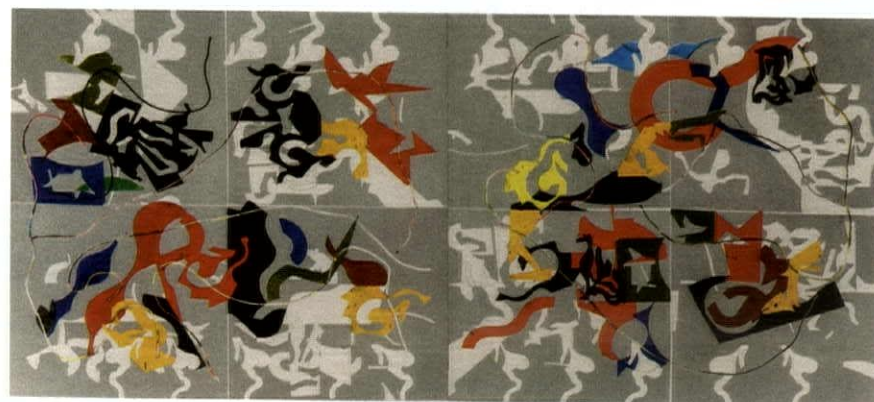
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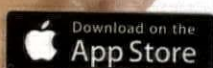
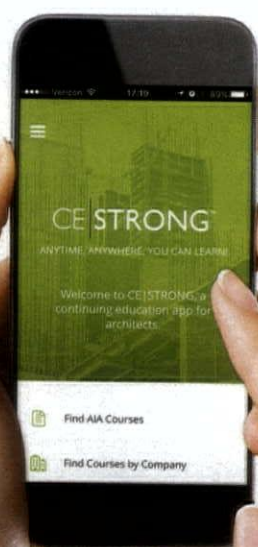
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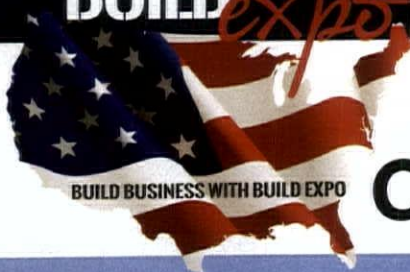
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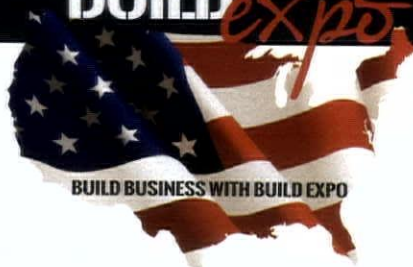
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Concrete Catalyst

AN speaks with architect Michel Rojkind about the recently opened Foro Boca concert hall in Boca del Río, Veracruz, Mexico.

By Iker Gil and Julie Michiels

The Foro Boca concert hall opened to the public December 1 in Boca del Río, Veracruz, Mexico, with a concert by the Boca del Río Philharmonic Orchestra featuring acclaimed violinist Joshua Bell. Designed by Rojkind Arquitectos, the remarkable building is the central piece of a city in transformation. Iker Gil of MAS Studio and Julie Michiels of Perkins + Will spoke with architect Michel Rojkind to discuss the main aspects of the building.

The Architect's Newspaper: Can you talk about how you became involved in Foro Boca and how it related to the larger urban challenges in Boca del Río?

Michel Rojkind: Miguel Ángel Yunes Márquez, the then-mayor of Boca del Río, started the Boca del Río Philharmonic Orchestra in 2014, and that has since become the heart of the cultural life in the city. The mayor asked us to design a home for the orchestra, and at the time there were three possible sites. The chosen one was located in a deteriorated area of Boca del Río where the Jamapa River meets the Gulf of Mexico. We decided then to think about the building as part of a larger urban regeneration project that also could tie to a three-mile boulevard that the mayor had already started to work on to improve the pedestrian experience along the waterfront.

How does Foro Boca connect to its immediate context?

One of the first key aspects was to turn the nearby breakwater into a pedestrian space. Also, the building entrance, besides being protected from the strong north winds, is connected to a series of public spaces. As the mayor had already chosen granite for the boulevard, we included it in our project so that the boulevard would go right into the building. Our aim was to make sure that the public spaces were considered as important as the building, giving back to the community by extending our plazas toward the beach, the breakwater, and the city.

The building is raw, powerful, and stripped of superfluous elements. Can you talk about its overall composition and materiality?

We wanted to use a material that was able to withstand and respond to the harsh conditions of the place, so we chose concrete with a texture running in different directions. We were interested in the way it would develop a patina over time, similar to the nearby rocks in the breakwater. Initially, the project started as a big box that we broke down into smaller programs to give it the proper scale toward the beach, the pier, and the city. As you move around Foro Boca, your perception of the volumes' scales changes. And it was important for us to make a building that had no front and back. For instance, the area where the trucks load and unload the instruments becomes an exterior plaza. It is about creating overlapping uses rather than hiding them.

The interior of the building also challenges our perception of scale, with an interesting sequence of compression and release.

As you enter the building under a compressed space defined by a cantilevered volume that is 7.5 feet tall, you begin to understand the spatial organization around the main concert hall. The double- and triple-height spaces with skylights are quite dramatic, as you are coming from the dark compressed entrance in contrast to the exterior light and then it opens up to these spaces with light washing the walls. And there is a sense of fluidity in the spaces. You see people going up the stairs, moving through the mezzanines, and entering the concert hall through different access points. It was important for us to translate the continuous movement that is present in music or in the nearby waves.

Foro Boca continues with your studio's philosophy of providing added value to each project, envisioning new opportunities beyond the original scope of the project. Can you describe how added value manifests in this specific case?

Besides the main program of housing the orchestra, we wanted to design a space that could accommodate multiple activities at the same time and host diverse cultural manifestations, not just concerts. After the opening concert, Foro Boca hosted White Canvas, an audiovisual piece by Cocolab, and a few days later the first edition of the National Book Fair in Boca del Río. Now that there is a building that can house all these activities, there will be more and more opportunities to bring interesting artistic expressions. The important thing is to maintain the quality of the culture that is inside.

It is interesting to consider Foro Boca in relationship to your Cineteca Nacional project. Both public buildings commissioned by the government, they have similar ambitions as civic anchors beyond their specific programs. Can you talk about the relationship between both projects?

When I started to work with the mayor on Foro Boca I was a bit skeptical because I had a really hard time with Cineteca Nacional. We were being criticized for a building that had opened to the public unfinished. But the process in this case was very different and with more time for design. Also, the mayor of Boca del Río is very passionate about art in general, and the orchestra in particular, so I knew we could work in a different way. To me, the most important part of the Cineteca project is the exterior space, the places where people gather and where unexpected things occur. For that reason, in Foro Boca, we fought to include the exterior plazas as a key part of the project. Each project creates different experiences, but both have exterior spaces that are very successful. When film director Peter Greenaway visited Cineteca Nacional, he pointed out that the gardens were his favorite area, as they were the spaces where the quotidian happens. Foro Boca is a project that synthesizes the ideas and lessons we learned from Cineteca Nacional. It is a building that is distilled to very few elements, creating a powerful experience that you feel is part of the site.



Above: A pedestrian plaza connects the waterfront to the concert hall, where a 7.5-foot-tall cantilever conceals the compressed entrance.
Below: The interior opens up into a dramatic triple-height space.



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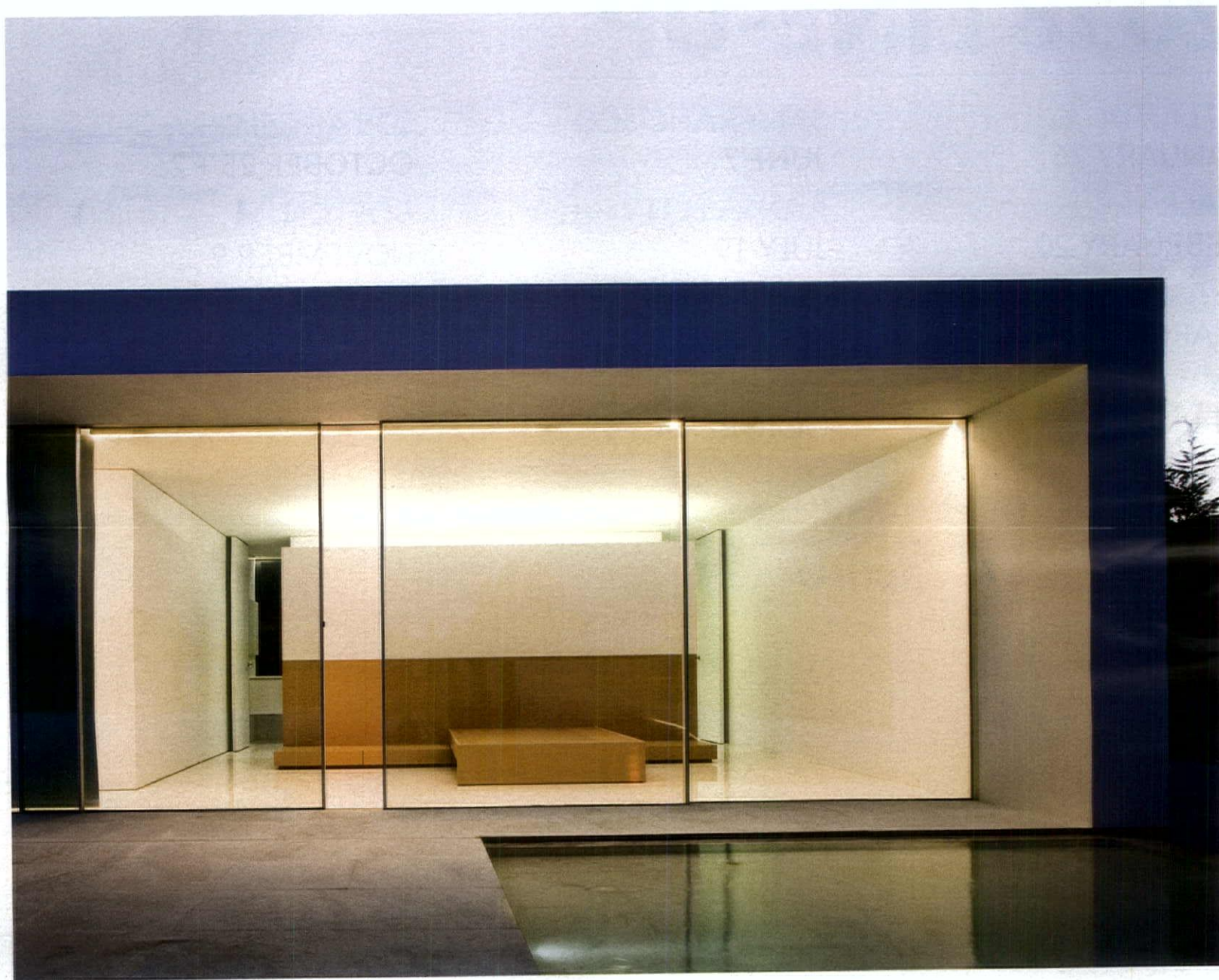
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