

THE ARCHITECTS NEWSPAPER

THE ARCHITECT'S NEWSPAPER FEBRUARY/MARCH, 2018

\$3.95

John Portman (1924-2017)

THE ICONIC ATLANTA ARCHITECT WHO REDEFINED URBAN INTERIORS.

John Portman told me that when he was a little boy, he was so poor that he didn't have any toys, so he played in his backyard by making imaginary cities out of mud piles and old glass Coca-Cola bottles. I recall going with him to the incredible artist's foundry Polich Tallix in upstate New York to check on the progress of a sculpture he was creating for one of our projects in India. This massive sculpture was underway, and after looking it over, Dick Polich took Portman over to some clay forms he'd set up, and Portman started playing with them. He was like that. He just loved to create, and was in his zone when he did.

There was a movie made about Portman by Ben Loeterman called *A Life of Building*, and in it, Portman kind of dramatically says, "It's about life!" He's obsessed with creating and sustaining life, in his architecture and in his **continued on page 12**



Emerging Voices 2018

THE ARCHITECTURAL LEAGUE OF NEW YORK ANNOUNCES ANNUAL LIST OF UP-AND-COMERS. SEE PAGE 24.

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Temple of Casual Publicness

CRIT

AUSTIN GETS A BIG NEW PUBLIC LIBRARY THAT WILL ANCHOR DOWNTOWN TRANSFORMATION.

Austin's new Central Public Library, designed by Lake|Flato with Shepley Bulfinch, opened last October. The 198,000-square-foot facility occupies a full city block adjacent to where Shoal Creek meets the Colorado River in the western part of downtown. Austin's first residents settled here 180 years ago, and in the 20th century municipal facilities like the Seaholm Power Plant were built nearby. Planning for the library began in 2009 as part of the district redevelopment surrounding the repurposed power plant. After some delays, the library, with a \$125 million price tag, arrives as a major addition **continued on page 18**



Trumpf Card

BERLIN-BASED BARKOW LEIBINGER DESIGNED A FACTORY THAT DOUBLES AS AN EXHIBITION SPACE ON THE OUTSKIRTS OF CHICAGO.

The TRUMPF Smart Factory is far from the typical suburban industrial campus. While the recently completed project maintains many of the industrial touches familiar to the type, including an abundance of long-space steel, glass, and concrete, its conception is more particular. Namely, it was designed to blend the function of a working factory with the **continued on page 20**

Pomo Visitations

REVIEW

SIR TERRY FARRELL AND ADAM NATHANIEL FURMAN RECONSIDER POSTMODERNISM'S LEGACY.

In their new, amply illustrated book, *Revisiting Postmodernism* from RIBA publishing, architects Sir Terry Farrell and Adam Nathaniel Furman construct a cross-generational account of postmodern architecture's birth, evolution, and eventual decline in America and Europe, placing special emphasis on the movement's development in their native UK in the 1980s, '90s, and early 2000s. As the title suggests, the work revisits—and is thus a revision of—a well-known disciplinary narrative. Readers unfamiliar with the subject would do well to begin with first-wave accounts before engaging with Farrell and Furman's somewhat idiosyncratic views—Charles Jencks's *Language of Postmodern Architecture*, for example, or the more academic **continued on page 37**

In Case You Missed It...

SEE PAGE 8



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Chicago: The best, worst city to be a young architect

Chicago's architecture scene is a bit of a paradox. It is and has been one of the greatest cities in the world to be a young architect, yet the often pragmatic and sometimes conservative Midwest mentality means that there is not always interesting work to be had. It is home to some of the most recognized firms in the world, but a lot of those were founded a century ago, or even longer. Many of the tallest and most innovative buildings in the world are still designed in Chicago, a fact that has scarcely changed in over 100 years. Unfortunately, it is unlikely that any of those will be built in Chicago itself.

For young architects, there is work. You either work at one of the corporate giants, a perfectly fine option for many, or you try to make it on your own. An odd set of conditions has led to Chicago having less than its share of the mid-size firms: the kinds of places where young designers can cut their teeth learning the trade, one-on-one with a principal, working through every aspect of the building process. Chicago lacks the West Coast's insatiable single-family home building, New York's thriving high-end condo market, or the explosive growth in the southeast. Medium and small practices are up against a city which has seen little or no population growth in decades. Many of the mid-size firms who have seen steady success, such as John Ronan Architects, JGMA, and Wheeler Kearns, often self-impose limits on their office size. Factor in fiercely loyal employees and that means there are rarely openings.

Developers, more often than not, control the housing that is being built or renovated. North Side neighborhoods are being transformed two-flat by two-flat, not by homeowners, but by developers that can front the money to convert the ubiquitous duplexes into single-family homes.

Despite all of this, Chicago is not lacking in young ambitious designers. One and two-person firms have found a space among academia, the profession, and exhibitions, which represent some of the most critical work coming out of the city. Thanks to a number of institutions, these small practices have a presence that often outweighs their modest means.

At the three major schools of architecture—Illinois Institute of Technology (IIT), the University of Illinois Chicago (UIC), and the School of the Art Institute of Chicago (SAIC)—teaching positions provide stability and testing grounds for new ideas. This is not unlike many cities and schools, except that these three schools have gone through a productive renaissance in the past decade. As IIT explores what it means to be Mies van der Rohe's school in the 21st century, UIC became one of the leading voices in contemporary theory. In 2014 alone, UIC faculty were curators for the British, German, Spanish, and Taiwanese pavilions at the Venice Biennale. In 2016 UIC and IIT faculty made up a third of the practices presenting in the U.S. Pavilion. For this year's Biennale, SAIC is the sponsoring academic institution for the U.S. Pavilion, with a number of small firms making much up the curatorial and production team.

Looking broader, Chicago is home to a number of other institutions that support young practices. The Graham Foundation's tireless exhibition and lecture schedule and grant programs have made it something of the defacto gathering space for many of these firms. The Art Institute's new permanent design gallery, special exhibitions, and sold-out lectures often play a similar role. And the Chicago Architecture Foundation, the Chicago Design Museum, and Volume Gallery fill in the gaps between the larger institutions. This is all not to mention the Chicago Architecture Biennial, which in its first two iterations featured, to some protest, many more of the city's small firms than its goliaths.

Unfortunately presenting at academic conferences and participating in even the biggest exhibitions does not pay the bills. For these small practices to find lasting success, and perhaps grow to hire other young designers, they need an environment where they can get steady work. It is hard to say what would need to happen to make Chicago a friendlier place for young architects, but there are signs of hope. The economy has recovered since 2008, even if our nerves haven't, and at least portions of the city have seen growth. That growth has been almost exclusively in the form of millennials, which despite a late bloom, have begun to buy homes. Optimistically speaking, the stage is set, the talent is there, and the clients are coming.

Matthew Messner



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In Case You Missed It...

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/ICYMI.

New report says sinking Millennium Tower is a fire hazard

The Handel Architects-designed tower, already the subject of several lawsuits, could be exposing residents to a widespread fire risk owing to newly-formed gaps between the building's curtain wall and structure. The San Francisco fire marshal confirmed the gaps, and issued a citation to Millennium Partners, the owner.

Obama Presidential Center design changed after public pushback ¹

Following the January decision to bury the Obama Presidential Center's controversial parking garage under the center itself, the Obama Foundation has announced major changes to the rest of the campus. Most noticeably, Tod Williams Billie Tsien's Museum will be slimmer but top out at 225 feet, as opposed to the originally planned 160 to 180 foot height.



COURTESY OBAMA FOUNDATION

Frank Lloyd Wright's second-to-last building demolished in Montana

Despite the best efforts of the Frank Lloyd Wright Building Conservancy, the architect's Lockridge Medical Clinic in Whitefish, Montana, was demolished by developer Mick Ruis January 10. The structure, designed in 1958 and realized in 1959 after the architect's death, was the first viable Wright building to be torn down in 40 years.

The Vatican reveals its first-ever Venice Architecture Biennale pavilion

The Catholic Church's country-within-a-city tapped Francesco Dal Co to select ten architects from ten countries to design ten chapels for the pavilion. When the exhibition wraps, the Vatican plans to place the buildings in localities that lack their own churches.

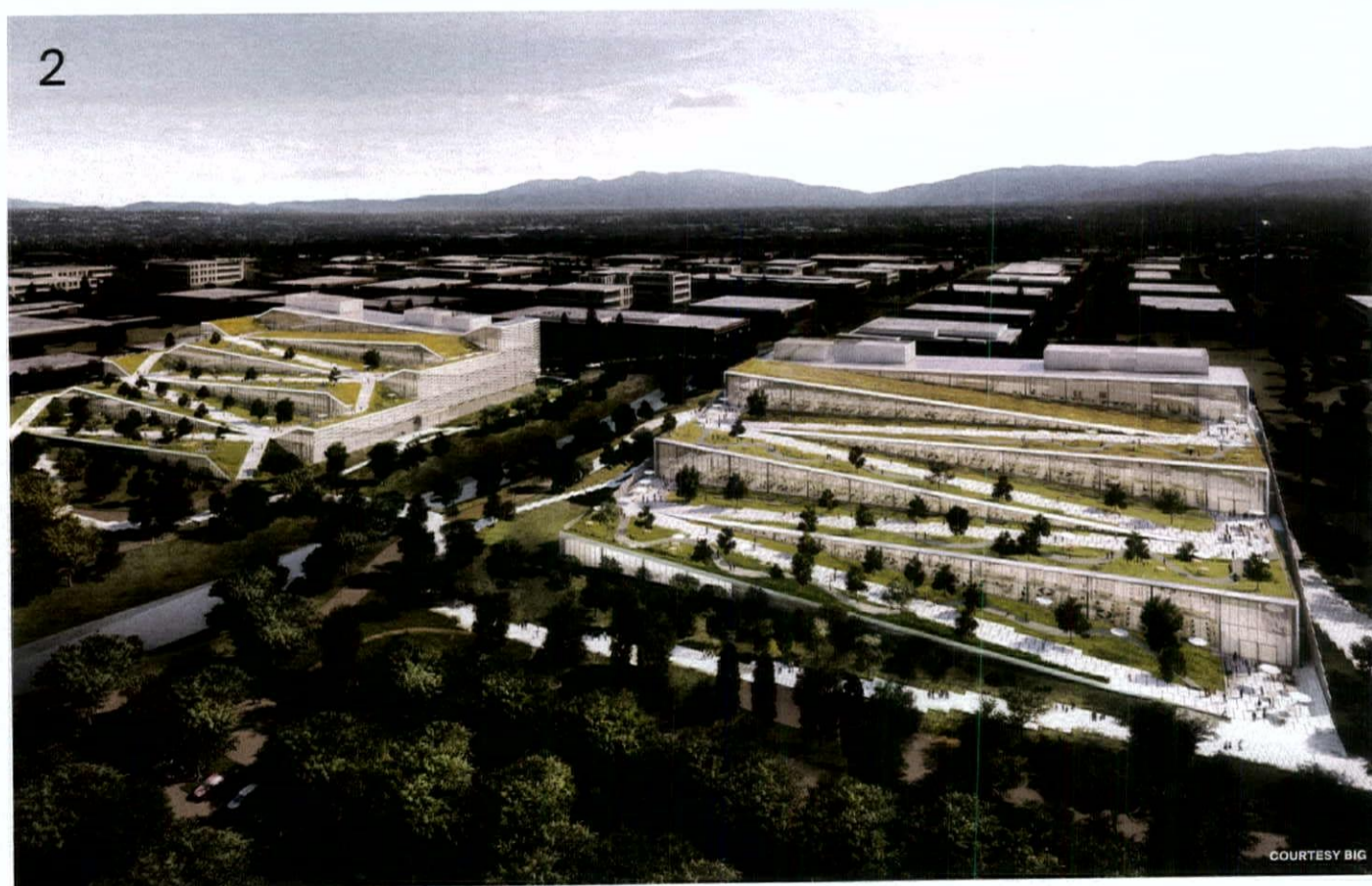
SHoP breaks ground on Michigan's future tallest building

The \$900 million project is expected to rise to 800 feet, making it at least 70 feet taller than John Portman's Renaissance Center, Detroit's tallest building. New renderings show that the once slightly twisting tower has been straightened out, and deep curving insets were designed out of the second (lower) building. SHoP is working with Hamilton Anderson Associates.

Seattle's second tallest tower rises on steel plates, without rebar

Studies are underway for construction of the NBBJ-designed Rainier Square Tower in Seattle, which will eschew a traditional concrete-and-rebar core in favor of a new steel plate system. The \$570 million tower will be Seattle's second tallest, and the building's modular core will be a proof-of-concept in the earthquake-prone city.

2



COURTESY BIG

Google and BIG propose one million square feet of offices in Sunnyvale ²

Google has teamed up with BIG yet again for a pair of terraced office buildings in Sunnyvale, California. The one-million-square-foot project will be called Caribbean, and will host offices for 4,500 workers over two five-story, glass-walled office buildings, each featuring green roofs with paths that gently zigzag atop stepped floors.

Report slams British regulatory system overseeing Grenfell

Britain's Independent Review of Building Regulations and Fire Safety has lodged a searing indictment of the country's construction industry and governmental regulation of high-rises. In short, the report found the regulatory organs tasked with insuring building safety are increasingly in collusion with the property interests they are meant to oversee.



Norman Foster's Chicago Apple Store can't handle this brutal winter ³

Around Christmas, it came to the internet's attention that Norman Foster's flagship Apple Store in Chicago—the one with an ultra-light, MacBook-shaped roof—was shedding ice and snow. The blogosphere ridiculed

the seemingly shoddy design's inability to withstand the Windy City's weather (Chicago writers, in turn, proclaimed that coasty folks just didn't know what real winter was). Apple claimed the roof's built-in heating system malfunctioned, and said that everything is running smoothly now. However, on January 15, Chicago photographer Nick Olivieri snapped a picture of a worker in a cherrypicker scraping icicles off the eaves.

SLA's park design for Bjarke Ingels power plant revealed

BIG's Amager Bakke Waste-to-Energy Plant in Copenhagen is finally set to wrap up later this year, and SLA has revealed its final plan for the plant's 170,000-square-foot rooftop-park-slash-ski-area. Hikers and joggers will also be able to enjoy several distinct biomes seeded alongside the 1,640-foot long ski slope.

San Diego port transformed by \$1.5 billion development

The Port of San Diego is being redesigned with entertainment—and resiliency—in mind. The \$1.5 billion, 70-acre waterside development, officially dubbed Seaport San Diego, will transform a hodgepodge of tourist spots, parking lots, and a fish processing plant into a mixed-use entertainment destination crowned by a 500-foot-tall observation tower.

New York City pledges over \$100 million to fill East Harlem greenway gap

In December, the city pledged the funds to fix up the section of the East River Waterfront Esplanade between East 96th and East 125th streets. The greenway, a 32-mile-long strip that runs around the edge of Manhattan, will eventually become both an unbroken loop for both bikers and pedestrians, as well as a buffer from coastal flooding.

Amazon announces 20 cities on its HQ2 shortlist

Competition over HQ2, a \$5 billion co-headquarters expected to bring 50,000 jobs to the chosen area, has been fierce. While Amazon received offers from all over North America, their shortlist skews heavily toward the U.S.'s East Coast. All of the metro areas met Amazon's requirements of having at least one million people, and zoning capable of building up to eight million square feet of office space.

Atlanta	Nashville
Austin, Texas	Newark
Boston	New York
Chicago	Northern Virginia
Columbus, Ohio	Philadelphia
Dallas	Pittsburgh
Denver	Raleigh, North Carolina
Indianapolis	Toronto, Canada
Los Angeles	Washington, D.C.
Miami	
Montgomery County, Maryland	

Ohio's famous basket building finally sold ⁴

Ohio Developer Steve Coon will breathe new life into Ohio's famous but vacant "Big Basket." He purchased the building in Newark at the end of December 2017 and plans to renovate it for new uses. The seven-story NBBJ and Korda Nemeth Engineering-designed building opened in 1997 as the headquarters of the Longaberger Company. Coon is working with Cleveland's Sandvick Architects to restore the structure.

Mezzanines coming to Philip Johnson and John Burgee's atrium in Houston tower

The owners of the Bank of America Center, a 56-story postmodern tower with a soaring atrium, want to glass-in the lower level to create mezzanines which, while more low-slung, are infinitely more leasable. M-M Properties has hired Sydness Architects to carry out the \$15 million renovation.

There will be no AIA Twenty-five Year Award winner this year

For the first time since the Twenty-Five Year Award program began in 1971, the AIA has decided that there is no winner this year. Buildings finished between 1983 and 1993 were eligible for fêteing. Well then...

Trump administration axes funding for critical Gateway tunnel project

Without federal funding, the \$12.7 billion Gateway tunnel project is D.O.A. Experts say the aging tunnel under the Hudson River, a key connection on the Northeast corridor, needs to be replaced as soon as possible to avoid a catastrophic system failure that would leave Penn Station-bound New Jersey Transit riders stranded on the other side of the river.

Demolition begins on AT&T Building lobby

Though the exterior is up for landmarking, parts of the AT&T Building are being torn down at press time. The NYC Landmarks Preservation Commission approved demolition of the lobby at Philip Johnson and John Burgee's postmodern tower at 550 Madison Avenue in mid-December. The entrance's destruction comes even as project partners publicly support landmarking.

New York Islanders reveal plans for \$1 billion arena

The Islanders hockey team had been looking to return to suburban Long Island since it first moved to Brooklyn. Not only will the new Belmont Park arena hold 18,000 seats, but it will be accompanied by an adjacent 435,000-square-foot, mixed-use development. The arena's opening date has been pushed forward from 2020 to the 21-22 season at the earliest.

Halprin's only atrium undergoes renovation

The only atrium by modernist landscape architect Lawrence Halprin is no more. Just before Christmas, preservationists sounded the alarm over the sledgehammered interior at the SOM-designed Wells Fargo Center in Bunker Hill, Los Angeles, which Halprin designed as "an urban, indoor Garden of Eden." The Cultural Landscape Foundation said that although the space was underutilized by the public, it was well maintained.

4



OPEN> LIBRARY



Kew Gardens Hills Library
72-33 Vlegh Place, Flushing, New York

Tel: 718-261-6654
Designer: WORKac

It is no secret that projects in the New York City Department of Design's Design and Construction Excellence Program can take a little longer than expected. Sometimes, that fact is frustrating, but other times it makes for wonderful little time capsules, like WORKac's recently opened Kew Gardens Hills Library. The project was designed over a decade ago, and retains much of its late-noughties charm. V-shaped concrete columns and corrugated polycarbonate harken back to the post-OMA boom, while other details, like the wavy glass-fiber reinforced concrete panels (one module flipped to create variety) seem completely new, as if they were ahead of their time several years ago. The parti is a thickened outer wall that incorporates structure and public spaces, while the center of the plan is more quotidian, housing stacks and library services. The building, a happy accident, raises questions about timelessness in architecture. If this had been completed on time, how would we have received it, and would we have thought differently about it? Either way, it is what it is, and it's worth visiting on a trip to Queens. **Matt Shaw**

OPEN> HOTEL



Detroit Foundation Hotel
250 W Larned St.
Detroit

Tel: 313-915-4422
Architect: McIntosh Poris Associates

Detroit-based McIntosh Poris Associates has transformed the former Detroit Fire Department Headquarters and adjacent Pontchartrain Wine Cellars into the 100-room Detroit Foundation Hotel. Along with the hotel, the two buildings can now hold retail, conference spaces, a fitness center, a podcast studio, a rooftop banquet space, and a ground-level restaurant and lounge. McIntosh Poris, working with Architectural Salvage Warehouse Detroit, was able to reclaim and reuse much of the buildings' original wood floors and woodwork while bringing additional salvaged materials from around Detroit. The facades of the buildings were carefully rehabilitated, as both buildings hold historic designations. Terra-cotta panels featuring firehouse themes were restored, replaced, and cleaned, and the original fire-engine-red garage doors were also rehabilitated. The Detroit Foundation Hotel has already been named the best hotel in the "Upscale" category by the Gold Key Awards for Excellence in Hospitality Design. **Matthew Messner**

OPEN> RESTAURANT



Robin Restaurant
620 Gough Street
San Francisco

Tel: 415-548-2429
Architecture: Todd Davis Architecture

The just-opened Robin Restaurant in San Francisco's Hayes Valley by Todd Davis Architecture (TDA) is a testament to artisanal dining in its most literal sense.

Almost everything in the space, from the countertops to the ceramic ware, furniture, and artwork, was custom-designed to suit the prickly and multifaceted tastes of Robin's chef, Adam Tortosa. Tortosa worked with Todd Davis, principal of TDA, to design a 1,250-square-foot omakase-style restaurant that is equal parts spare and boisterous. The space, like the food, is made up of ragtag mix of appropriated and highly curated components, like custom leather office chairs that work as seating in the dining room. The chairs are accompanied by charred wood tabletops in a room that also contains a stark black Brazilian slate sushi bar. Chiaroscuro-tinged and colored-resin-dripped walls and board-formed concrete piers wrap the space, spanning between generic storefront windows.

The sushi bar, raised just three inches above the wood bar top diners use to eat, is the star of the space. The chef wanted a super-minimal sushi area, so Davis embedded cold storage underneath the countertop in order to allow for a smooth, monolithic surface above. The bar top grounds the busy space, according to Davis, who said the precise and clean geometries of the sushi bar were meant to "give the diner a sense that the chefs are preparing the food just for them, with no distraction." **Antonio Pacheco**

Dis-Agreements

Chicago's City Council Black Caucus Chairman and Alderman Roderick Sawyer made an announcement at City Hall regarding the Obama Presidential Center as scores of protesters made their voices heard. Ald. Sawyer cheerfully announced the building contracts that had been made with African American-owned construction companies, while protesters chanted "C.B.A." and "Shame on you!" C.B.A. is a reference to demands by the neighborhood surrounding the Obama Center for a Community Benefits Agreement, which would guarantee that neighboring African American residents benefit from the economic development spurred by the center, including affordable housing protections. Groups demanding a C.B.A. have been staples many of the public events held by the Obama Foundation, but it is looking unlikely that the center's organizers will bend to this demand. In the very first public meeting, Barack Obama himself addressed the audience via live video feed, stating that there would be no community benefits agreement, as it would open the door for further demands from any number of groups.

MAD about MOCA

It looks like some yet-to-be-defined changes might be coming to the plaza areas at the Arata Isozaki-designed Museum of Contemporary Art complex in Downtown Los Angeles.

According to a sprinkling of Instagram posts made by professors involved with the project, a collaborative studio between University of Southern California and Art Center College of Design is potentially working on the redesign. According to the posts, the studio—sponsored by design-focused nonprofit MADWORKSHOP—is potentially reworking plaza and lobby areas to make the complex more popular with the public.

A recent studio review of project was even attended by MOCA Director Philippe Vergne and MOCA Chief Curator Helen Molesworth and featured a large scale model of the site. Postmodern enthusiasts should take note, of course, like other public spaces from the era, Isozaki's masterpiece could be seeing a facelift sometime soon, as well.

Send equal opportunities and MOCA designs to eavesdrop@archpaper.com.



MIRO Towers
San Jose, California
Architect: Steinberg Hart

Opening: 2020

Among the new high-rise residential projects Steinberg Hart has in the works across the Bay Area, the under-construction MIRO towers stand out for their relative height.

The twin 28-story apartment towers are slated to rise 298 feet above downtown San Jose, California, and will become the tallest towers in the Silicon Valley city upon completion. The 630-unit complex is wrapped in expanses of glass curtain walls studded with vertical metal panels, inset balconies, and carved-out entry portals depending on the frontage. The faceted towers will sit above a four-story mixed-use parking podium, which the designers are wrapping with 20,000 square feet of commercial and retail uses. The project is part of an ongoing effort to make downtown San Jose a high-density urban community by adding sleek housing towers to supplement the district's hefty tech office presence.

David Hart, president and CEO of Steinberg Hart, explained that the shift in downtown San Jose mirrors trends across the region, saying, "The appetite for urban living—well established and growing in San Francisco—has changed the way that a place like San Jose sees itself, and the way people see it." MIRO is slated to be completed in 2020. **AP**



Architect: Bjarke Ingels Group
Photograph: Enclos

Shape Up

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

Ornamental Metal Institute of New York

WWW.OMINY.ORG



Neave Brown (1929-2018)

Two months before he died, in poor health and noticeably frail, architect Neave Brown packed East London's Hackney Empire to capacity: 1,300 predominantly young architects came to hear from the man who had just been awarded the RIBA's Royal Gold Medal. They gave him a standing ovation.

Brown, who died on January 9, age 88, was the antithesis of the starchitect. He had completed his last building in the UK nearly 40 years earlier and a decade later finally put down his (pre-digital) drafting pens to become a painter. The medal came as a result of a reappraisal of his contribution to the architecture of housing and citymaking against the contemporary backdrop of a housing crisis, an expanding city, and the tragedy of the Grenfell Tower fire.

Brown studied at London's Architectural Association in the 1950s and was not alone in rejecting tower blocks as a model for the future, but few did more to develop an alternative model and do so with such a high level of architectural ambition and skill. His was a street-based architecture, low, ground-hugging, and dense, that owed as much to his admiration for the Georgian terraces of London as it did to a more apparent inspiration—Le Corbusier, for Brown had

been both designer and cocurator of the retrospective of the Swiss architect's work held at the Hayward gallery in 1987.

In 1965, Brown completed a terrace of five houses at Winscombe Street in the London Borough of Camden. To meet the government's demanding Parker Morris Committee space standards, Brown ingeniously created interior spaces that afforded both spaciousness and flexibility. Although thoroughly modern, the terrace fit the London street pattern, with clearly identifiable front doors a few steps up from the pavement and a shared garden behind. It encouraged sociability, a place where neighbors could and would drop by.

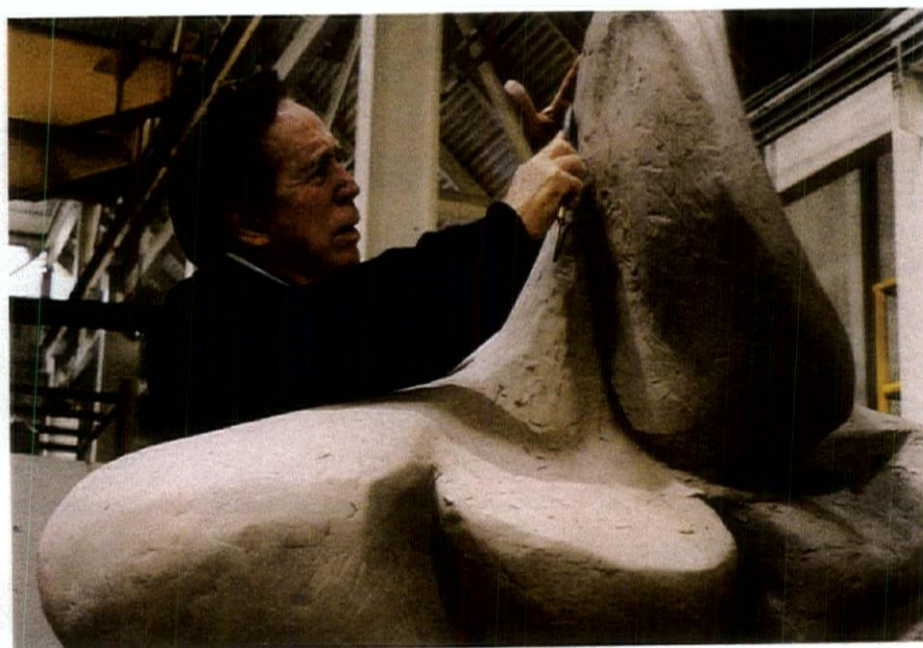
It was here at Winscombe Street that Brown and his wife, Janet, brought up their children Victoria, Aaron, and Zoe, putting his ideas about the "intergenerational home" to the test.

In the same year, Camden Borough Council appointed Sydney Cook as its chief architect committed to finding new models of low-rise high-density housing. Meeting Brown and visiting Winscombe Street convinced Cook that he had found the architect to design Camden's future. Brown's first project for Camden, Fleet Road, comprised 72 flats and a shop, with planted shared roof terraces and individual balconies and gardens. Built at the same density as a tower block, it rose from one to four stories. In later years Brown moved from Winscombe Street to Fleet Road, again becoming both resident architect and conscientious neighbor.

Brown's most famous project, Alexandra Road estate, was not so much a hous-



COURTESY THE PORTMAN ARCHIVES, LLC.



John Portman continued from front page way of being. Going down to his house Entelechy II, on Sea Island in Georgia, you can see it there, everywhere. The building is essentially a big trellis with a lanai under the front half and a sculpture of indoor and outdoor spaces in the back. But the entire home is teeming with life, plants, vines, blooming, living material everywhere. The building is probably his most formally complex project, but it almost seems foremost like an armature for the plants.

It's pretty well known among Portman's family and the people in his companies that he was inspired by Ralph Waldo Emerson and Frank Lloyd Wright. The story of how

a young John Portman went to see Wright when he came to Atlanta was told when he was eulogized last week. Portman told me that story about ten years ago, but he told it differently. And the difference tells you a lot about his personality. Portman said, "I heard the Great Master was coming to Atlanta. So, I went and stood in this huge line for hours and hours to see the Man. Finally, my turn came. He was sitting there, and I inched up to him and said, 'I want to be an architect. What should I do?' and after all this time in line, he looked at me and said, 'Go seek Emerson.' Pause... 'Next.'"

Portman was funny, and humble, self-deprecating, and had a real admiration

ing scheme as a microcosm of the modern city, incorporating a community center, two schools, shops, a youth club, and a maintenance depot, as well as 500 terraced homes along a gently curving street. Each flat has its front door to the street and a balcony facing south. The street and, parallel to it, a linear park contributed two new and distinctive public spaces to the city.

Built at a time of rocketing inflation, the costs spiraled, and this, along with the uncompromising modernity of the design, caused controversy. The political changes brought by Margaret Thatcher effectively took housing out of the hands of local authorities and placed it with the national house builders. The future of London became, for a period, suburban in style and density. The experiment with low-rise high-density housing was stopped short, and Brown had to look beyond Britain for work.

It was the public spaces of Alexandra Road and the integration of complex social facilities with housing that attracted the aldermen of The Hague to appoint Brown in 1987 to design a project of equivalent complexity and even higher density on the Zwolsestraat, marking the boundary of the city to the sand dunes and sea. Designed with David Porter, the project was at an advanced stage, with the building rising from the ground, when the developer-client determined to discard the intricate street-based public realm as designed and replace it with deck access. The architects relinquished the project.

Brown was more successful with a delicate cluster of apartments built outside

Bergamo in Italy and a second Dutch project, the Medina from 1993–2002, designed for central Eindhoven and aided by Jo Coenen, the state architect for Holland. In 2012, Brown was invited by the residents to join them to celebrate the tenth anniversary of the project's completion.

The architectural quality of Brown's British projects was confirmed by their listing as historic monuments (Alexandra Road in 1993, Fleet Road in 2010, and Winscombe Street in 2014). As significant was Brown's evident rapport with those that lived in the homes he designed. The listing of Alexandra Road as "Grade 2" (Buckingham palace is Grade 1) inspired the film, made in 2010 by residents about their experiences, entitled *One Below the Queen*.

Alexandra Road was completed just as architects were becoming "postmodern." Brown was not unhappy to be considered an "old-fashioned modernist" remaining intellectually engaged with the formal language of architecture and its relevance to an inclusive society. The reappraisal of Brown's work comes at a time when London's population is rapidly growing, there is a housing shortage, and London's skyline is under threat. We are again seeking new models for raising density but maintaining the scale of the city. **David Porter**

for people, like Wright and others. At the memorial, they left out the "Next," and maybe that was appropriate for the somber nature of the event. But when you hear Portman tell the story, it's funny and endearing to imagine him, this Great Master in his own right, being shooed away by Wright all those years ago. But he did seek Emerson. He found a way of living that was rooted in self-reliance, and an ecumenical appreciation for life that permeated his architecture and his relationships.

He took a group of us to see Wright's Fallingwater in 2012. I think it was his way of pointing us toward Emerson and Wright and helping us to see, feel, and experience firsthand some of what he knew. It was raining, and the house is pretty deep in the woods, and the one iconic view that you get in all the photos is from down in a ravine. Portman must have been 88 at the time, but he went blazing down there, all over the property. We spent time taking it all in, and then that evening he'd arranged a dinner where we all went around and talked about what we got out of it. He ran things that way, provoking everyone to bring their ideas forward and then guiding, editing, and compiling the best ideas from each person into a cohesive project.

Portman was always soaking up ideas. He was curious. He had stacks of magazines on his desk and liked to stay current, but eschewed anything he considered a "trend." Atlanta was his favorite city and the place he drew his power from, but Venice, Italy, was his second favorite. We went there to be part of the Venice Biennale in 2010 and see what was new. I recall Portman being very interested to see the exhibits and, in particular,

what was in the Japanese pavilion. We got there and it was a very cacophonous installation that is almost the polar opposite of what I would consider "Portmanesque." He looked in, puffed out his cheeks, kind of shrugged his shoulders and smiled as if to say, "What's this crazy thing?" But then he went in and soaked it up and talked at length with the curator with a film crew in tow.

He was open-minded and always respectful. He never criticized anyone and was thorough in giving the reasons for his decisions. It would have been easy for him to say, "Because I said so." But he never did. I think he remained open to the idea that others would see things that maybe he hadn't considered. One time when we were walking through the skyway of Sun Trust Plaza Tower after I crashed and burned in a meeting, he put his arm around my shoulder and said, "You know, if you have a great idea and you're trying to persuade someone to do it, it's usually better if they think it's their great idea." Portman understood people, how they think and feel, and was generous in sharing what he knew.

Portman always looked to the future. He kept moving forward, even as we weathered the Great Recession, during which time he did not lay off a single person. He told me once that it's easy to be positive when you're up, but it's more important to be positive when you're down; advice he got from his mother, whom he revered. John Portman touched the lives of many people over the course of his long and productive career. He had an artist's heart. He painted outside the lines, and we'll miss him. **Alex Duval**



Architect: Rossetti
Structural Engineer: WSP Parsons Brinckerhoff
Photograph: Rafael Gamo

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.

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Plaza My Heart

PLAZAS NEW AND OLD ARE POISED TO RESHAPE THE WAY L.A. RELATES TO ITS URBAN OUTDOORS.

When it comes to plazas and parks, Los Angeles-area landscape architects and designers have big plans for the future.

The region is slowly warming up to the possibility of a more pedestrian-oriented urbanism, and, as a result, public spaces old and new are being imagined to suit that potential future. And while the region is adding plenty of new parks—the new Los Angeles State Historic Park, the ever-expanding Grand Park by Rios Clementi Hale Studios (RCH Studios), and the now-iconic Tongva Park by James Corner Field Operations come to mind—attention is now beginning to shift toward redefining the public plaza as it is practiced in L.A.

One experiment comes from RCH Studio's renovations to the Music Center plaza, originally designed by landscape architects Cornell, Bridgers, and Troller in association with Welton Becket and Associates in 1967. The stepped concrete plaza currently contains a Jacques Lipchitz-designed sculpture at its center, the art object surrounded by a maze of sunken courtyards, large planter boxes, and interactive fountains. RCH Studios plans to revamp the plaza to make the space more ADA-compliant while also bringing pedestrian energy from bustling Grand Avenue up into the plaza. The complex is on the same street as the Walt Disney Concert Hall and the Broad Museum and sits on axis with Grand Park and City Hall, relationships that the designers wanted to emphasize and perfect over the course of their renovations. Bob Hale, principal at RCH Studios, said, "Creating open space in L.A. is a very different thing than doing so in other places," explaining that one of the goals of the renovations was to make the plaza hospitable enough to function as a "fifth venue" to complement the four existing concert halls and performance spaces on the site. The proposed 50,000-square-foot plaza—scheduled to reopen in 2019—will be completely flat, punctuated at its corners by pavilions containing a full-service restaurant, a cafe, a bar, permanent public restrooms, and a welcome kiosk. The project will also involve replacing existing—and over-pruned—figus trees with new Agonis Flexuosa trees that will help create a more comfortable plaza as their canopies fill out.

In Culver City, SWA Group Principal Gerdo Aquino and his team are working to create a new central square for the city on top of what was once a dusty parking lot. The firm's Culver Steps project—created in partnership with EYRC architects and Hackman Capital Partners—is part of a podium-style development that will bring a new 55,000-square-foot stepped plaza with generously landscaped open spaces to the city's core. The ascendant plaza will sit above a new underground parking garage and will share ground floor areas with a bevy of storefronts. A so-called "grand

staircase" is to run up the slope, flanked by pockets of seating areas. The summit of the jaggedly stepped promenade will contain restaurants on one side and a four-story office structure on another. In all, the superblock-size project will unite a mix of squares and promenades served by the commercial and office spaces.

"Many American cities are reimagining their city centers, sometimes in unconventional locations and ways," Aquino explained. "The city and the major stakeholders have always considered the plaza as something that could be 'out of the box' and not tied down to any one precedent."

Landscaping for the plaza is inspired by the Sierra Nevada Mountains and will contain more conventional plantings along its lowest levels, with increasingly showy and diverse species of shade trees and evergreens up the steps and at the top of the structure. Ultimately, the steps will open in 2019 with the aim of creating a bustling and interactive plaza "filled with as many trees as possible." AP



Top and middle: SWA Group's designs for a new central square in Culver City, California, create a stepped, planted "grand staircase" that connects a larger complex containing offices and underground parking. Above: RCH Studio's plans for reworking the plaza at the Music Center in Downtown Los Angeles, on the other hand, envision a broad, flat expanse anchored by new pavilions at each corner.



NVIDIA headquarters project by Gensler.



Bilkent Erzurum Lower School by FXFOWLE.

Large Time

CRAIN'S RELEASES LIST OF LARGEST FIRMS IN NEW YORK CITY.

Crain's New York Business has released its annual *Book of Lists*, which includes a listing of the largest 25 New York-area architecture firms, ranked by the number of New York-based architects. The New York area, in this case, includes New York City, Nassau, Suffolk, and Westchester counties, as

well as Bergen, Essex, Hudson, and Union counties in New Jersey. All of the information is based on 2016 numbers, and most of the information was self-reported by firms. Each project total includes projects in the design stage, under construction, or completed in 2016. In the case of a tie, firms were listed alphabetically. Without a doubt, these are the giants that are shaping New York's built environment, and far beyond.

Halle Darling-Menking

1. Gensler (254)
2. Perkins Eastman (253)
3. HOK (224)
4. Skidmore, Owings & Merrill (157)
5. Kohn Pedersen Fox Associates (127)
6. Spector Group (86)
7. CetraRuddy Architecture (84)
8. FXFOWLE (75)
9. Ennead Architects (72)
10. STV Architects Inc. (71)
11. Robert A.M. Stern Architects (64)
12. Gerner Kronick & Valcarcel (60)
13. SLCE Architects (57)
14. Beyer Blinder Belle Architects & Planners (54)
15. Dattner Architects (54)
16. Stephen B. Jacobs Group (54)
17. HLW International (48)
18. CannonDesign (47)
19. AECOM (46)
20. H2M Architects & Engineers (43)
21. Pei Cobb Freed & Partners Architects (36)
22. Francis Cauffman (33)
23. TPG Architecture (33)
24. EwingCole (32)
25. Perkins & Will (30)

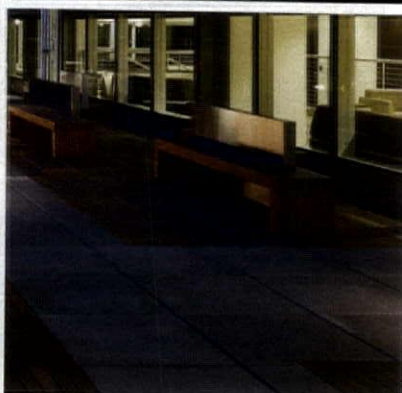


Innovative Products

project: Confidential Global Professional Services Firm (Philadelphia PA)
architect: Vocon (Cleveland OH)
contractor: Turner Construction (Philadelphia PA)
photographer: Halkin Mason (Philadelphia PA)



CREATING
ROOFTOP
ENVIRON-
MENTS

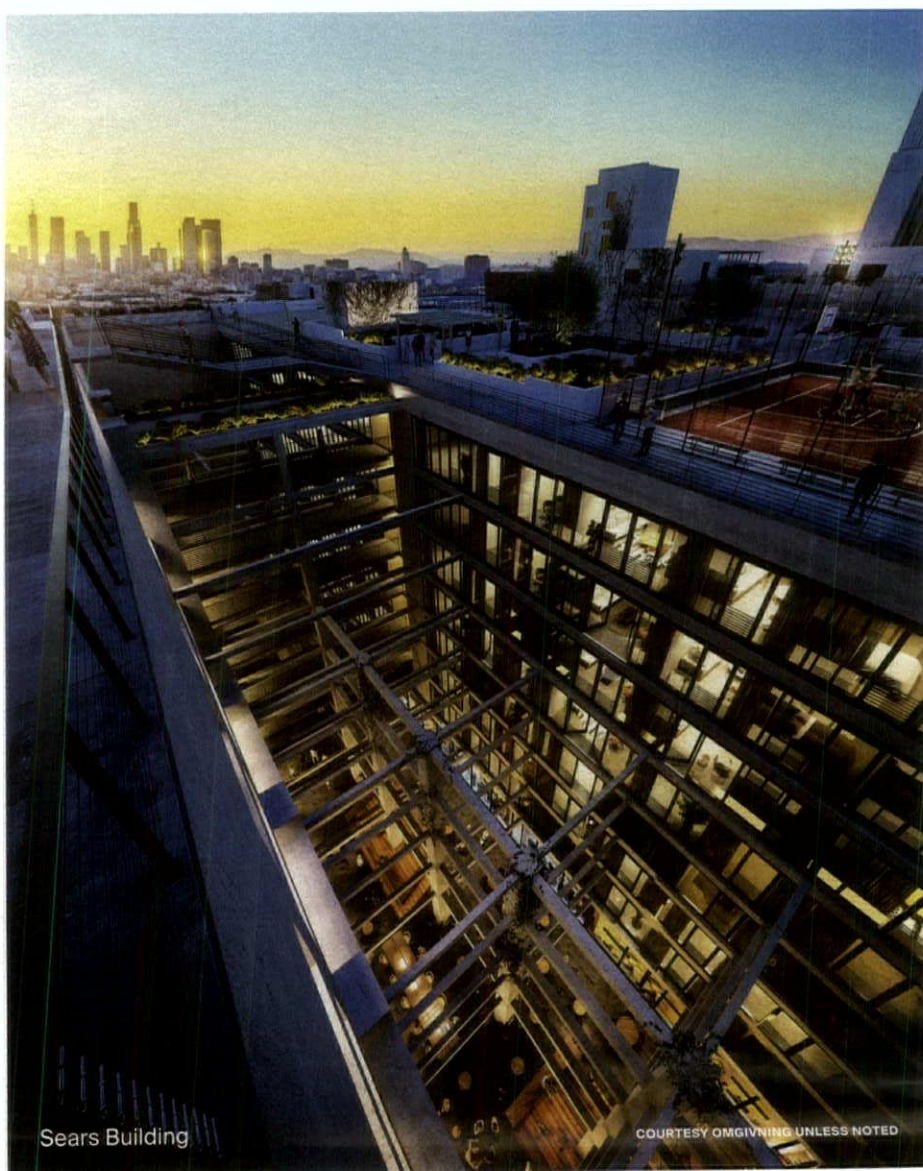


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Omgivning

Los Angeles-based Omgivning, though only nine years old, is already well known for its adaptive reuse of some of L.A.'s most historic structures. The firm's name—taken from the Swedish word for “ambiance”—was started by Karin Liljegren in 2009 after she spent 15 years specializing in refurbishment projects, including the revitalization of Downtown L.A.'s Old Bank District, while at Killefer Flammang Architects. Liljegren's office grew out of a desire to “help people connect to something” in their built environment, as she explains it, a concept the designers use to push the limits of adaptive reuse. The office has worked on over 250 projects, everything from two-million-square-foot behemoths to tiny coffee shops, and it currently has a slate of impressive designs in the pipeline that will help reshape how Angelenos live and work in their city.

By Antonio Pacheco



Omgivning is working on the old Sears Mail Order Building in Boyle Heights, where the architects will carve a series of multi-story light wells into the 1.8 million-square-foot complex in order to bring in daylight, activate new programs, and highlight the building's discrete historical additions.



Don Francisco's Coffee

HUNTER KERHART

Broadway Trade Center

The 1.1-million-square-foot restoration of the Broadway Trade Center in Downtown Los Angeles tackles a five-story Beaux Arts-style structure. Designed in 1908 by Alfred Rosenheim as a department store, it has been underutilized since the 1970s. Omgivning is repurposing the building into a mixed-use complex that will contain storefronts and a food hall along the ground with 400,000 square feet of creative office spaces on the levels above. The architects will also add a series of rooftop structures to the complex, housing a private social club, a 100,000-square-foot hotel, and two roof decks. Though the project will contain two separate rooftop pools, designs are being carried out in a somewhat open-ended fashion in anticipation of potential market shifts that could require the complex to be reorganized in the future.

Sears Building

Omgivning is also working to reconfigure one of the city's most recognizable landmarks: the Sears, Roebuck & Company Mail Order Building designed by George C. Nimmons, in Boyle Heights. The art deco megastructure contains 1.8 million square feet of interior space and is made up of eight separate structures all contained under one roof. For the project, Omgivning is carving nine light courts into the ten-story building to bring in daylight and accentuate each of the building's discrete sections. The light courts will create massive indoor atria while also allowing for the restoration of the original facades along each of these exposures. The massive development will act as a "city unto itself," Liljegren explained, adding that the scale of the project is such that it can support a wide array of uses, like restaurants, 100,000 square feet of retail, 200,000 square feet of creative offices, 1,030 residential units, and a 130,000-square-foot rooftop.



Broadway Trade Center



Broadway Lofts

JIM SIMMONS

Top: The 1.1 million-square-foot Broadway Trade Center project will bring an equally-massive, multi-level rooftop to Downtown L.A.'s historic core that will feature two pools, interconnected open spaces, and multiple eating and drinking establishments.

Left: For the Don Francisco's Coffee store in the old Spring Arcade Building, Omgivning created a cavernous, Cuban-inspired cafe that pairs arched passageways with decorative tilework and multiple kinds of indoor and outdoor seating.

Right: The firm's Broadway Lofts repurposes a historic office building into 58 live-work units containing double-height spaces that pair with a new interior light well to bring light into each unit from two sides.

Broadway Lofts

Broadway Lofts brings 58 live-work units to an adaptively reused six-story historic office building in Downtown L.A. The complex is packed with multilevel lofts that are connected via new light wells, similar to but at a much smaller scale than the light wells planned for the Sears building. The wells, spanned by new glass bridges and highlighted with floor-to-ceiling window assemblies populated by colored glass, bring interior views and daylight to each of the units. The arrangement allows for each of the 650-square-foot units to receive daylight from two directions.

Don Francisco's Coffee

The office also works at the small scale, as evidenced by the tropically inspired designs for the 4,500-square-foot Don Francisco's Coffee storefront in the historic Spring Arcade Building in Downtown L.A. The white-walled Cuban-themed cafe features wooden midcentury modern furniture, decorative tilework, and gold-topped tables strewn about a long, narrow space. The soaring volume is divided up by concrete structural columns, while a pair of arched doorways frame a separate study room lined with tropical plants.

Locked In

WITH AN NHL TEAM SECURED, SEATTLE'S KEYARENA MOVES TOWARD RENOVATION.

The West Coast's ginned-up professional sports team expansion atmosphere has finally spread to Seattle, where Los Angeles-based developer Oak View Group and architects Populous are looking to renovate the city's storied KeyArena with the hope of bringing several professional sports teams to town.

After years of trying to build a totally new stadium in a different neighborhood in anticipation of a new National Hockey League (NHL) franchise, city leaders changed course in 2017, opting instead to greenlight the renovation of the historic KeyArena complex. The change of plans worked—after the city approved the renovation plan, the NHL announced it would bring a new team to Seattle for the 2020 season, cementing KeyArena as the lynchpin of a revitalized Seattle Center sports district.

Populous will repurpose and expand the existing arena, which was designed by architect Paul Thiry in 1962 as the Washington State Pavilion for the Century 21 Ex-

position. The arena hosted the Seattle Supersonics NBA team until the franchise relocated in 2008. The arena is still in use, however, and currently hosts Seattle's WNBA franchise, among other tenants. The arena was refurbished and expanded once before in 1994 by NBBJ when the architects dropped the arena floor 35 feet below street level and boosted seating capacity by 3,000 seats. Still, problems with inadequate sight lines from the stands, limited opportunities for concession offerings, few club spaces, and deferred maintenance lingered at the venue.

With the forthcoming redesign, the architects are seeking to rectify those shortfalls while preserving the iconic spaceship-like structure by digging 15 feet further down in order to expand the facility to 600,000 square feet in size and add even more seating. The new designs would create flexible seating configurations that will resolve the sightline issues while also providing enough seating to host the NHL team as well as the potentially forthcoming NBA team. In all, the new arena is planned to hold up to 17,100 seats for hockey games, 18,350 seats for basketball games, and between 16,940 to 19,100 seats for music concerts. The project is billed as a top-shelf preservation effort as well, and will be designed to meet the historic preservation



COURTESY OAK VIEW GROUP

standards for building restoration. The end result will be a more-or-less wholly new arena, capped by a restored sculptural concrete roof.

An environmental impact review is currently under way for the renovations. The City of Seattle hopes to finish the review sometime this year so that construction can commence and the renovated facilities can open in time for the 2020 NHL season. **AP**

Seattle's historic KeyArena will be repurposed and expanded by Populous and developer Oak View Group in order to host a forthcoming professional hockey team and potentially, a new NBA team, as well. Plans for the renovations include restoring the arena's iconic roof, expanding seating within the complex, and reworking the plaza areas outside the facility to become more pedestrian friendly.



COURTESY LOONEY RICKS KISS

Convention Wisdom

THE MEMPHIS COOK CONVENTION CENTER IS ABOUT TO RECEIVE A MAJOR FACELIFT.

The city of Memphis, Tennessee, will be 200 years old in 2019. In anticipation of that milestone, the city is investing in improvements throughout the downtown and along the Mississippi. Along with redeveloping the Mississippi Riverfront, Mud Island, and the Pinch District, the Memphis Cook Convention Center renovation is part of the much larger citywide Bicentennial Gateway Project. Led by the Memphis office of Looney Ricks Kiss (LRK) and Atlanta-based tvsdesign, the overhaul will affect the entire complex, including the neighboring Cannon Center for the Performing Arts.

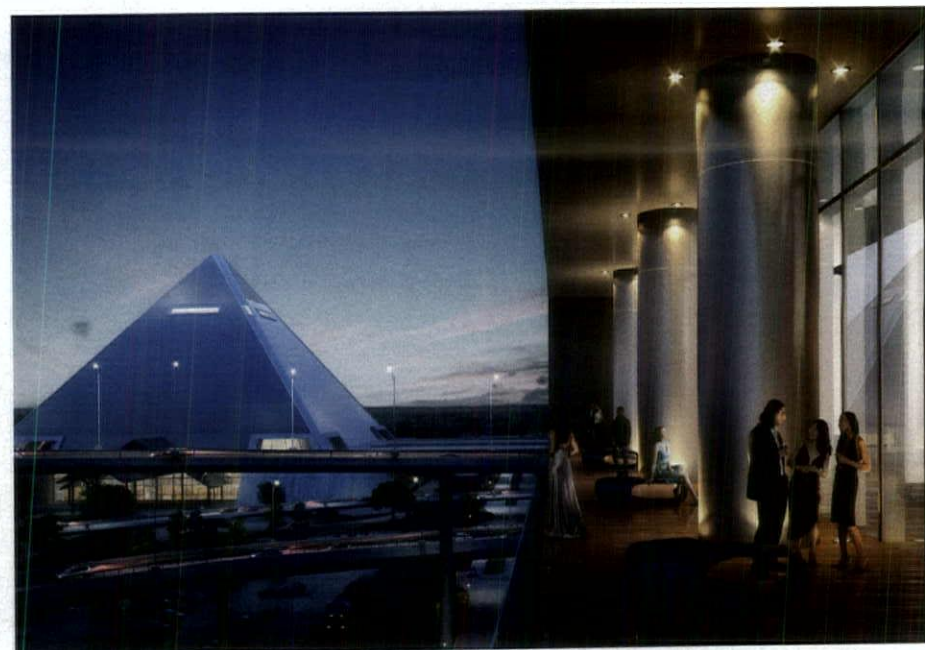
In the first week of the year, the City of Memphis filed for the project's first construc-

tion permit, which lists the budget at \$175 million. That money will be drawn from a 1.8 percent hotel tax and Tourism Development Zone (TDZ) funds gathered from the convention center's surrounding neighborhood.

The most dramatic changes to the convention center will come in the form of an expanded footprint and outdoor terraces with views to the river and downtown skyline. New glazed concourses and meeting rooms will increase breakout space while providing more views of the city.

In the 125,000-square-foot main exhibition hall, new retractable ceiling lights and additional material upgrades will allow for a 40,000-square-foot secondary hall to be carved out from the west end. The number of breakout rooms will also be expanded from the current 30 to 52.

Access to the building will be updated



The renovations to the Memphis Cook Convention Center will include new outdoor balconies overlooking the Mississippi River and the city's skyline.

with the addition of a new grand entrance and a new sky bridge. The new grand entrance will open to the Main Street Trolley station and neighboring Sheraton Memphis Downtown Hotel. The sky bridge will connect the convention center to the Sheraton. Back-of-house access will also be improved with a redesign of the loading docks.

The neighboring 2,100-seat Cannon Center for the Performing Arts will undergo a complete cosmetic update, as well as backstage improvements. Along with the performing arts, more public art will be brought to the complex through a partnership with ArtsMemphis and the Urban Art Commission, as well as private contributions.

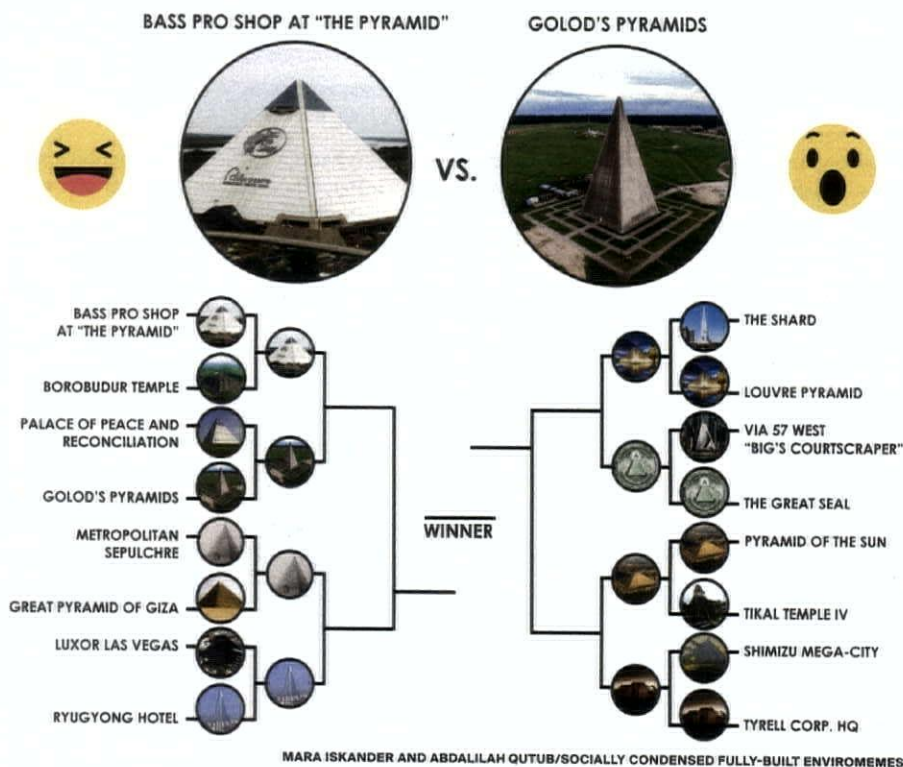
In order to establish these goals, the Memphis Meeting Planners Advisory Board met with convention and event planners from around the country. Along with this re-

search, feasibility studies conducted in 2010 and 2011 found that redeveloping rather than moving or rebuilding the convention center would be more cost effective while achieving the same goals. Another advantage of not moving the complex is that through careful phasing, both the Convention Center and the Cannon Center will be able to host events throughout construction.

Other portions of the city are set to be transformed through major infrastructural improvements in multiple neighborhoods, and TIF districts will be expanded to help pay for the improvements. With work beginning in earnest this year, Memphis will be a changed city by 2019. **AP**

PYRAMID SHOWDOWN

QUARTER-FINALS
ROUND 9



MARA ISKANDER AND ABDALILAH QUTUB/SOCIALLY CONDENSED FULLY-BUILT ENVIROMEMES

SCFBE's Pyramid Showdown quarterfinals were in full swing at press time, with Bass Pro Shops at the Pyramid, a sporting goods store inside the former Memphis Grizzlies arena, facing off against Golod's Pyramids, the 150-foot-tall fiberglass structures in Russia built by Ukranian defense contractor and occultist Alexander Golod. For updates on Round 9 and more, visit facebook.com/condensedenviromemes.

Pyramid Sch(m)eme

A FACEBOOK MEME COMPETITION PITS PYRAMIDS AGAINST EACH OTHER.

Quick—What's the best pyramid in the world? If you have strong feelings on this topic, there is now a very specific corner of the internet where your voice will be heard.

Facebook's Socially condensed fully-built enviromemes (SCFBE), one of the social media platform's many genre-specific meme pages, recently launched a competition to determine the world's best pyramid. Now in its third month, the Pyramid Showdown pits the typology's best of the best against each other, March Madness-style, in fourteen successive rounds. Informed by hyped-up but accurate descriptions of each structure, users advocate for their top choice in the comments section, and the winner is posted a few days after voting begins.

According to the page's co-creators, Mara Iskander and Abdalilah Qutub, the competition was inspired by the popular bracket meme format, as well as a general desire to see if one pyramid in particular would sweep the competition.

There are few active online communities where architecture aficionados can gather to intelligently evaluate the built environment. Here, the thrill of competition adds an extra-enticing layer to the discourse.

Why pyramids?

"Pyramids possess an ethereal quali-

ty that recedes into the unknown, but is immediately understandable," Iskander and Qutub said, over Facebook Messenger. "Many of the pyramids chosen are more than buildings, the form itself becoming a vessel for the desires and needs of a culture, and the way these forces are located within or beyond them. We also wanted to challenge the typical view of what a pyramid might be, beyond reality (the Tyrell Corporation headquarters for example) or even platonic form. We'd considered other typologies but decided that this one had the greatest meme value for upset victories, and allowed us to choose a heterogeneous set of contestants."

"There are hundreds of listicles ranking Pritzker Prize winners, [but] there is only ONE PYRAMID WINNER," they added.

Of course, there are many more pyramids than the 16 featured in the showdown, but Iskander and Qutub tried to balance familiarity with surprise pairings for maximum meme-ability. That's why superstar pyramids like the Great Seal are paired with lesser-knowns like Via 57 West, BIG's tetrahedron Manhattan apartment building (guess who won).

Voting is now open for the quarterfinal rounds. Will the Great Seal beat the Louvre Pyramid, only to succumb to Tyrell? Will the Ryugyong Hotel crush the capitalist excess of Bass Pro Shops to advance to the finals? What pyramid will rule them all? **AW**



Zaha Hadid Architects 520 West 28th Street

architectural models - objects - effects - done well

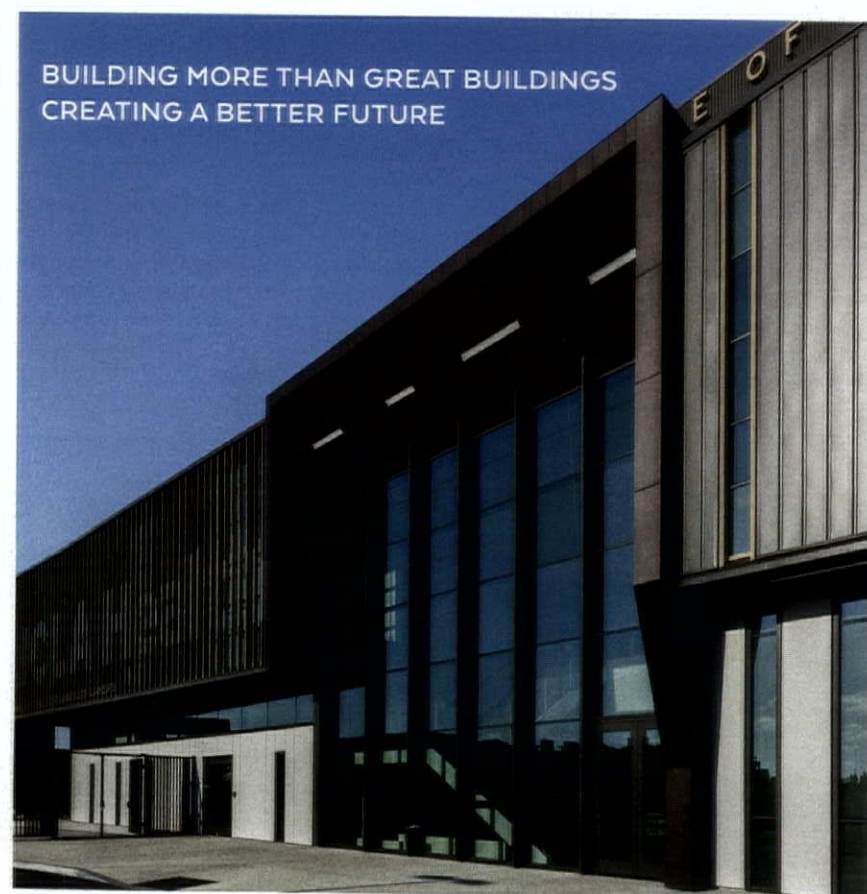
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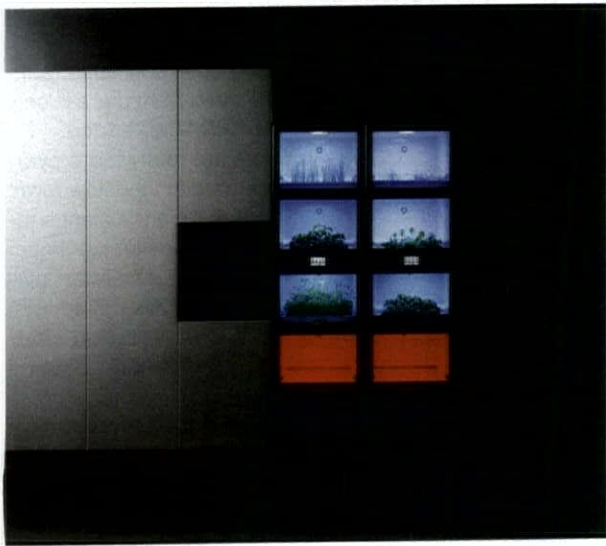
Turn On, Tune In, Get Connected

Tomato+

Boffi

Producing freshly grown herbs and vegetables all year, Tomato+ is an indoor vegetable garden with gusto! Inside, the LED lighting system reproduces cyclical day-to-night natural lighting and houses seedling pods on biodegradable trays. With the app, users can control the climate remotely and order parts to actualize their very own garden scheme.

boffi.com



SmartControl

Grohe

Push and turn to create a spa-worthy shower from three vertically positioned shower outlets. The smart device delivers a truly custom experience via user-friendly, intuitive controls that adjust water temperature and flow. It is offered in square or round designs, as well as in white, chrome, or brushed nickel.

grohe.us



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Dupont

Power up smart devices without cluttering the countertop with wires and plugs. Corian charging surfaces transfer energy to the battery via a cordless charging ring (or by merely placing a Qi enabled device on the charging spot).

dupont.com

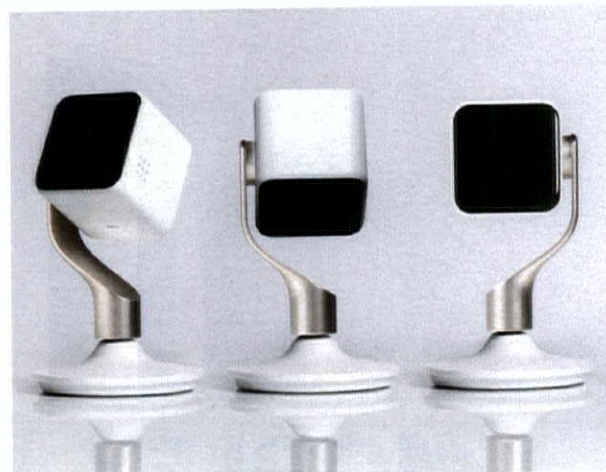


View

Hive

Yves Béhar designed this indoor smart camera with portability in mind. The cube-shaped camera snaps off the stand so it can monitor any area in the house. Through the app, 24-hour surveillance is securely live streamed in 1080p HD. It can be programmed to detect people only, so there aren't ongoing notifications about the family cat. The camera is available in black and brushed copper or white and champagne gold (shown), and it can attach to freestanding or wall-mounted stands.

hivehome.com



Verdera Voice Lighted Mirror

Kohler

Magic mirror on the wall, can you connect me to the conference call? This LED-dimmable voice-activated mirror is equipped with Amazon Alexa, with voice-activated controls that seamlessly connect to your other devices and apps. It is offered in three width varieties: 24, 34, and 40 inches.

kohler.com



4K UHD Projector

LG

LG's first 4K UHD projector launched at CES 2018, dazzling viewers with its super-real image quality and surprisingly petite design outfitted with a carrying handle. It can be projected as large as a 150-inch screen with 2,500 lumens and, to further the cinematic experience, it is fitted with two powerful 7W speakers. The projector supports both digital and analog formats, and connects to streaming services through the webOS 3.5 smart TV interface.

lg.com



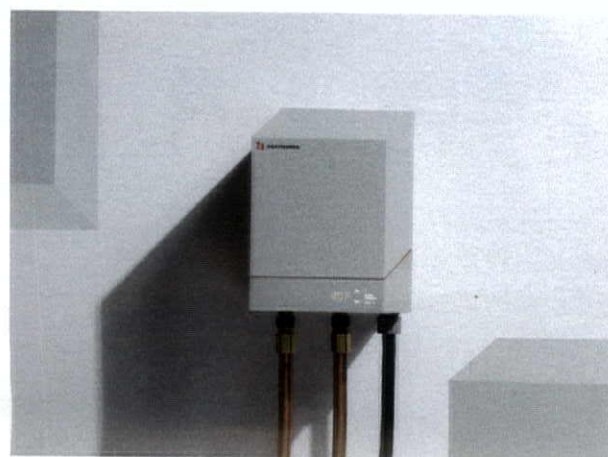
We are becoming increasingly digitally connected to the things around us and, in turn, the spaces that we occupy. Virtually any device with an on-off switch can become part of a network of connected things, from security systems to dishwashers. On this page, you'll find the latest IoT-compatible devices and new releases from 2018's Kitchen and Bath Industry Show and Consumer Electronic Show.

By Gabrielle Golenda

MODEL 3 Water Heater Heatworks

It's electric! The MODEL 3 is an internet-connected, tankless water heater that churns out unlimited hot water at any desired temperature (saving that water you normally waste waiting for it to warm up). Through the app, users can monitor how much hot water and energy are used, select favorite temperature profiles, and even limit the length of a child's shower time.

myheatworks.com



Nest x Yale Lock Yale

Nest, the purveyor of digital security systems and connected home devices, collaborated with Yale Locks on a key-free touchscreen deadbolt smart lock. The Nest x Yale Lock allows remote unlocking and passcode unlocking (it holds up to 250 passwords), which can be set to specific times of the day for those with limited access. The app also connects to other Nest safety devices, like the video doorbell and security system, so users can deactivate the alarm as you open the door and see people remotely when they arrive.

yalelock.com



Wisp Digital Blinds iGlass Technology

By way of a digital current that is applied to a transparent, flexible, and durable film, these digital blinds fully tint windows from light to dark within 20 seconds, effectively reducing heat, UV rays, and glare. Wisp is installed on the inside surface of any existing window, adding a digital layer that is wireless and IoT-enabled.

iglass-technology.com



Automated Interior Roller Shade System Nice

Bearing in mind solar gain, Nice automated window coverings respond to the amount of illumination and warmth to manage light smartly. Alternatively, the blinds can be adjusted to your liking via the touchless air switch, the hand remote, and through smart home apps.

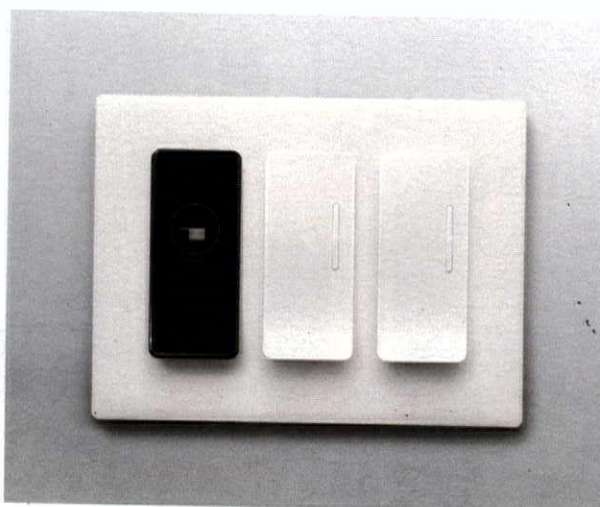
nicegroupautomation.com



Smart Lighting System and One-Touch Control Noon

Rather than replacing all of the bulbs in preexisting fixtures, Noon came up with a cost-effective method for smart lighting by replacing analog switches with a wi-fi-enabled autonomous control system. Once installed, the Noon app automatically detects the bulbs in the fixtures and allows users to configure a unique lighting scheme and adjust levels of brightness.

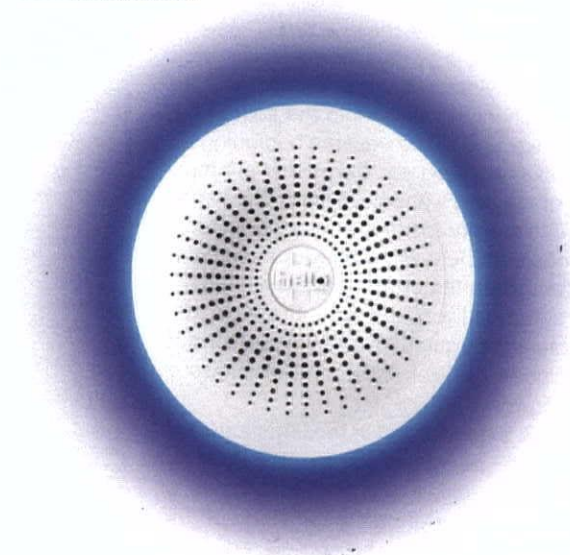
noonhome.com



Halo+ Smart Smoke & CO Alarm Halo

Halo+ protects the home from carbon monoxide and smoke with voice, light, and smartphone alerts. With the Halo app, users can customize alerts that warn of impending weather. It works with Amazon Alexa, as well as other smart building systems. Should there be severe meteorological conditions, the integrated NOAA weather radio keeps users informed in real time.

halosmartlabs.com



Temple of Casual Publicness continued from front page to downtown's cultural landscape.

In Austin, the new library doubles the book capacity of the previous central library, but books are not the focus of the architecture. For years, the library typology has been morphing into a more generic public space that supports a range of studious and social actions. Austin's new Central Public Library, the city's fourth, is an example of library as urban amenity. Here, event takes precedence over edifice. As such, its traditional library aspects shrink while its public aspects sing.

The library anchors a new district of Austin. Nearby, condominium and office towers race upward on either side of Shoal Creek; most of the neighborhood is recently completed or still under construction. The Green Water Treatment Plant Redevelopment itself will create 1.7 million square feet of leasable space. Next door, the former Seaholm Power Plant has been converted into offices for tech start-ups. One block north, the Independent, a Jenga-style residential tower similar in scheme to New York's New Museum and now under construction, will rise 58 stories. An electrical substation, unable to be relocated, is screened by the "Power Picket," a colored concrete post fence designed by NADAAA.

Outside the library, a new bridge across Shoal Creek connects to the pedestrian-friendly areas of the 2nd Street District, itself developed just a decade ago, turning an underused set of city-owned blocks into a retail destination and the relocated home of Austin City Limits. The creek's edge next to the library has been improved into a generously wide promenade. The library's public energy starts here, as Austinites—ambling about the newest parts of their city or arriving from the airy parking garage below—are swept up into the expansive interior.

This atrium is the most powerful space in the library. Atop the overhanging roof, a two-sided skylight with the profile of a cowboy hat directs sunlight deep into the interior, ensuring each floor is well lit. Every floor opens to the atrium—meeting rooms overlook it, wooden pathways span across it, and lighter stairs switchback upward on its edges. Its spectacle, part cavernous natural feature, corporate headquarters, and mall concourse, invites visitors to hike the trail rather than take the elevator.

Upstairs, a variety of overlooks yield new urban vistas: To the north and east the rapidly changing skyline, to the south Lady Bird Lake, and to the west the beginnings of the Texas Hill Country. Lake|Flato are masters of the porch and have lifted this expertise into the sky, locating a series of outdoor spaces complete with hog wire enclosures and wood soffits on different levels. While the atrium is lively and loud, these spaces are pleasantly quiet. An eastern roof terrace concludes the trek with open-air views of downtown.

The exterior, clad in tan limestone and gray metal panels, is the least successful part of the library. Corrugated profiles of rust-colored perforated metal stand off the southern facade and screen glazed areas elsewhere. Looking up, it is a busy assembly whose articulation is sourced from Austin's contemporary vernacular, a language that Lake|Flato established and refined over

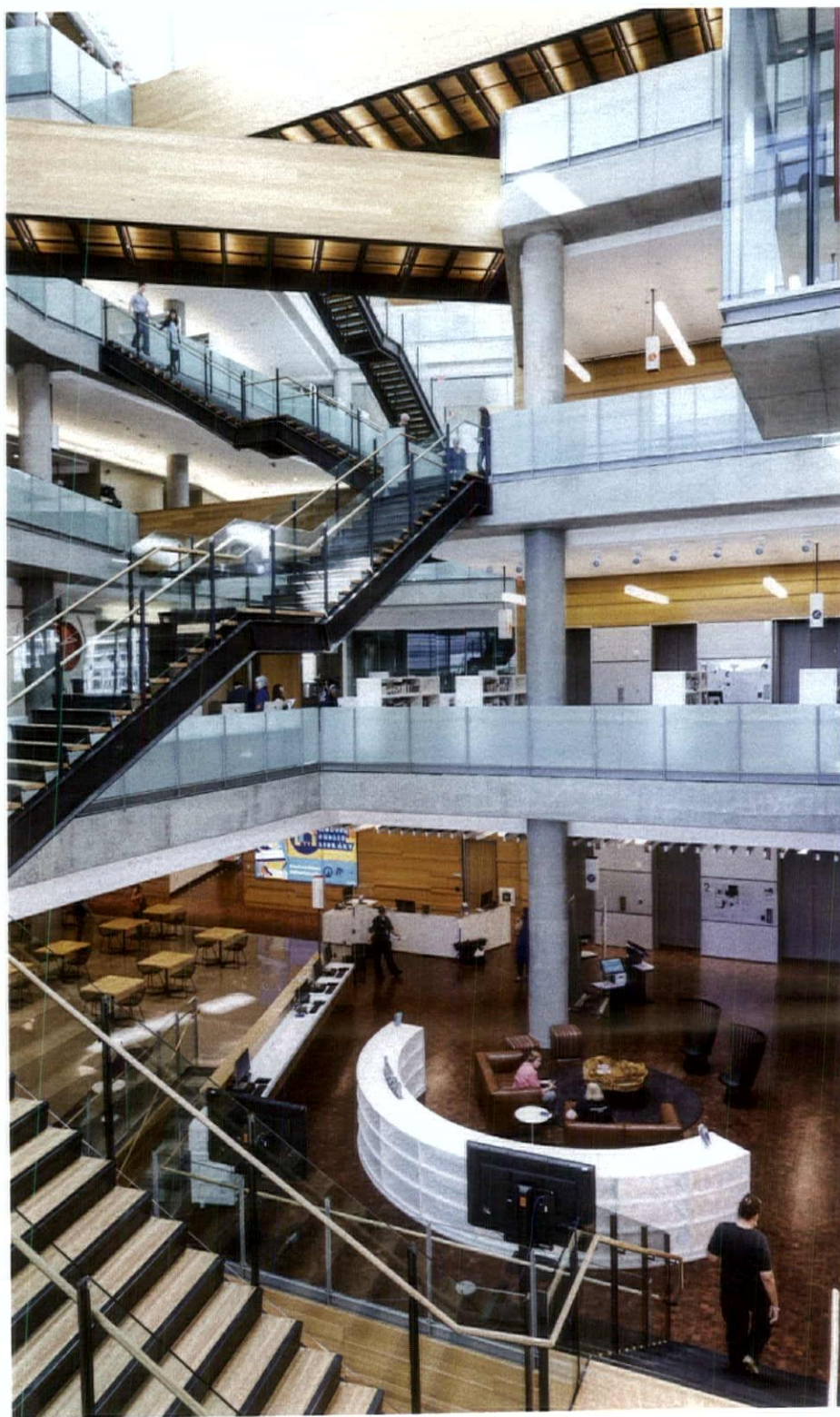
the last thirty years. The library is one of the firm's tallest projects, and perhaps that is part of the difficulty: Translating a style that works for low-lying buildings engaged with their landscape into a vertical urban condition is a significant design challenge.

Inside, the atrium and central core break up the floor plates into a ring with interior stacks and seating on both perimeters. The verticality of the scheme promotes visual adjacency rather than physical togetherness. Throughout, the architecture creates comfortable vantage points, whose cumulative result is a casual publicness generated by all of the ways to see across and out of the building. The achievement and difficulty of this library is that its interior unfolds in a uniform topology of amenity space. The interior, shaped by its meeting rooms and furniture selections, feels more like the trays of a tech office or a co-working space than a library.

In a familiar rupture of form and function, the architecture is decent in its design while powerful in experience. The building is a constructed chakra of Austin's energy right now, vortexed into being from the frenzy of development at work in the city. It feels like the karstic landscape and the accepted way of building upon it is peeled up and knotted into a bowline of pure Austinness. The library succeeds when one navigates it as a civic terrain—inside and out—and not explicitly as a distinct piece of architecture. It is a project that the public will embrace but will, despite its numerous charms, leave some architects wanting more.

The central public library provides an image and experience of Austin today. But if this is the city now, where is it going? Outside the library's buzz, the growing forest of towers, stitched together by creekside paths, offers one speculative way forward. Austin's new Central Public Library will serve its publics for decades to come, as the city grows up around and out from it. If, as one Texan argued in *The New Yorker* last year, America's future can be seen in the challenges of the Lone Star state, then what happens here takes on even greater meaning. What should this future look like? The eyes of Texas are beginning to see.

Jack Murphy



Top: The Austin Central Public Library's atrium serves as a public gathering space enlivened by several levels of programming, including study and meeting areas.

Left: The exterior is clad in limestone and gray metal panels accentuated by corrugated metal.

LEONID FURMANSKY

Born to be Mercantile

AN EXTRA-LOW-RISE COMMERCIAL DEVELOPMENT IN HOUSTON INCORPORATES DESIGN EXCELLENCE.

Caution and timidity have been the ruling traits of Houston's commercial real estate market for the past three decades. But, in the last few years, local developer Steve Radom and his team at Radom Capital have been working almost singlehandedly to bring architectural sophistication back with their recent series of commercial developments. From the 1970s through the mid-1980s, Houston was an international architectural mecca. During these years, developers famously competed with one another to commission the best architects to design ever more sensational projects in a crowded real estate market. Then, a collapse in oil prices wrecked the city's economy. In the decades since, with its high-flying developers grounded, Houston's architectural scene has stubbornly trailed that of its nearby neighbors, Austin, San Antonio, and Dallas. The recent fracking oil crash has only exacerbated the situation. Even Gerald Hines, Houston's greatest modern developer, has turned away from the outstanding architecture that brought him fame and success. Today, his buildings are tasteful, yet completely unremarkable.

In this milieu, Radom's commercial retail projects are noteworthy. Radom and his team commission talented architects on the basis of their design excellence. They insist on rigor and quality in concept and execution. Rather than follow an established set of safe but boring development rules, their projects cleverly reimagine the most banal of building types: the strip mall. The results are exciting. The fact that they have leased immediately in Houston's unsteady economic climate demonstrates again that good design is a good business practice.

Radom's largest project to date is Heights Mercantile, a low-rise retail center partially located inside the Houston Heights Historic District a couple of miles northwest of downtown. Austin-based Michael Hsu Office of Architecture designed the shell-and-core build-out and some of the interiors. Up-and-coming Houston architects Schaum/Shieh and Content Architecture designed additional interiors. Houston-based SWA Group was the landscape architect, while Houston-based graphic design firm Spindletop devised the graphic identity.

Heights Mercantile includes a mixture of six new and remodeled buildings—two of which are protected historic landmarks—spread across eight properties that were acquired in four separate transactions over a 14-month period. From 1967 to 2007, Pappas Restaurants, a local restaurant group, used three of the existing buildings as their headquarters. Two of the former Pappas buildings were remodeled to include a suite of shops and a wine bar. The third Pappas building, a one-story prefabricated metal warehouse used for cold storage, was demolished and replaced by a two-story building containing retail and restaurant space on the ground floor and a fitness club

and offices on the second floor. The two protected historic buildings are one-story wood frame bungalows. They were converted into a clothing boutique and an ice cream shop. A small one-story wood frame building was built behind one of the bungalows, and houses a cafe.

Although Houston lacks zoning, it has other methods of land-planning. Among the most onerous are its excessive off-street parking requirements, which forced the design team to be creative in organizing the site. By reusing instead of replacing the Pappas buildings, the developers were able to maintain the existing, but now illegal, head-in parking. The bulk of the additional required parking was fitted between the bungalows and the new two-story building. According to the developer, the city requested that the final property Radom bought directly north of the bungalows facing Heights Boulevard be devoted completely to parking. Fortunately, the 140 parking spaces do not overwhelm the development, thanks to creative landscape and siting decisions.

Houston Heights, like the city of Houston, is a tattered collection of heterogeneous residential and commercial buildings. Platted in 1891 as a streetcar suburb, it actually contains very few pre-1900 Victorian houses. What remains of its historic architecture is mostly Queen Anne worker cottages from the 1910s and bungalows from the 1920s and '30s. These are interspersed with garden apartments from the 1960s and '70s and the occasional one- or two-story postwar commercial building. Up until 2010, when the city's preservation ordinance was changed to prohibit demolition in designated historic districts, the last Queen Anne cottages and bungalows were quickly being replaced by townhouse developments and lot-filling faux-Victorian houses.

Heights Mercantile wittily addresses its motley neighborhood by providing its own assorted mix of buildings. Rather than replicating the same building across the site, as most recent strip developments in and around Houston Heights have done, the architects consciously worked to make each building look and feel different. Furthermore, they casually spread them across the site, which is split up in a very ad hoc Houston manner by an active street, a popular hike and bike trail, a drainage easement, and an abandoned alley. The results celebrate the mess that is Houston. And, along with some clever landscaping interventions, they feel inviting and fresh rather than chaotic and dreary. If this is the vision Radom and his team want to promote for Houston, then I'm all for it. And judging from its completely filled lease spaces, so is the real estate market. **Benjamin Koush**



BENJAMIN KOUSH



Top: A house containing a lululemon store is in the diverse development Houston Heights.

Middle: A deck between buildings creates a lively outdoor space for shoppers.

Above: An Aesop store is in a remodeled restaurant with a new clerestory window.

Trumpf Card continued from front page experience of a refined exhibition space.

Conceived by Berlin firm Barkow Leibinger, the Smart Factory is situated in Chicago's northwest suburbs, a stone's throw from the frantic O'Hare International Airport. Abutting the equally busy Interstate 90, the location itself was chosen as a way of extending the idea behind the project. From the highway, a 40-foot-tall glass wall gives views into the main showroom, the largest space in the project. Similar floor-to-ceiling glass walls also make up other facades, while corrugated Cor-ten steel cladding wraps the remaining portion of the project.

Comprising two linked volumes, the project's interior is divided into the large open showroom in one wing, with offices, an auditorium, a courtyard, and a cafe in the other. Unlike the weathered look of the Cor-ten exterior, the interior of the factory is highly finished. Polished concrete floors and black steel abound, with charred-wood walls throughout. Dramatically, the open showroom is spanned by 11 45-foot-long custom laser-cut steel trusses. Not to waste the opportunity presented by this massive structural system, the trusses can be occupied as part of the project's main program, showing off the work and process of the company.

TRUMPF is the largest machine tool and laser company in the world, and it relies heavily on high-tech automated machinery working to extremely precise tolerances. The Smart Factory allows potential clients an inside view of this entire process, from ordering through manufacturing to ship-



The occupiable long-span structure over the TRUMPF factory floor includes a catwalk for observing production below.

ping, all in a working factory. The occupiable truss holds a suspended skywalk, providing a privileged overview of the action below, as well as an opportunity to interact with the building in a novel way.

Notably, Regine Leibinger, a founding partner of Barkow Leibinger, owns one third of the TRUMPF company with her two siblings; TRUMPF itself was once owned by their father. Leibinger does not take part in the day-to-day operations of the company, but maintains a seat on the company's supervisory board. Apart from being a client, TRUMPF has a relationship with

Barow Leibinger that also seems to manifest itself through both companies' interest in advanced fabrication and manufacturing techniques, with the Smart Factory being the logical showcase of this relationship and cross influence—making this a high-tech factory built using techniques employed in this very same place. **MM**

Club Goals

AS NASHVILLE WELCOMES THE NEWEST MLS SOCCER TEAM, PLANS FOR A NEW STADIUM BEGIN TO TAKE SHAPE.

Nashville, Tennessee, received an early Christmas present last year, in the form of a Major League Soccer (MLS) expansion club. Nashville was one of 12 cities with ownership groups vying for four possible expansion clubs, and on December 20 MLS made the announcement that the music city would be the first to be awarded a new team. Though the official announcement happened in late December, Nashville has been working toward a new team for well over a year. This includes plans for a completely new stadium.

Early designs for the 27,500-seat stadium surfaced mid-2017, with plans to position the pitch in the Fairgrounds, home to the Tennessee State Fair, located in the Wedgewood-Houston neighborhood. While details about the stadium are still being worked out, HOK will lead the design, adding it to the long list of stadiums the international firm has worked on in recent years.

The road to a new professional soccer team and the subsequent stadium has been a long one for Nashville. The 12 other cities attempting to secure an expansion team included Detroit, Cincinnati, Indianapolis, and St. Louis, just to name a few in the region. While the bid has garnered popular support from the city and state, not everyone



The new MLS stadium will be located within the Fairgrounds, the site of Tennessee's State Fair. Before the expansion team was even awarded to Nashville, a failed lawsuit against the city attempted to block the stadium from being built on the grounds.

was pleased with the proposed placement of the stadium. In late 2017, before Nashville had been awarded the expansion position, a local lawyer filed a lawsuit against Metro Nashville. The suit alleged that the city had violated its charter by proposing a stadium at the Fairgrounds, a park which is designated for the annual state fair and other public events. Just days before the official MLS announcement, a court sided with the defense and dismissed the case, helping pave the way for the team's new home.

While the stadium is expected to cost

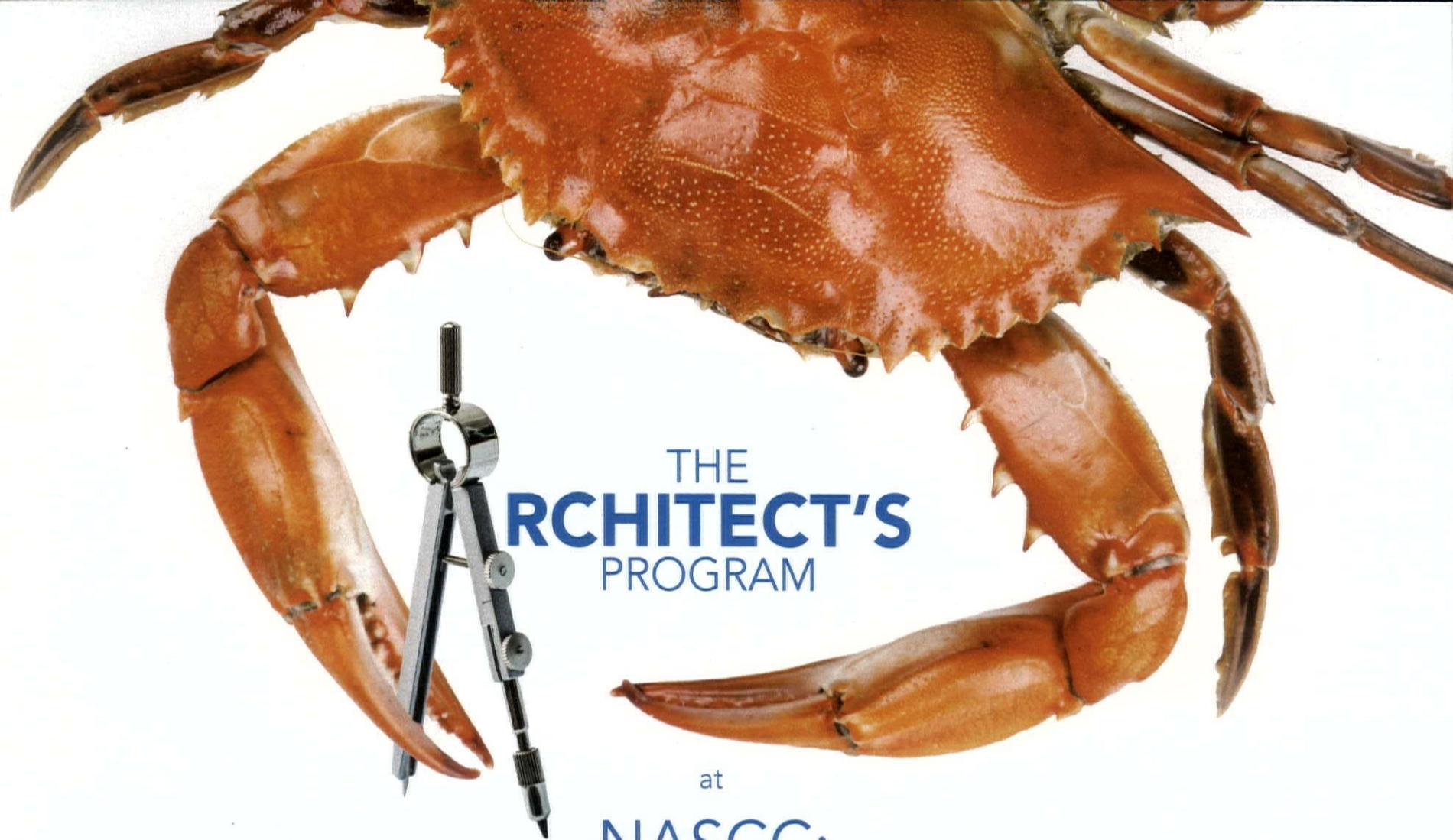
around \$250 million, an additional \$40 million will be spent updating the Fairgrounds, which are in need of numerous infrastructural improvements. A tentative timeline has construction beginning by the end of 2018, with the team's first season starting in 2020. During construction, the grounds will remain partially open in order to continue hosting fairs, public markets, and events.

Since 2004, 14 teams have joined the MLS. Nashville will be the 24th team in the league, which hopes to be up to 28 teams in the near future. For this round of expansion,

Nashville set itself apart by pointing out that it had played host to a number of well-attended international matches in recent years.

Though the club has not announced official colors, a logo, or even a name, the city council will soon be reviewing the stadium plans for approval. With the already-expressed support from the mayor, that process is expected to go well.

Who knows? It may be only a matter of time before the sound of soccer chants, accompanied by steel guitars and fiddles, spill out of honky-tonks across the city. **MM**



THE ARCHITECT'S PROGRAM

at

NASCC: THE STEEL CONFERENCE

Baltimore, Maryland | April 11–13, 2018

Wednesday, 4.11.2018

Creative Use of Structural Steel in
Tall Buildings of the Future 1.0 LU
8:00 a.m. – 9:00 a.m.

KEYNOTE: Seeing the Unseen | Dan Goods 1.0 LU
9:15 a.m. – 11:00 a.m.

Mitigating Thermal Bridging In Steel Construction 1.0 LU
11:15 a.m. – 12:15 p.m.

Myths and Realities of Sustainable Design 1.0 LU/1.0 CE GBCI
2:30 p.m. – 3:30 p.m.

Amazon Biospheres: Understanding the
Complex Geometry, Analysis, Fabrication and Erection 1.5 LU
3:45 p.m. – 5:15 p.m.

Building with Weathering Steel 1.0 LU
5:30 p.m. – 6:30 p.m.

Total LUs offered: 6.5 LU

1-DAY Fee: \$75

By registering for the 1-Day
Program on April 11, you
receive COMPLIMENTARY
ADMISSION for the entire
three-day conference.

Thursday, 4.12.2018

8:00 a.m. – 5:30 p.m.

Conference Dinner

7:00 p.m. – 10:00 p.m.
additional fee required

Friday, 4.13.2018

8:00 a.m. – 3:15 p.m.

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Luis Aldrete

Luis Aldrete's eponymous practice makes site-specific projects big and small.

By Antonio Pacheco

Luis Aldrete's Guadalajara, Mexico-based practice, founded in 2007, works across a variety of scales and types, from small public facilities to housing towers.

"We like to work directly with those executing our designs to create what would otherwise be impossible," architect Luis Aldrete explained, describing the hand-in-glove relationship his elemental practice has with the workers who build his projects. "What we can achieve using mostly our hands is incredible."

Because some builders do not know how to read and write, the architect will typically take a more proactive role in directing construction and coordinating tradespeople—and not just by spending extra time on-site. Aldrete synergizes his design sensibilities with what his workers can produce. "We don't believe in detail drawings," Aldrete said. "For us, [overwrought] construction details represent a type of over-design. Instead of producing complicated detailing, we like to focus on precision in construction."

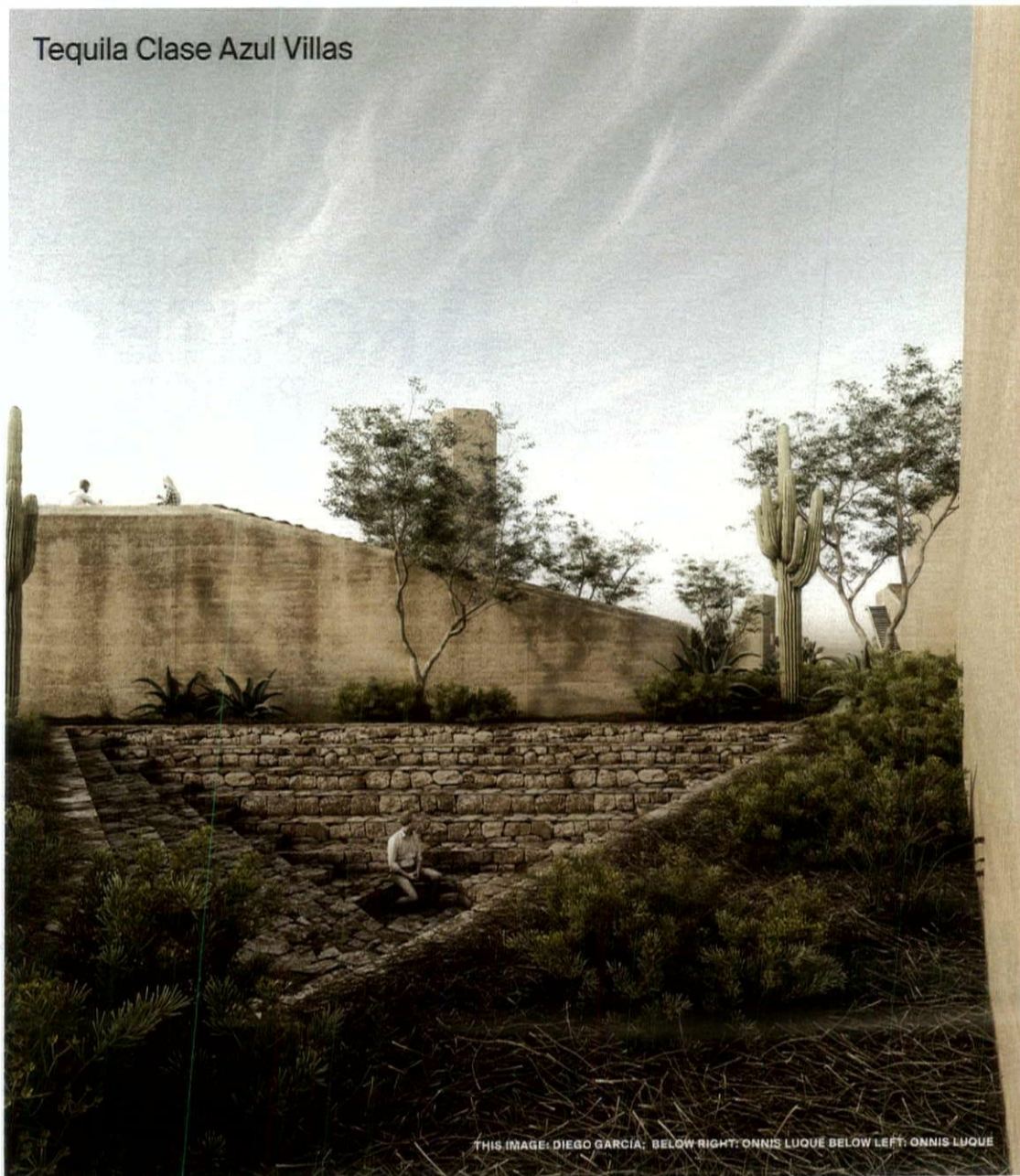
The buildings Aldrete designs, like the series of poetically spare shelters in the Mexican state of Jalisco he designed in conjunction with Chinese artist Ai Weiwei and Mexican architect Tatiana Bilbao, along the Pilgrim Route, are quick to show off that precision. The cooling shelters, long and wedge-shaped, are designed with solid adobe-colored concrete-block walls that dematerialize as they rise. They dot the pilgrimage route, offering respite from the heat, while providing water and camping facilities.

"Some people intellectualize architectural discourse too much," Aldrete said. "We like working on quotidian concerns, like shade and rest, instead. The way one can provide shade in common spaces is inspiring." The architect and his half-dozen or so employees have more than a handful of projects in the pipeline, including a trio of apartment towers slated for a

rapidly urbanizing section of the otherwise flat city of Guadalajara, as well as several moody single-family homes and a series of social housing complexes across the region. These low-slung masonry complexes typically feature monolithic punched openings, structurally dependent massing, and pockets of interconnected and shared outdoor spaces.

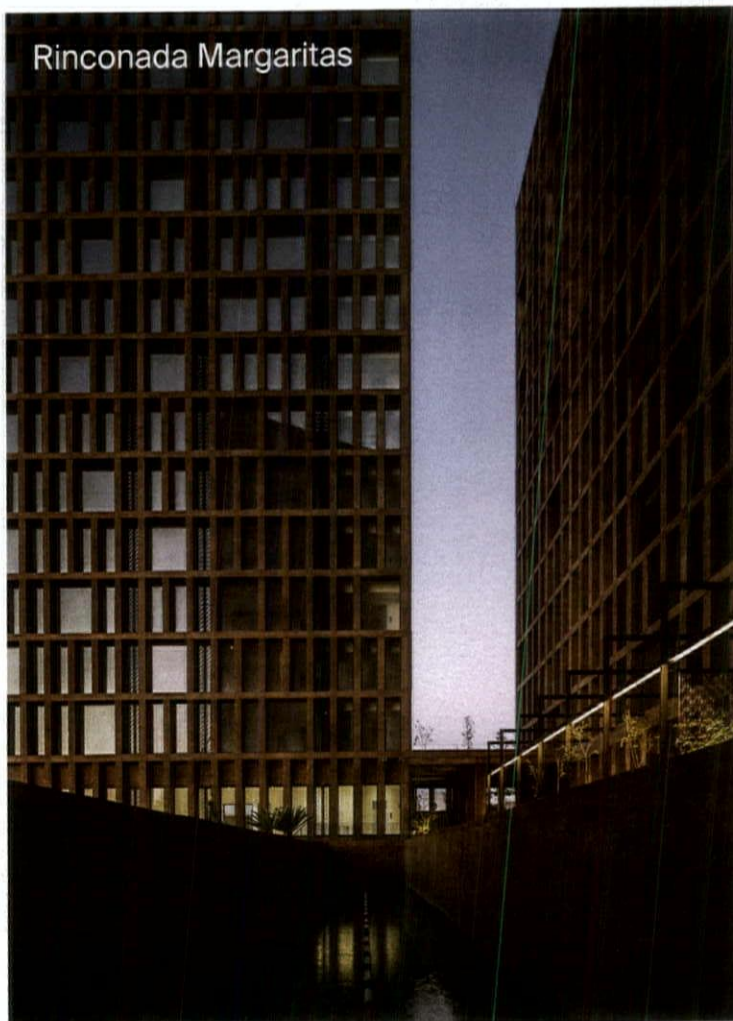
The 15-story concrete-frame towers, on the other hand, are more platonic in their forms and create a triangular courtyard between one another, leaving a large percentage of the site open for public spaces and gardens. The exoskeleton for each of the gridded towers creates shade for the units within, which are designed as spare and variously lit quarters. Like several of the firm's projects, the 85-unit development is guided by a "love and passion for ruins," as Aldrete said. "Some of our work looks like ruins, and we like that."

Tequila Clase Azul Villas



THIS IMAGE: DIEGO GARCÍA; BELOW RIGHT: ONNIS LUQUE BELOW LEFT: ONNIS LUQUE

Rinconada Margaritas



BF Residence



AGENCY

The multifaceted El Paso, Texas, practice employs deep research to push the boundaries of architecture.

By Audrey Wachs

Ersela Kripa and Stephen Mueller started AGENCY to consider the margins of the world. "We use our architectural training to uncover the shrinking of individual agency in public space and the reduction of human rights or potential human rights violations," Kripa said. Working out of El Paso, Texas, the pair deploys words, maps, wearables, and installations to uncover contradictions in liminal spaces like military training sites, refugee camps, and borders—especially the one between the United States and Mexico.

The architects completed their first project as AGENCY in 2008. A decade later, the firm continues to be defined by deep research into contested urban spaces and humans' relationships to environments, built and digital, that are increasingly designed to collect personal data and monitor people's actions without their consent.

Kripa and Mueller, both instructors at Texas Tech University College of Architecture – El Paso, wound up in the city after a research visit for their forthcoming book, *Fronts: Security and the Developing World*. They were studying military training environments, like Playas, New Mexico—a village of hundreds of empty homes the U.S. Department of Homeland Security uses for counter-terrorism training. Increasingly, these simulated spaces feature shantytowns and junkyards, informal typologies associated with the developing world. AGENCY, Mueller said, believes these are both a "preamble to where the U.S. military can engage in the future" as well as a reflection of state attitudes toward public space in the contemporary city. Along similar lines of inquiry, the duo writes "Border Dispatches," a series for *AN* that explores these and other expressions of militarism along the U.S.-Mexico border.

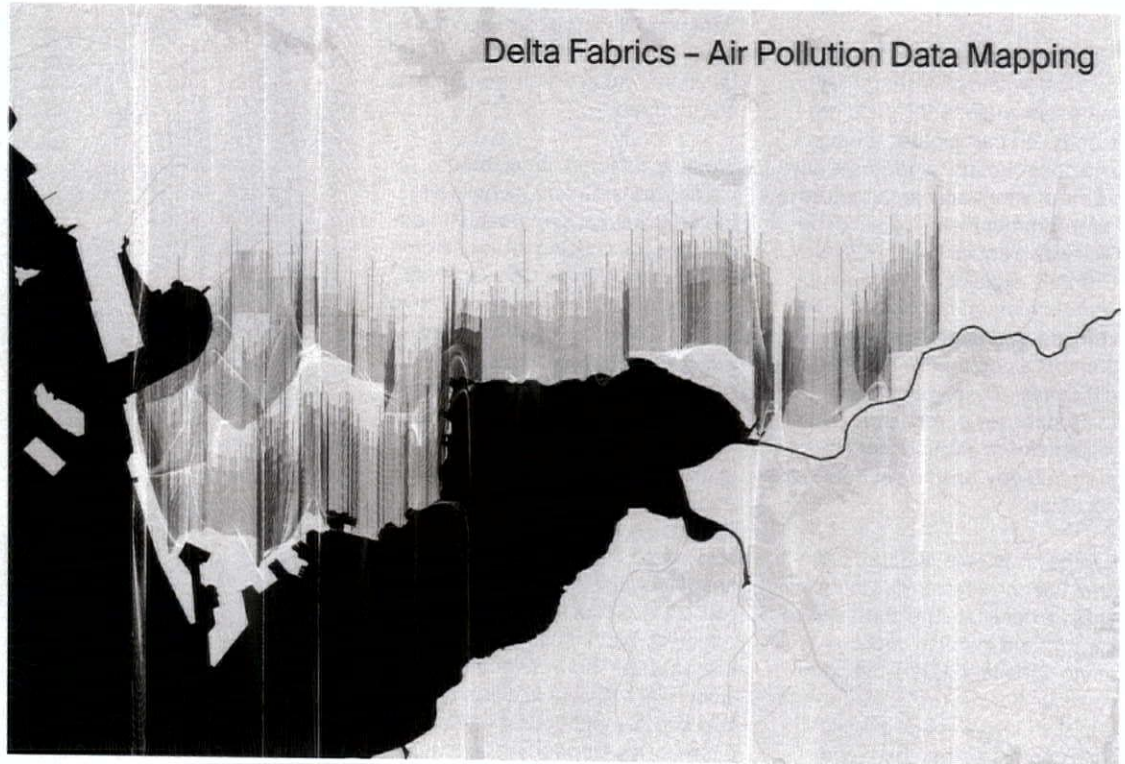
These are worthy topics, but are they architecture? AGENCY believes its designs could not manifest without the deep research it conducts. "In our built work, we start with intensive research and problem identification, where we proactively uncover hidden or emerging realities that are just beneath the surface of contemporary

urban space," Mueller said. "We try to imagine a scenario that can be inflected by designed objects or spaces that have a discreet presence."

The approach is apparent in Selfie Wall – A Public Sphere for Private Data, a subversion of the made-for-Instagram interiors that trend online. For El Paso's annual art fair, Kripa and Mueller fashioned the ideal selfie sphere from 162 units of CNC-milled composite aluminum panels that diffuse soft LED light. The pair asked visitors to hashtag their photos from the installation so they could be collected and tracked. "People were very on board with hashtagging selfies so we could collect them," Kripa said. "That was surprising." AGENCY may remake Selfie Wall in Juarez, the Mexican city right across from El Paso, with an eye toward connecting people on both sides of the border.

Design, they believe, can—and should—be deployed to control data, as well. For Delta Fabrics – Air Pollution Data Mapping, a project executed during the 2017 Shenzhen Bi-City Biennale of Urbanism\Architecture, the pair walked the border between Hong Kong and Shenzhen with Arduino sensors to monitor air quality. The region's air is cleaner than it was in the past, but it's sometimes hard to tell what pollutants still linger, as the Chinese government often releases inaccurate data. To empower people with knowledge about the air they breathe, Kripa and Mueller are looking to mass-produce the sensors and distribute them to residents, who can then track air quality throughout their day.

This should be a busy year for AGENCY. At home, Kripa and Mueller are working with a local entrepreneur to adaptively reuse a warehouse site, transforming it into a kitchen incubator and outdoor public market. *Fronts* is coming out this fall, and after that, the duo is scaling up the Delta Fabrics project. "We want to dive deeper into understanding how to democratize data so [people can] measure their own environment on their own, to take back agency a little bit," Kripa said.



Comunal

Comunal: Taller de Arquitectura deploys vernacular construction in Mexico's traditional communities.

By Antonio Pacheco

Since establishing their practice in 2015, Mariana Ordóñez Grajales and Abraham Aragón Vásquez, of Mexico City-based Comunal: Taller de Arquitectura, have continually worked to push the limits of their socially guided architectural practice and the architecture and building that result from it.

The practice combines academically minded research with materials engineering and community-led participatory design and construction to generate new forms of vernacular architecture in rural communities. "Our work begins with a social feasibility study," Ordóñez explained. "We analyze and understand the capacity, willingness, and degree of organization that a community has to face difficulties. Then, we carry out the processes of research, social management, participatory design methodology, and finally, construction itself."

For the architects, the true power of their profession lies in their ability to facilitate the culturally appropriate material improvement of these glossed-over rural communities, as evidenced by the firm's work on a series of childbirth centers across Tenejapa Municipality, in the Mexican state of Chiapas. Comunal partnered with a group of local midwives to conceptualize a network of pitched clapboard structures that will help the delivery nurses formalize their practices and achieve their goal of eliminating infant and maternal mortality in the region.

Through built projects and academic research, the office also works to stave off the modernizing—and standardizing—effects of market forces and government regulation, which can produce alienating, short-lived structures and can often disincentivize the use of trusted materials like bamboo and thatch.

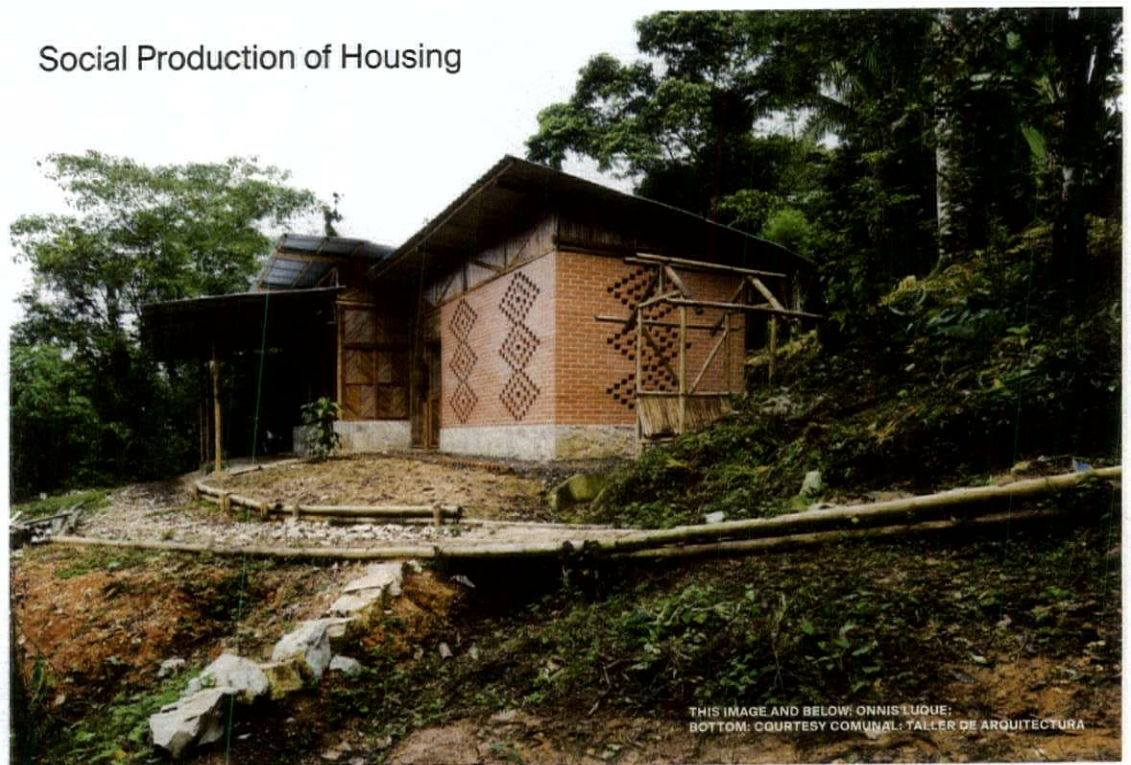
In a recent project, for Mexican social housing developer Infonavit, created in partnership with Mexico City-based architects Escobedo Soliz, Comunal helped create a courtyard home prototype built from these traditional materials. The viviendas are defined on

one end by a home capped with a steeply raked roof that conceals a double-height interior volume containing a loft and the sleeping hammocks that are customary in the region. The courtyard complex is designed for passive ventilation and is erected out of running bonds of offset, buff-colored concrete block, with stone foundations. An indoor-outdoor kitchen sits opposite the lofted space, with a generous patio sandwiched in between.

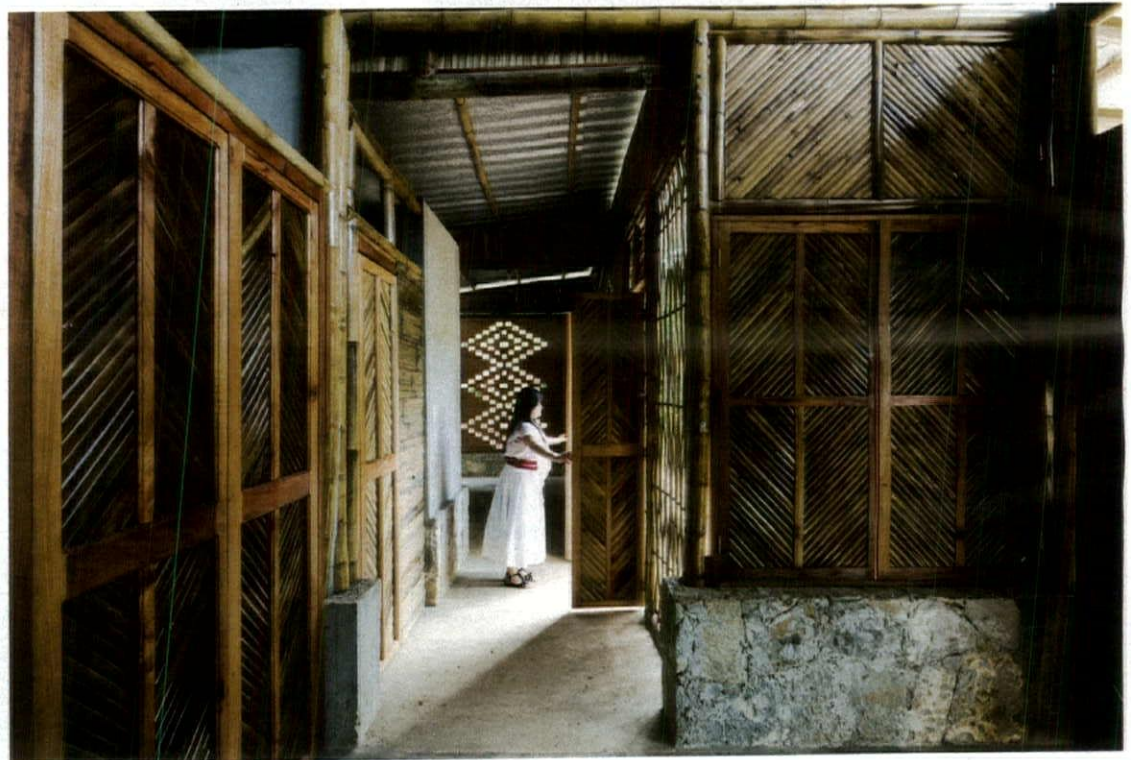
Aragón Vásquez said, "Vernacular architecture poses a close link and a constant dialogue with the territory, where the symbiosis between it and the inhabitant becomes evident not only in the form and functioning of the architectural objects but in the way in which elements are grouped."

Working with traditional materials and construction techniques fueled Comunal's approach for another social housing project, from 2013, with Unión de Cooperativas Tosepan Titataniske, a cooperative made up of indigenous communities in the state of Puebla. In this project, the designers pushed to incorporate bamboo construction in ways that would still allow regulators from the state to approve—and potentially fund—the project. For the development, Comunal and local partners developed a set of modular infill panels and roof trusses that sit on or between concrete-block walls and bamboo piers buttressed by intricate brickwork. The wall panels utilize bamboo and cementitious materials alternatively, depending on functional need, while the corrugated metal panel roof is designed to facilitate rainwater capture on site. Lessons gleaned from the project were implemented in a 2016 effort in the same area that utilizes a primary set of concrete posts and beams for structure instead of bamboo. The social housing project was recognized in November 2016 with a silver medal in Mexico's National Housing Commission's First National Rural Housing Contest and has led to new work with the organization.

Social Production of Housing

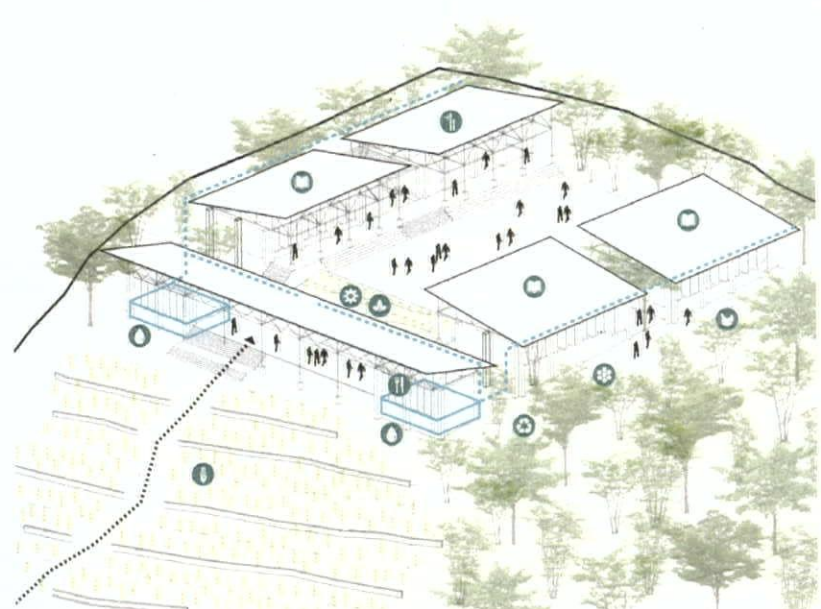


THIS IMAGE AND BELOW: ONNIS LUQUE; BOTTOM: COURTESY COMUNAL: TALLER DE ARQUITECTURA



Rural Productive School

- Classroom
- Bamboo workshop
- Flowers / Bees
- Water harvest
- Medicinal orchard
- Compost
- Food
- Honey harvest
- Chicken coop
- Milpa



Future Green

Future Green wants to change the way you think about weeds.

By Jimmy Stamp

For the Brooklyn, New York-based landscape architecture firm, "spontaneous urban plants" are part of a patchwork ecology that has the potential to transform our cities. Future Green's work is another part of that ecology.

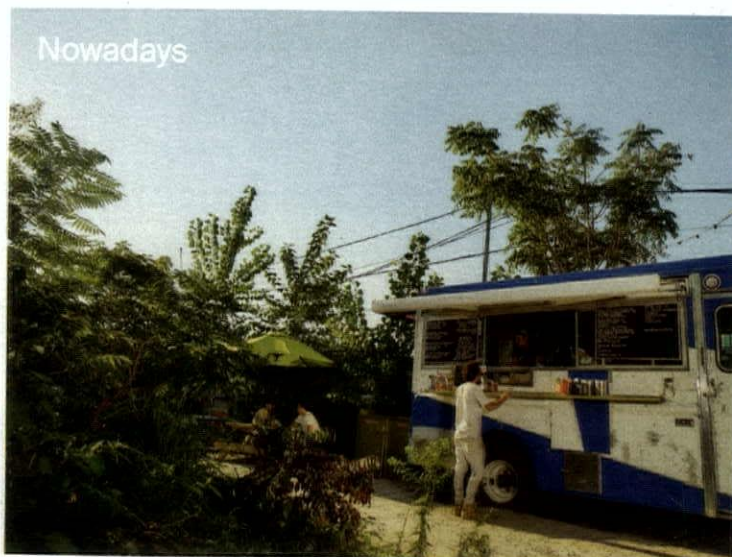
David Seiter founded Future Green in 2008 because he felt disconnected from his work in more traditional offices, applying new landscapes onto a site when he wanted to "draw them out of the place itself." Now grown to about 25 people, his office features a garden and 6,000-square-foot fabrication facility for prototyping new ideas and new ways of weaving contextual plantings into urban sites.

A picturesque quality pervades Future Green designs, particularly architectural collaborations like the Atlantic Plumbing residences in Washington, D.C., with Morris Adjmi Architects, and 41 Bond Street in New York, with DDG. At Atlantic Plumbing, the 300-foot-long planted window boxes contribute to the building's postindustrial character, while the plants climbing up from 41 Bond's facade were inspired by a visit to the quarry that provided the building's stone. Future Green will sometimes maintain these types of projects for years after their completion to learn how the plants respond and evolve.

Nowadays, an outdoor venue on a former rubble-strewn industrial site in Queens, New York, takes an informal approach. Stepping into the 18,000-square-foot space almost feels like stepping into a friend's backyard. It's cultivated but not too cultivated, organized around three large earth mounds, shaded by a grid of honey locust trees that help remediate the soil, and planted throughout with weeds. "We were able to leave a lot of traditionally weed species on the site," said Seiter, "and then we seeded in a lot of other species that are, I would say, on the edge of acceptable." For now, Future Green is advocating for a new understanding of "native landscape" that isn't driven by climate but by human-created conditions. The firm's largest project to date

is Half Street, a mixed-use curbless street in D.C., located near the Washington Nationals stadium. On game days, the retail-lined street closes to automotive traffic and becomes a pedestrian plaza for 30,000 people. Future Green's design draws from its context and the need for flexibility; it includes a paving pattern inspired by Pierre L'Enfant's iconic plan for the city, large tree pits paired with bio-swailes, and other "soft" infrastructural elements designed to manage both water runoff and pedestrian traffic while creating a distinct sense of place.

Future Green's design for Half Street reflects their belief that streets are "the foundation for good new urban space." As Seiter said, "If we can actually design our streets and sidewalks to be more effective green spaces and more-actively designed spaces for the public realm, we can create a new garden city."



Half Street



Davidson Rafailidis

In Buffalo, New York, a small firm makes a big impact despite challenges.

By Jonathan Hilburg

Spatial planning is king at Davidson Rafailidis. It has to be, because the small husband-and-wife-run studio is focused on designing tight projects with equally tight budgets that can be adapted for long-term use.

Both founding partners, Stephanie Davidson and Georg Rafailidis, teach in the nearby State University of New York at Buffalo's architecture department and frequently integrate more academic theory into their built projects than a traditional studio. It's a natural progression, as the couple originally met while they were students at the Architectural Association School of Architecture, in London.

"In the end, the realized projects are very similar to essays," explained Davidson. "When the project is inhabited and really comes alive, we always try to keep tabs, even on private projects, to see how they're used and what changes and what needs to be adapted. We see that as ongoing research, to see how people respond to our ongoing spatial interventions." Nowhere is this approach more evident than in the studio's 2015 transformation of a formerly vacant corner store, in Buffalo, into the vibrant Cafe Fargo (now under the name, Tipico Coffee). The coffee shop strips the monolithic brick building back to its raw materials and introduces colored tiles throughout to delineate the new space from the old.

Working under serious budget constraints, Davidson Rafailidis was forced to "make machinery itself the architecture," according to Rafailidis. Instead of using a bulky HVAC system, the studio installed large operable windows and a skylight, for passive cooling, and a central wood-burning hearth, clad in tile, that provides ambient heat.

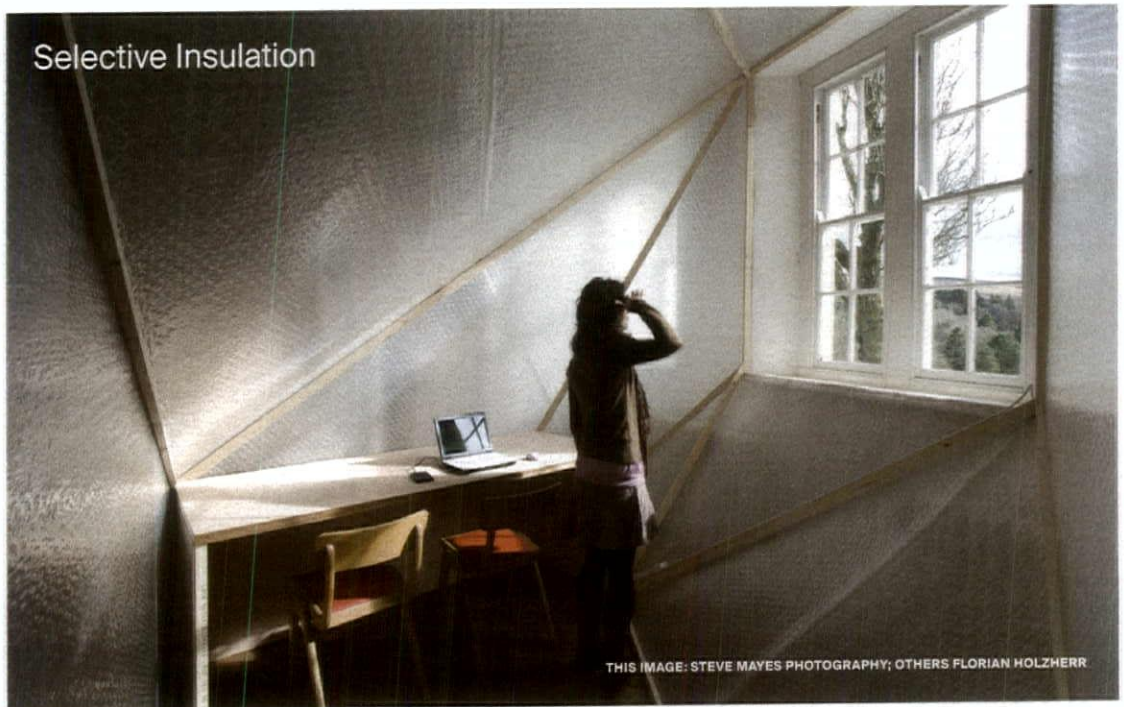
Most tellingly, Rafailidis said that guests often don't realize that the heater is a new addition to the space. The cafe has grown to host pop-up events and public gath-

erings, reinforcing the building's continually evolving relationship with its users.

The 2016 project He, She & It, a tripartite studio space in Buffalo for a creative couple, unifies a painter's studio (He), ceramic and silver-working area (She), and greenhouse (It) under one umbrella. While each space has a vastly different use, all of them use a mono-pitched roof with a long overhang to funnel rainwater into a garden at the building's base. Each space relies on passive heating and cooling, as well as natural overhead lighting, and the greenhouse can be opened up to share its solar gain with the working spaces in colder months. He, She & It has won its fair share of acclaim in the last year—though if this recognition has made Davidson and Rafailidis's lives more hectic, they can't tell.

"It's really a challenge with our small size. Even to go to see a building someone wants to show us can take half of our workday," said Davidson. "Both of us are on AutoCAD, and on Rhino, and making models, and also going to meetings; it's a big challenge. It doesn't feel like it's more work, because we've become accustomed to this crazy schedule."

Selective Insulation



THIS IMAGE: STEVE MAYES PHOTOGRAPHY; OTHERS FLORIAN HOLZHEIM

Café Fargo



He, She & It



Fernanda Canales

Life, as they say, is never certain. For Mexico City-based Fernanda Canales, neither is architecture.

By Sam Lubell

After studying architecture at prestigious schools in Spain and Mexico, Canales quickly discovered that the rigorous techniques she had learned had little relevance in the real world. Since starting her firm, in 2002, she has opted for a more flexible, thoughtful, personal approach.

"Instead of relying on formal, definite solutions, I try to give informal, indeterminate strategies," said Canales, who has no office, no employees, and spends most of her time on construction sites, morphing her projects through constant observation and feedback. "I realized that my preparations didn't match the reality of what clients want, what workers can do, the limits of budgets, and the reality of everyday life," she said.

The Bruma House, located on a rural site about two hours from Mexico City, began as a fairly typical home for a couple and their two children. But once her construction team began work, Canales realized that the project needed to better adapt to its lush landscape and to a climate that swung dramatically from day to night. Now, no rooms are directly attached, so every space has at least two windows, allowing for maximum natural light. The building meanders its way through the site, maintaining existing trees and plant life in the process.

Since starting her firm, Canales has also shifted her focus to highlight the intermediate, often-neglected spaces between public and private. These, she noted, often have greater impact on the users and those living around the projects.

The Portales Dwelling, a multi-family apartment in Mexico City, diverges from the city's typical housing blocks, with their closed stairs, shut-off alleys, and unimaginative envelopes. Portales opens up in every place it can, with large balconies in front, uncovered pati-

os in back, open stairs in between, and roof terraces above.

"It addresses the beautiful climate of Mexico City, instead of ignoring it," said Canales, who added that the addition of green and open spaces helps the development better fit into its context, minimizing the usual scorn from neighbors.

With the Elena Garro Cultural Center, also in Mexico City, Canales converted a long-abandoned private manor into a public amenity. The first step was removing a large wall between the home and sidewalk, reinforcing that all were welcome. To further show the public what was inside the cloistered historic house, Canales created a large glass-walled addition in front, framed in concrete, exposing books and other amenities, which are surrounded by a series of updated gardens and courtyards.

To keep her work as simple as possible, Canales generally avoids complex new materials, working often with concrete, which she values for its affordability, durability, and ease of use. "I go for what workers know how to do. It's the most practical solution," she noted.

Her reading rooms, built for the Mexican Ministry of Culture for use around the country, are modular concrete structures that function as meeting and recreational spaces. Their perforated facades, which create an effect that Canales calls "social lanterns," allow them to be easily built (without glazing or other complications) and their interiors to be visible from the outside, making them safer.

Her careful, socially oriented approach, Canales pointed out, is not new, and she's long been studying Mexican social housing—particularly its boom times, like the 1920s and 1950s. She's soon publishing a book, called *Shared Structure, Private Spaces: Housing in Mexico* (Actar Publishers).

"I can't imagine doing without thinking or thinking without doing," she said. "It's all important research."



Elena Garro Cultural Center

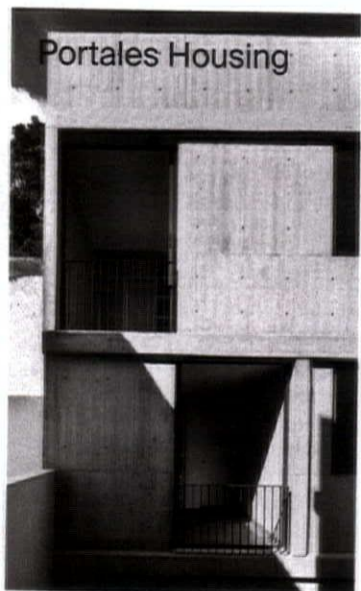
CLOCKWISE FROM THIS IMAGE: SANDRA PEREZNIETO; RAFAEL GAMO; RAFAEL GAMO; JAIME NAVARRO; JAIME NAVARRO; RAFAEL GAMO



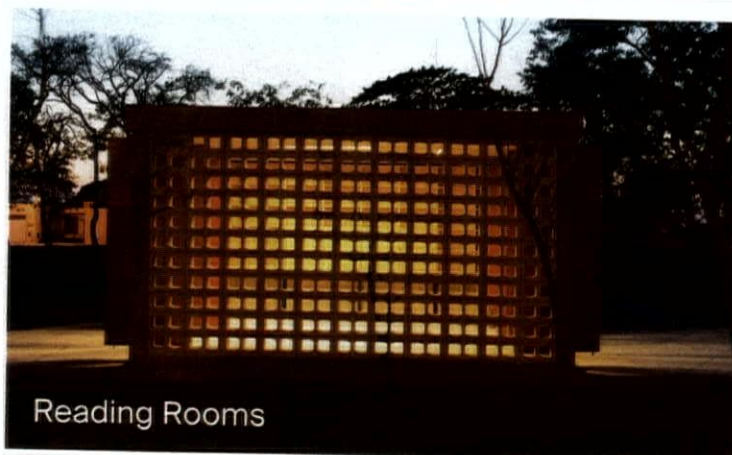
Elena Garro Cultural Center



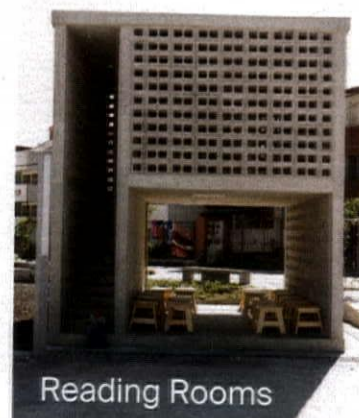
Portales Housing



Portales Housing



Reading Rooms



Reading Rooms

LA-Más

Vibrant, socially conscious architecture sweeps L.A. thanks to nonprofit design firm LA-Más.

By Jimmy Stamp

For LA-Más, architecture does nothing if it doesn't address a need. Guided by co-executive directors Elizabeth Timme and Helen Leung, the nonprofit urban design organization believes that too many young architects have become disconnected from this fundamental aspect of the discipline. By combining expertise in both design and policy, and by forming productive partnerships with other nonprofits, community groups, and local governments, the duo is creating street-level strategies for empowering communities that are often overlooked or threatened by demographic shifts.

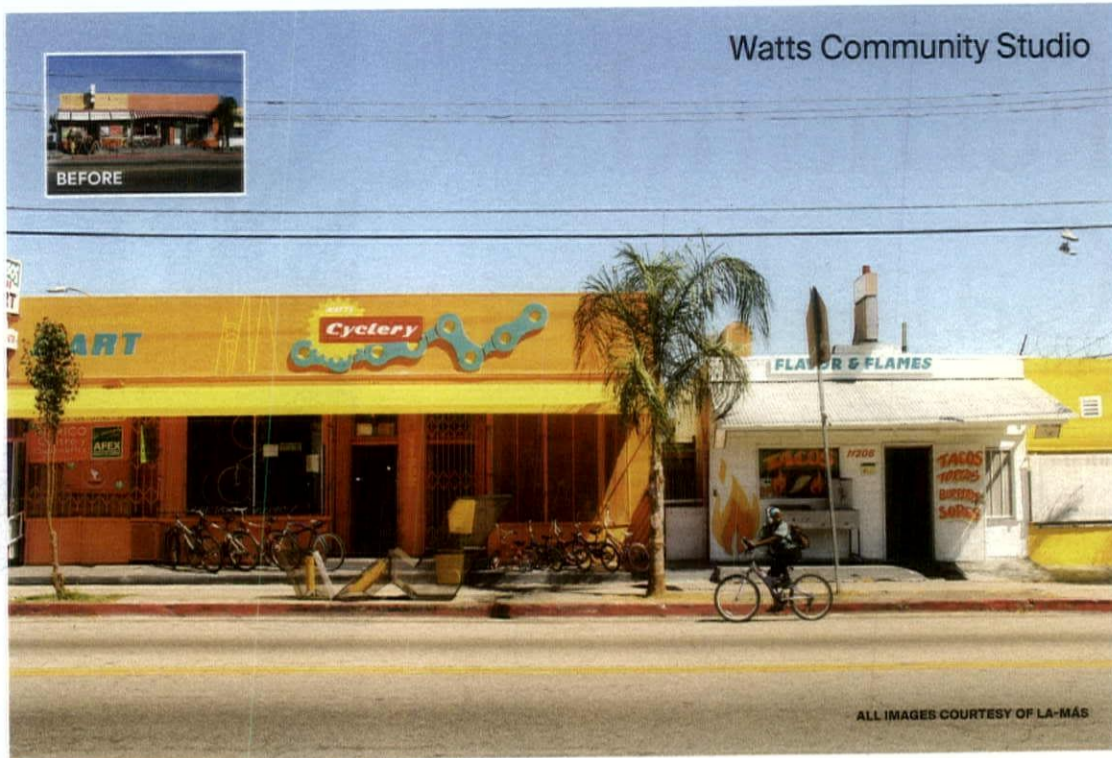
Working in collaboration with district councils or local business development groups, LA-Más has developed a series of vibrant projects, throughout L.A., designed to create a safer and more accessible pedestrian experience. These high-impact, low-cost projects include wayfinding, murals, street furniture, and temporary parks like the cartoon-inspired interventions of Hollywood Pop!, which converts a vacant corner lot into a privately owned public space where passersby can share their thoughts about the neighborhood's future.

More substantial transformations have resulted from their small business support program, which was created to provide local mom-and-pops with design services and additional support. LA-Más doesn't just give these businesses a new storefront; they give them a new outreach network and help with leases, licenses, and websites. "They don't just feel like they're surviving," said Leung, "but that they're supported, which is a huge paradigm change." These projects aren't the result of abstract planning exercise but of listening to the people who live and work in the neighborhood. Timme added: "That's what Helen and I do—we facilitate a conversation between a community and the city."

LA-Más's work with accessory dwelling units (ADUs) is its most ambitious, and perhaps most impactful, project yet. Created to combat the housing crisis in L.A., its ADU Pilot Project is an opportunity to get residents direct-

ly involved in the development of their communities by building affordable housing in their own backyards—literally. In collaboration with organizations including the mayor's office, local council, and Habitat for Humanity, the firm is building their first ADU in the Highland Park neighborhood. The two-bedroom, 1,000-square-foot project will not only be a model for affordable and contextual housing solutions but for innovative financing and future ADU policy. And it's the best example yet of the benefits offered by LA-Más's unique blending of policy and planning. As Leung said, "Because we can combine all these skills, we get to test ideas, implement, figure out what works, ground it in the need of the community, and really push the boundaries of what's possible."

Watts Community Studio

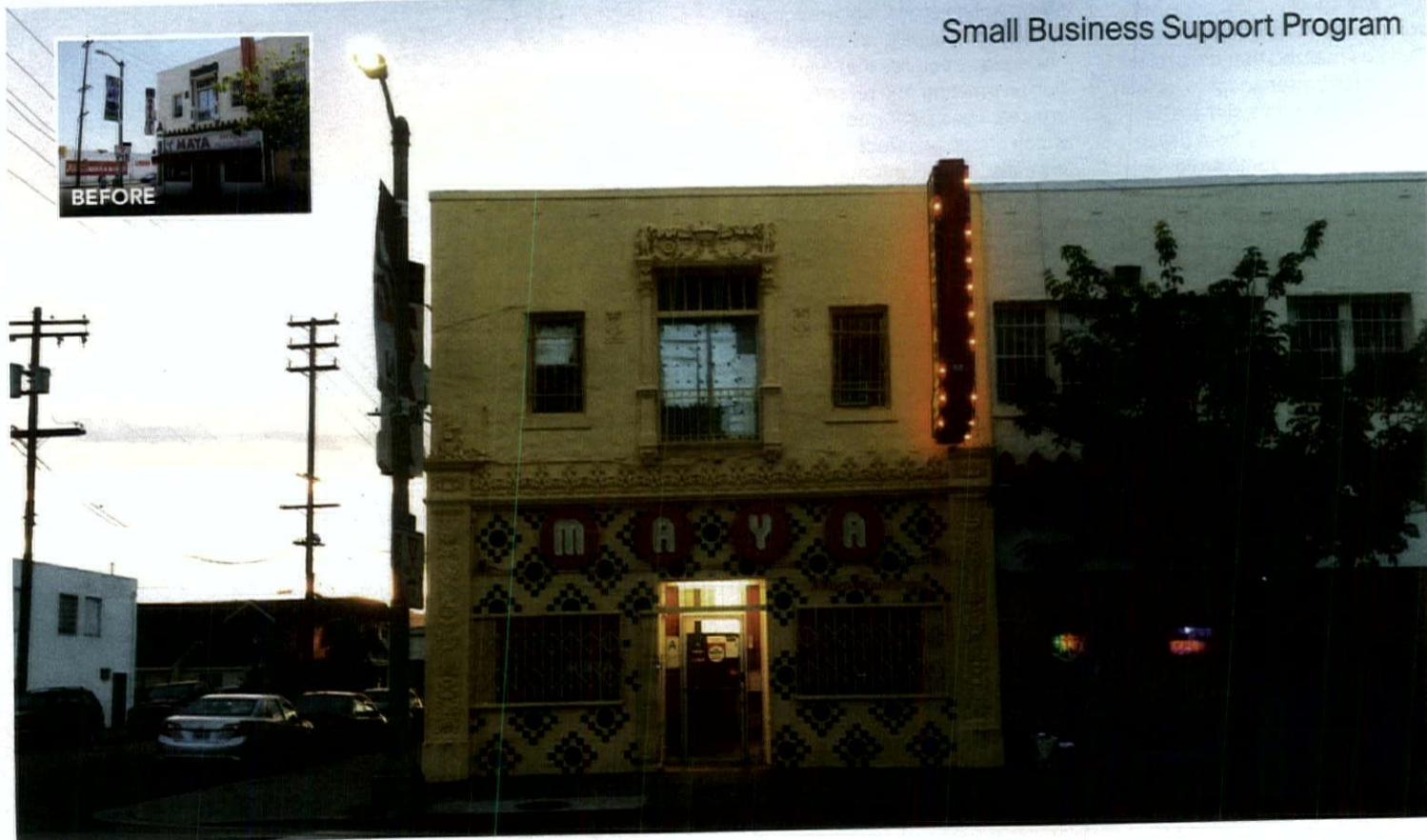


ALL IMAGES COURTESY OF LA-MÁS

City of LA ADU Pilot Project



Small Business Support Program



Modus Studio

An architecture firm in Arkansas makes modern buildings rooted in context.

By Jonathan Hilburg

Modus Studio might have started in 2008 as a two-man operation in cofounder Chris Baribeau's back office, but the firm's expansion to 24 people and a full fabrication shop shouldn't have come as a surprise. The office's intensive focus on the surrounding Arkansas environment and their hands-on approach have drawn attention both inside and outside of the state.

"A thinking-making philosophy really evolved out of our passions, from working through college, working on construction, working on fabrication," explained Baribeau. "It set the tone for the rest of our professional work."

Modus is a frequent collaborator with the University of Arkansas and has designed for the school a pair of mass timber residence halls, an athletic area master plan, and, most recently, a sculpture studio—although the firm has realized nearly every type of project. Its single-family homes typically draw on the surrounding geographies and ecosystems to influence the final forms, as is the case with Van Huset on the Bluff, a stark cabin overlooking Beaver Lake, in north-west Arkansas.

Educational work has a special place in the studio's canon. Green Forest Middle School, Modus's first project, was also the first school that either Baribeau or cofounder Josh Siebert had ever worked on. Having to leap into a new building typology meant engaging heavily with the community at every step of the school's design and construction, an approach that has carried over to all of their projects afterward.

Timber and sustainability are prominent through-lines in many of Modus's built works, no matter the intended use. Working with timber allows the studio to harvest wood directly from the trees on-site, or if they're not able to do so, connect with Arkansas's timber industry.

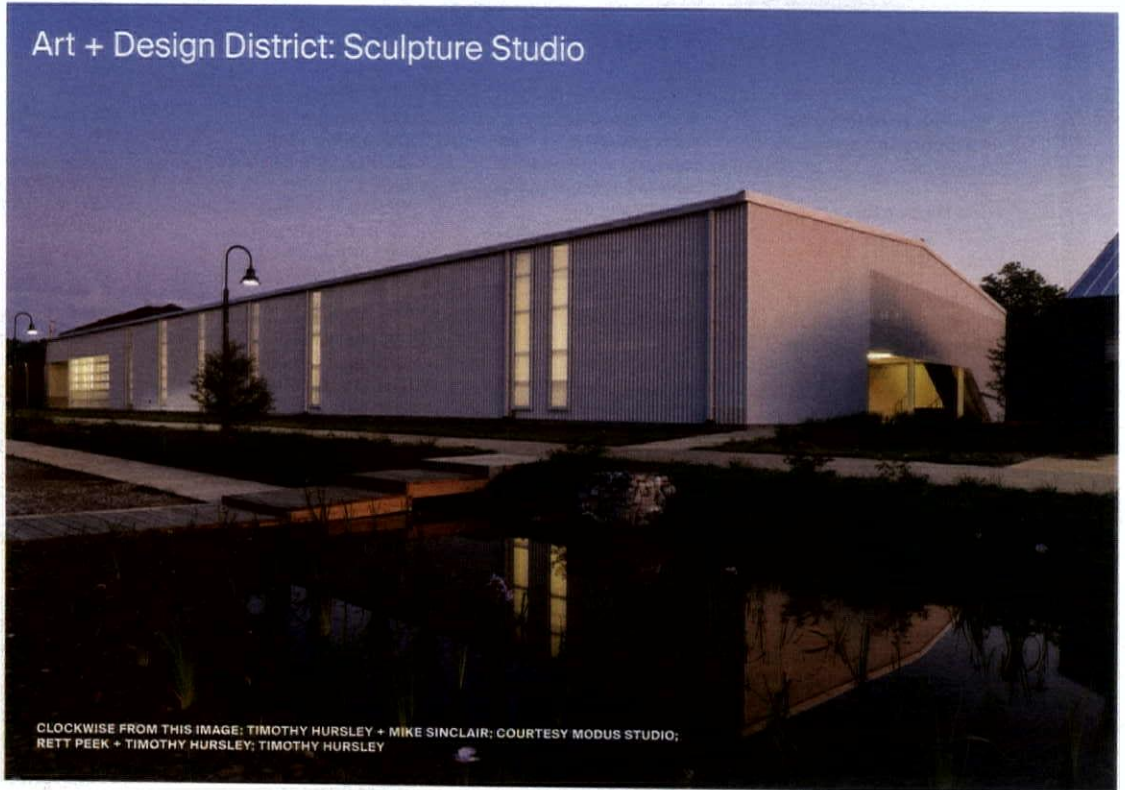
Even Modus's Fayetteville office, a reclaimed warehouse clad in

timber that was charred in the fabrication shop, is winning notice, as it was Arkansas's only LEED Platinum-certified building in 2017. "We're very connected to the natural world," said Baribeau. "And being in the Ozarks, the language of the rugged mountains and valleys and rivers connects us to the outdoor world. We're straddling this dynamic place that's somewhere between the manmade and the natural world. Our buildings are about fitting into the landscape and drawing inspiration from the context around the site."

Modus views its location outside of the "major design cities" as a boon. Arkansas is in the process of rebuilding and infilling its urban centers, providing the studio an opportunity to experiment while allowing them to build their brand through projects that serve the community. While Modus has begun working on projects as far north as Illinois, Baribeau is most proud of the K-12 schools that the studio has designed for low-income, rural areas.

"We've found, particularly in this region of Arkansas, how rural communities are really underserved in terms of good design. The hub of that community, their tax money, the local football team, all focuses around the public school. For us, the ongoing tilling of the soil is to raise the bar for rural communities."

Art + Design District: Sculpture Studio

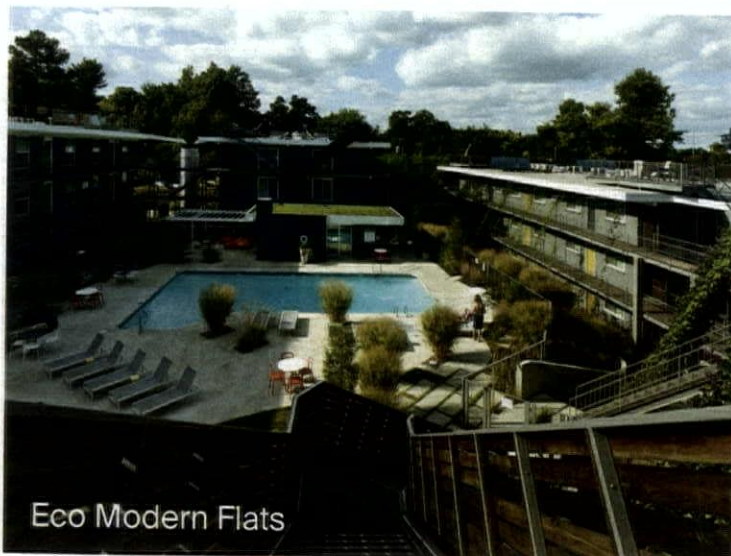
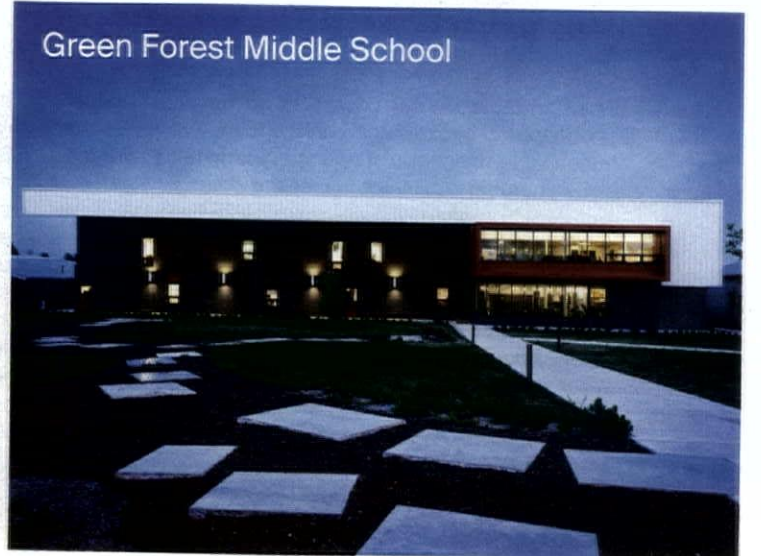


CLOCKWISE FROM THIS IMAGE: TIMOTHY HURSLEY + MIKE SINCLAIR; COURTESY MODUS STUDIO; RETT PEEK + TIMOTHY HURSLEY; TIMOTHY HURSLEY

Modus Studio Office



Green Forest Middle School



Eco Modern Flats

WEST

FEBRUARY

TUESDAY 6
TALK

**The Future of Urbanist
Advocacy in San Francisco**
6:00 p.m.

SPUR
654 Mission St.
San Francisco
spur.org

TUESDAY 6
TALK

Diversity Roundtable
4:30 p.m.
AIA Seattle
1010 Western Ave.
Seattle
aiaatlantia.org

THURSDAY 8

**A Roundtable Discussion
on Measure HHH**
6:00 p.m.
AIA Los Angeles
838 E. Sixth St.
Los Angeles
aialosangeles.org

THURSDAY 15

Modernism Week
Through February 25
Palm Springs
modernismweek.com

WEDNESDAY 28

Byron Merritt Lecture
7:00 p.m.
SCI-Arc
960 E. 3rd St.
Los Angeles
sciarc.edu

SOUTHWEST

FEBRUARY

WEDNESDAY 8

**Alexander Coyle
Reframing the Renaissance: Duccio and the
Development of Italian
Panel Painting**
12:30 p.m.
Kimbell Art Museum
3333 Camp Bowie Blvd.
Fort Worth, TX
kimbellart.org

TUESDAY 20

**Cassim Shepard
Luncheon Speaker Series**
11:30 a.m.
AIA Austin
615 Cardinal Lane
Austin, TX
aiaaustin.org

SATURDAY 24

Austin Modern Home Tour
Austin, TX
modernhometouraustin.com

MARCH

**ONGOING
EXHIBITION
Alexander Calder:
An Outburst of Color**
Phoenix Art Museum
1625 N. Central Ave.
Phoenix
phxart.org

MIDWEST

FEBRUARY

TUESDAY 6
LECTURE

**Mark Jarzombek
Becoming Digital
Conference Keynote**
6:00 p.m.
Taubman College
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

SATURDAY 10

**PERFORMANCE
Brendan Fernandes:
The Master and Form**
1:00 p.m.
Graham Foundation
4 West Burton Pl.
Chicago
grahamfoundation.org

THURSDAY 22

**EVENT
Jason Reblando
New Deal Utopias: Lecture
& Book Launch**
6:00 p.m.
MAS Context
1365 N. Astor St.
Chicago
mascontext.com

WEDNESDAY 28

**LECTURE
Ward Miller
"The Chicago 7": Chicago's
Most Endangered Buildings
List**
12:15 p.m.
Chicago Architecture
Foundation
244 S. Michigan Ave.
Chicago
architecture.org
taubmancollege.mich.edu

EAST

FEBRUARY

SATURDAY 24

**EVENT
Subway Art Tour #1**
1:00 p.m.
The Municipal Art Society
of New York
488 Madison Ave.
New York
mas.org

MONDAY 5

**EXHIBITION CLOSING
Obdurate Space:
Architecture of Donald Judd**
Center for Architecture
536 LaGuardia Pl.
New York
centerforarchitecture.org

THURSDAY 8

**EVENT
New York Antiquarian Book
Fair**
5:00 p.m.
International League of
Antiquarian Booksellers
643 Park Ave.
New York
ilab.org

SATURDAY 17

**WORKSHOP
Theory of Proportion**
9:30 a.m.
Institute of Classical
Architecture & Art
20 W. 44th St.
New York
classicism.org

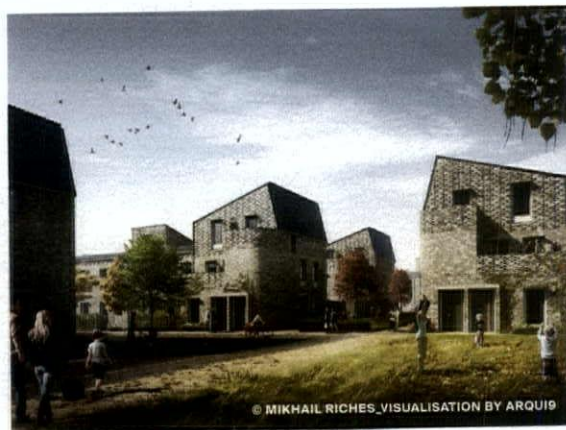


Midwest
The Master and Form

The Graham Foundation for Advanced Studies in the
Fine Arts
4 West Burton Place, Chicago
Through March 10

Throughout the fall 2017 performance artist residency at the Graham Foundation, artist Brendan Fernandes collaborated with architects Norman Kelley and Chicago's Joffrey Academy of Dance. Realized as an installation and performance series exhibition, *The Master and Form* explores themes of command and discipline within the culture of ballet through the use of designed objects. The installation, on two floors of the Graham Foundation, is comprised of sculptural devices designed to enforce ideal proportions of dancers' bodies. The Norman Kelley-designed sculptural objects at once support the performing dancers, while at the same time act as a framework for pushing their physical limits. Throughout a series of performances, dancers will conform and interact with the designed objects to question and examine "the physical and psychological stresses embedded in the pursuit of perfect form."

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East
Social Housing - New European Projects

Center for Architecture
536 La Guardia Place, New York
February 15 through May 19

The affordable housing crisis is by no means an isolated phenomenon impacting urbanism in the United States, but one international in scope attempting to be addressed by a number of policies across the world. *Social Housing - New European Projects* draws on 25 European case studies of not-for-profit housing by 20 practices, presenting a range of design approaches, dwelling typologies, and housing refurbishment. Notably, the exhibit acknowledges that there isn't a singular definition for "social housing," allowing for a thorough exploration of public projects by over twenty practices, including Adam Khan Architects, Assemble, Mecanoo, and zanderroth architekten.



Southwest
Video Crossings Series: Erick Meyenberg

Phoenix Art Museum
1625 North Central Avenue, Phoenix
Through May 9

The video installation by Mexican artist Erick Meyenberg is a result of a 2016 collaboration commissioned by the Mexico City-based residency space inSite/Casa Gallina, called *The Wheel bears no resemblance to a leg*. The video features members of a high school band, the Banda de Guerra Lobos at Colegio Hispanoamericano in Mexico City, marching through the politically significant sites of Plaza de las Tres Culturas, where hundreds of university students were targeted by police and military forces, the Monumento a la Revolución, which commemorates the Mexican Revolution of 1910, and the Forum Buenavista mall, which embodies Mexico's transnational capitalistic tendencies.




West
New Work: LANZA Atelier

San Francisco Museum of Modern Art
1513rd Street, San Francisco
Through July 29

With the exhibition *New Work: LANZA Atelier*, the San Francisco Museum of Modern Art (SFMOMA) brings three recent projects by Mexico City-based architects LANZA Atelier to the Bay Area.

Though the practice is only three years old, LANZA Atelier has quickly gained notoriety internationally among architects with its subdued brand of cerebral and tactile minimalist designs. The approach recently yielded LANZA principals Isabel Abascal and Alessandro Arinzo a 2017 League Prize from the Architectural League, New York, among other accolades.

For the exhibition at SFMOMA—the firm's first solo show in the United States—the architects present three recent works that start at the scale of furniture and move on up from there.



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Exhibition Highlights

East

Social Housing – New European Projects

Center for Architecture
536 La Guardia Place, New York
February 15–May 19

The affordable housing crisis is by no means isolated to impacting urbanism in the United States, but is international in scope. *Social Housing – New European Projects* draws on 25 case studies of not-for-profit housing by 20 practices, and the exhibit acknowledges that there is no singular definition of “social housing.”

Edifice, Complex, Visionary, Structure

Sean Kelly Gallery
475 10th Avenue, New York
Through February 3

Edifice, Complex, Visionary, Structure addresses the concept of architecture as both a concrete and intangible construct, examining built structures as well as their physical forms. The exhibit features architectural sculptures and the influence of the human form on abstract design. The subject is further examined through the display of Polaris photography and drawings.

Rendered Cities

Apexart
291 Church Street, New York
Through March 17

Advances in visual technology have allowed architectural firms to display their designs in a near-perfect state. This association of good images with good architecture has reshaped the processes of construction and design. *Rendered Cities* examines the proliferation of digital aesthetics through the works of Felicity Hammond, Lawrence Lek, and Laura Yuille.

Image Building: How Photography Transforms Architecture

Parrish Art Museum
279 Montauk Highway, Watermill, New York
March 18–June 17

Image Building is a study of the relationship between architecture and photography. Displaying 57 images, the exhibit is organized thematically into three sections: cityscapes, domestic spaces, and public places. Photographers featured hail from across the globe, revealing varying cultural perceptions in architectural design.

Art in the Open: Fifty Years of Public Art in New York

Museum of the City of New York
1220 5th Avenue, New York
Through May 13

Since November 2017, the Museum of the City of New York has marked the 40th anniversary of the Public Art Fund through its *Art in the Open* exhibit. The exhibit presents the transformative effect certain works have had on public spaces within the city, as well as the shift in cultural attitudes that encouraged individual and innovative art works.

Arakawa + Gins: Eternal Gradient

Columbia Graduate School of Architecture, Planning and Preservation
1172 Amsterdam Avenue, New York
March 30, 1 p.m.

Arakawa + Gins: Eternal Gradient opens with a half-day conference with several speakers, such as Adrienne Hart, Steven Holl, Momoyo Homma, Lucy Ives, Andres Jaque, Thomas Kelley, and many more. The exhibit highlights the former artistic and architectural partnership between Madeline Arakawa Gins and Shusaku Arakawa.

Cristina Iglesias: Entwined

Marian Goodman Gallery
24 West 57th Street, New York
Through February 10

The Marian Goodman Gallery is featuring a solo presentation by Cristina Iglesias, *Entwined*. The exhibit contains several mural pieces and sculptural works morphed into a series of forms, such as pavilions, latticed panels, and mazes. The pieces are arranged around a series of “urban plazas” and “fictional sensory spaces,” allowing for an immersive curatorial experience.

The art, architecture, and design exhibitions worth seeing in 2018.

Midwest

Eyewitness Views: Making History in Eighteenth-Century Europe

The Cleveland Museum of Art
11150 East Boulevard, Cleveland
February 25–May 20

Co-organized with the J. Paul Getty Museum, the exhibit features paintings of Venice, Rome, Paris, Warsaw, and several other European cities. The richly detailed collection features impressive views of historical cityscapes and their many architectural ensembles.

Pure Fiction: Kenneth Josephson and Contemporary Photography

Museum of Contemporary Art Chicago
220 E. Chicago Avenue, Chicago
April 28–December 30

Photographer Kenneth Josephson explores the use of media as a reservoir of reproducibility, which can be tapped to find the individual traits of a photograph regardless of its conventionality. The exhibit draws from the Museum of Contemporary Art's permanent collection.

Felix Candela's Concrete Shells

Gallery 400
400 S. Peoria Street, Chicago
Through March 3

Through feats of engineering and geometric design, Felix Candela was able to transform the perceived rigidity of concrete into sweeping elastic forms. *Felix Candela's Concrete Shells* analyzes the architect's career and undulating concrete shells through photography, models, and plans.

A Home for Surrealism

Arts Club of Chicago
201 E. Ontario Street, Chicago
June 7–August 22

The Arts Club of Chicago's *A Home for Surrealism* investigates the role of interior spaces within the domestic surrealist movement in the 1940s and 1950s. Featuring Chicago-based artists such as Gertrude Abercrombie and Harold Noecker, the exhibit provides a visualization of the American interpretation of a largely European movement, specifically the relationship between fantasy and home.



West

Bay Area Now 8

Yerba Buena Center for the Arts
701 Mission Street, San Francisco
September 7–March 24

Cities with large artistic communities, such as San Francisco, are struggling to maintain their vitality in the wake of rising housing and commercial costs. *Bay Area Now 8* is the eighth triennial program that focuses on the artists and artistic practices of the Bay Area, with the Yerba Buena Center for the Arts serving as a forum for this exhibition and discussion.

Environment[al]

SCI-Arc
960 E 3rd Street, Los Angeles
June 15–August 26

The Environment[al] exhibit transforms SCI-Arc Gallery into a substrate with similar topographical qualities to that found in Owens Valley, east of Los Angeles. The work of architects, designers, and landscape architects is displayed in a series of concave spaces within the substratum, which contains vegetation indigenous in Southern California.

Pin-up: A Designed Tribute to Schindler's L.A.

MAK Center
8078 Woodrow Wilson Drive, Los Angeles
Through February 11

Hosted in the Rudolph Schindler-designed Fitzpatrick-Leland House, the *Pin-up* tribute to the classically modernist architect features faithful reproductions of the architect's original interior features as well as furnishings inspired by the 1920s and Schindler's formative influence on Southern Californian design.

Everyday Poetics

Seattle Art Museum
1300 1st Avenue, Seattle
Through June 17

Featuring the works of contemporary Latin American artists primarily hailing from Brazil and Mexico, *Everyday Poetics* features everyday items repurposed into "lyrical" objects. The works presented in the exhibit were shaped by the socioeconomic and political changes in Latin America during the late 20th century, expressing the hopes and fears of that tumultuous period.

Designed in California

San Francisco Museum of Modern Art
151 3rd Street, San Francisco
Through May 27

Over the 20th century, California emerged as leader in design in both the United States and the world. *Designed in California* focuses on the output of design addressing socioeconomic and environmental awareness. The exhibit also examines the role of the digital revolution and the transformation of the consumer to digital user, one connected by an Internet of Things.

Every Building in Baghdad: The Rifat Chadirji Archives at Arab Image Foundation

LAX ART
7000 California State Route 2,
West Hollywood, Los Angeles
Through February 17

The current instability of Iraq and Syria has destroyed and threatened countless structures of architectural significance, erasing large swaths of heritage in the cradle of civilization. A respite from this loss is the archival collections of organizations such as the Arab Image Foundation with their collection of photographs by Iraqi architect Rifat Chadirji. LAX ART is currently showing 60 photographic paste-ups of Chadirji's body of work as well as hundreds of the architect's photographs of the streets of Baghdad in the 20th century.

Southwest

Teotihuacan: City of Water, City of Fire

Phoenix Art Museum
1625 N Central Avenue, Phoenix
September 15–January 12, 2019

Prior to the conquest of the Aztec Empire by Hernán Cortés, Teotihuacan was the largest urban center in the Americas, boasting a rich multi-ethnic and cosmopolitan character. This show presents recent archeological findings within the former city, allowing for a study of urbanism within the Western hemisphere before European settlement.

Then, Now, Next: Evolution of an Architectural Icon

Denver Art Museum
100 W 14th Avenue Parkway, Denver
Through February 25

Architect Gio Ponti designed the Denver Art Museum and this exhibit traces the history of Ponti's work featuring historical photos, original architectural sketches, building models, and project renderings to tell the story of the North Building's evolution.



COURTESY RIFAT CHADIRJI AND THE AGA KHAN DOCUMENTATION CENTER AT MIT

Gordon Matta-Clark: *Anarchitect*

The Bronx Museum of the Arts
1040 Grand Concourse, Bronx, New York
Through April 8



Gordon Matta-Clark and Gerry Hovagimyan working on *Conical Intersect* (1975) in Paris.

Disclaimer: AN is the media partner for Gordon Matta-Clark: Anarchitect

The Bronx Museum of the Arts' *Gordon Matta-Clark: Anarchitect* is sprawling, playfully curated, free to enter, and well suited for display in the borough that inspired so much of the artist's work. Showcasing over one hundred of Matta-Clark's pieces, the exhibition features films, prints, sculptures, and a series of interactive dialogues.

Matta-Clark's art, centered on a ravaged New York City in the 1970s, gains power when viewed in the proper historical context. As abandoned properties were torn down across the Bronx and crime rates soared, residents felt disempowered; Jonathan Mahler famously wrote that the city was in the middle of "fiscal and spiritual crisis."

Trained as an architect, Matta-Clark lashed out at gentrification, economic stratification, and the physical divisions caused by capitalism in the ways that he knew best. A founding member of Anarchitecture, a group that criticized the excesses of architecture, Matta-Clark's work frequently critiqued the historical destruction caused by modernist architecture as an outgrowth of capitalism.

The show's organizers are no strangers to the material. Antonio Sergio Bessa, writer, poet, curator, and the Bronx Museum's director of curatorial and educational programs, partnered with Jessamyn Fiore, the codirector of the Estate of Gordon Matta-Clark and frequent exhibitor of his work, for *Anarchitect*.

Anarchitect is a linear show, but that only enhances the experience. Each room

progressively builds upon the last, and the importance of Matta-Clark's reverence for cuts, holes, and site-specific installations and his focus on exposing the hidden reveals itself over time. Following a gradual introduction to the artist's fascination with negative space, spontaneity, and the emergence of chaos from ordered systems, the show's layout pushes viewers along a timeline of Matta-Clark's work and the evolution of his political views.

Perhaps the best primer on Matta-Clark's worldview is the film that visitors must pass through before reaching the main gallery. *Substrait*, a 1976 consolidation of shorter works, follows the artist and collaborators as they spelunk below the Croton Aqueduct, Grand Central Terminal, the Cathedral of St. John the Divine, and other New York landmarks. Despite the crushing darkness and massive, alien scale of the infrastructure surrounding them, the film emphasizes the essential nature of these spaces.

New York, so frequently thought of as a "vertical" city, relies on the horizontal voids below; one guest describes them as the hot arteries of the city, delivering life. Without the foundations, steam systems, and tunnels that deliver clean water, upward expansion would be impossible, much in the same way that the rich rely on the working class "beneath" them.

Inside the main gallery space, *Bronx Floors* sees Matta-Clark's usage of geometric holes cut in the floors or walls of condemned Bronx buildings to examine the building from angles unintended by their designers. In al-

tering the "ideal" form of the building, Matta-Clark attempted to show Bronx residents that they could reclaim some form of control over the built environment, even as the city was indifferently tearing it down around them. The contrast of horizontal and vertical is repeated here, as holes intersect with "established" doorways and windows, giving viewers the impression of seeing from a mystical, impossible viewpoint.

Wrapping the edges of the exhibit are rarely seen black-and-white prints of the artist's graffiti photography, many of which he colored by hand after developing. The placement is a neat trick, and creates an interior-exterior contrast that enhances the message; the graffiti, like the voids they surround, were used to reclaim slivers of a city that seemed actively hostile to its poorest residents.

The most monumental of Matta-Clark's work is saved for last, as the final room contains photos, diagrams and large-scale projections of both *Conical Intersect* and *Day's End*, presented back to back with emphasis on the connection between both projects.

Conical Intersect, one of Matta-Clark's most famous works, saw Anarchitecture carving a conical hole through a pair of abandoned 17th-century buildings in Paris, with the rising Centre Georges Pompidou as a backdrop. Through stitched-together panoramic photos, viewers are able to understand both the massive scale of the carvings, as well as the views they afforded.

This protest against historical destruction in light of France's drive for "urban renewal" drew obvious parallels with devel-

opment in New York. Realized the same year as *Conical Intersect* (and part of the reason Matta-Clark fled to France) and placed next to it, *Day's End* saw the artist cutting massive holes in an abandoned warehouse on the Hudson pier.

Envisioned as a "sun-and-water temple," Matta-Clark's attempt at reclaiming an unused plot of land as a public park was adaptive reuse before the term went mainstream, guerrilla urbanism done literally under threat of arrest, meant to expose the hypocrisy of keeping the waterfront inaccessible to the public.

At the end of *Anarchitect*, one faces a troubling truth. Although the Bronx's fortunes have improved since the 1970s, artists and politicians are still debating how to address the same issues of inequality and urban policy failures that Matta-Clark sought to highlight. As New York enacts urban renewal programs in an effort to curb an affordable housing crisis, and homelessness rises to historic levels, *Anarchitect*'s look back at the city's troubled past is startlingly relevant.

Jonathan Hilburg is AN's assistant editor.

Revisiting Postmodernism

Sir Terry Farrell and Adam Nathaniel Furman
RIBA Publishing
\$47.95



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Eric Owen Moss's 708 House (Los Angeles, 1982) is an expansion of a 1948 one-story wood frame and stucco Case Study House and features flying buttresses, a flying door, a flying wall, a flying grid, and flying horticulture.

Pomo Visitations continued from front page and comprehensive somewhat idiosyncratic views—Charles Jencks's *Language of Postmodern Architecture*, for example, or the more academic and comprehensive *The History of Postmodern Architecture* by Heinrich Klotz. From the start, Farrell and Furman exhibit a sincere enthusiasm for the works gathered in *Revisiting Postmodernism*, privileging careful, sensitive readings of mostly built individual projects over theoretical generalizations and broad cultural criticism. The works cited are almost entirely illustrated with brightly colored photographs, foregrounding the authors' endorsement of postmodernism's potential for populist appeal and mass communication, while affirming critical theorist Fredric Jameson's assertion that "many are the postmodern buildings that seem to have been designed for photography...."

What Farrell and Furman's text offers is a charming and highly digestible breeze through a famously difficult and hotly contested series of interrelated developments in architectural aesthetics, art practice, academic pedagogy, and theories of city planning from the late 1960s to the present day. The authors present complementary accounts of postmodern architecture's more than 50-year life cycle through an aggregation of loose chronological nar-

ratives, speculative asides, biographical anecdotes, and generous nods to a host of B-side projects and lesser-known offices. The text glosses over oft-recited narratives of competing factions (the Grays, the Whites, the Chicago Seven, and the Silvers) and the contentious positions of their critical/philosophical avatars (the phenomenological, semiotic, psychoanalytic, and Marxist rhetoric that marked academic discourse at that time), favoring the trajectories of projects and bodies of work.

Revisiting Postmodernism's unique contribution to a now-rapidly expanding collection of postwar alternative histories (see Jorge Otero-Pailos's excellent *Architecture's Historical Turn*) is its focus on the much-decried middle and late periods of the movement. This period, Farrell suggests, was ushered in by Paolo Portoghesi's Venice Architecture Biennale in 1980, and while other critics view the 1980 biennale as the beginning of the end for the once-radical, ideologically charged trajectories of figures like Michael Graves, Aldo Rossi, Charles Moore, and Robert Venturi, Farrell declares it a "watershed." By Farrell's account, Portoghesi's "Presence of the Past" set in motion two decades of unprecedented cultural and financial investment in a variety of interrelated postmodern

styles. Indeed, both Farrell and Furman devote a great deal of their attention to the urban (at times, massively) scaled, public and corporately funded works by offices like Ricardo Bofill, CZWG, Richard Rogers, César Pelli, Helmut Jahn, Philip Johnson, and Graves. Farrell's own giant-scale work from that period, such as his MI6 Building at Vauxhall Cross (1994) and Alban Gate in the City (1992), epitomize the marketability, populist agency, and aesthetic and material limits of high postmodern. Farrell and Furman avoid too-easy critiques of a corporately sanctioned, populist, historical (read: reactionary) architecture built in the wake of Reagan and Thatcher. Instead, they interpret the moment of MI6 and the pre-Disney work of Michael Graves as remarkable anomalies in the history of architecture and capitalism. As Furman writes:

"Younger architects, critics and the public were blinded to the incredible opening up of the profession that it had brought about, to its transformation of how planners and architects related to the city, to history, to heritage and the contemporary world, and to how buildings could say something, could tell stories and generate atmospheres...."

Farrell and Furman conclude with hopeful, if somewhat disorienting, speculations, briefly touching on the neo-postmod-

ernisms of a younger generation (offices like FAT and WAM) that began to take root in the shadow of corporate pomo's polemical and commercial decline. The authors seem to suggest that fluid, global networks of information, materials, cultural exchange, and capital have happily rendered us all default postmodernists in this second decade of the 2000s. Where cultural critics like Fredric Jameson paranoically theorized the rise of a ubiquitous "postmodern hyperspace," that is, a space that accurately renders our collective incapacity to map the "multinational and decentered" networks that engulf us, Farrell and Furman celebrate the potential of a multivalent, multicultural architecture of the future—a communal, urban architecture presaged in the first and later waves of postmodernism.

Hans Tursack is a designer and lecturer at the University of Michigan Taubman College of Architecture and Planning.

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Go Go Gowanus

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THE LATEST UPDATE ON SEATTLE'S WATERFRONT TRANSFORMATION

Big Nature, Big City

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

The development cleared a major hurdle in August, when supporters of the project garnered over 80 percent of the cast ballots needed to reject an initiative that would have derailed the JCFO scheme. JCFO's vision for the two mile-long promenade would stitch together city's burgeoning downtown with its isolated, post-industrial waterfront, converting the space occupied by the Alaskan Way Viaduct into a broad continued on page 10

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



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

LIGHT GUARDS

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

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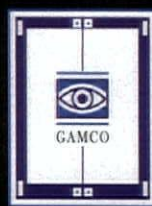
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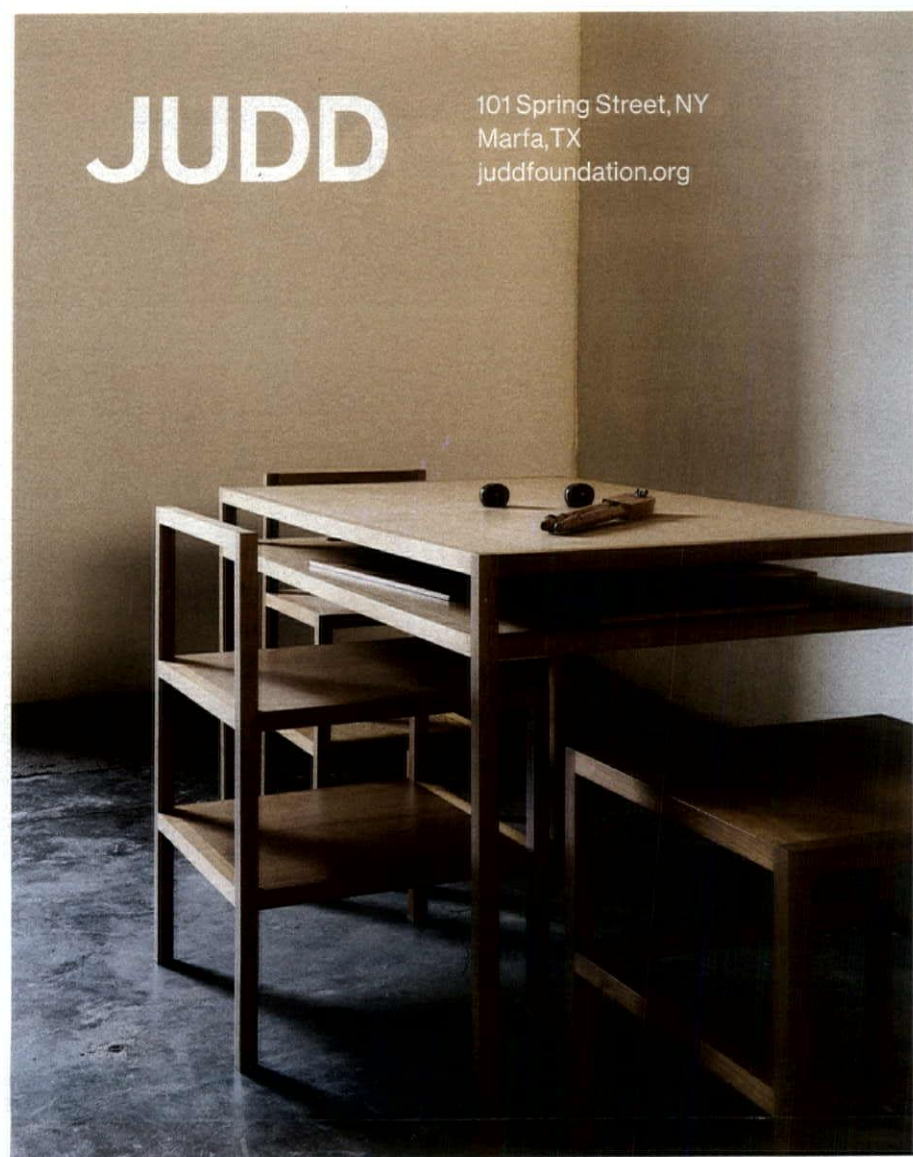
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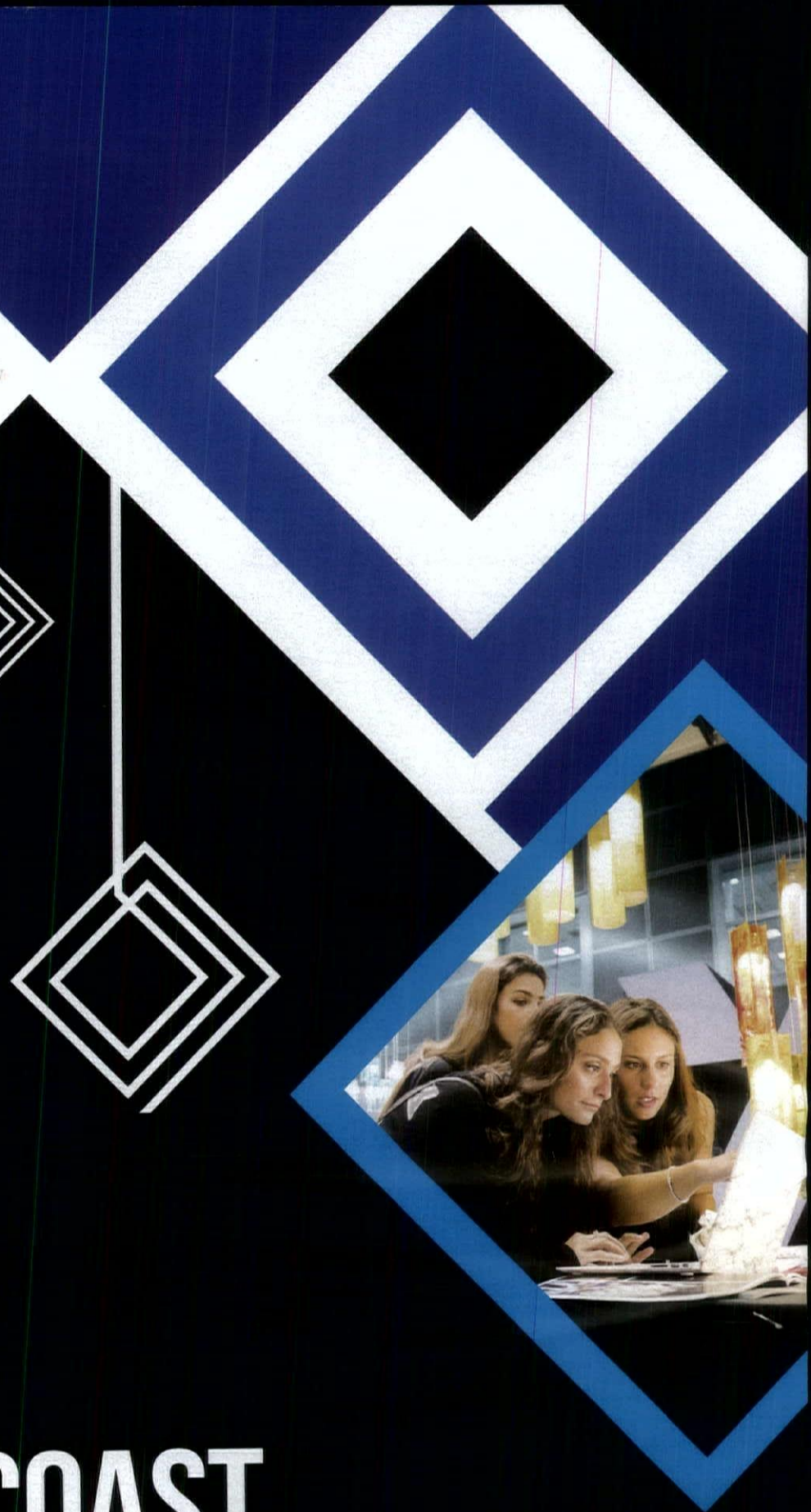
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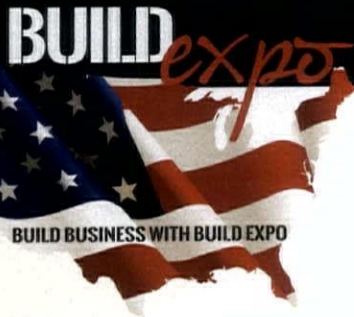
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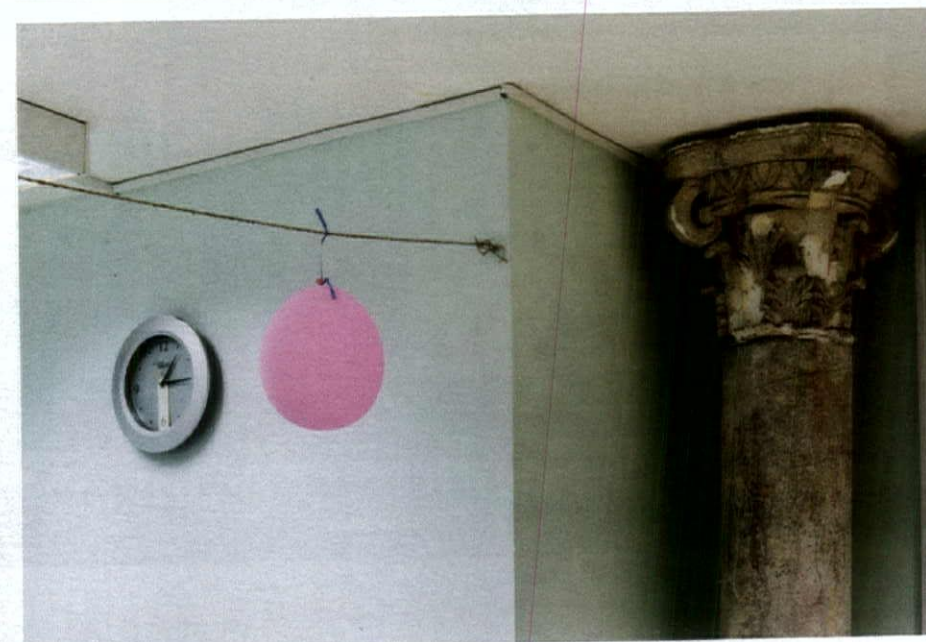
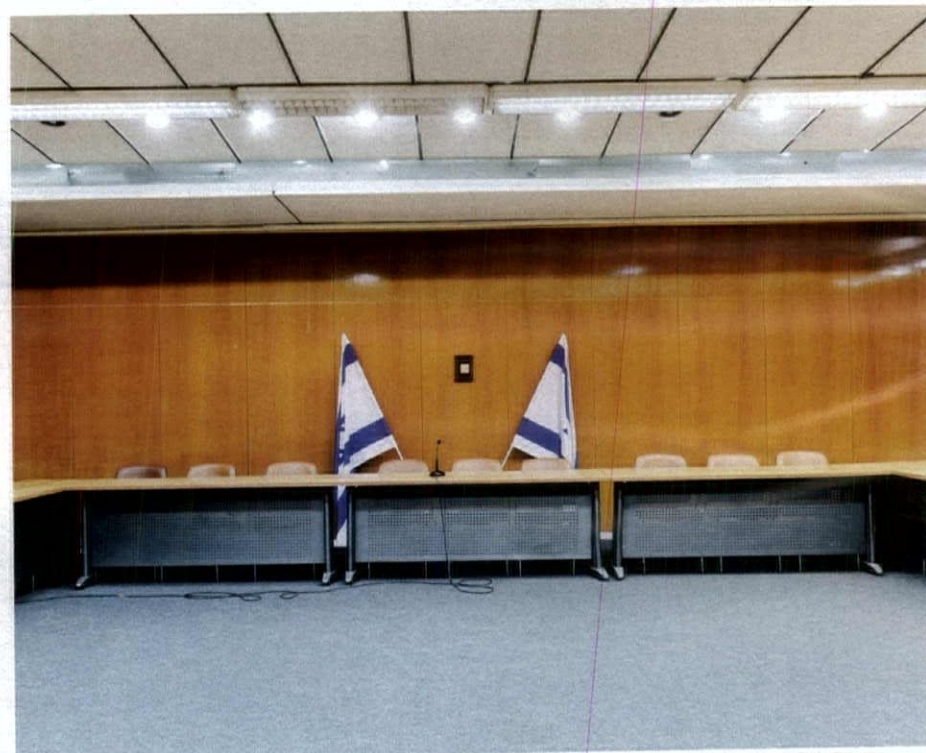
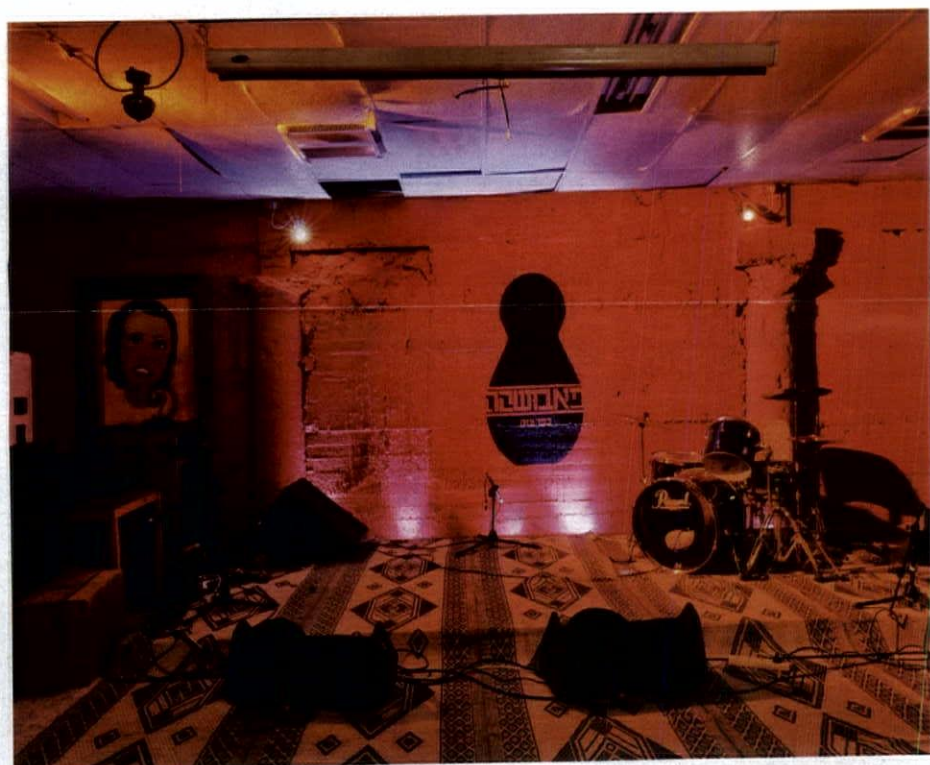
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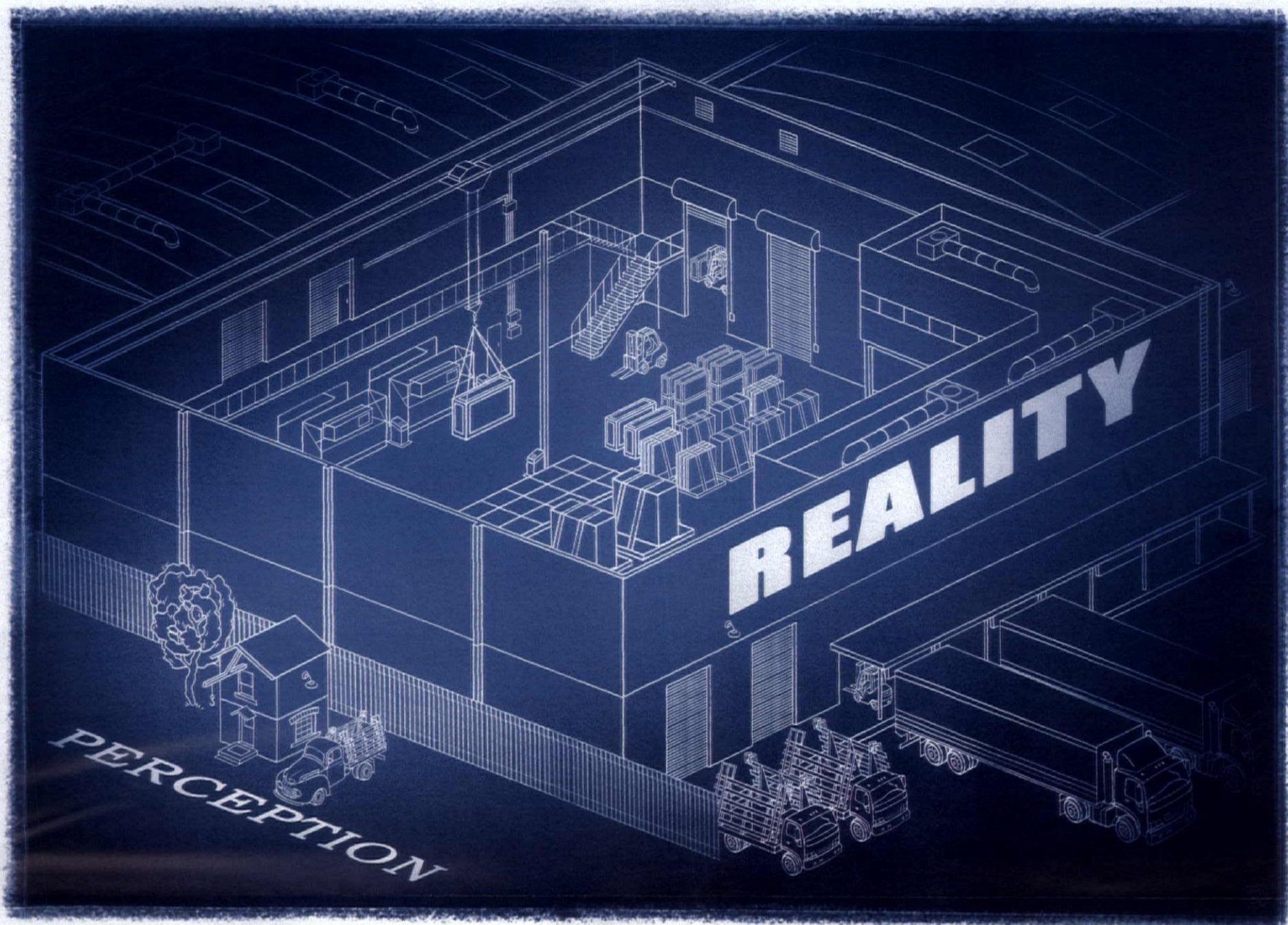
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Architecture Of An Existential Threat
Adam Reynolds and Danielle Spera
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Clockwise from upper right: Mosque-bomb shelter at the Hebrew University, Jerusalem; Reinforced "safe area" conference room in the Knesset, Jerusalem; Conference room-bomb shelter at the Bible Lands Museum, Jerusalem; Bomb shelter inside of a primary school in the Druze village of Hurfeish in the Galilee; Pub-bomb shelter, Kibbutz Kfar Kana



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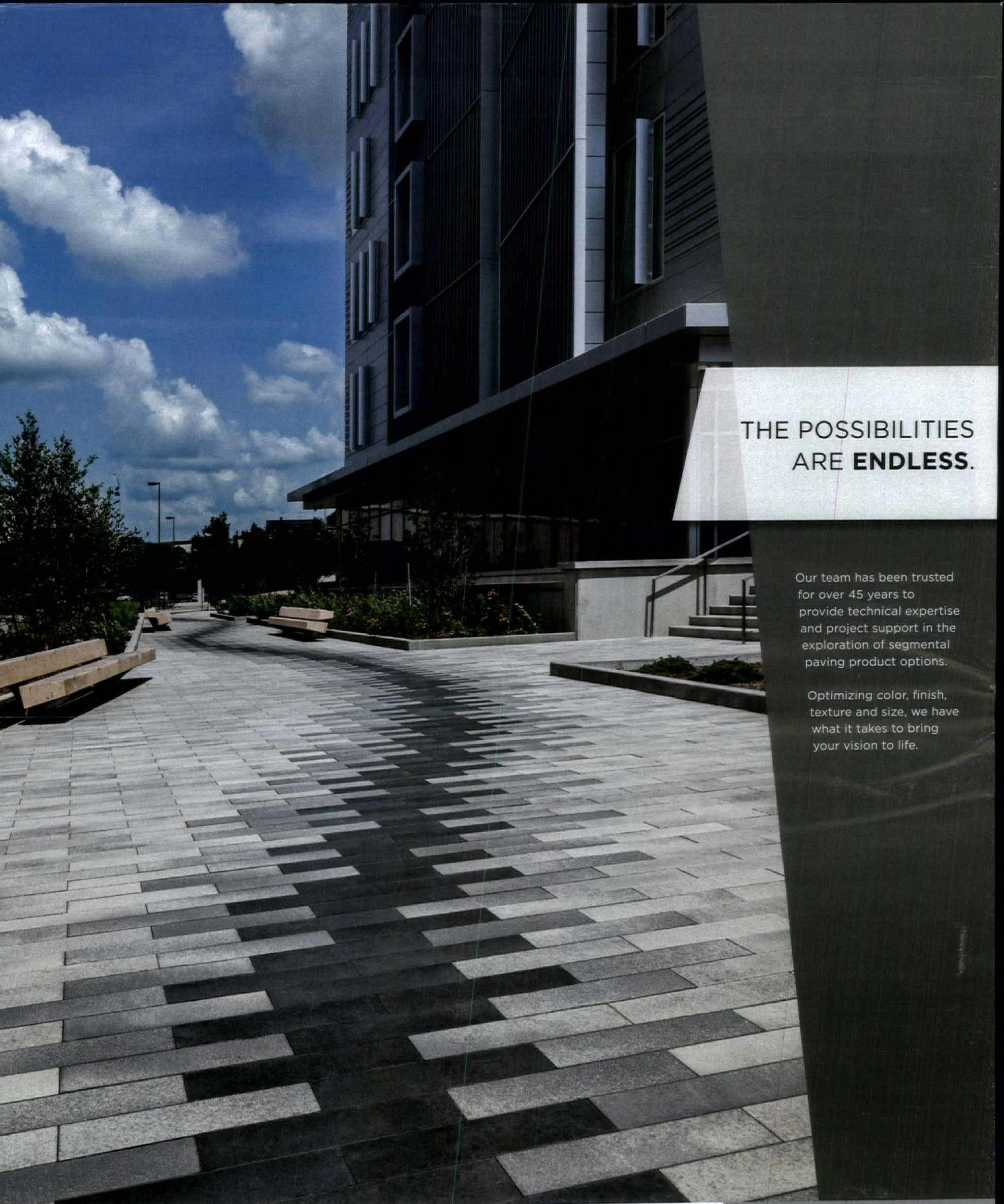


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