THE ARCHITECT'S NEWSPAPER

THE ARCHITECT'S NEWSPAPER MAY 2018 $3.95

Coastal Connections

A SLEW OF RESTORATIVE PROJECTS AIM TO STITCH PORT OF LOS ANGELES COMMUNITIES BACK TOGETHER.


COURTESY RAPT STUDIO

The Ports of Los Angeles and Long Beach might be some of the world's busiest shipping facilities, but just beyond the stacks of shipping containers and bustling cranes sit densely populated neighborhoods that have struggled for decades to maintain a vital hold on the nearby waterfront. That dynamic is about to change, as a slew of transformative waterfront-adjacent projects aim to reclaim and transform the shore for nearby communities.

Following a new master plan issued in 2014, the waterfront areas along the Port of L.A.–adjacent neighborhood of Wilmington have been in a continual state of restoration and redevelopment. There, Boston-based Sasaki built out the first phase of the Wilmington Waterfront Park in 2012, a 10-acre installation packed with natural berms, playing fields, and trees. The plans—developed with Studio-MLA—would create a "buffer against port operations" and a "window to waterfront," according to Zach Chrisco, partner in charge of the project at Sasaki. The latest phase of the waterfront redevelopment project aims to recast the existing waterfront areas with more widely accessible leisure and shopping spaces connected by public amenities like a giant lawn, stepped landings that meet the water, a small floating harbor, and a fishing pier.

"Our goal with the project is to diversify the way the community can engage with the water," Kate Tooke, landscape architect at Sasaki, explained, describing the metallic shade structures and an open-floor leisure pier with hammocks that dangle directly over the water. The waterfront will connect to the Wilmington community via the Avalon Promenade and Gateway, a new promenade and pedestrian bridge sequence designed by T.Y. Lin International that will feature underground restrooms on one end and a public plaza on the other. Both projects are slated to break ground this year with an anticipated 2019 opening.

In the nearby neighborhood of San Pedro, developers Ratkovich Company and Jericho are leading the Ports O' Call Village redevelopment project aimed at bringing a new 180,000-square-foot San Pedro Public Market project to life. The development is led by Rapt Studio, a local design firm. Describing the lead-up to the project, Sam Farhang, Rapt Studio **continued on page 19**

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AUDREY WACHS/AN

Adjaye Amped Up

ADJAYE ASSOCIATES DELIVER A HIGH-DESIGN SWITCHING STATION IN NEWARK.

Switching stations, a necessary part of our electrified lives, are normally not much to look at. From afar, these assemblages can resemble sculptures, all painted metal and catenaries, but up close, the infrastructure is harder to appreciate, and even harder to accept in the middle of a residential neighborhood. Out in Newark, electricity provider PSE&G heard neighbors when they demanded the company's new switching **continued on page 21**

Garage Podge

AN EXQUISITE CORPSE OF A PARKING FACILITY COMES TOGETHER IN MIAMI.


ROBIN HILL

It has now been a decade since Herzog & de Meuron completed its landmark 1111 Lincoln Road parking garage in Miami. Another decade before, we saw local Arquitectonica's Ballet Valet Parking Garage & Retail Center (the so-called "Chia Pet" garage). The city is arguably the epicenter of architectural parking garage design innovation also hosting work in the typology by Frank Gehry, Enrique Norten, OMA, IwamotoScott, Leong Leong, John Baldessari, a scrapped Zaha Hadid proposal, and more. **continued on page 18**

Critics' Corner

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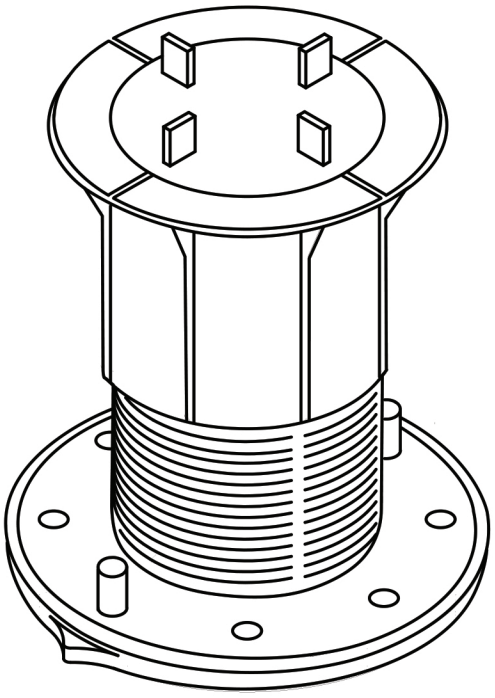

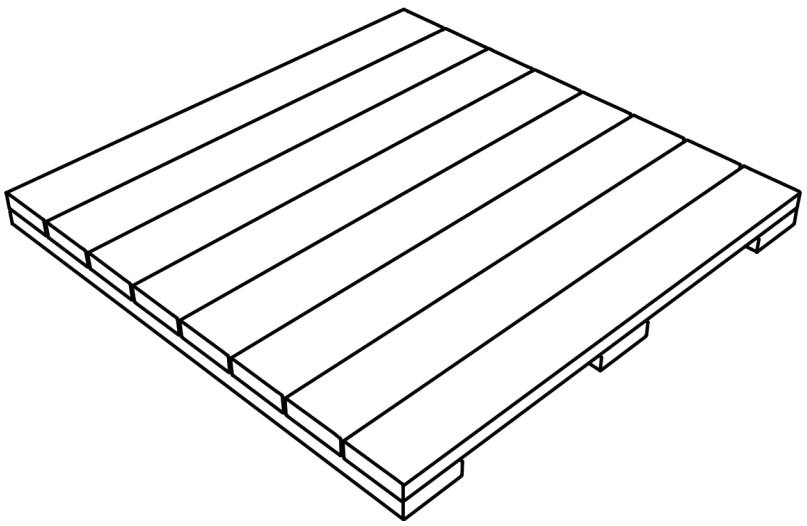

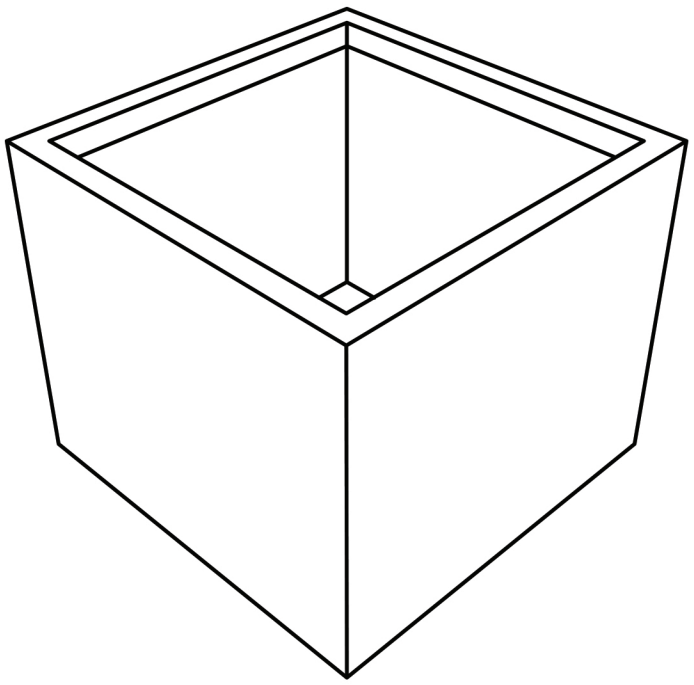

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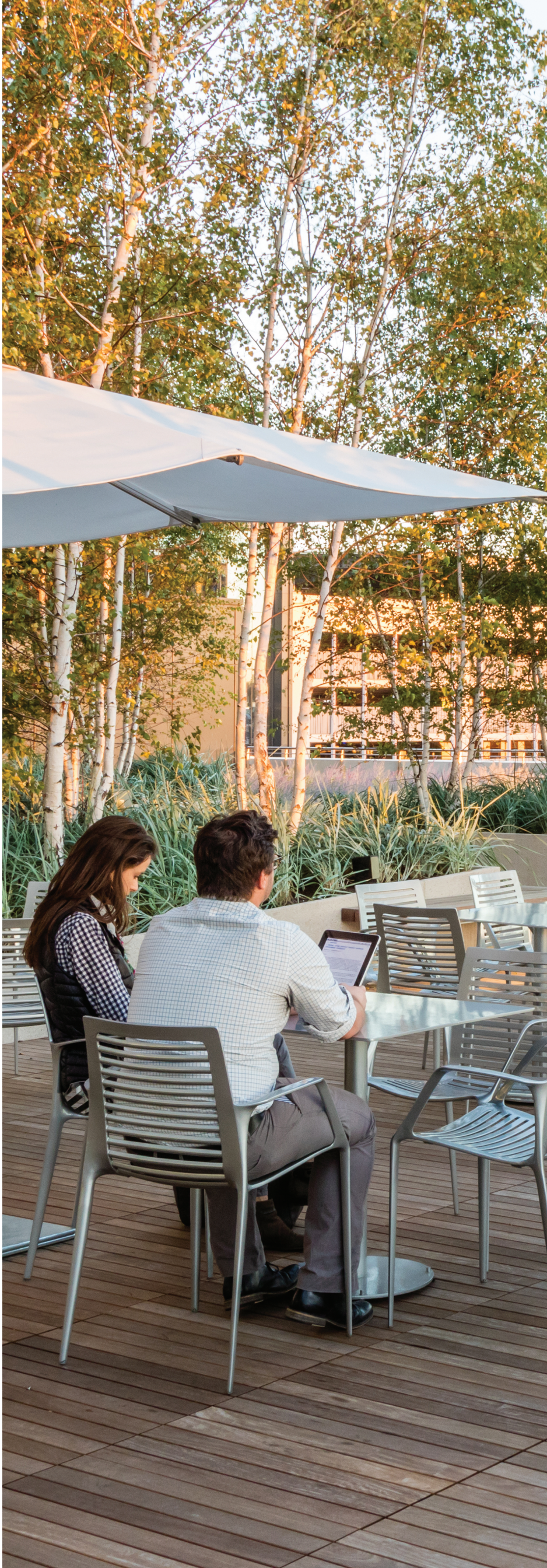
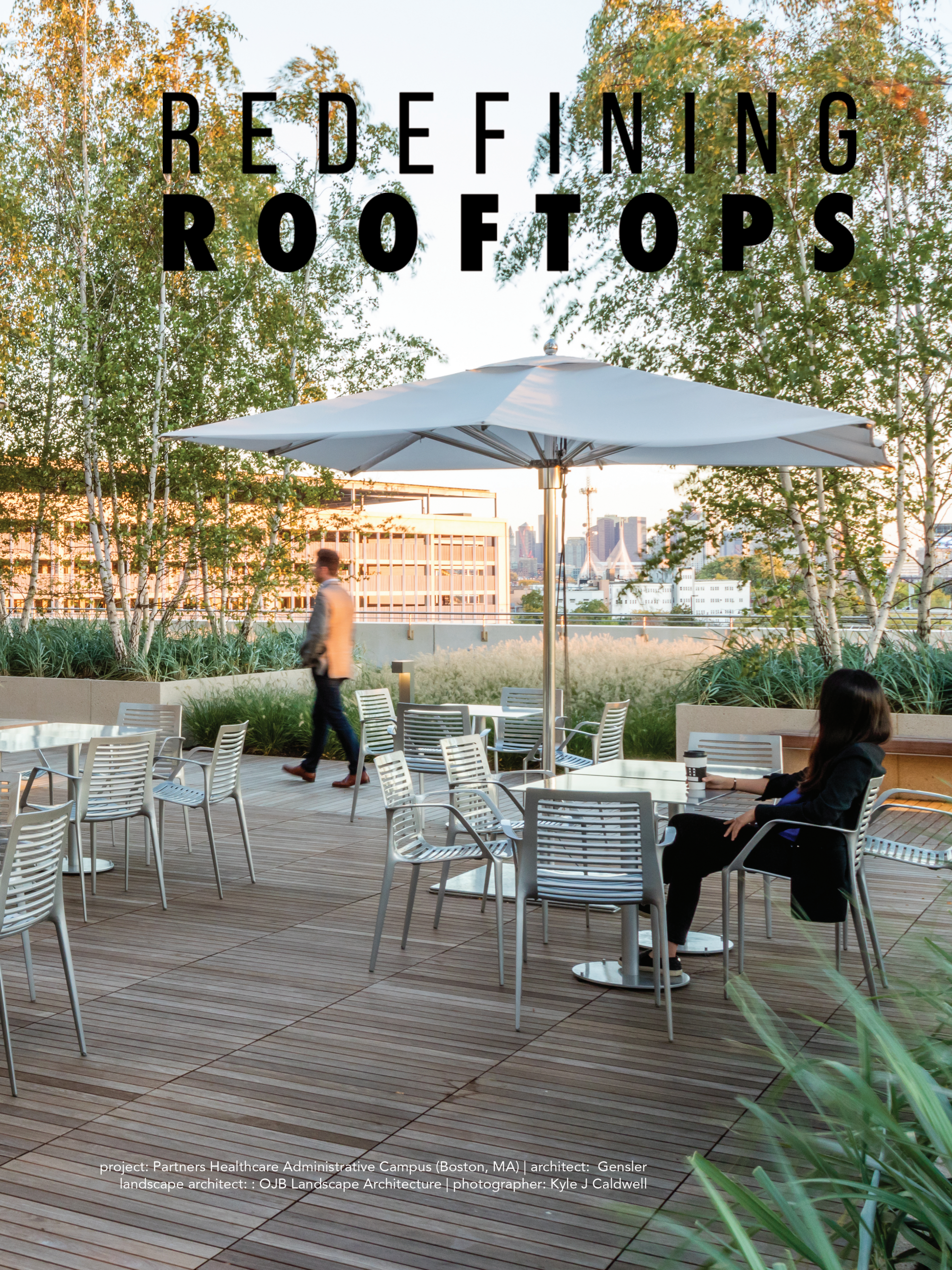


REDEFINING ROOFTOPS



project: Partners Healthcare Administrative Campus (Boston, MA) | architect: Gensler
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Critically Retrograde

Does it make a sense to put an architecture critic in charge of urban design?

The question came to mind this March when the *Los Angeles Times* architecture critic Christopher Hawthorne announced he was leaving his post to become the new chief design officer for the City of Los Angeles. The position, Hawthorne explained, would be geared toward elevating "the quality of public architecture and urban design across the city—and the level of civic conversation about those subjects" overall.

Currently, the city has billions of dollars allocated for a wide range of transformative civic projects, including new and improved parks ($130 million), transit expansion ($120 billion), Vision Zero reforms ($90 million), and new supportive housing ($1.2 billion). This windfall comes as the restoration of the L.A. River takes shape, the city densifies, and officials update the city plan for the first time in decades in the face of raging housing affordability and homelessness crises.

Hawthorne's new role in the coming drama centers squarely on the question of what function design should play in these transformations and how a critic can contribute constructively toward making positive changes for the average resident. Will the design he oversees look past mere aesthetics and delve into the structural issues of synergistic function, equity, and longevity? Or will Hawthorne's tenure serve to further institutionalize the exclusionary tastes of the city's homeowners?

At a time when Los Angeles is undergoing such massive change, there is no question whether elevating the public's engagement with civic architecture is a worthwhile pursuit. And though it is not without precedent to elevate a critic to city hall, it does stand to question, however, why Los Angeles Mayor Eric Garcetti, having a world-class roster of designers to choose from in his own backyard, did not select an architect for the role.

Would a designer be better equipped for the job? I think so.

For one, though critics can distill insightful, opinionated commentary from today's cultural moments, their skillset diverges—and actually falls short—of the specific, forward-thinking ethos that is necessary to envision successful public space at the scale of a city. A designer's work, on the other hand, combines interdisciplinary education, rigorous professional experience, and a knowledge of process and necessary prerequisites like zoning and fire code to envision open-ended plans for inhabitation and use. That is, designers use their skills and understanding as tools to look toward a future that is possible but has not yet come to pass. The process can be scaled and when done adeptly, beauty is a natural byproduct of these efforts.

Secondly, L.A. is living through a time that demands leaders who have a long-range and open-ended vision for the city. But there is reason to worry because contemporary Los Angeles—and broader America, for that matter—is driven by cultural regression. Backward-facing NIMBYism, a refusal to value vulnerable lives, and an understandable reluctance on the part of marginalized communities to accept new investments for fear of displacement reign supreme. Reflecting this regression, a dangerous "both sides"-ism has been adopted by incumbents, as evidenced by Garcetti's unwillingness to push for multifamily housing in single-family zones and by the nearly $8 billion in transit funding going toward highway-widening across the region. A designer would be well-equipped to deliver progress in the face of ignorant nostalgia.

I would hope Hawthorne understands that designs suited for the retrograde tastes of today are incompatible with future L.A. needs. It stands to question whether Hawthorne's boss—a second-term mayor with his eye on the presidency—is prepared to make the politically courageous and culturally iconoclastic reforms necessary to not only get the job done, but to get the job done well.

Distressingly, in his final column and in interviews since, Hawthorne has already adopted some of the mayor's conciliatory language toward these groups by cautioning against "banal and oversize new apartment blocks," and proposing to fight for a "economy" first and foremost.

Instead of coming out swinging, it appears the former critic has already acquiesced to the exclusionary mediocrity that already defines so much of the city's built fabric.

Does Hawthorne have what it takes to stand up to his politically timid boss?

Antonio Pacheco



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In Case You Missed It…

We corralled the top architecture and design stories buzzing about the internet this month—check out the highlights below.

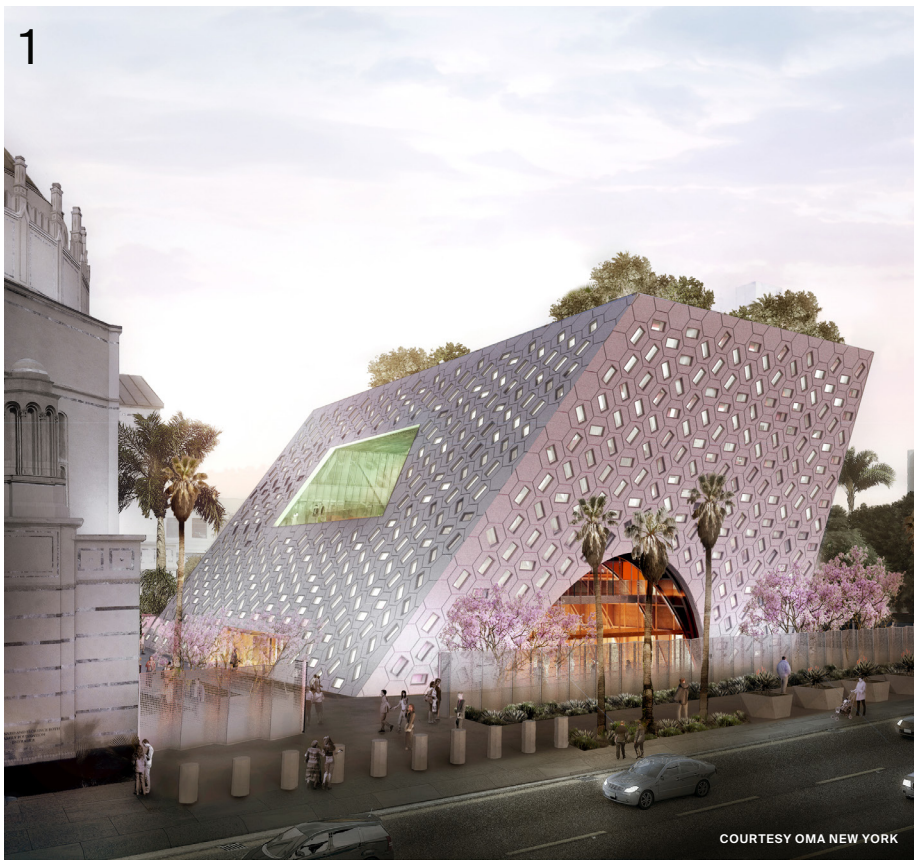
For more information and images for all of these stories, visit archpaper.com/ICYMI.

Renderings unveiled for 1,200-unit development slated for L.A.'s Westside

Solomon Cordwell Buenz, TCA Architects, and developers Carmel Partners have unveiled renderings for the 1,210-unit Cumulus development, a new mixed-use project slated for the former KLOS and KABC radio broadcast facilities at the La Cienega/Jefferson Expo Line stop in Los Angeles.

OMA unveils dramatically sloped cultural center for historic L.A. temple [1]

OMA's first cultural building in California was revealed, as renderings for the forthcoming Audrey Irmas Pavilion in Los Angeles, a cultural center for the neighboring Wilshire Boulevard Temple, made their way online. The dramatically-slanted building will lean away from its older neighbors in deference.



Graham Foundation announces 2018 grant winners in art and architecture

The Chicago organization is disbursing more than half a million dollars to 74 artists, architects, and academics all over the world who are working on books, exhibitions, and artistic endeavors that investigate spaces and environments, real or imagined.

Ace Hotel taps Kengo Kuma to design its first Japanese outpost

Ace Hotels, the boutique chain known for its design-forward hotels across the United States and the United Kingdom, has tapped Kengo Kuma to design a forward-thinking, but historically respectful building for its latest outpost in Kyoto.

Storefront launches an international search for its new director

Following the departure of Eva Franch i Gilabert, the Storefront for Art and Architecture is on the hunt for a new director. Besides needing to fundraise for the Storefront, the ideal candidate requires relevant curatorial experience in design and architecture.

Leaked Grenfell report lays the blame on renovations

A leaked report by fire investigators BRE Global into the Grenfell Tower disaster claims that the building's recent renovation was a major cause of the fire's disastrous impact; the report speculates that a fire would have been unable to spread throughout the building prior to the renovation.



Studio Gang's new 51-story Brooklyn tower is revealed [2]

Renderings for Studio Gang's first residential project in New York have been released, and the design has drawn more than a few comparisons to New York by Gehry (8 Spruce Street). The 51-story tower is set to rise in Downtown Brooklyn.

SOM to replace Halprin's only atrium with $60 million amenity plaza

Brookfield Properties and SOM have unveiled new renderings for a forthcoming $60 million renovation of Lawrence Halprin's only public plaza and atrium space, located at the foot of the Wells Fargo Center towers in Downtown Los Angeles.

Hans Hollein's son is tapped as the Met's new director

Max Hollein, an Austrian-born museum director, is set to take over the Metropolitan Museum of Art's directorship, the first recruited from outside the Met's curatorial ranks in over six decades. Hollein's appointment follows the tumultuous departure of Thomas P. Campbell in 2017.

Frick Collection reveals expansion by Selldorf Architects

The second time seems to be the charm for The Frick, with a recently unveiled expansion plan masterminded by Selldorf Architects. The 27,000-square-foot addition will increase the museum's footprint by 10 percent while respecting the Russell Page–designed garden.



Studio Libeskind's first NYC building [3]

Daniel Libeskind will finally be building in New York and has revealed a first look at the new geometric Sumner Houses Senior Building, set to rise in Bed-Stuy, Brooklyn. The permanently affordable building is a joint venture between Studio Libeskind and the New York City Housing Authority.

The Raiders' Las Vegas stadium clears final hurdle

The Raiders have inked a deal that allows for construction to proceed on their 65,000-seat, Manica Architecture–designed stadium in Las Vegas. So far, the team has spent $180 million on the stadium, including preliminary site work and last year's $77.5 million purchase of the 62-acre property.

Chicago mocks Houston's new Anish Kapoor sculpture. Houston fires back.

An Anish Kapoor sculpture that suspiciously resembles Chicago's *Cloud Gate* (better known as the Bean) has gone up in Houston, inspiring back-and-forth sniping across the internet over which city is better.

Michael Van Valkenburgh Associates, David Adjaye selected to design Detroit's West Riverfront Park

Beating out over 80 competitors, a team led by the Brooklyn-based landscape architects Michael Van Valkenburgh Associates will transform the 22-acre West Riverfront Park in downtown Detroit. The tentative design carves out activity hills, a playground, and a beach hidden in a cove.

Erin Besler and Marcel Sanchez-Prieto named 2018 Rome Prize Fellows in architecture

Erin Besler of Los Angeles–based Besler & Sons and Marcel Sanchez-Prieto of San Diego– and Tijuana, Mexico–based CRO Studio have been named among the 2018-2019 Rome Prize fellows. The two designers represent winners in the prize's architecture category and are among 27 other awardees in various other fields.

Vishaan Chakrabarti and PAU reportedly tapped for Sunnyside Yard master plan

While nothing has been officially confirmed, Vishaan Chakrabarti and his firm, Practice for Architecture and Urbanism, will be responsible for envisioning how to deck over the 180-acre Sunnyside Yard rail pit and surrounding parks, retail and commercial spaces, and thousands of residential units.

Cuomo adds controversial, last-minute proposal to control Penn Station-area development

In response to outcry in New York City after proposing that the state take control of development around Penn Station, the New York Governor's office added last-minute language to the 2018-19 budget that deemed the area unsafe.

Dying Cupertino mall could yield 2,400 housing units under Rafael Viñoly's new design

The developers behind a massive Rafael Viñoly Architects-designed project slated for the dying Vallco mall in Cupertino, California, are pushing forward with a new, denser version of their long-stalled Vallco Town Center project.

Handel Architects to bring $1 billion twin tower development to Hollywood

Handel Architects and developer MP Los Angeles unveiled renderings for a $1 billion complex in downtown Hollywood. The project aims to bring two curving, glass-clad towers, a pair of mid-rise apartment structures, and a collection of pedestrian walkways and plazas to two sites surrounding the iconic Capitol Records building.

Digging under Obama library site unearths World's Fair artifacts, but construction will proceed

Archaeologists with the federal review of the proposed Obama Presidential Center have unearthed artifacts from the World's Columbian Exposition of 1893. The proposed presidential library is sited atop the former fair grounds in Chicago's Jackson Park, and the artifacts range from pieces of fair buildings to historical garbage.

Architect wants to add more windows to Breuer's Brutalist Atlanta library

Tim Fish of Atlanta firm Cooper Carry has previewed design and programmatic changes to Marcel Breuer's Central Library in Downtown Atlanta. The firm plans to add an atrium and more windows to the front of the building, in addition to upgrading the electrical and mechanical systems.

Foster + Partners reveals their Vatican Chapel for the Venice Architecture Biennale [4]

Foster + Partners have released renderings of their temporary chapel for the Venice Architecture Biennale, one of ten in a series commissioned by the Vatican for the Biennale.



WXY's Claire Weisz receives AIA New York's Medal of Honor

WXY Architecture + Urban Design cofounder Claire Weisz has received the American Institute of Architects New York Chapter's (AIANY) top award, the Medal of Honor, while WXY partner and cofounder Mark Yoes has been elevated to an AIA Fellow,

Elizabeth Diller is the only architect on this year's TIME 100 list

TIME magazine has released its 2018 list of the 100 most influential people, and Elizabeth Diller is the only architect who made the cut this year. This is the second time Diller has been included; she made the list jointly in 2009 with partner-slash-husband Ricardo Scofidio.

OPEN> MUSEUM





Institute for Contemporary Art
601 W Broad Street
Richmond, Virginia

Tel: 804-828-2823
Architect: Steven Holl

The Steven Holl–designed Institute for Contemporary Art (ICA) at Virginia Commonwealth University (VCU) in Richmond uses a simple material palette—zinc, raw concrete, translucent glass, and wood. It becomes more than the sum of its parts thanks to smart siting decisions that put natural light on display as much as the artwork.

In Holl's own words, the building was conceived as a nexus between past and future, with "forking time" as the project's central design tenet. Across the 41,000-square-foot space, each of the three-story building's gallery spaces extends and rotates as it rises.

The project sits on the northeast corner of VCU's campus, both on top of the historic Elba train station and next to Richmond's busiest intersection. That embodied kinetic energy reaches out to the building itself and into dramatic upward-flowing curves, whether in the 33-foot-tall entrance Forum or the 33-foot-tall True Farr Luck capstone gallery that's bounded by a swooping arch. Sustainability considerations also factored heavily into the design, and the ICA is heated and cooled entirely through the use of 43 geothermal wells that radiate warmth up through the concrete floor.

From the exterior the ICA can appear monolithic, as the distinction between its horizontal zinc panels and vertical frosted glass windows nearly disappears on cloudy days. At night the building glows from within and casts light from the ends of its rectangular volumes into the sculpture garden and the campus beyond.

It's impossible to separate the institution from the art on display. The ICA will not have a permanent collection, instead it will feature rotating shows of various sizes throughout the year. Not having to worry about how light would affect the art long-term afforded Holl the opportunity to design around the natural daylight cycle, rather than create diffused, even light.

The light from the skylights piercing the first and second floor galleries ebbs and flows as the sun moves overhead. Many of the installations in the ICA's inaugural exhibition, *Declaration* (an examination of how artists can address contemporary social issues), are arranged around these windows, using them as spotlights or for increased ambiance.

Nowhere is this use of light more prominent than in the top-floor gallery, which is sandwiched between a wall of glass on the western front and an elevated window on the eastern side. Besides the space's height, the most striking feature is how the sun moves from one window to the next over the course of the day and creates a changing, dynamically lit space. While the $41 million institute might seem massive and imposing from the sidewalk, visitors will find an organic, constantly varying environment within.

Declaration runs through September 9, 2018, and admission to the ICA is free.
Johnathan Hilburg

OPEN> GALLERY



Lino Tagliapietra Glass Studio
2006 2nd Avenue
Seattle

Tel: 206 420-4867
Architect: Graham Baba Architects

Seattle-based Graham Baba Architects (GBA) has transformed an existing triple-bay warehouse in the city's Belltown neighborhood into a new studio and gallery for renowned international glass artist Lino Tagliapietra by topping the 1917-era shipping facility with a new 16-foot by 45-foot light cannon.

The cavernous 6,100-square-foot, single-story space is marked by two rows of heavy timber columns, with ancillary programs discretely circulated around the warehouse's perimeter. Visitors enter the project at street level, which sits 30 inches below the structure's finished floor. Starting at the street edge, a gently sloping ramp located at one extreme of the building carries visitors up into the gallery, bypassing a series of display cases along the way. Within the principal gallery, the aforementioned light cannon is outfitted with a curving soffit that subtly bends clerestory-derived light as it enters the continuous, gray-painted, brick-lined interiors of the space.

Adjacent programs are designed to take advantage of this borrowed light and include a glass-clad office and conference room, a pair of restrooms, a kitchenette, and storage areas. Sustainable Europly laminated wood cabinetry and furniture pieces wrap the gallery and office spaces, while art panels and drop-down mobile displays showcasing the artist's work populate the building's other areas. **AP**

OPEN> HOTEL



The Siren Hotel
1509 Broadway Street
Detroit

Tel: 313-277-4736
Designer: ASH NYC

After thirty-five years of vacancy and deterioration, Detroit's Wurlitzer Building is making sweet music in Motown again. The Siren Hotel, recently opened inside the svelte historic terra-cotta building, is the work of ASH NYC, a firm premised on bridging the worlds of interior design and property development. ASH NYC simultaneously acts as designer, developer, owner, and operator of the hotel, and, with assistance from Quinn Evans Architects (QEA), has restored many of the building's 1926 features, including travertine floors and plaster ceilings. Each of The Siren's 106 guest rooms features items designed and fabricated by ASH NYC, as well as custom woven blankets by Cranbrook Academy of Art graduate students. The former home of pianos, jukeboxes, and organs boasts six distinctive food and beverage outlets, including Albena, an eight-seat chef's counter with James Beard nominee Garrett Lipar offering a tasting menu inspired by the Great Lakes, and Sid Gold's Request Room, a piano karaoke bar. The interior of Candy Bar, the hotel's opulent cocktail lounge, evokes the sweet pink beaded gowns worn by The Supremes.
Elizabeth Blasius

EAVESDROP

Braneri? Oxpitt?

Architect Neri Oxman is hanging out with Brad Pitt, and the internet is going wild. According to *New York Post*'s "Page Six," Oxman met Pitt when he was referred to her for guidance on an architectural project. Since then, the two have developed what the gossip column called a "professional friendship." Celebrity news magazine *US Weekly* took it a step further, claiming the two have been secretly rendezvousing for months.

Oxman, a professor at MIT and founder of design group Mediated Matter, is known for her forward-thinking approach to architecture and design that fuses biological forms with digital fabrication. This isn't Pitt's first flirtation with architecture; the star befriended Frank Gehry in 2001, leading to an internship focused on computer-aided design at Gehry's Los Angeles office. He is also known for his Make It Right Foundation, which funded rebuilding in New Orlean's Lower Ninth Ward after Hurricane Katrina.

City Beautiful Movement

As Los Angeles Mayor Eric Garcetti discussed the future of Los Angeles on Frances Anderton's DnA: Design and Architecture radio broadcast, he took some shots at some of the city's new develoments, calling some "pretty ugly," while lamenting the lack of comprehensive design review standards in the city. The mayor took a specific shot at a particularly notorious downtown developer known for delivering fortress-like apartment complexes, adding that the blocks "don't speak to the past, future, or present of Los Angeles," before suggesting that the city would be better off with buildings that "spoke—like the City Beautiful movement did [through the design of] our bridges—of a moment in time and a decade of intense and beautiful design." Looks like the aesthetic quality of L.A.'s architecture might soon be on the rise.

Zaha We Miss You

The legacy of late architect Zaha Hadid was honored this February in Miami, where the artist Sandra Muss and the Miami Symphony Orchestra organized a musical performance of a new composition dedicated to Hadid set within a new site-specific installation developed by Muss. The installation, called Nūr, is made up of a collection of three columns—eight, nine, and ten-feet-tall, respectively—that are fashioned out reflective stainless steel, punctured by undulating cut-outs and lit up from within.

The performance and installation took place directly below Hadid's Elastika installation in the city's Design District and was accompanied by the unveiling of a new orchestral work by Maestro Eduardo Marturet called *@Zaha's Place*. The result was music to our ears—and eyes.

Send paparazzi shots and parametric curves to eavesdrop@archpaper.com.

OPEN> RESTAURANT



COURTESY THE WOODSTOCK

The Woodstock
446 W 14th St, New York

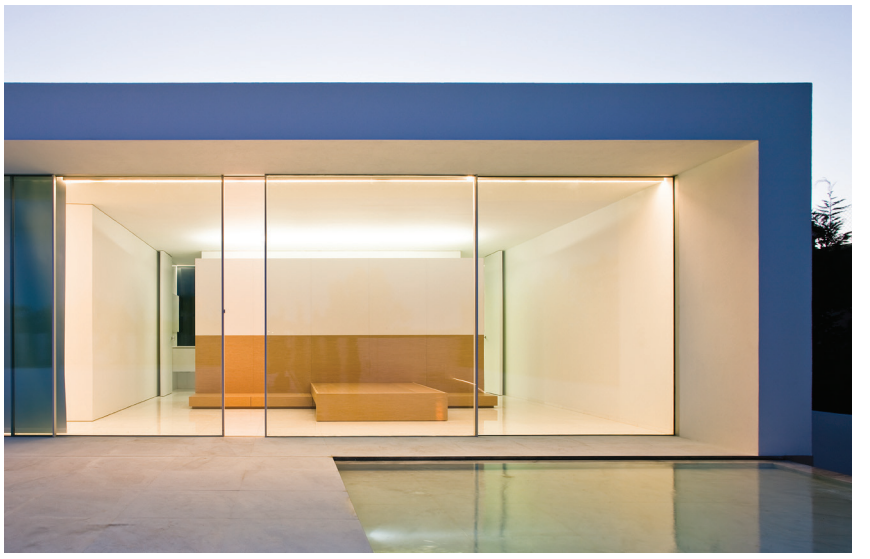
Tel: 212-633-2000
Designer: Damaris Cozza

Located on 14th street in Manhattan under the High Line, The Woodstock is a recently opened 1960s-themed restaurant designed by set designer Damaris Cozza that features a vivid, retro design and specializes in cocktails and Neapolitan-style pizza.

The 4,000-square-foot establishment is divided into two zones: a larger dining area and a smaller-scale lounge, both painted in bright colors. Communal tables fashioned out of repurposed bowling lanes and marble-topped tables occupy the larger hall, with seating comprised of a motley mix of mid-century furniture. The lounge, clad in wood paneling, has two coffee tables surrounded by plush leather and canvas couches. To cement the lounge's homey personality, lava lamps, antique lamps, and even a stuffed rabbit are scattered across the space.

Emphasizing the restaurant's 1960s vibes are a series of period posters and paintings, ranging from President Kennedy's campaign ads to psychedelic prints. Of particular note, The Woodstock boasts a rotating set of twenty-four Salvador Dali artworks from owners David Sitt and James Morrissey's personal collections, as well as a fuchsia felt pool table. **Matthew Marani**

THE WORLD'S SLIMMEST SIGHTLINES.



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Confronting Sexism in Architecture

HOW THE "SHITTY ARCHITECTURE MEN" LIST CAN ADDRESS ABUSE IN THE PROFESSION AND ACADEMIA.

How "The List" works:

Thanks to the #MeToo movement and the Shitty Architecture Men list (an open Google spreadsheet where people can anonymously share experiences of alleged misconduct and harassment in the architecture profession), many survivors of harassment and assault in the architecture industry will, for the first time, experience the sense that they are believed and validated. They can recognize that the abuse of power follows recognizable patterns and is neither unique nor deserved. While discrete "whisper networks" in the field have long helped people avoid or confront misconduct, now people can find each other and realize they are not alone.

For many on the receiving end of intimidation, bias, assault, and harassment in architecture, the scope of what has been revealed is old news. But some people have told me that it has already deepened their understanding of the systematic nature and urgency of the problem. As a compendium of case studies identifying specific behaviors as misconduct, the list rejects the normalization of bullying, coercion, and abuse of power as standard architecture culture. By describing a wide range of behavior beyond clear-cut instances of sexual harassment and assault alone, the list also signals how institutions and workplaces can respond to the full spectrum of issues. For example, a university administration's acceptance of one professor's casual bullying and racism might predict a tendency to dismiss complaints about sexual harassment and assault.

The experiences shared on the list reveal how some benefit from the current culture, while others are constantly doing the work of avoiding, processing, recovering from, or confronting misconduct. These dynamics play out unequally along gender, race, class, and disability lines, all of which constitute a profound burden on those who bear the brunt of impact. That labor is layered on top of all of the other work that comprises being an architect.

The list's impact is immeasurable; it might alter where someone decides to study (and invest their money) or work (whom they allow to benefit from their labor). Ideally, harassment and abuse will diminish, and it will become typical to practice active consent and foster environments of mutual respect so we can all equally focus on design.

So, you are on the list:

For those who find themselves named on the list, or who are not named but recognize therein behaviors they have enacted or defended, there are many resources to support one's accountability and transformation. Cooper's 6 Levels identifies a spectrum of harassing behavior. *The Predator Within* shares the account of someone who reins in predatory tendencies by intentionally declining positions of authority over his target population. Ijeoma Oluo's *So You've Sexually Harassed or Abused Someone: What Now?* provides a step-by-step accountability plan that applies to many situations — not only sexual harassment and abuse, but other types of harm.



ANDREW WORLEY VIA UNSPLASH

Before taking any action, activating your PR defense, or beseeching the moderators to remove your name, take the time to steep yourself in the fact that you are on the list. You are on it because you have harmed someone so deeply that they are compelled to warn others about you. Your inclusion means that someone doesn't trust you enough to confront you directly. Acknowledge all of the feelings that arise—fear, guilt, indignation, grief — before you do anything else.

Some of you must admit that you are unfit to hold power over the populations you target for harassment and abuse. This includes those who have not harassed or abused anyone outright, but who protected or minimized such behavior. Some of you must resign from your positions, and transfer authority and decision-making powers to others. Return your awards and honors. Decline your funding so others can benefit from it. Move out of the way.

You must pay your debts. Apology is not enough. *So You've Sexually Harassed or Abused Someone: What Now?* discusses the toll of misconduct in terms of lost resources. Multiple contributions to the list describe faculty and administrators who undermined their students' education through sexist and racist harassment, bullying, intimidation, and assault—or who allowed perpetrators to continue unimpeded. This is, in effect, a theft of their tuition.

The list also describes many types of workplace harassment. If your colleague takes a sick day to seek medical attention after you assault her, then you've stolen hours from her employer, and you've stolen her pay while making her appear less dedicated to the work compared to you. If he avoids spaces where you might be present after you bully or harass him, you are depriving him of vital networks. In the long run, you have activated trauma, leading to depression and anxiety, which can lower capacity and cause many other distressing effects. All of this can accrue into a lifetime of suppressed wages and promotion denials, in addition to medical and therapy bills, on top of the immeasurable impact of the psychological and physical harm. This is how to calculate the cost of your misconduct.

The personal, professional, and financial burden of recovering from harassment and assault typically falls upon survivors. To reverse this pattern, actual cash reparations from aggressors, institutions or workplaces will materially restore some of what was non-consensually taken. Make student loan payments for the student you assaulted or bullied, commensurate with the tuition for the class or degree in which your misconduct foreclosed their opportunities. Pay the medical and therapy bills of the colleague you harassed. Do this without expecting forgiveness, or forcing any interaction beyond the barest logistical minimum. Money cannot undo trauma, but it can eliminate some stressors that compound it.

What everyone (especially bosses, clients, and institutions) can do:

Many have been saying, "The culture must change," but what does that actually mean? It means that the institutional conditions that encourage aggressors to flourish need to be eliminated. It means that we must all share the work of confronting harassment and assault, whether on the spot or over the long term. It means we cannot address sexual harassment and gender disparity as if they exist in a vacuum — we must simultaneously confront racism, classism, and other forms of systemic oppression that make architecture a source of displacement and exclusion.

Changing the culture means fostering an environment where openness and support are normalized. Supervisors and administrators should open dialogue with people who seem to be struggling, rather than penalizing them. Offer to revisit workloads and move deadlines so impacted people don't have to ask. State upfront that if someone must leave due to personal circumstances, they can still reach out for introductions and references. Offer to serve as a reference for a colleague who was unfairly fired, or a student who drops a class due to harassment or similar misconduct. Allocate funds for survivors who drop classes or take time off work due to violence and assault. Model asking for support, to normalize such behavior. All of us (especially those who are disadvantaged in a power dynamic) should be able to approach a colleague or supervisor with a problem and trust it will be taken seriously and addressed promptly without risking one's livelihood.

Changing the culture means devoting time and resources to designing actionable processes. People who have been impacted by bullying, harassment, and assault should know what steps they can take and what resources are available to have the time to recover individually. And cultural recovery requires that those who perpetrated sexual misconduct or other kinds of violence must also have restorative processes available to them. Accountability processes cannot continue a carceral culture of "throwing transgressors away." Instead, they must focus on fostering transformation. Otherwise we risk simply moving the problem to another school or workplace.

These are just some suggestions and ideas. Much more can be done, and architects, who address complex issues in their work, are more than capable of orienting themselves to the task of cutting out their own "shitty" behavior. You teach in the world's most elite institutions. You figured out how to construct unprecedented skyscrapers. You master-planned entire swaths of major cities. You can figure this out.

S. Surface is a Seattle-based curator of art, architecture and design.

Dawn of A New Eero

PEEK INSIDE THE TWA FLIGHT CENTER, NOW BEING RESTORED AND SCHEDULED FOR A 2019 LIFTOFF.

For an unskilled photographer, the TWA Flight Center is a perfect subject. The sweep of Eero Saarinen's Jet Age curves are very generous toward those (like me) who can't intuitively frame a shot. The view up the double staircase toward the thin-shell roof, the sightlines down into the conversation pit, and the vista across the lobby onto the tarmac make almost every (non) angle into a pose.

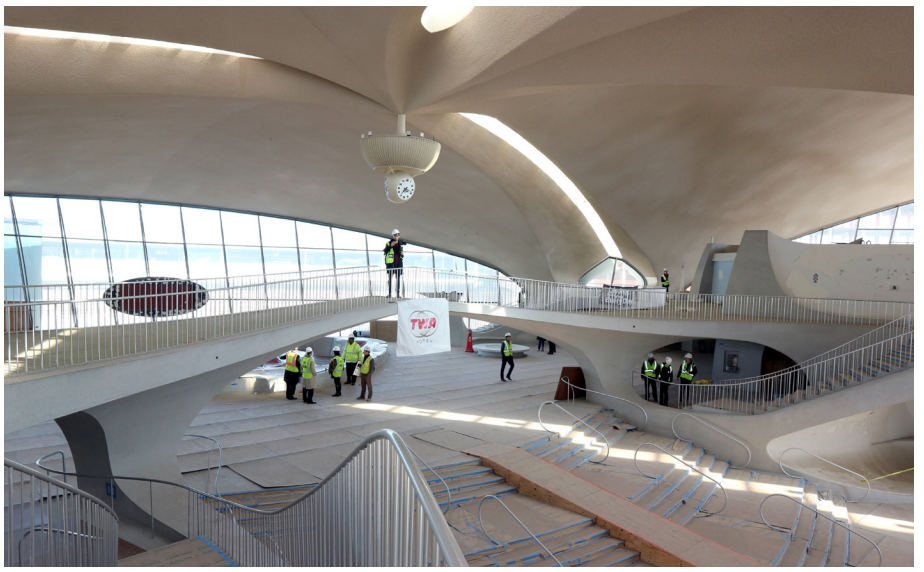
On a recent tour, the visible construction made it even easier to appreciate the structure. Acres of butcher paper covered the building's coin-sized tiles, and plastic sheeting shielded the signature red upholstered furniture from dust. The work is part of a Beyer Blinder Belle (BBB)–led renovation that's converting the landmarked terminal into a large-scale events center. BBB is working with Lubrano Ciavarra Architects to design a high-end hotel directly behind the terminal, as well.

When the complex is complete in 2019, visitors will enter Saarinen's terminal beside fountains that will resemble Dan Kiley's at Lincoln Center, according to Richard Southwick, a partner at BBB partner and the firm's director of historic preservation.

Inside, there will be a food court and conference check-in to the left and right of the old arrivals-departures board. BBB is working with fabricators in Italy to recreate the split-flap display, which could show information about events at the venue, or display drink menus for the many bars that will populate the lounge.

On that same tour, *The Architect's Newspaper* got an inside look at the in-progress 505-key hotel on-site. The structure flanks the TWA terminal but leaves enough space for the older structure's swoops to define space in the interior courtyards. Since the project broke ground in December 2016, a lot has happened: On the tour, crews were framing the lower floors of the hotel, and work on the triple-glazed glass facade was almost complete. The rooms, as you might guess, are midcentury-themed. Each will include a martini bar, and be outfitted with Knoll favorites like the tulip table and womb chair.

The tour was organized by Aerial Futures as part of a two-day symposium on airports and the city. The nonprofit holds events all over North America and Europe and is dedicated to exploring the architecture of flight and mobility. **Audrey Wachs**





Top: Beyer Blinder Belle is converting Eero Saarinen's TWA Flight Center (built 1962) into an events space and lounge.

Above: Aerial Futures led a tour of the landmarked Jet Age building in April, which included a visit to the under-construction lounge upstairs.



Architect: Marpillero Pollak Architects
Photograph: Courtesy Marpillero Pollak Architects

Page Turner

Queens' new **Elmhurst Community Library** serves one of the most diverse and vibrant communities in New York. Designed by **Marpillero Pollak Architects**, the LEED Silver-rated facility features two structural glass-encased reading rooms that allow light to flood in during the day and offer glimpses of the state-of-the-art library setting at night. Erected by **W&W Glass**, its glazed features have become beacons for the community, drawing its knowledge-hungry members to the wealth of information within. Read more about it in **Metals in Construction** online.

Ornamental Metal Institute of New York

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New White House for D.C.

SNARKITECTURE MAKES A FUN-HOUSE MINI-RETROSPECTIVE FOR THE NATIONAL BUILDING MUSEUM'S SUMMER BLOCK PARTY.

For its 2018 Summer Block Party exhibition, the National Building Museum reenlisted Snarkitecture to create Fun House. The New York architecture firm also designed the museum's 2015 Summer Block Party; BEACH, which covered the 10,000-square-foot Great Hall in white plastic balls, and proved to be one of the most popular Summer Block Party exhibitions ever.

This year, Snarkitecture worked with curator Maria Cristina Didero to take a different approach with Fun House, a full-size house with over 50 objects and installations that reference some of the firm's previous work. Eleven different rooms, a front yard, and a backyard invite visitors to explore and play. "We wanted to make the objects and environments in the show as accessible and interactive as possible, while also respecting the nature of some of the pieces as fragile design objects and ensuring the safety of visitors," said Alex Mustonen of Snarkitecture. "In the end we've aimed to create a balance between moments that are playful and interactive with ones that are reflective and visually engaging."

In the front yard, people will find soft, oversize upholstered letters derived from *A Memorial Bowling*—a sculptural artwork completed in 2012 for Miami's Orange Bowl Stadium—while a pool filled with white balls—"a domestic version of BEACH" explained Mustonen—occupies the backyard. Inside, functional items and accessories such as *Broken Mirror* and *Pillow* as well as limited edition pieces like *Break* and commissioned works like *Beach Chair*, provide moments of delight and discovery.

"We wanted people to experience the projects in the same direct and tactile way that they would have with the original [versions]," Mustonen said. "With that as a starting point, we worked with Maria Cristina to develop the concept of the house as a framework that would organize the display objects and installations within an environment that would feel both familiar and unknown as visitors explore and discover the different rooms. Maria Cristina's proposal to reframe much of our work within an emotional context was something new for us, but also an idea that resonated with the way that we approach creating unexpected and memorable experiences."

Fun House opens at the National Building Museum on July 4 and will run through September 3, though Mustonen hints that it may travel to other locations in the future. **Olivia Martin**





Snarkitecture will create a full-size house in the firm's signature white-on-white-on-white in the National Building Museum's Great Hall this summer—offering a stark contrast to the museum's neoclassical interior.

New Essentialism

ATELIERJONES CRAFTS AN ODD-LOT RESEARCH HOUSE OUT OF CLT.

Sixty-three trees, 67 cross-laminated timber (CLT) panels, and 12 days—that's what it took for Seattle-based atelierjones to erect the firm's 2,500-square-foot CLTHouse, one of the first all-CLT residences constructed in the United States.

The three-sided home is built on a left-over triangular lot in the city's Elliot Bay neighborhood on the shores of Lake Washington, where architect Susan Jones launched her research house experiment back in 2015. The house's blackened, shou-sugi-ban treated exterior panels contrast with the blonde, white-washed, and daylit-spaces within the home, which emanate from a three-level circulation core containing a staircase, wet walls, and concealed utilities. The rustic home is inspired by the Northwest's ubiquitous log cabins and features exposed wood paneling inside and out in homage to this building type. The approach, according to Jones, seeks to project a sense of "living with nature in the city" and provides a productive example of the smaller-scale capabilities of emerging CLT technologies.



Seattle-based atelierjones created one of the first CLT residences in the United States.

The house is punctured by triangular, gable-shaped windows that infuse it with daylight. Combined with the gypsum, plastic-laminate, stainless steel, and quartz-lined interior surfaces, it provides an "immersive, visceral, and natural experience," according to the architect. Constructed using CNC-milled, rapidly renewable, and sustainably harvested CSFI-certified spruce, pine, and fir panels made by Structurlam, the building is crafted to inspire a sense of naturalistic escape and relaxation. The home's exposed knotty pine aesthetic is reflected in a pair of stylized second-floor screened window walls that mark a triangular notch carved into the structure. Here, two pairs of sliding glass doors along the ground floor open the dual-lobed plan to the outdoors. Dining and living room spaces swing around this interior corner, where on one side, a thin plywood partition separates the dining and kitchen spaces from one another. Behind the kitchen sits a short hallway that connects the building's backdoor entrance—located below a cantilevered bedroom suite—with the stair core. On the floor above, a trio of bedrooms, two bathrooms, and a reading nook cap off the home's living areas while a rooftop deck overlooks the entire neighborhood from a wooden perch.

The pilot house was developed as a research prototype and required extra municipal approvals to account for building codes that had not yet incorporated mass timber structural systems. Though crafted from sustainable materials from the start, atelierjones went one step further and planted 800 trees in conjunction with the project to act as an additional carbon sink. The result, according to Jones, is simply "hypernatural." **AP**

Goodbye, Coal World

DEMOLITION OF THE CRAWFORD GENERATING STATION SKIRTS CHICAGO'S DEMOLITION DELAY ORDINANCE.



Chicago's Industrial Gothic and neoclassical Crawford Generating Station.

Demolition prep work has begun on a long-controversial coal generating plant in Chicago's Little Village. The Crawford Generating Station (CGS) began operation in 1924, one of five such stations in the city providing power via the burning of fossil fuel at a large, continuous scale. After decades of pollution, including the settling of coal dust on nearby houses and school grounds, as well as high rates of respiratory illnesses in Little Village and neighboring South Lawndale, the Little Village Environmental Justice Organization began pushing for a clean power ordinance in Chicago. Faced with community opposition as well as the threat of expensive federal requirements to update pollution controls, Midwest Generation, the owner of the Crawford Generating Station and the neighboring Fisk electrical plant, closed both in 2012. Hilco Partners purchased the station in 2016 and filed a demolition permit for the buildings on March 26 of this year. Hilco Partners plans to remediate the site, a process expected to take a year or more, with the end goal the delivery of a "new economy" site, such as a logistics center or technology hub.

But with the demolition of the shuttered coal generating plant comes multiple community and procedural concerns for both Hilco Partners and the City of Chicago. The CGS, designed by Graham, Anderson, Probst & White, is "orange-rated" on the Chicago Historic Resources Survey, a designation of architectural significance that makes the property subject to a hold of up to 90 days from the issuance of a permit so the City of Chicago Department of Planning and Development can explore alternate options to demolition. In the case of the Crawford Generating Station, according to the Demolition Delay Hold List, the permit was released the day after it was filed.

"What has just happened with the Crawford Generating Station is baffling," said Eric Rogers, a South Side historic preservation advocate. "Following the letter of the law halfway, the city added it to the Demolition Delay list. But then, inexplicably, the mandatory delay was waived, and the demolition permit was released. Sometimes this is done when unsafe conditions necessitate an emergency demolition, but there is no indication of that being the case with Crawford."

While Little Village cheered the closing of the Crawford Generating Station as a polluter, the long-term perspective of success is jeopardized by the battle over a new use for the site. The Little Village Environmental Justice Organization is pushing for a conversion of the coal plant site into an economic development asset that will directly impact the neighborhood, as well as develop guidelines for the sites that could include public green space, needed in the dense communities of South Lawndale and Little Village. Rogers, who also manages Open House Chicago for the Chicago Architecture Foundation, continued, "Crawford is an enormous and durable structure, and could be adapted to provide space for local industries—perhaps urban agriculture, food production, or green technology—to operate and grow and create jobs."

Elizabeth Blasius



Shaking Bad

In New York, passing subways can shake entire buildings, but that wasn't an option for Columbia University's new **Jerome L. Greene Science Center**. Home to sensitive laboratory and imaging equipment requiring exceptional stability, the design by **Renzo Piano Building Workshop** relies on a steel structure to reduce floor vibrations to a miniscule 2,000 mips. Even as the elevated No. 1 train roars past, this helps ensure that nothing distracts from the scientific advances being made within the center's unshakable walls. Read more about it in **Metals in Construction** online.

Steel Institute of New York

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Neighborhood Ops

CITY OF CHICAGO SETS ASIDE FUNDING FROM DEVELOPERS TO HELP SOUTHSIDE ENTREPRENEURS AND BUSINESSES.

Chicago Mayor Rahm Emanuel's Neighborhood Opportunity Fund is on track to provide over six million dollars from private developers to help grow businesses on the city's South and West Sides during the program's third round of funding, the Department of Planning and Development announced this week.

Unveiled in February 2016 as part of a new density bonus program, developers who seek approval for zoning bonuses are encouraged to pay into a fund that supports investment in designated underserved neighborhoods' commercial corridor projects. In order to increase the size of downtown construction projects via a higher floor area ratio (FAR), which reflects the total square footage of a building divided by the area of the lot, developers must pay into the Neighborhood Opportunity Bonus. These projects also automatically receive Planned Development status, ensuring public review and cohesive planning. A recent permit application submitted by the Howard Hughes Corporation to begin foundation work at 110 North Wacker Drive will contribute $19.6 million to the fund, with the work under the permit valued at $40 million.

Eighty percent of the Neighborhood Opportunity Bonus money is banked and made available to grantees to finance projects that support new or expanding business ventures in "qualified investment areas." With U.S. Census data as a baseline, the Chicago Department of Planning and Development has designated commercial corridors in neighborhoods as far north as Belmont Cragin and as far south as the East Side. The one-time grants, which the business owner does not need to pay back, kickstart and support a variety of activities, including new retail, grocery stores, and cultural establishments, and help maintain existing ones.

The other 20 percent is parceled out via the Local Impact Fund and the Adopt-A-Landmark Fund. The Local Impact Fund supports improvements within one mile of the development site, including public transit facilities, streetscapes, and open spaces. The Adopt-A-Landmark Fund supports the rehabilitation of designated Chicago Landmarks, or buildings contributing to a Landmark District.

For business owners and entrepreneurs, the Neighborhood Opportunity Fund may be used by the grantee to acquire, rehabilitate, or demolish older and vintage buildings, or build new, with the cost of planning and design also eligible for funding. Other more administrative expenses are covered under the Neighborhood Opportunity Fund, including environmental remediation, financing fees, and the costs of business incubation, mentoring, and training. The program has funded diverse projects from barber shops to organizations that provide legal immigration services. **EB**



COURTESY FLIKR

Chicago's Neighborhood Opportunity Fund provides grants for businesses within neighborhoods like Hyde Park



Zaha Hadid Architects / 520 West 28th Street

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Photo by Remi Farnan/Sciame

The Shed NYC



The Ronald O. Perelman Performing Arts Center at the World Trade Center



Courtesy of Selldorf Architects

The Frick Collection

The Shed NYC

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

The Ronald O. Perelman Performing Arts Center at the World Trade Center

Design Architect: REX
Executive Architect: Davis Brody Bond

The Frick Collection

Architect: Selldorf Architects
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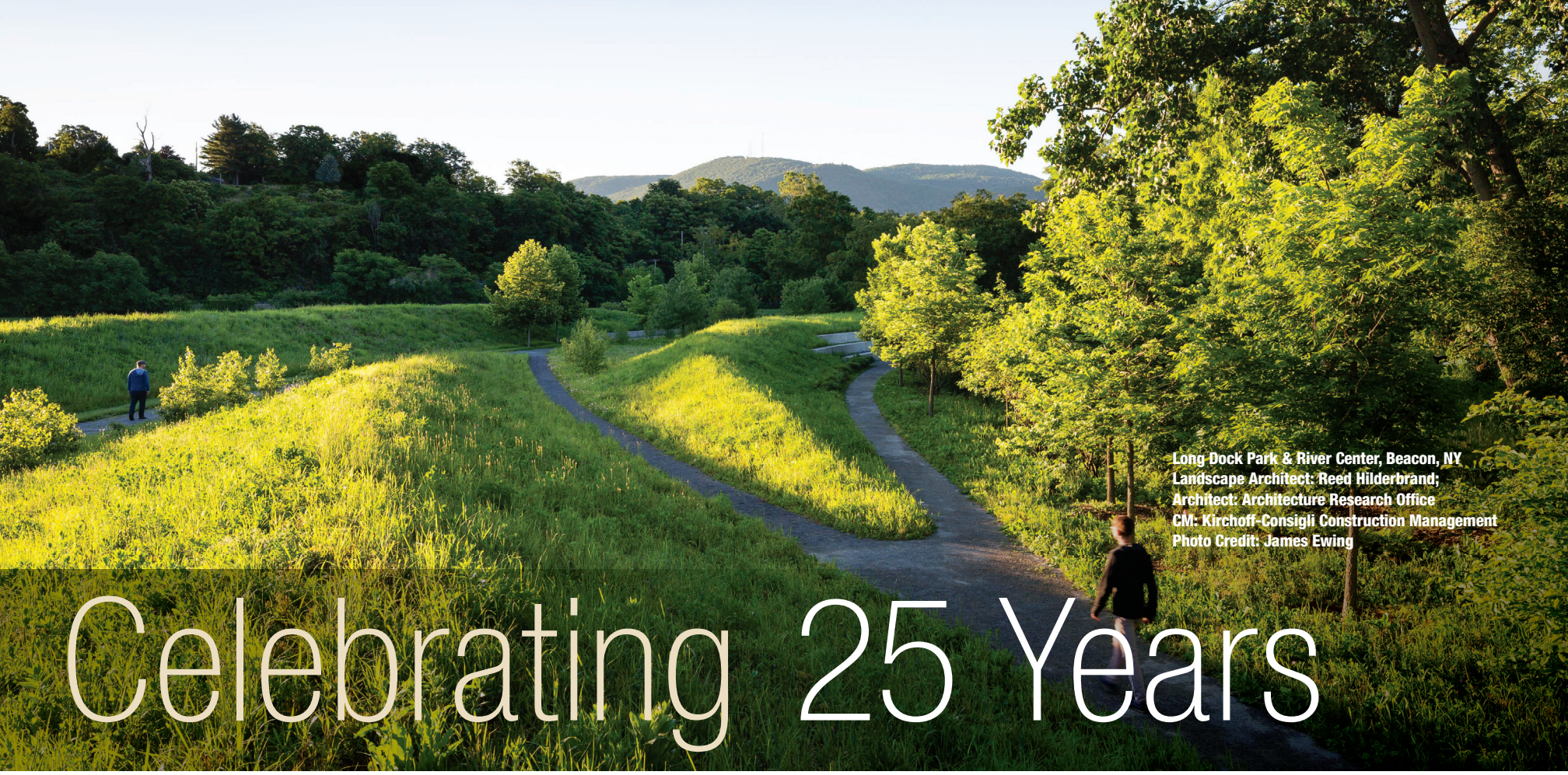

Long Dock Park & River Center, Beacon, NY
Landscape Architect: Reed Hilderbrand;
Architect: Architecture Research Office
CM: Kirchoff-Consigli Construction Management
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with Rockwell Group | CM: Sciame Construction



Central Synagogue Restoration, 2001
Architect: Hardy Holzman Pfeiffer
CM: F.J. Sciame Construction



New York City Center, 2011 | New York, New York
Architect: Ennead Architects | CM: F.J. Sciame Construction
Photo Credit: Aislinn Weidele/Ennead Architects



The Abraham Joshua Heschel School, New York, NY
Architect: Gruzen Samton | CM: Sciame Construction
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IN DETAIL

Garage-Podge **continued from front page**

The newest addition is a seven-story mixed-use structure integrating retail with an 800-car capacity garage. While the specs may sound like another mixed-use garage project, the innovation at Museum Garage was its development agenda, which brought together five architectural teams to celebrate the Miami Design District's inspired art, design, and architecture scene with a unique collaborative garage screening project.

"The key was selecting architects who I believed actually could use their technical knowledge and experience in a very non-traditional way," said Terrance Riley, a Miami-based architect and curator of the project. "It was also key to select an artist who could translate between working in 2-D to 3-D."

Riley collaborated with WORKac, J. Mayer H., Clavel Arquitectos, Nicolas Buffe, and his own Keenen/Riley (K/R). Each architect submitted a developed design, then worked with the owner's consultants and fabricators thereafter. There were no set budgets given to the designers at the outset. The owner obtained estimates as the project progressed.

Museum Garage is inspired by the "exquisite corpse" method, a Surrealist art game which is a shared system of production. Riley said the only rule the five teams knew was that their facade had to go edge-to-edge with another. "In the concept phase, they were only given height restrictions and a depth requirement (not more than four feet)." After the concepts were selected from three requested schemes, actual dimensions and locations were assigned and designs naturally evolved through dialogue with the architects.

Riley said the project offers a new model of development. "I remember a couple of instances here, developers hired different architects to design facades for the same building, as in Frankfurt on the Saalgasse. The goal was to achieve a picturesque townhouse row." Riley added, "That was not our goal for Museum Garage. This was more like La Strada Novissima at the Venice Biennale."

John Stoughton

Resources

Facade Manufacturer
Zahner (fabrication); Entech Innovative Engineering (molding and casting)
azahner.com
entechinnovative.com

Architect of Record
Tim Haahs
timhaahs.com

Facade Installer
KVC Constructors; Zahner
kvcconstructors.com
azahner.com

Facade Consultants
Zahner (design assist, engineering)
azahner.com

Location
Miami

Date of Completion
2018

Construction System
Parking garage facade

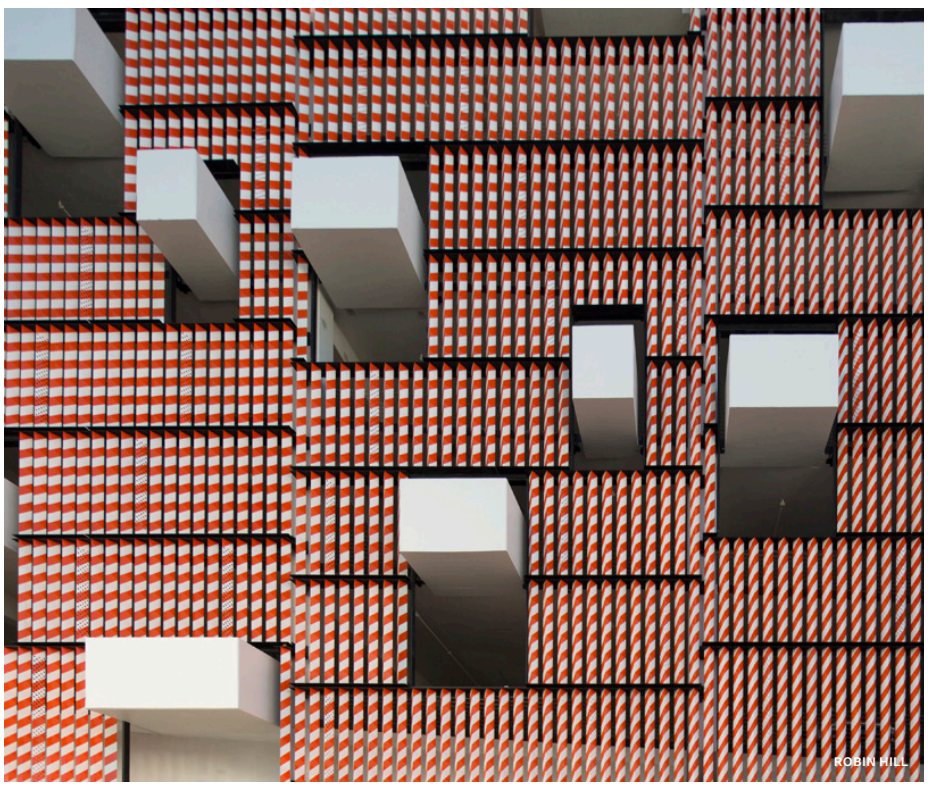
Products
ZEPPS technology, Drop and Lock systems, custom fabricated HDPE panels, integrated lighting solutions.



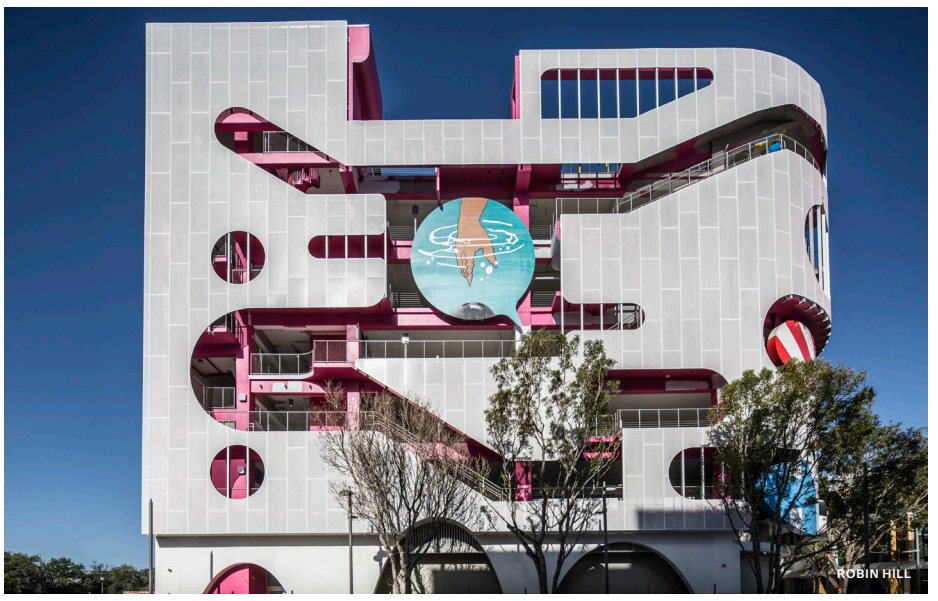
ROBIN HILL

Above and below: "Ant Farm" by WORKac contains ant colony-inspired public spaces and connecting circulation that appear and disappear behind a perforated metal screen.

Left: K/R was inspired by Miami's automotive landscape; particularly its ubiquitous orange- and white-striped traffic barriers. In this case, the faux-barriers are turned right side up and form a brightly colored screen. The facade has fifteen "windows" framed in mirrored stainless steel, through which concrete planters pop out.



ROBIN HILL



ROBIN HILL

Coastal Connections **continued from front page** president and project lead said, "We went in immediately and said, 'This is not a project that could be designed and delivered by single team.'" The designers got to work on assembling a "dream team" for the project that includes James Corner Field Operations and Adamson Associates as executive architects.

Rapt is designing a series of new warehouse-like prefabricated steel moment frame structures flexible enough to hold new retail programs while remaining malleable over the developer's 55-year ground lease over the site. Plans call for adding a new "town square" containing the aforementioned retail and plaza spaces, a new marketplace to hold the relocated San Pedro Fish Market, and an event lawn that connects to the waterfront directly so that "every type of person—whether it's longshoremen on their lunch break or a Millennial mom and dad with a single child in a stroller—can find an aspect of this site that resonates with them."

The project will be delivered in phases through 2020 or 2021 as to not displace some of the larger tenants that will remain.

Across one of the shipping channels, Gensler is working toward a long-term vision that would rework the area's employment and economic demographics, as it builds out the multi-phase AltaSea development; a new 35-acre complex that will combine marine research, public education programs, and sustainable energy development. The $150 million complex will aim to redevelop a series of existing waterfront warehouses, replacing industrial shipping uses with high-tech research equipment and hordes of visiting tourists, school children, and researchers.

Describing the goals of the project, Li Wen, design director at Gensler said, "We see the Port of L.A. becoming a place of education through experience," adding that the project seeks to "re-introduce the ocean as a place to be preserved, revered, and studied."

Work on that project is currently underway and the first phase is expected to be completed in 2023. **AP**



Gensler's AltaSea development aims to bring a tide of green collar workers to the Port of Los Angeles by repurposing a series of historic waterfront warehouses to create a new publicly accessible node for oceanic research.

Browbeat by Concrete?

ONE CONCRETE INDUSTRY GROUP IS SENDING EMAILS ATTACKING WOOD CONSTRUCTION AS PART OF A BROADER LOBBYING AND MEDIA CAMPAIGN.

Is wood dangerous?

It's one of the oldest, most sustainable building materials (if harvested correctly) and recent advances in cross-laminated timber (CLT) have made it possible to build taller, multifamily timber buildings, but local building codes are just beginning to catch up. Sure, any Girl Scout knows that you can't start a fire without it, but it's generally considered kosher: CLT boosters say that if contractors know how to work with the material, timber is just as safe as steel.

Despite their widespread use, concrete industry groups strenuously object to the use of "combustible materials" in construction. One industry group has launched an email campaign to ostensibly make members of the AEC industry aware of (non–fire-treated) wood's shortcomings.

These emails are part of an ongoing battle between the wood, concrete and steel industries, a conflict which seems to have escalated in concert with the growing popularity of CLT and the introduction of the timber innovation act, which would provide government support to the development of mass timber technology.

With ominous subject lines like "Georgia Bill Would Leave Savannah Exposed to Hurricane Threat" and "Flames Quickly Consume Combustible Denver Apartment Complex Under Construction," the emails seem to sow doubt about the durability and safety of timber buildings.

The five-story, 84-unit Denver building detailed in the latter missive was under construction when it was engulfed by fire.

"Combustible materials have no place in mid-rise housing projects, regardless of whether they're under construction or fully operational," said Kevin Lawlor, spokesperson for Build with Strength, which initiated the compaign, in the email. "These buildings are effectively tinderboxes on steroids, and when a fire breaks out, they're incredibly difficult to extinguish."

Build with Strength is a partnership convened by the National Ready Mixed Concrete Association. As their names suggest, both groups are unabashedly pro-noncombustible materials, concrete and steel included. Reached by phone, Lawlor said Build with Strength doesn't have a beef with wood—it just wants to fulfill its mission of educating the AEC industry on the benefits of ready-mixed concrete and its use in low- to mid-rise buildings. Its members include architects, engineers, steel and concrete interests, political leaders, and even religious organizations.

"It's not a materials fight," Lawlor said. "The goal is to promote safer construction in three- to seven-story buildings. The notices are not specifically designed to go out and attack any particular industry." **AW**



A wood-frame building is ravaged by fire.

BIG UH

NEW YORK CITY FAST-TRACKS ITS DOWNTOWN FLOOD BARRIERS.

Plans for a submersible park, swinging flood barriers, and earthen levees along the East River in Lower Manhattan are moving ahead as the Mayor's Office of Recovery & Resiliency races to begin construction before a 2022 deadline. The East Side Coastal Resiliency (ESCR) Project stretches from East 25th Street down to Montgomery Street and is aiming to break ground in 2019. Already a year and a half behind, the project is on a whirlwind tour to reach design approval before then.

The most recent design for the stretch of "resilient park"—a joint venture between BIG, AKRF, One Architecture and Urbanism, and Mathews Nielsen Landscape Architects (MNLA)—was presented before the full Lower East Side Community Board 3 (CB3) on March 27. East River Park already occupies the same length of waterfront, but the additions would create approximately 11 linear blocks of green space.

Born from the Bjarke Ingels Group's BIG U master plan, the ESCR and the Lower Manhattan Coastal Resiliency project (LMCR) are the first phases of an ambitious strategy to fortify ten continuous miles of Manhattan's coastline with "soft" coastal infrastructure. The original scope called for a series of elevated parks, berms, and bioswales that would wrap from West 57th Street around Manhattan's southern tip to East 42nd Street—at the potential cost of several billion dollars.

The attention to Manhattan's flood mitigation measures stemmed from Hurricane Sandy, and the approximately $19 billion in damages sustained by the city as a result. Following the Rebuild by Design competition, the BIG U was awarded $511 million by the U.S. Department of Housing and Urban Development (HUD). With the city kicking in funding over the years as well, $760 million has been allocated for the ESCR alone, $335 million of it in federal funding; the LMCR has its own pool.

The ESCR plan pitched to CB3 and CB6 (the community board for the section above 14th Street) would elevate playing fields above the floodplain; embed stormwater-holding tanks under the park; and build 8-foot-tall walls in the narrow points between FDR Drive and the shore. The flood mitigation measures are designed to withstand a 100-year storm in the 2050s, which presupposes 2.5 feet of sea level rise. MNLA's design also needed to improve access to the park, which is being proposed as a new footbridge at Delancey Street and sloping ramp down to the street.

The original BIG U proposed stringing interconnected green space around Manhattan with subtly woven activity areas, but it seems the realities of designing site-specific mitigation measures may have hampered that vision. The proximity of FDR Drive and a pinch-point created by a Con Edison station at 14th Street have necessitated floodgates and walls, with more "hard" coastal infrastructure overall than the master plan that was originally chosen.

The city has until September of 2022 to spend its share of the federal funding. The draft of the project's Environmental Impact Statement is due this July, and its lengthy public review (the ULURP, short for Uniform Land Use Review Process) begins the same month. Final design proposals should be ready by winter. If the ULURP goes smoothly, shovels are slated to hit the ground in spring 2019 and the project should be complete by the end of



COURTESY THE MAYOR'S OFFICE OF RECOVERY & RESILIENCY





Top: The stretch of park would run from East 25th Street down to Montgomery Street.

Middle: The proposed resiliency park would provide green space in fairer times and retain water during storms.

Bottom: Retractable floodgates would be installed in the narrow areas between the FDR Drive and East River.

Adjaye Amped Up **continued from front page**

station be a) beautiful and b) a real community asset. It took four years of planning to get there, but on April 11, a stylish crowd of Newark residents gathered to celebrate the opening of an Adjaye Associates–designed switching station in the city's Fairmount Heights neighborhood.

The 177,000-square-foot Fairmont Heights Switching Station commands a good chunk of a full city block, but it harmonizes easily with its more modest, three-story neighbors. To strike a coolheaded balance between the industrial structure and the existing residential fabric, Adjaye Associates' New York office worked with local firm WSM Associates to encase the station's unsightly components behind an art wall, a 1,790-foot-long concrete and aluminum edifice embedded with permanent works by 14 artists. While two of the works anchor the concrete portion of the facade, most of the pieces are mounted up high, near the top of the 30-foot-tall walls, in niches that interrupt tastefully gold and subtly curved perforated aluminum screens.

The most remarkable feature, however, is a concrete-columned agora at the front of the building whose two rows of 34-foot-tall red columns support geometric canopies that cast complicated shadows on the sidewalk below. The arrangement can hold suspended artworks, but it also defines an otherwise throwaway cutout in the perimeter that can now be used for a market or other community events.

Like other new, high-design public amenities in the tristate area, this project was brought on by Hurricane Sandy. In the immediate aftermath of the 2012 storm, local utilities took a beating, leaving around nine in ten of Newark's residents without power. In response, PSE&G began upgrading its infrastructure to anticipate overloads, and it planned a switching station in Fairmount Heights to improve its resilience in the face of extreme weather events. Adjaye Associates worked with the company, arts groups, and elected officials to deliver a design that exceeded expectations.

"What I've learned in architecture and design is that, when the opportunity seems complicated, that's when your creativity has to rise to that opportunity," firm principal David Adjaye told the crowd. "One gets opportunities to work in amazing places, but it's actually much more rewarding to work in places people think design will not come to. [Here] we wanted to create something that would make a place."



AUDREY WACHS/AN

Adjaye Associates' concrete arcade at the Fairmont Heights Switching Station turns an otherwise throwaway space into a lively agora for community events.

Outside Newark, Adjaye's firm has a number of projects in process or recently completed. The architect just revealed updated designs for a new public library in Winter Park, Florida, and earlier in April, *The Architect's Newspaper* spotted crews working on 130 William, Adjaye Associates' first New York skyscraper. Although the firm is best known for its work on the National Museum of African American History and Culture, its latest commission, a Manhattan espionage museum, opened to the public in February. **AW**





STUDIO VISIT

Bureau Spectacular

With a newfound interest in housing, Bureau Spectacular's aesthetic-driven practice matures.

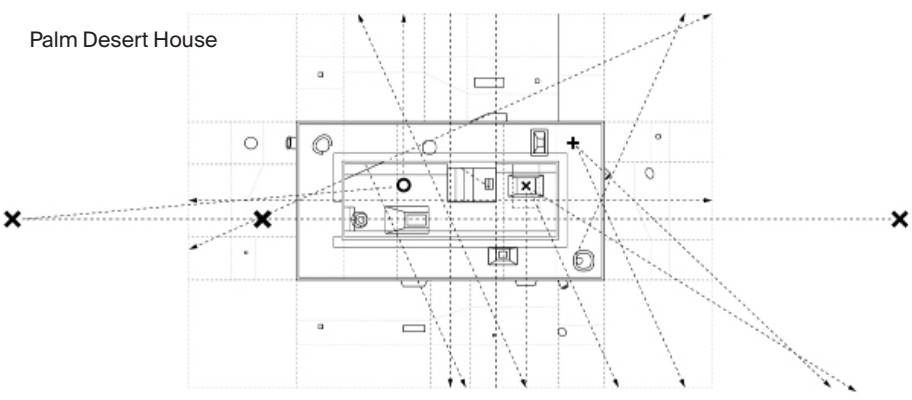
"We're kind of new around here," Joanna Grant, partner at Los Angeles–based Bureau Spectacular explained during a smoke break on a desolate sidewalk outside the shabby three-story commercial building that houses the firm's recently relocated offices. "We got priced out of Downtown," she said, before motioning toward the structure, which is currently occupied on the ground floor by a security door company that has strung up its various prototypes—drop-down metal doors, accordion style–security grilles—along the brick building's thickly painted facade. The ecstatic setting is well-suited for the firm, where on the uppermost level, Grant and Bureau Spectacular founder Jimenez Lai helm an already storied practice that is hard at work tinkering away on a collection of new and evocative works that span the full spectrum of practice—"from spoons to cities," Lai later explained, echoing a famous line by Italian architect Ernesto Rogers.

Though the firm has been in existence for nearly 15 years—first as a solo project by Lai and starting in 2014 with Grant as a partner—and has achieved worldwide renown for its eye-catching formalism and genre-shattering typological amalgamations, current projects under development—accessory dwelling units, social housing schemes, private residences—have the potential to reshape the image of the firm wholesale. As the designers pivot from fuzzy worlds, architecturally inspired comic books, and super-scaled installations toward built work, furniture and product lines, and gallery exhibitions, a chief question is on the table: Is Bureau Spectacular growing up? AP



Pool Party

COURTESY LUXIGON



Palm Desert House

COURTESY BUREAU SPECTACULAR

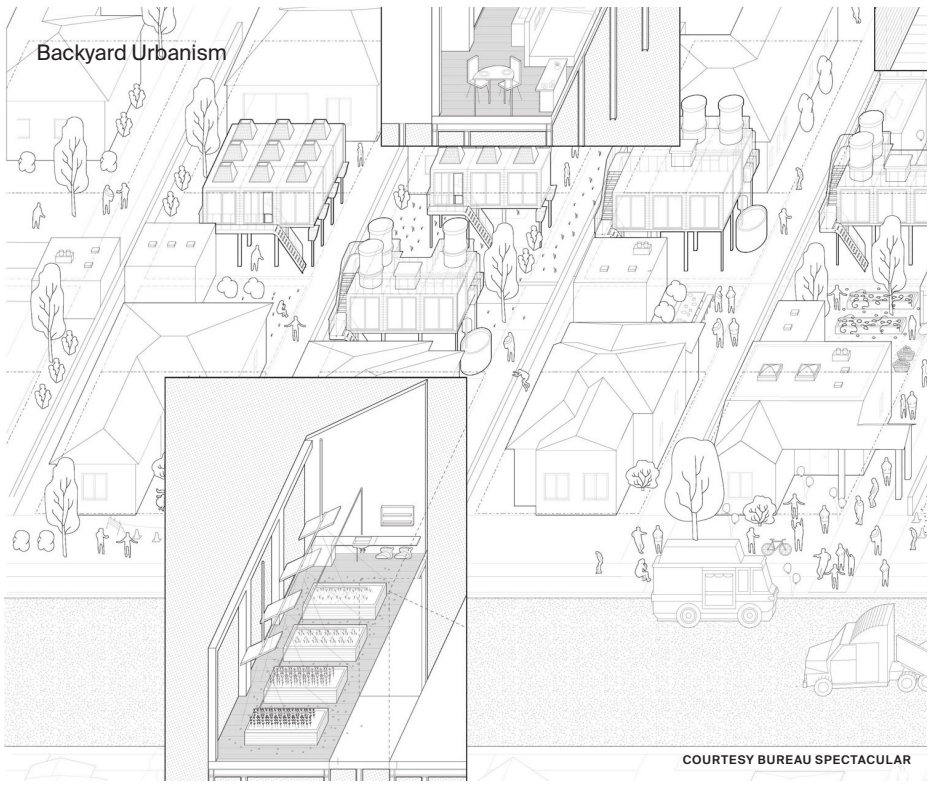
Palm Desert House

Joshua Tree, California

The office is also working toward several housing experiments, including still-under-wraps social housing schemes and a custom home for a client located in Joshua Tree, California. The radical private home is a love child of Le Corbusier's "five points of architecture," Philip Johnson's Glass house, and the suburban tract home. The project features specifically calibrated window hoods that point the home's eyes away from an unfriendly neighbor and hints at some of the formal and symbolic forays Bureau Spectacular might soon take in its work.







Pool Party

Long Island City, New York

Building off of Tower of 12 Stories, Bureau Spectacular's proposal for the 2017 MoMa PS1 Young Architects Program envisions a collection of ready-made swimming pools raised above the museum courtyard and filled with circulating water to create a "lightweight framework safe for five thousand drunk people" to enjoy. Designed in collaboration with Matthew Melnyk of Nous Engineering, the pools are orchestrated to shade partygoers via evaporative cooling and are designed to utilize minimal materials for maximum aesthetic result. A metal scaffolding supports the oddly-shaped pools, creating an installation inspired in equal parts by Cedric Price, Kisho Kurokawa, John Hejduk, and Yona Friedman.

Tower of 12 Stories

Coachella, California

Lai, who is "approaching 40" and finds himself caught between the freewheeling days of his cartoon-addled youth and new potential endeavors in social housing, is perhaps most popularly known in the non-architecture world for the firm's 52-foot-tall, piloti-supported Coachella installation from 2016, A Tower of Twelve Stories. According to Lai, the all-white stack of funny shapes is meant to represent a sectional model through a fictitious apartment building and is inspired in part by the no-space theories of Rem Koolhaas. The steel-supported and plywood-wrapped installation is designed as "a tower without typical plans, but rather specific rooms with specific geometries" and was lit up in a sea of ever-changing colors when installed in the High Desert two years ago.

Snuggle

Los Angeles

"We're still young architects; we're just less immature now," Grant clarifies when the question of Bureau Spectacular's age comes up. As the practice has matured, however, many of the defining characteristics of its earliest works have remained, including the approach of considering design at the intimate scale of the human body. Grant and Lai have various product lines in the works, including a roughly four-foot-long body pillow designed by Grant that can be twisted into knots around the body or looped around one's neck like a scarf. The scarf is currently under production and was recently for sale at a pop-up shop in the Museum of Contemporary Art in L.A.

Backyard Urbanism

Los Angeles

A common thread throughout Bureau Spectacular's work involves imbuing orgiastic fun into everyday typologies, a notion the team applied to a recent Los Angeles County–sponsored ideas competition for accessory dwelling units (ADU) called YES to ADU. Bureau Spectacular is among the top three finalists for the contest with the firm's Backyard Urbanism project that proposes more or less to collectivize neighborhood backyards with multifunctional ADUs that each perform beneficial neighborhood services like providing shared swimming pools or acting as large-scale receivers for satellite television signals.

Critics' Corner

As Christopher Hawthorne moves on from the *Los Angeles Times* and new forms of criticism proliferate, we asked the architecture community what the role of the critic is today and what it might be missing. Here are the responses we received about how the art of discussing architecture is changing.

Mark Lamster

The architecture critic of *The Dallas Morning News* and a professor at the University of Texas at Arlington. His biography of Philip Johnson, *The Man in the Glass House*, will be out this November.

"I think there was a sense, in the 1990s and early aughts, that criticism had become too absorbed with signature buildings by the architectural jet-set, mainly because that was what was coming out of the *New York Times* under Herbert Muschamp. But over the last decade or so, the field has expanded to address a broad spectrum of urban issues, as it should if it's going to keep the public engaged. The irony here is that the backlash to the era of 'starchitecture' (and I hate that term) has meant a certain vilification of and disregard for the discipline. So I think it's important to celebrate quality architecture and to make clear how important it is to making places that can improve people's lives every day."

Alexandra Lange

The architecture critic for Curbed. Her newest book is *The Design of Childhood: How the Material World Creates Independent Kids*.

"These questions, and this debate, make me tired. What other critics are asked to justify their existence time and again? I believe my work is valuable, and I choose to believe an 'architecture critic' can write about almost anything at the intersection of design and the public. The problems of criticism are the problems of journalism: lack of resources, a flocking to the popular, and lack of diversity."

Witold Rybczynski

Architecture critic for Slate, WigWag, and Saturday Night. His latest book is *Now I Sit Me Down*.

"I've always thought that journalistic architectural criticism was an odd bird. Compared to restaurant, book, or theater reviews, reviews of buildings have little immediate effect on the public. Once a building is built, it's there, for better or worse, and we must learn to live with it. In any case, reviews based on press kits, guided tours, or interviews with the architect are unlikely to yield profound insights. Theoretically, reviews of as-yet-unbuilt work might be more influential. The problem is that critics generally don't have the information, resources, or time to make considered judgments. These limitations are compounded when criticism is driven by the need to produce up-to-the-minute newsworthy copy.

Having said that, writing about architecture can be valuable. Buildings last a long time, and it's useful to reflect on their utility—what works and what doesn't—and their meanings in our lives. Of course, this is best done in the fullness of time, decades after the building opens, when the sharp corners have been knocked off, so to speak. The result is more like cultural observation than reporting.

A word about the internet, whose many architectural websites have resulted in a boom in architectural criticism. Sadly, it has also produced more hurriedly written, harshly polemical, and poorly researched prose than ever before."

Frances Anderton

Writer, curator, and host of DnA: Design and Architecture, a weekly radio show broadcast on KCRW public radio station in Los Angeles.

"It was easier to be a critic when you were crusading for modernism, or another -ism, from a podium at a highly-regarded publication. Whether that ultimately gave society better buildings is an open question."

Barry Bergdoll

Meyer Schapiro Professor of Modern Architectural History at Columbia University and curator in the Department of Architecture and Design at the Museum of Modern Art.

"The role of the architecture critic has not shifted in its most vital importance since the first evidence of it as a professional activity commanding respect and authority in the public sphere with articles criticizing the urban policies of Louis XV in Paris in the mid-18th century. Namely, the architecture critic sets out to forge a bridge between the professional activity of the designing architect and the role of a citizenry by having an informed opinion about the changing environment in which they live. Of course, like an art critic, the architecture critic can contribute to the acclaim of a specific designer; but that is only the beginning of the capacity of the architecture critic to form public opinion. The role is not precisely the same for a critic writing in a publication–printed, broadcast, or on the internet–that primarily serves the profession, and the unfortunately much smaller set of architectural criticism that is aimed at the general public.

The paradox nature of architecture is that it is the most omnipresent of art forms and yet the one that the non-professional audience often has the least capacity to judge. This puts a huge responsibility on the shoulders of the ever-rarer figure of the architecture critic with a broad mandate, namely the shockingly small handful of critics writing in the daily press of national and local record. Here the critic serves to educate at once public and public officials. It is the role of the critic to raise the issues that matter, to frame them in a way that both voters and elected officials and private sector actors in shaping the public realm can understand not only what is at stake but the vital relationship between intelligent design and enhanced environments. It is the difficulty of this task that makes so many nostalgic for a handful of legendary figures like Ada Louise Huxtable at the *New York Times* or Allan Temko of the *San Francisco Chronicle*, brilliant writers and thinkers whose texts were easy of access and whose capacity to craft public opinion inspired admiration, awe, and even fear where needed. Few critics are able to achieve the needed balance between the appreciation of the formal invention of architecture and the public issues at stake in most projects."

"The backlash to the era of 'starchitecture' (and I hate that term) has meant a certain villification of and disregard for the discipline. So I think it's important to celebrate quality architecture and to make clear how important it is to making places that can improve people's lives every day." Mark Lamster

Oliver Wainwright

Architecture and design critic of The Guardian.

"The role of an architecture critic is not simply to critique architecture, providing an opinion on the quality of the latest buildings, but to unpick and expose the planning policies, funding sources, and political agendas that shape the built environment and frame projects in their wider societal contexts.

Architectural publishing is facing a number of hurdles, not least in the dwindling number of advertisers paying ever less for space in magazines with shrinking circulation figures, wounded by the rise of free online content. Magazines are increasingly reliant on sponsored advertorials, lucrative awards programs, and other commercial partnerships to stay afloat, while many national newspapers have given up on covering the subject–of the eight national broadsheet papers in the UK, only three now have a regular architecture critic."

Sam Jacob

Principal of Sam Jacob Studio, professor of architecture at the University of Illinois at Chicago, and columnist for *ArtReview* and Dezeen. Previously he was a founding director of FAT Architecture.

"I think we've seen the decline of the traditional kind of critic (partly because there are simply fewer professional critic jobs) and the rise of a different kind of critic. This new criticism seems to spill over from blogs, from zines, even from Twitter, and inhabits or attaches itself to bits of the internet rather than a particular title. It's criticism you follow in sporadic streams, link by link, rather than a joined-up totality. This fractured landscape allows a more partisan, more pointed form of criticism. And more voices, each skewed to a particular kind of idea around the significance of architecture. That's meant, I think, two things: First more direct discussion of the politics of architecture and second, more discussion around the cultural significance of architecture. Both are important, both have given us new ways to understand architecture's role in society.

It's really a more traditional idea of criticism that has declined. Forms of criticism like the building study, for example, where the critic acts as an arbiter of quality, and as a guide to the way we can understand architecture in historical and disciplinary senses. And this is a shame. It's a form of criticism that is more expensive to produce (you have to travel) and is less opinion-led, less thinkpiece-y, and probably less clickbait-y, too. The danger, as this kind of criticism declines, is that it just becomes all opinion, written from the desk rather than the field. In this way it mirrors the transformation that's occurred throughout traditional media. And while the greater diversity of voices is fantastic, perhaps we are losing a way of interrogating, understanding, and communicating ideas about architecture itself, where architecture becomes simply a cipher for other ideas, instead of considering its significance as architecture itself."

"The role of the critic today is messier and more ambiguous, blurring the roles between architect, critic, and curator with some people acting happily as all three. My social media feed is full of architectural criticism, only a small amount of which you could ascribe to a critic in the traditional sense." Charles Holland

Charles Holland

Architect, writer, and teacher. He is the principal of Charles Holland Architects and a professor of architecture at the University of Brighton.

"I think the role of the opinion-forming, influential critic is more or less dead. Everyone is a critic now. The rise of social media and sites like Dezeen where the architecture is presented without editorial comment and the critique occurs 'below the line' is a clear manifestation of this. The existing idea that critics define and drive artistic movements in the manner of Reyner Banham and Brutalism or Charles Jencks and postmodernism was probably overstated to start with but seems highly unlikely today. That's not to say the there aren't good critics around (critic Rowan Moore, for example, is great), but I think the landscape has shifted. The role of the critic today is messier and more ambiguous, blurring the roles between architect, critic, and curator with some people acting happily as all three. My social media feed is full of architectural criticism, only a small amount of which you could ascribe to a critic in the traditional sense.

The 'problem'—if indeed it is one—is that it is harder to establish a critical body of thought or momentum for any one particular position. This is a product of pluralism and a genuflection away from forms of authority, at least overtly. Criticism traditionally served the role of establishing value, of sifting through things to define what's good, what's bad and establish the 'canon.' That sifting doesn't really take place with any clear rationale or legitimacy anymore, which is threatening and liberating in equal measure. Architectural and artistic movements are established through a kind of accumulation of works which address similar things and by events like the biennials, which aren't criticism in the traditional manner, but which establish what is (supposedly) relevant or pressing at any one time."

David Ruy

Architect, theorist, director of Ruy Klein, and Postgraduate Programs Chair at SCI-Arc

"Criticism falls prey to the general degradation of institutional authority in producing and disseminating information in the contemporary situation. This is the problem posed by Google, Facebook, Twitter, Instagram, Reddit, and other platforms of our telematic infrastructure. Any person or group with an account on these platforms can produce and disseminate information. Any person or group with an account can produce criticism.

In 1976, Simon Nora and Alain Minc were asked by France's president, Valéry Giscard D'Estaing, to issue a report on the dangers and possibilities of a computerized society. Astonishingly, given what's happening in the world today, they predicted a coming society where anyone with access to the telematic infrastructure could manufacture and disseminate information, leading to a loss of trust in the veracity of information and to an erosion of the cultural coherence in the society. They warned that such a society might be ungovernable. This was nearly two decades before the first internet browser became available. It is sobering then to consider their recommendation for addressing this danger. They proposed a socialization of information. What this might mean in the twenty-first century remains unclear.

A lot of good architectural criticism is still being written today, but it gets lost in the sea of information that is available. The dialectic of fact versus fiction has melted into a flat ontology of mere data. The cynic today would ask in boredom if it even matters that the news is fake. But this is true for all criticism today. There are only two options I see in the face of the contemporary situation. We would either have to rebuild the authority of old institutions (which seems impossible), or we would have to understand that communication and its politics will have to be hypothesized in a new way outside of the framework of criticism (because after all, how can you have criticism without authority?). As sad as I am about this, when anyone can disseminate information, when anyone can 'like' or 'troll' an idea, when anyone can invent 'news,' when the theater of criticism appears more important than the criticism itself (Fox News and MSNBC, for example), what role can any critic play outside of the limited audiences that consumes critique primarily for reinforcing existing opinions? It may be tempting to conceptualize some 'post-criticism' society, but as Nora and Minc warned, such a society might be ungovernable.

Nonetheless, I continue to think about Nora and Minc's proposal of socializing information. I consider it to be an important but enigmatic problem. If, miraculously, something can be figured out and implemented one day, I think criticism would have newfound authority. But I think it is premature to dream about the possible positive effects of such a rebirth and the roles the critic might play until we address how to construct such a structure in society.

Strangely, I think every constituency thinks their opinions are not being properly addressed. I have my own complaints, but I'm pretty sure everyone has a complaint and feels underrepresented. This is true despite the irony that, no matter how marginal or preposterous, any opinion and orientation to society can be searched for online, and criticism can be found in support of it.

With that said, speaking for my own values and my own small constituency, I am puzzled and dismayed by how the left end of the political spectrum seems to be abandoning architectural speculation and formal experimentation. I got into architecture out of a dissatisfaction with the world as given. How can the world be more progressive if everything remains the same or goes backward towards the historically familiar? I understand that in recent times formal extravagance was appropriated as a risk management device by large investors. But how can progressives abandon the project of imagining other possible realities? Isn't this one of the things architecture does so well? Is demystifying power the only thing left to do? Instead of contributing to the ever-growing disenchantment in the world, can architectural criticism re-enchant some of these abandoned spaces?"

Michael Young

Partner at Young & Ayata and assistant professor at The Cooper Union.

"One of the issues facing contemporary architectural criticism that has yet to be fully developed is how to deal with the dissemination and consumption of architectural images on social media. The primary responses thus far have been to treat it as either a wasteland or a wilderness. The wasteland response sees the image proliferation as out of control and debased, a condition to be excluded from disciplinary criticism. The wilderness response views the image accumulation as wild yet vibrant, a condition to be cultivated and curated. The problem lies in that architecture's typical disciplinary approaches of criticality that aim to reveal underlying hierarchies, trends, and motivations cannot keep pace nor dent this image acceleration. Social media flattens access, evaluation, and debate. This is both numbing and exciting. It is where the wasteland meets the wilderness. And this requires a different paradigm for architectural criticism."

"Architecture has made so many heroic and visionary claims, and also failed so many people for so long. The architecture critic can sort through these claims and failures and new potentials, both for us and for a wider public." V. Mitch McEwen

Ryan Scavnicky

Visiting teaching fellow at the School of Architecture at Taliesin, administrator of the Facebook page "Dank Lloyd Wright" and on Instagram as @sssscavvvv.

"I think the strength of memes isn't just about its experimental form. It's the same principle I apply to architecture but applied to criticism. With architecture, I'm always skeptical about what it actually has the power to do. So with criticism, we probably shouldn't be focused on changing individual architects (have you met these people?) or critiquing specific buildings, but changing architecture culture in general. Memes focus on changing the student's perception, loosening the bolts a bit and moving architecture culture away from toxic bravado and into a new space while regaining our singular command over the built world with a more public audience.

I do this through producing and writing films as a YouTube comic-critic team with Jeffrey Kipnis via the SCI-Arc Channel and by running a meme account on Instagram. Internet memes are the strongest emerging form of cultural criticism today, thriving in the form of quick and digestible images pregnant with assertive positions. Critics must develop fresh audiences by using strange and experimental critical forms and reflecting those findings back onto the architecture discipline."

Nolan Boomer

Arts critic and editor of *Take Shape*.

"At the core of architectural criticism is the realization that setting is not the backdrop of humankind's story, but actually a character that shapes its plot...some of the best criticism appears in other genres like fiction and poetry, but it often isn't considered as such."

Alice Twemlow

Head of Design Curating and Writing Masters at Design Academy Eindhoven and professor of design at The Royal Academy of Art, The Hague.

"If you take architecture to be less about individual buildings, and more about the structural, political, and conceptual framing of the shifting relationship between public and private space, (which I do) then the role of the architecture critic merges with that of the social critic and, in that respect, is immensely important. When that framing is thoughtful and brilliant, she should make sure we hear about it; and when the framing is uninformed or unfair, she should also make sure we hear about it. She should remind us of the past, respond to the current situation, and anticipate or lead future moves. She should advocate for the right of every public citizen to access the aesthetic and practical benefits of the built environment whilst being protected from it failings and harmful effects. And if that sounds like hard work, and that it encroaches on the territory of urban planning, social politics, environmental science, ethics, and philosophy, that's because it is, and it does."

V. Mitch McEwen

Assistant professor at Princeton University School of Architecture and partner of A(n) Office.

"Architecture has made so many heroic and visionary claims, and also failed so many people for so long. The architecture critic can sort through these claims and failures and new potentials, both for us and for a wider public."

Mark Foster Gage

Principal of Mark Foster Gage Architects and the assistant dean of the Yale School of Architecture.

"I think there is an old notion of a critic who tells you if something is good or not. This is outdated and it probably comes from [Gene] Siskel and [Roger] Ebert on television, watching movies—'thumbs up' and 'thumbs down.' Here the critic is an arbiter of taste. It's not helpful: it's about judgment rather than a new opening of discussion. It's a closure, stopping conversation cold. Once you call a movie bad, why discuss it?

I believe a critic is a person that opens people's eyes as to WHY certain things are notable in various disciplines (or outside of them). A critic should be opening conversations, prompting curiosity, and inciting interest. I also think it is the responsibility of the critic to focus on contemporary work and issues—'the new' is always in most need of support and discussion, especially among those who feel intimidated or uncomfortable about it. This is what the critic is supposed to do, make it possible to bring more people into the conversation about any type of work. They are stewards of curiosity and interest, not judges of success or failure."

Enrique Ramirez

Writer and architectural historian based in Brooklyn.

"This question presumes that criticism is important to the discipline and practice of architecture. To say so is to admit to a certain kind of hubris. Criticism is not needed, for no matter if critics decide to take on the mantle of an investigative magistrate and try to shed light on a particular issue, to watch different actors scurry about once their particular malfeasances become exposed, to say: 'Aha, Architecture...YOU'VE BEEN CAUGHT'...this is criticizing, but is it criticism? I used to think, 'Yes, it is.' It's not. An architectural critic may tell you, 'Look at this building ...Modernism is EVIL!' or 'Postmodernism is TRITE!' or 'Everything coming out of UCLA or Michigan is MAGENTA and CORNFLOWER BLUE!'

Okay, but so what? If that is the mode of engagement that architectural critics prefer, then I want no part of it. As critics, we need to look at colleagues in other fields to see how they advocate for the cultural relevance of their object of inquiry, for this is at the heart of criticism. Architectural criticism seems stuck in a kind [of] mode that conflates 'criticism' with 'criticizing,' one that privileges the dressing down of a building over everything else. Architecture lives in the world at large, and as critics, we need to state how this is the case."

José Esparza Chong Cuy

Associate curator at the Museum of Contemporary Art Chicago.

"I believe that an informed public opinion of what needs to be celebrated and denounced is more important than ever. Contemporary life is shaped by so many invisible mechanisms that need to be exposed to the day-to-day eye. There are so many things at play regulated by sociopolitical, economic, and environmental factors in the spaces we inhabit that we need to have thought out critical positions to be able to act accordingly, both socially and professionally. Having a better understanding of these invisible mechanisms could potentially open new ways of operating.

Moreover, I believe that all critical mediums should make an attempt to cover rural environments. It is clear that city-living is not the only option, but critics should make an effort to cover stories about rural life and the rural landscapes to connect the practice or architecture to these settings as well. We tend to forget how interconnected the rural and urban contexts are, and the critic should use its platform to inform how one setting feeds off the other and vice versa."

Bika Rebek

Founding principal of Some Place, and an adjunct assistant professor at Columbia GSAPP.

"A master of expansive writing reaching all fringes, and perhaps my favorite critic is Karl Kraus. While architecture is just one of his wide-ranging interests, his writing is personal, angry, funny, extremely timely and unconcerned with the consequences. Contemporary architectural criticism would benefit from this fearlessness and sense of humor. With more pointed controversy, critics could attract wider audiences and become part of an age-old dialogue, spinning the web further through the lens of our time."

Jesse LeCavalier

Designer, writer, and educator whose work explores the architectural and urban implications of contemporary logistics. He is the author of *The Rule of Logistics: Walmart and the Architecture of Fulfillment*, assistant professor of architecture at the New Jersey Institute of Technology, and the Daniel Rose Visiting Assistant Professor at the Yale School of Architecture.

"Foucault's appeal to a kind of criticism focused on curiosity, attention, stewardship, and imagination remains, for me, an appealing statement about the potential role of the critic:

'I can't help but dream about a kind of criticism that would try not to judge but to bring an oeuvre, a book, a sentence, an idea to life; it would light fires, watch the grass grow, listen to the wind, and catch the sea foam in the breeze and scatter it. It would multiply not judgments but signs of existence; it would summon them, drag them from their sleep. Perhaps it would invent them sometimes—all the better. All the better. Criticism that hands down sentences sends me to sleep; I'd like a criticism of scintillating leaps of the imagination.'

While thoughtful and perceptive engagement with buildings will always be important, I feel like now more than ever we need to develop an expanded understanding the larger forces shaping the built environment, from our own consumer choices to larger policy transformations, their implications, and ways to engage them."

Kate Wagner

Creator of McMansion Hell and a graduate student at Johns Hopkins University researching concert hall design in transition from late- to post-modernism.

"Architecture is inherently political on its own! While the city is relevant to the building, we should avoid using the city as a crutch."

Fred Scharmen

Teaches architecture and urban design at Morgan State University's School of Architecture and Planning. His first book, *Space Settlements*, will be out later this year.

"I saw a joke on Twitter the other week that said: 'Every academic discipline has another academic discipline which watches them, occasionally making sarcastic comments.' For architecture, criticism gets even weirder, because this shadow discipline is supposed to do at least two more other things: it's meant to be internalized, so architects should be working and self-critiquing at almost the same time; and it's also supposed to be outward-facing, to explain what's going on inside the discipline to an external audience. So somehow we're all meant to be our own worst and best critics, hecklers, and narrators, all at once. This situation is messed up."

Peggy Deamer

Professor of architecture at Yale University, an architect practicing in New York, and content coordinator of the Architecture Lobby.

"The role of the critic is to inform both the public and the discipline about what aesthetic, economic, cultural, or social value is potentially embedded in that discipline and point out examples that are good or bad in relation to that potential.

Critics aren't identifying the connection between how we in the discipline work—with illegal, economically naive, sexist, and formally myopic protocols—and the poverty of what we are asked to work on (rich peoples second houses; the occasional private institution) and the consequent lack of respect and financial stability."

David Grahame Shane

Adjunct professor in the Urban Design program at Columbia GSAPP.

"Architectural criticism is not important as there is so little architecture of quality produced today by large firms or clients to consider. Look at Hudson Yards or the World Trade Center, and weep. The profession is BIM-ed and value-engineered to death. Public commissions and competitions that once gave openings to critics and young firms have disappeared along with small bookstores and magazines.

Chat rooms and the academy remain as hermetic critical fortresses with their own private codes and handshakes. Sadly public intellectuals and critics are a disappearing breed, dying off in the new architectural ecology, occasionally spotlighted by museums as avant-garde and remote insights.

It's not a pretty picture, but surely in the future people will regain a sense of a shared communities in the city and countryside and a new breed of architectural critics and architectural practice will re-emerge."

Michael Sorkin

Architect, author, educator and founding principal of Michael Sorkin Studio.

"The critic's duty is resistance! As the country careens toward full-on fascism, its environment assailed and warfare looming, we must defend the social architectures of civility and not lose ourselves in the artistic weeds. A critic who fails to assail Trump, supports him."

Kelsey Keith
Editor-in-Chief of Curbed.

"Architecture as a study and as a practice has done a lot to isolate itself. I think that the built environment matters so much because it affects and influences people in the places they live. I speak not as an academic or as a critical theorist, but as someone who genuinely loves all this, wants it to be better, and believes that end is achieved in part via criticism. An architecture critic's role in society today is to contextualize—whether the point is to educate, or entertain, or satisfy some curiosity: 'Why are A-frames suddenly so popular again? Why is it important to preserve the work of a rare woman project lead from a midcentury architecture firm?'

Most critics are too busy broadcasting their own well-formed opinions to actually listen to the zeitgeist. Dialogue is important, but so is listening to others—as a knowledge-gathering tool or when their perspectives differ from your own."

Abdalilah Qutub
(Abdul Qutub)
Cofounder of Socially Condensed Fully-Built Enviromemes.

"The role of the architectural critic today goes beyond the immediate issues surrounding a building, but also includes the larger ethical practices and impacts in which the participants in the architectural field might be involved. There are two main themes that are not really being fully addressed today: Workers' rights issues and the overwhelming whiteness of the field. The dominance of white men now only further keeps alive the whiteness of the field that has been passed on by previous generations. Recent efforts within the #MeToo movement and the allegations that have recently come out against Richard Meier further reveal some of the underlying power structures in the field and how they are being abused. Criticism alone is not going to solve these problems without the provocation of direct action from the architectural and associated fields (strikes, demonstrations, and protests)."

"I keep going back to Foucault's appeal to a kind of criticism 'that would try not to judge but to bring an oeuvre, a book, a sentence, an idea to life; it would light fires, watch the grass grow, listen to the wind... It would multiply not judgments but signs of existence; it would summon them, drag them from their sleep. Perhaps it would invent them sometimes—all the better.'" Jesse LeCavalier

Nicholas Korody
Cofounder of the experimental architecture practice Adjustments Agency, co-curator of the architecture store domesti.city, and editor-in-chief of the architecture publication *Ed*.

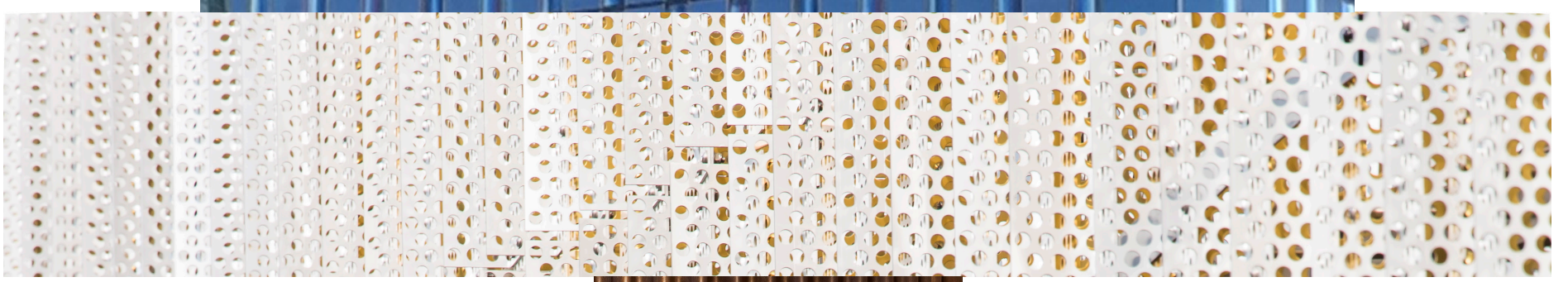
"The role of the critic today is first and foremost to draw attention to the architecture of architecture—that is, the ways in which 'architecture' is not a given, but rather something constructed and therefore mutable. Within the discipline and profession, we take for granted that certain things, from exploitative labor practices to rampant sexism and even assault, come with the territory. They do not have to. Alongside this, we accept with little criticality the complicity of architecture with capital, with the end result that not only do we now design only for the select few, we also help fuel the conversion of our cities into playgrounds for speculative finance. This relationship is historically specific, and the role of the critic is to both point this out and to imagine alternatives.

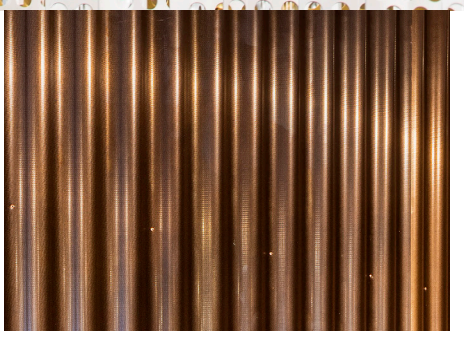
Critics today tend toward the myopic. They see a form and not what's behind it: labor relations, environmental degradation, capital accumulation, displacement of people. Every act of construction has cascading effects far beyond the building site. Critics must contend with this. Broadly speaking, it is a conservative field. Many supposedly liberal or even leftist critics are in fact advocating for a maintenance of the status quo, which is a violent position to take. There are far too few voices demanding truly radical change within the discipline. Criticism is itself a form of practice, a way of imagining possibilities where others see none. Integral to that is looking far beyond the discipline, far beyond buildings. Most importantly, critics must take positions—albeit ones capable of change—and fight for them. Political neutrality does not exist. A good critic loves architecture so much they despise everything about it."



Facades

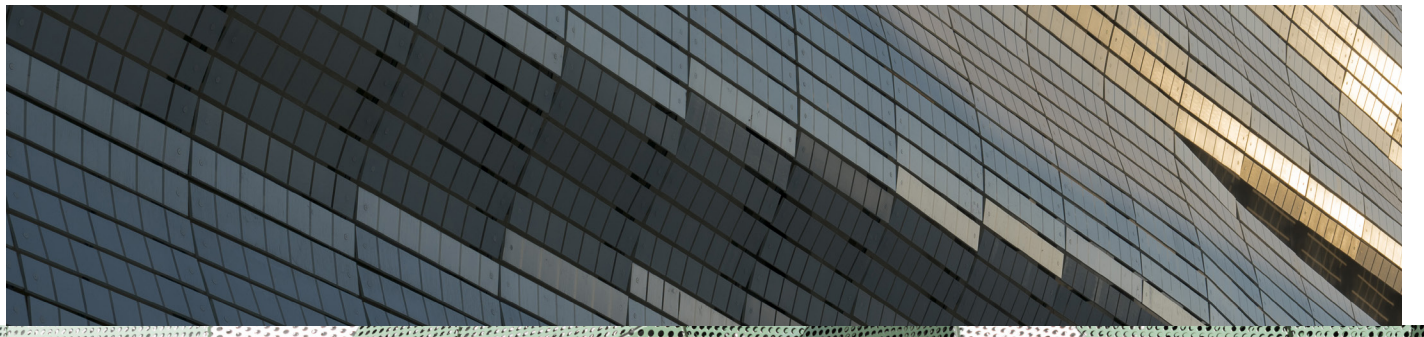


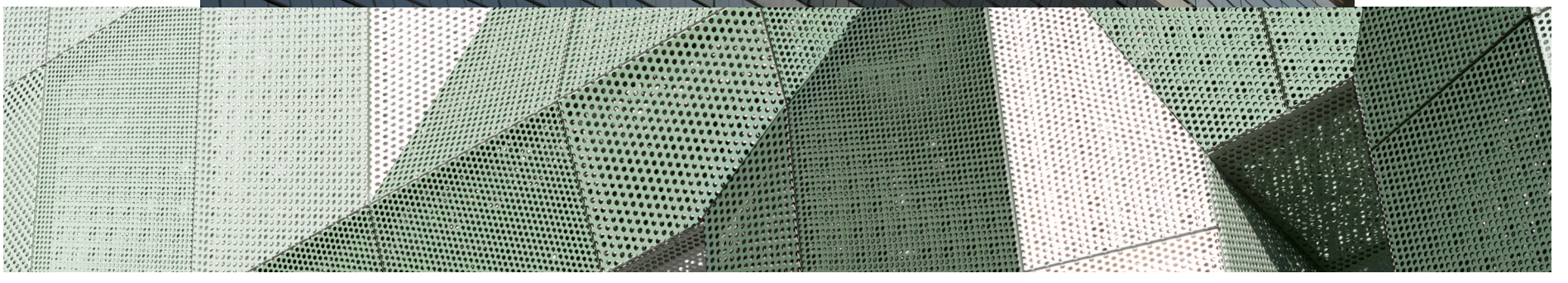




Packed with interviews, case studies, products, and more, *AN*'s annual facades resource guide explores building envelope innovations for 2018 and beyond.

By John Stoughton





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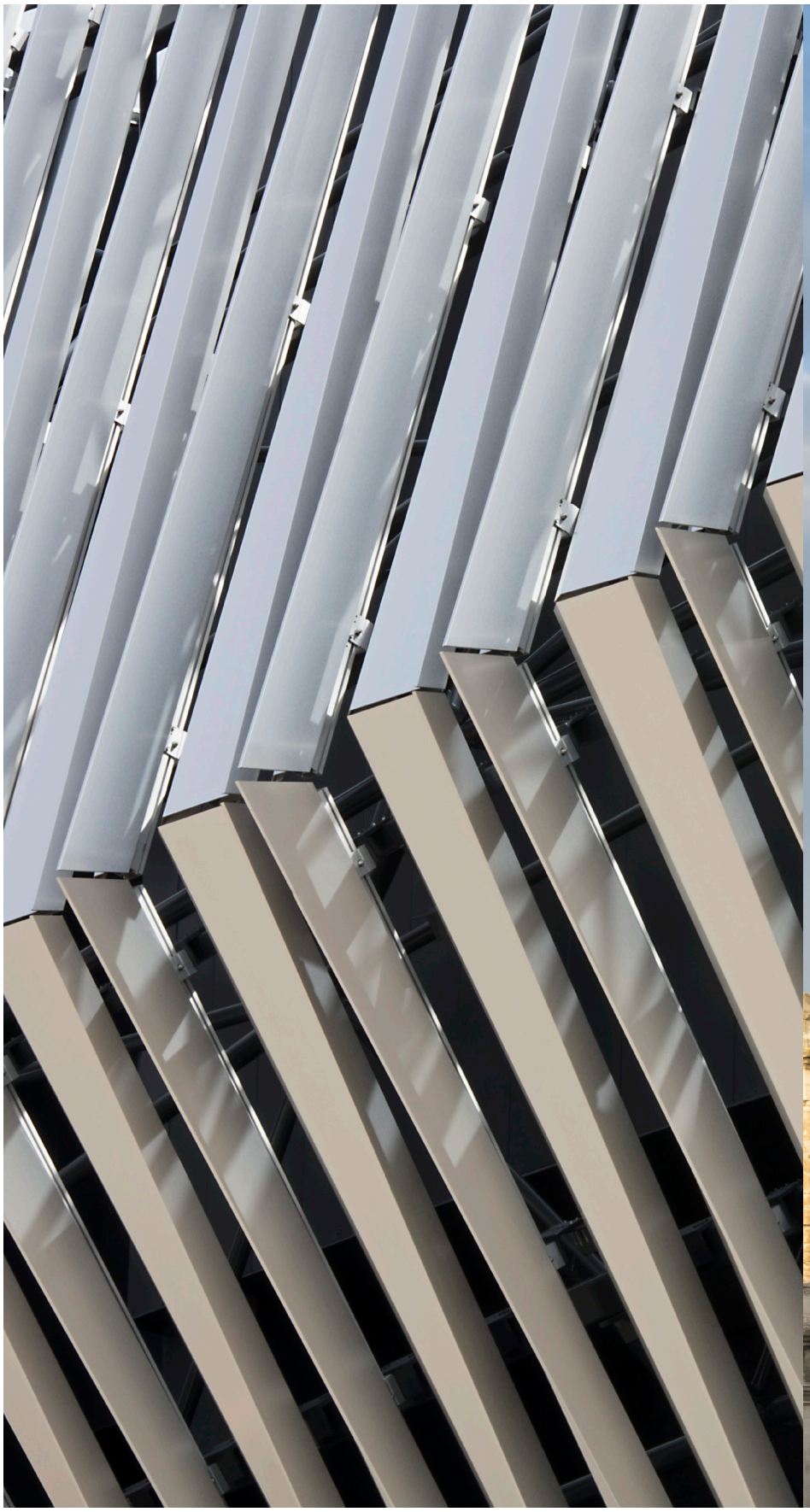
The Future of Facades

We surveyed the leading design professionals and manufacturers of facade assemblies and asked: What do you find most interesting about facade innovation today? What are you working on now and what do you think we will see in five years? Their responses, organized into five categories, offer an informal cross section of where the facade industry is currently positioned and where it aspires to go.





NICOLAS BOREL

1. Politics
“Efforts to maintain architectural history are driving a robust preservation market.”

Alejandro Zaera-Polo
Principal, AZPML

“I believe the building envelope is the most relevant field of development in architecture, and the one where we can actually engage to make a relevant contribution to the built environment. The envelope is where flows are regulated and where energy, air, and water are truly redesigned by architects. I am actually finalizing a book titled *The Ecologies of the Envelope* that addresses exactly this question as a potential new grounding of the discipline.”

Jeff Haber
Managing Partner, W&W Glass

"In five years' time I think there will be a body of work completed by many of us in the facade industry that will have helped to change the complexion of the city and draw a sharp line between the projects that were built before the crisis in 2008 and those that were built in the 15 years that followed."

Andrea Love
Principal and Director of Building Science, Payette

"In the next five years, we will see an increase in knowledge of how facades really perform and a better understanding of how to improve that. We are seeing an increasing interest from clients in pursuing things like envelope commissioning. I think that will start to provide a better feedback loop to facade designers on the performance of their designs and help the industry learn how to improve."

John Krouse
President, Boston Valley Terra Cotta

“In addition to new building projects, Boston Valley Terra Cotta is also very much involved in building restoration. The continuing efforts to maintain architectural history are driving a robust preservation market. Across the United States and other marketplaces around the globe we continue to see increased values on restoring and repurposing these buildings for generations to come.”

Stacey Hooper
Principal, NBBJ

"We're moving beyond the systemized post–World War II paradigm to an era where biology, digital computation, and fabrication intersect—which, combined with technological integration, has the potential to revolutionize the building envelope. As a result, living wall systems will become more customized, cost-effective, and responsive to climate, actively giving back to the environment. They will also participate in our urban ecosystems with a positive contribution toward health, sustainability, and beauty."

2. Digital Process
“New technology is allowing for more creative and complex design than ever before.”

Stan Su
Senior Associate and Director of Enclosure Design, Morphosis

“Sustainability has become a baseline consideration, and design professionals are increasingly viewing building performance less as a requirement and more as a source of inspiration. The desire for high-performance enclosure systems has spurred on facade innovation not only within the field of materials research and design, but also in the development of digital workflows, optimization techniques, and advancements in fabrication and construction methodologies.”

Andrea Love
Principal and Director of Building Science, Payette

“Every day there seems to be a new product on the market claiming to improve thermal performance. From new thermally broken products to ones that use less conductive materials like fiberglass, I personally think it is exciting to see the industry pushing for new ways to improve thermal performance. We are currently working on a research project to develop a solar comfort tool that is intended to be a complement to our Winter Glazing Comfort tool in order to give designers a more holistic understanding of how their glazing design impacts occupant comfort. The tool is looking to focus on visual and thermal discomfort from direct solar radiation.”

Edward M. Peck
Design Principal, Forum Studio

"To justify the potential increase in first costs for more complex systems, one will need to perform advanced analytics early in the design to establish and verify long-term benefits that will offset the escalated initial costs. At the same time, designers need to initiate informed collaboration with facade experts, manufacturers, and contractors to control costs. These collaborations can drive the development of cost-effective solutions that are innovative and responsive. At Forum, we drive informed collaboration; we are currently conducting a research project that strives to achieve just this: Future Facade 2040 is exploring future conditions while informing our designs today."

Oliver Stepe
President, YKK

“An influx of new technology is allowing for more creative and complex design than ever before—a very exciting development in the built environment, and specifically for facades. Technology has enabled architects to conceptualize facades to reflect their visions, for example, buildings with more geometric curves and taller spans of glass. This isn't just happening in large, high-end projects, as in years past. It is driving complexity and creativity across the board, from high-rise to multifamily projects, even in the retail environment. Further, what is unique and most interesting about facade is that it is one the few categories that is charged with both building aesthetic and performance.”

3. Active and Intelligent Skins
“Static and single-layer building skins cannot meet the performative demands of today and tomorrow.”

Gerd Hönicke
Director Pre-construction Services, Schüco

"The facade business in general was and still is driven by architecture. As a result, the technical performance of a typical unitized facade did not develop much within the last years because the focus was adding different materials to the spandrel area. The facade “base chassis” behind [the spandrel] did not change much. The key technical development will be the improvement of the envelope u-value and also the enhancement of the acoustic performance. Different high-performing materials are in research status at present. Keeping the heat outside the building via solar shading in office buildings is the other key target within the next years. Motorized louvers or electrochromatic glazing will be further developed. The facade will be an integral component of the M&E system of a building. The heating, cooling, and lighting of an office or private home will be driven via integrated sensors mounted within the facade. This so-called “adaptive facade” will be the innovation driver for the next years."

Edward M. Peck
Principal, Forum Studio

“Today we focus on architecture that drives building performance, which requires the development and integration of innovative building skins. This architecture seeks to minimize impact on the environment by integrating passive and advanced sustainable strategies while promoting energy efficiency, programmatic performance, and occupant comfort. To me, this means the introduction of intelligent layering of skin materials that work together as systems; static and single-layer building skins cannot meet the performative demands of today and tomorrow. The shift from static to responsive and single to layered are critical evolutions in the design of building skins, and these shifts are fundamental in the development of high performance architecture.”

Lars Anders
CEO, Priedemann Facade Experts

“What fills me with enthusiasm for facade innovation in general is turning an idea into a solution that adds value from a user's perspective. Once an idea comes up, it seems simple, but then those ideas need to be executed. The Priedemann Group has always been seeking ways to upgrade the facade technology with research and innovations, such as for Festo's HQ, where we created a new kind of fully glazed exhaust-air facade.”

4. Advancing a Unitized/Prefabricated Approach

"Today's construction climate, with its increasingly tight schedules, a labor shortage, and densely populated urban job sites, has driven growth in unitized facade systems."

Oliver Stepe
President, YKK

"A growing aging population is driving a movement in universal design, and we are expanding our product offering to provide innovative options to enable it. Additionally, today's construction climate with its increasingly tight schedules, a labor shortage, and densely populated urban job sites, has driven growth in unitized facade systems—those that are prefabricated off-site so that they can be more quickly installed in the field. We are continuously evolving our unitized offering to meet the changing climate. Lastly, I'm encouraged by the continued drive I see in our industry to push the path forward to net zero. We are constantly looking for unique ways to achieve higher thermal performance in our facade designs—and have seen increasingly innovative, custom solutions in sunshades, for example—that will help push the industry forward."

Christopher O'Hara
Founding Principal | Facade Director, Studio NYL

"At Studio NYL, one of the most interesting innovations we see in the facade industry is the rapid improvement of fiber reinforced polymers (FRP). As an industry we have been building our facades with the same highly conductive materials we have used for cookware for decades. Thermal improvement and thermal break technologies have advanced significantly to improve the performance of our building skins as our performance needs increase. Manufacturing and material science has generated polymers with greater strengths and pultrusions that mimic commonly used aluminum extrusions and structural sections. These capabilities are going to help us significantly improve the critical details in our unitized and mega panels projects. Our most critical air and water management conditions—where the prefabricated panels meet—are also the locations of the greatest thermal losses."

Keith Boswell
Technical Partner, SOM

"Currently and for the foreseeable future, price pressures will demand more enclosure prefabrication. This must not come at the expense of a loss of craft. This will require architectural professionals to be more conversant with fabrication techniques. Tour manufacturing facilities. Learn how materials are made. Understand how materials are composed into systems. Rationally organize multiple systems to form the overall composition. Use the left (quantitative) and right (qualitative) side of the brain in every building enclosure opportunity."

5. Material Science

"We have been taught to 'feel' that thin mullions and transparent buildings are beautiful, but I think we should be working—and we are—in a new 'phat aesthetics.'"

Alejandro Zaera-Polo
Principal, AZPML

"I believe that in the very near future we will see the development of products that will expand the possibilities of building envelopes enormously to allow adaptive environmental control—ventilation, shading, insulation—while permitting, for example, transparency. I am particularly interested in the current development of technologies like electrochromic glass or multiple layer glazing with high performances in terms of insulation. Or the necessary reduction of embedded energy in the envelope technologies that is pushing the constant development of timber technologies for construction: If buildings were all made with wood, cities would become carbon traps. I am also excited by the growing thickness of walls to meet the increasing level of environmental regulation. Envelopes in Northern Europe are starting to contain systematically insulation layers thicker than 200 mm, and this has a potential to transform the customary aesthetics of building envelopes. We have been taught to "feel" that thin mullions and transparent buildings are beautiful, but I think we should be working—and we are—in a new 'phat aesthetics.' If we are capable of shifting the aesthetic parameters of envelope design of the general public (which has now become captivated by the aesthetic trends invented by architects in the 1950s), we will do a great service to this planet."

Harry Harisberger
Country Manager USA & Canada, Swiss Pearl

"Here at Swisspearl, we are constantly rethinking what we can create with materials, colors, shapes, textures, and sizes, all while maintaining the highest quality in the finished product, design, and service. Currently, texture is a big "trend." We have several products in development that can change the visual look of a facade. We are also working toward new formats that can be used for more design flexibility, while maintaining the highest quality cladding product."

Jeff Haber
Managing Partner, W&W Glass

"We are seeing an opportunity to work on more innovative designs incorporating multiple different product types into the facade. These include FRP, bronze, stone, and custom glass. While these products have been used in the exterior facade world for many years, it seems only recently that they are being incorporated into a unified system. This requires us to expand our knowledge base and be willing to experiment with these different materials on a small scale prior to implementing them on a larger scale."



SIMONE BOSSI, MEDULLA STUDIO



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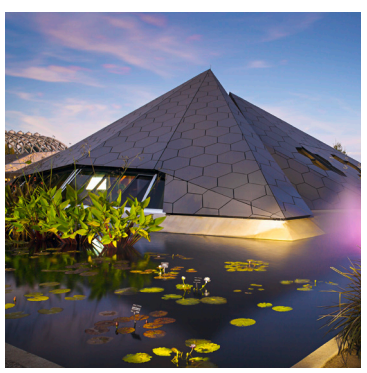









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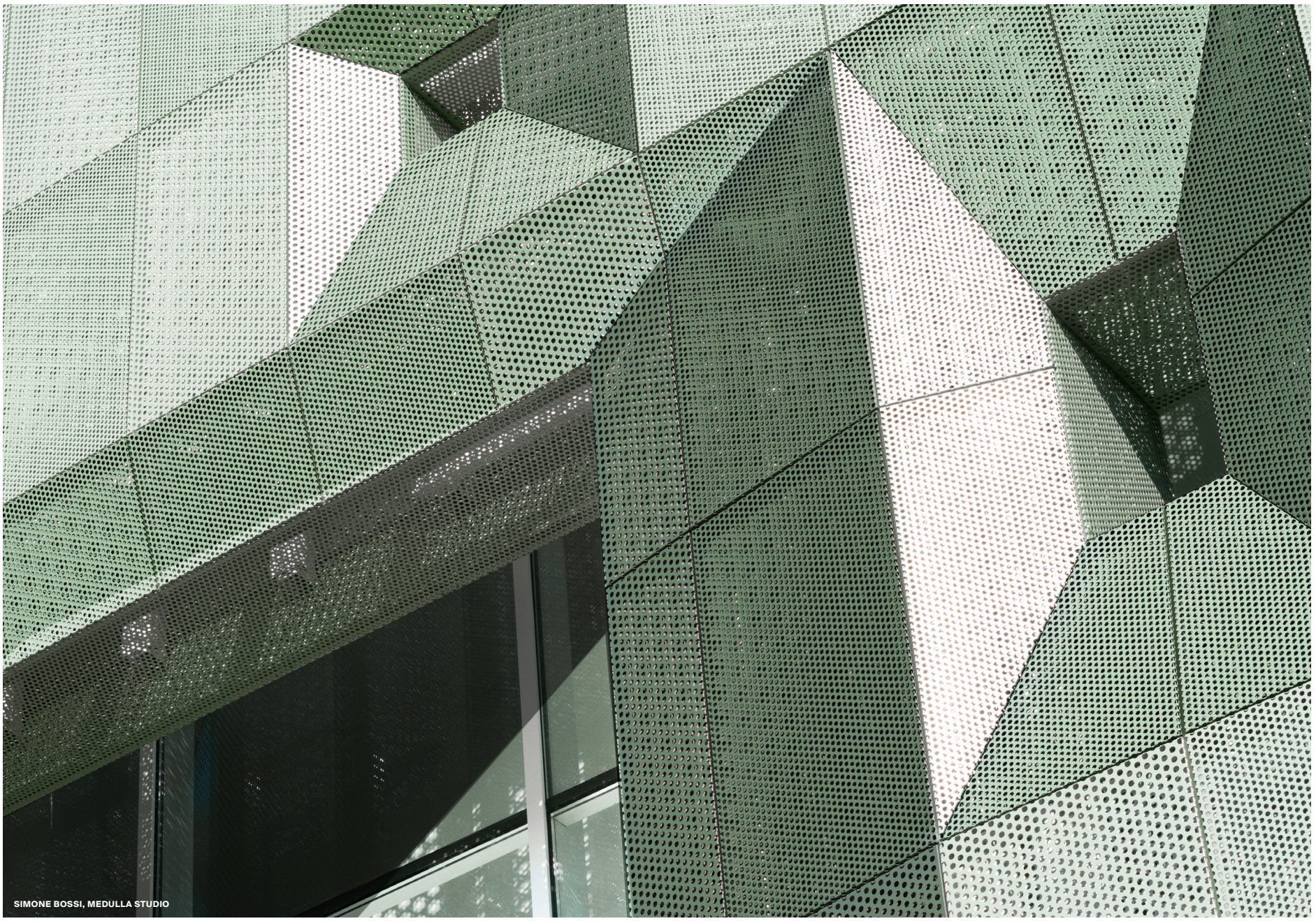


SIMONE BOSSI, MEDULLA STUDIO

San Miniato is a small Italian hill town just outside Florence. In medieval times, the town connected northern Europe and Rome; today its hilltop terrain is dotted with luxury tourist lodgings scattered between landmarked palaces, seminaries, and homes. Arising from this historic context is the town's newest building, Casa Verde, a mental health facility for young women.

The project's name is inspired by historical and social values of "home" paired with the natural surroundings of forest. The layout, a loose arrangement of dormitories around a central courtyard, is clad with a perforated green metal skin that is held off the ground level to offer transparency to the surrounding landscape, which is peppered with centuries-old cypress trees.

Casa Verde prioritizes social sustainability as well as sustainable land use. Hillside maintenance efforts were supported by reusing existing foundations from "vicoli carbonai," or charcoal alleys, that were developed in the Middle Ages as an extension of San Miniato's defensive system. Lightweight paneling on the facade helped manage dead loads on the foundation to maintain the slope stability.

Art by and about the patients has shaped the facility. Drawings from younger patients were edited, scaled, and applied to the ground floor glazing system, while Italian artist Mercurio-S17S71 created Shamans, contemporary work that features portraits of Casa Verde's patients.

The extension to the original orphanage is sensitively planned to protect the formal massing of the original plan, while additions to the complex are articulated through a more contemporary expression of shape and material. Openings on the main elevation frames to connect users between the existing structure and its recent addition.

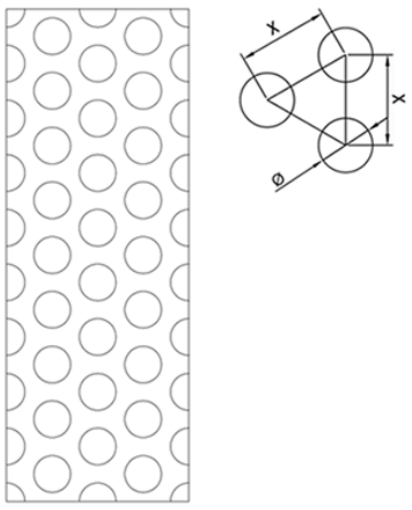
The facade coloration results from a study of various leaf shades in different seasons. Like a full tree canopy, the facade's perforated screens are perceived as porous from up close but massive and opaque from afar. Openings in the metal panels work to filter daylight while ventilating the thermal envelope beyond the screen.

The architect explained that the interior spaces were purposefully designed in a minimal scheme to "re-create the feeling of being in a carded wool space (in view of neuropsychiatric disorders)." A base light gray color is paired with a color scheme of greens, blues, and oranges for the furniture and architectural detailing to delineate the facility's services.

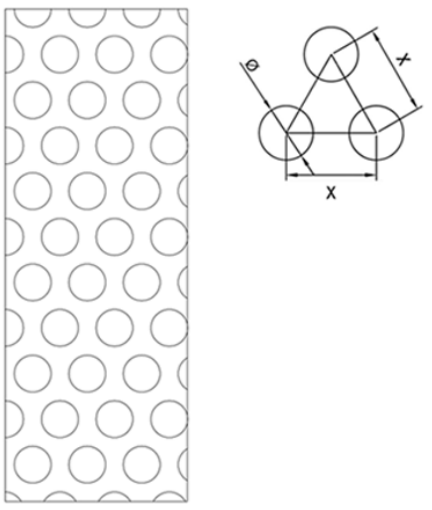
Architect	LDA.iMdA architetti associati
Location	San Miniato, Pisa, Italy
Date of Completion	September 2017
Facade Manufacturers	Saverio and Carmine Pagano (perforated metal panels)
Facade Installer	Carmine Pagano (general contractor)
Facade Consultant	STUDIO TECNO (structural engineer)
Construction System	Steel frame with cement board and perforated metal sheet cladding
Products	Knauf AQUAPANEL (exterior wall)

Panel type	Outside sheet	Inner sheet	Total panel

Vertical orientation panel



90° rotated orientation panel



Inner sheet



Outside sheet



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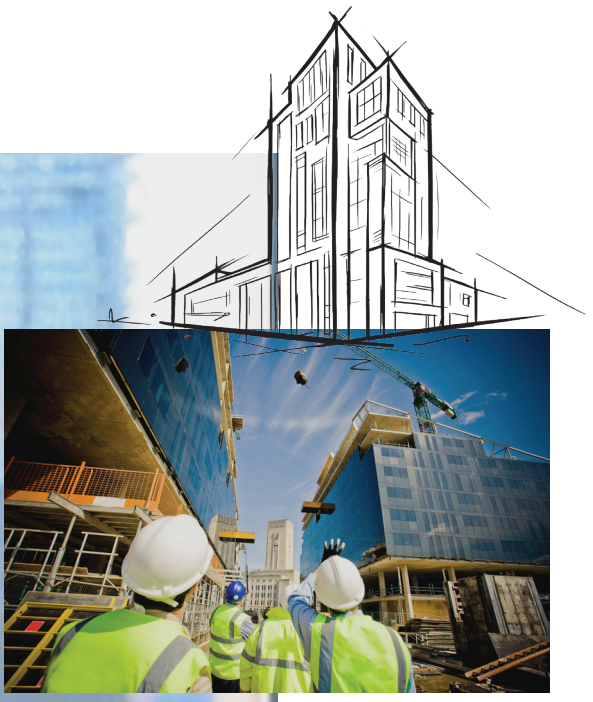
SIMONE BOSSI, MEDULLA STUDIO





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Kirkland Museum of Fine & Decorative Art


ALEX FRADKIN

"How does a little building for decorative arts hold its own next to big icons?" asked Jim Olson, partner at Olson Kundig. This was the challenge that Seattle-based architects were tasked with when they designed a new space for Denver's Kirkland Museum of Fine & Decorative Art. The project sits in the shadows of two major civic projects from Daniel Libeskind and Michael Graves—the Denver Art Museum and Denver Central Library, respectively.

Olson said that at the time of the project, he had been experimenting with wood detailing in his personal cabin, looking at various combinations of textured shapes in shiny and dull finishes. This spirit of experimentation perhaps rubbed off on Kirkland Museum, which brings together a variety of glazed terracotta baguettes and decorative glass backed with gold leaf.

"While the layout and elevations of the building are calm and simple, the materials cladding the exterior are full of energy," Jim Olson said in a letter to the museum that explained the design vision. "At the entry, hand-crafted amber glass fins will further enliven the facade. My hope is that the building itself will be considered a 'piece' in the collection."

The project departs from a typical glass-dominated Olson Kundig project. With a desire to create a controlled gallery-style lighting environment and a protective space for the art objects housed within the museum, the building envelope assumed a more opaque character. "We started referring to this project as the jewel box," said Crystal Coleman, project architect at Olson Kundig. The team pulled from a range of yellow and gold hues were inspired by the environmental conditions of Denver, which receives 300 days of sunshine per year, and "energizing" color palettes pulled from Vance Kirkland paintings.

The facade is composed of a relatively typical rain screen system composed of wall connections, girts, and clips from NBK Architectural Terracotta. The system was customized by the architects and collaborator John Lewis Glass, who developed custom decorative glass inserts. Introducing custom material into NBK's rain screen assembly was a collaborative process, requiring coordination between suppliers, manufacturers, installers, and contractors.

The composition of the facade is organized systematically to achieve a randomized effect through the manipulation of patterns. Two approximately four-foot-wide modules were first developed to achieve a "random" compositional effect. These units were distributed across the facade and overlaid with two additional patterning effects that were applied in a mirrored fashion. Ultimately this produced a variable assemblage of baguette width, depth, height and color to produce a dynamic texture.

Bryan Berkas, an architect at Olson Kundig, said the compositional system provided a useful way to document and communicate the facade components for shop drawing fabrication process, and for overall quality control.

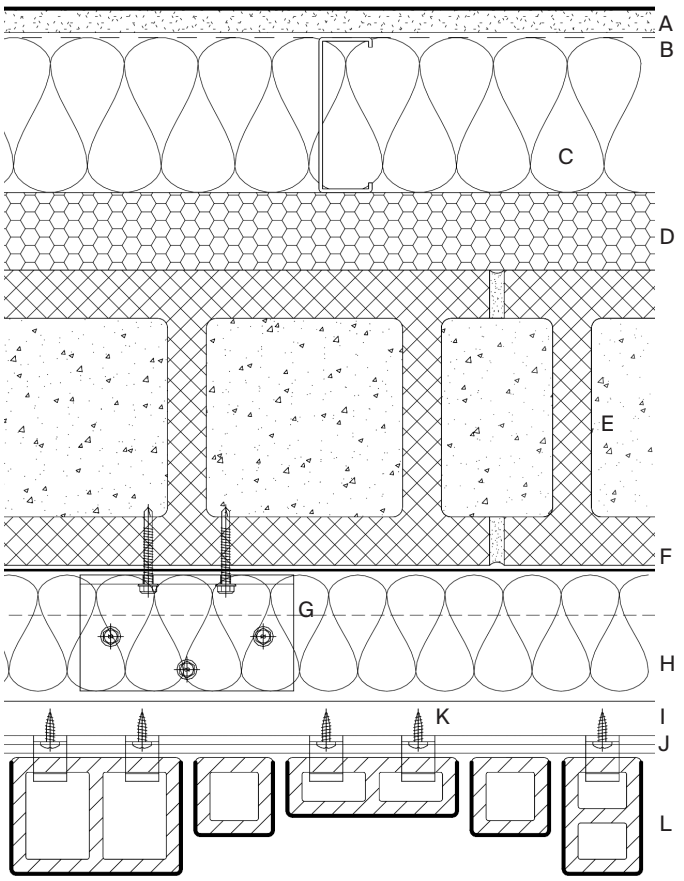
"We could look at the four-foot-nine-inch module closely to make sure we were getting an even distribution of color, a range of joint lines to ensure there wasn't too much alignment," Berkas added.

The facade is capped by large roof overhangs producing deep soffits. The soffits, almost always in shadow, are clad in a deep bronze anodized metal that allows the roof to visually recede from the vibrant facade. The cladding is arranged in a unique herringbone pattern detail at the corners, developed by the metal panel manufacturer and installer through a series of mock-ups.

A key feature in the project is a sculpture by artist Robert Mangold that the museum acquired late into the project. The architects scanned the artwork and positioned the object onto the facade bridging a continuous horizontal roof edge. The piece is anchored to the facade with base plates. Water collection and durability with respect to stormwater collection and structuring of the sculpture onto the facade were carefully evaluated by the owner, structural engineer, and architect.

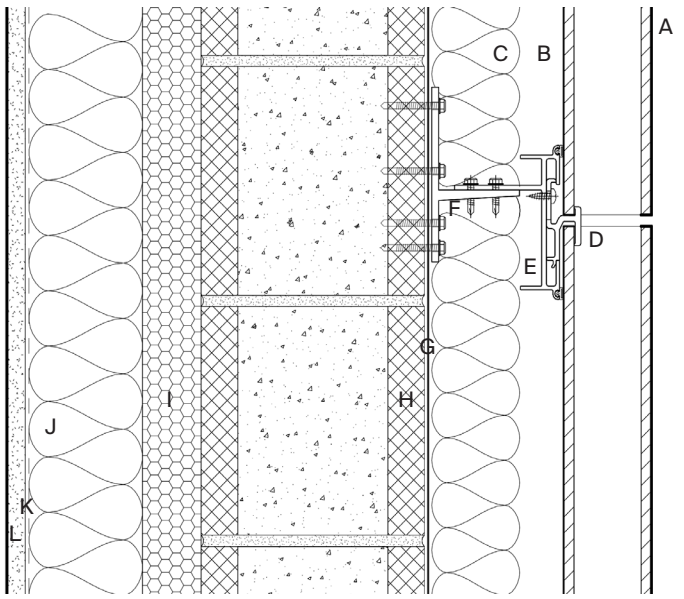
"Terra-cotta hasn't necessarily been on the radar in our office, so learning about new facade materials has been a great outcome of this project. It's a very intriguing material," Coleman said. "For us, it's a very vibrant and durable material."

Architect	Olson Kundig
Location	Denver
Date of Completion	2018
Facade Manufacturers	NBK Architectural Terracotta; John Lewis Glass
Facade Installer	Shaw Construction
Facade Consultant	KL&A Structural Engineers and Builders (structural engineer)
Construction System	Terra-cotta rainscreen
Products	TERRART rainscreen system by NBK Architectural Terracotta; Swisspearl Carat HR Topaz 7070 large size panels



Terra-cotta Detail

A Painted GWB
B Vapor retarder
C Furring with batt insulation
D Spray insulation
E CMU wall per structural
F Fluid-applied air/ weather barrier
G Discontinuous wall attachment
H 3-inch rock-wool insulation
I 1-inch air space
J Continuous girt
K Baguette attach-ment clip
L Terra-cotta baguette

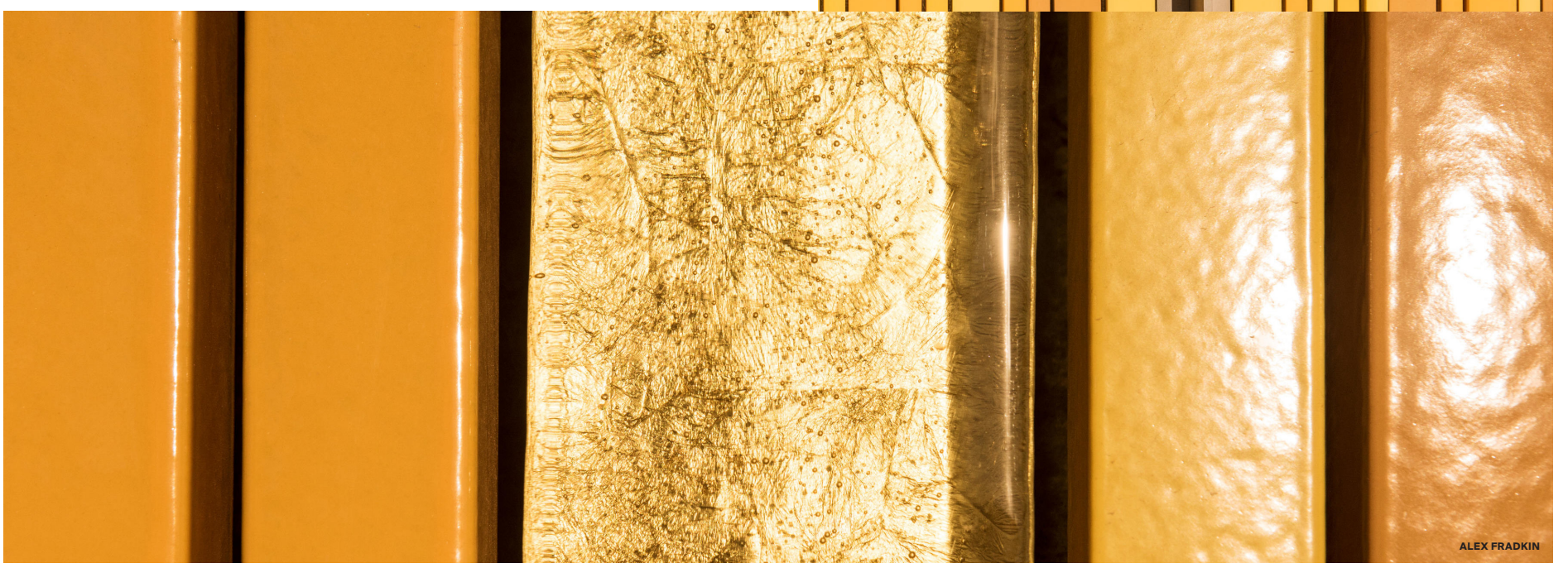


Terra-cotta Wall Section

A Terra-cotta baguette
B 1-inch air space
C 3-inch rock-wool insulation
D Baguette attach-ment clip
E Continuous girt
F Discontinuous wall attachment
G Fluid-applied AWB
H CMU wall per structural
I Spray insulation
J Furring with batt insulation
K Vapor retarder
L Painted GWB

COURTESY OLSON KUNDIG





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Hangzhou Wangchao Center


COURTESY SOM

Architect	Skidmore, Owings & Merrill (SOM)
Location	Hangzhou, China
Date of Completion	2021 (projected)
Construction System	Unitized curtain wall
Products	Custom unitized glass curtain wall with integrated metal clad shadow box and horizontal fins

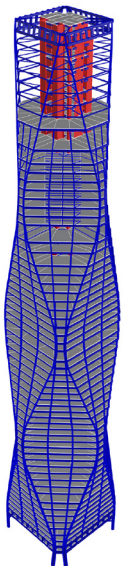
For over eight decades, SOM has been a leading voice in emphasizing structural poetics—the integration of architectural and engineering efforts into built form. This mash up of rationalism and elegance was on full display at the 2017 Chicago Architecture Biennial, where the firm collaborated with Mana Contemporary to deliver a pop-up exhibition titled *SOM: Engineering x [Art + Architecture]* that ran from September 2017 through early January 2018 at the Ace Hotel. Among sketches, study models, and impressive structural mock-up systems sat a lineup of more than 30 structural models at 1:500 scale, arranged by height.

Hangzhou Wangchao Center has seamlessly grown out of this impressive survey of work—a design that exists as proof-of-concept to SOM's design approach. Along with a robustly reinforced concrete core, the 54-story mixed use tower is defined by eight "mega-columns," as defined by SOM, which weave back and forth as they track upward. Secondary perimeter columns establish uniform bay spacing to the interior, connected diagonally to the primary corner columns with a Vierendeel transfer truss.

Beyond creating an expressive formal shape, the structural configuration offers performance benefits such as wind load reduction and flexible column-free interior floor plates. The resulting unitized facade was carefully designed into a rationalized stepped surface to allow for flat planar glazing units. The canted curtain wall, which follows the tapered massing of the tower, is organized into floor-to ceiling units which slip past the finished floor level to create a sense of continuity from the interior. A recessed shadow box and horizontal fin assembly further articulates a reveal gap between floor plates. This carefully developed building envelope detail offers a discrete path for the building to accommodate natural ventilation.

The ground floor building enclosure was engineered to accommodate 36-foot-tall glazing panels around the perimeter of the tower, dissolving the boundary between the surrounding cityscape and highlighting a massive stone-clad core that blooms outward into the space of the lobby.

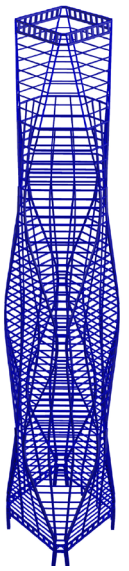
The tower is currently under construction, with piles for the foundation system being driven into the ground. The project will be complete by 2021 just ahead of Hangzhou's hosting of the 2022 Asian Games, a multi-sport event held every four years.



Structural system



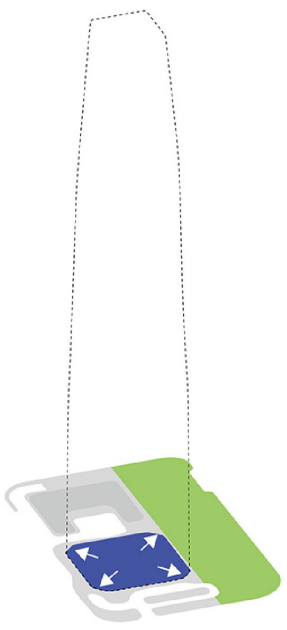
RC core



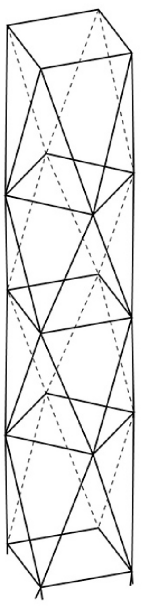
Perimeter frame



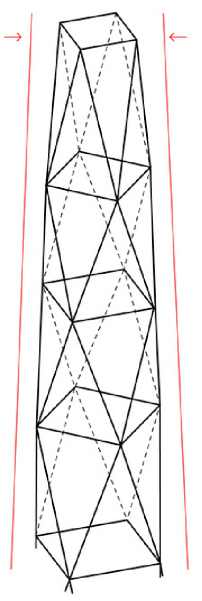
Floor framing



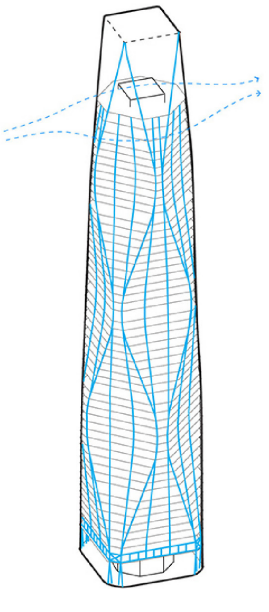
1. Constrained site



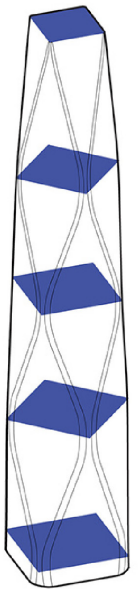
2. Diagonalized mega-frame



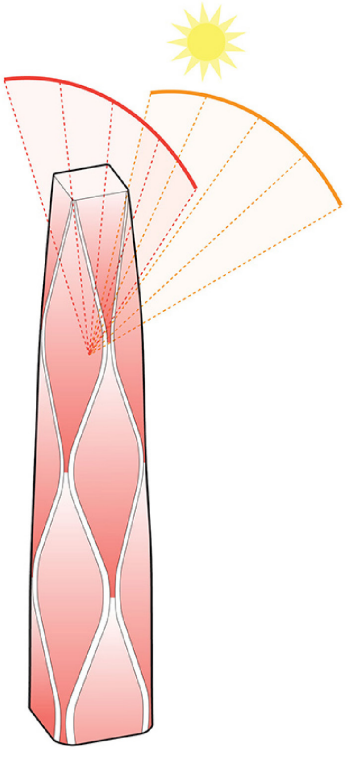
3. Programmatic taper



4. Optimize for wind loads

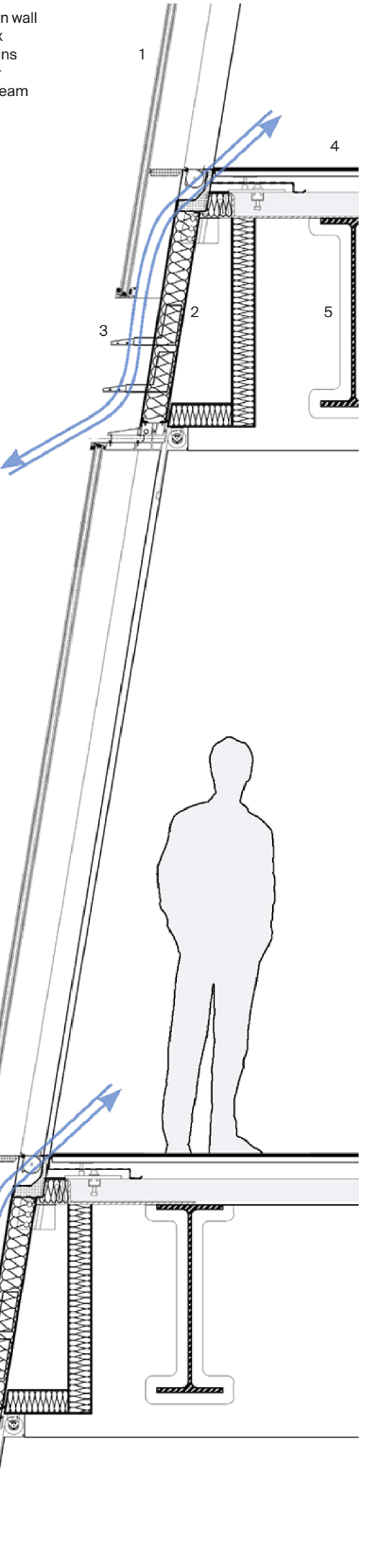


5. Flexible planning

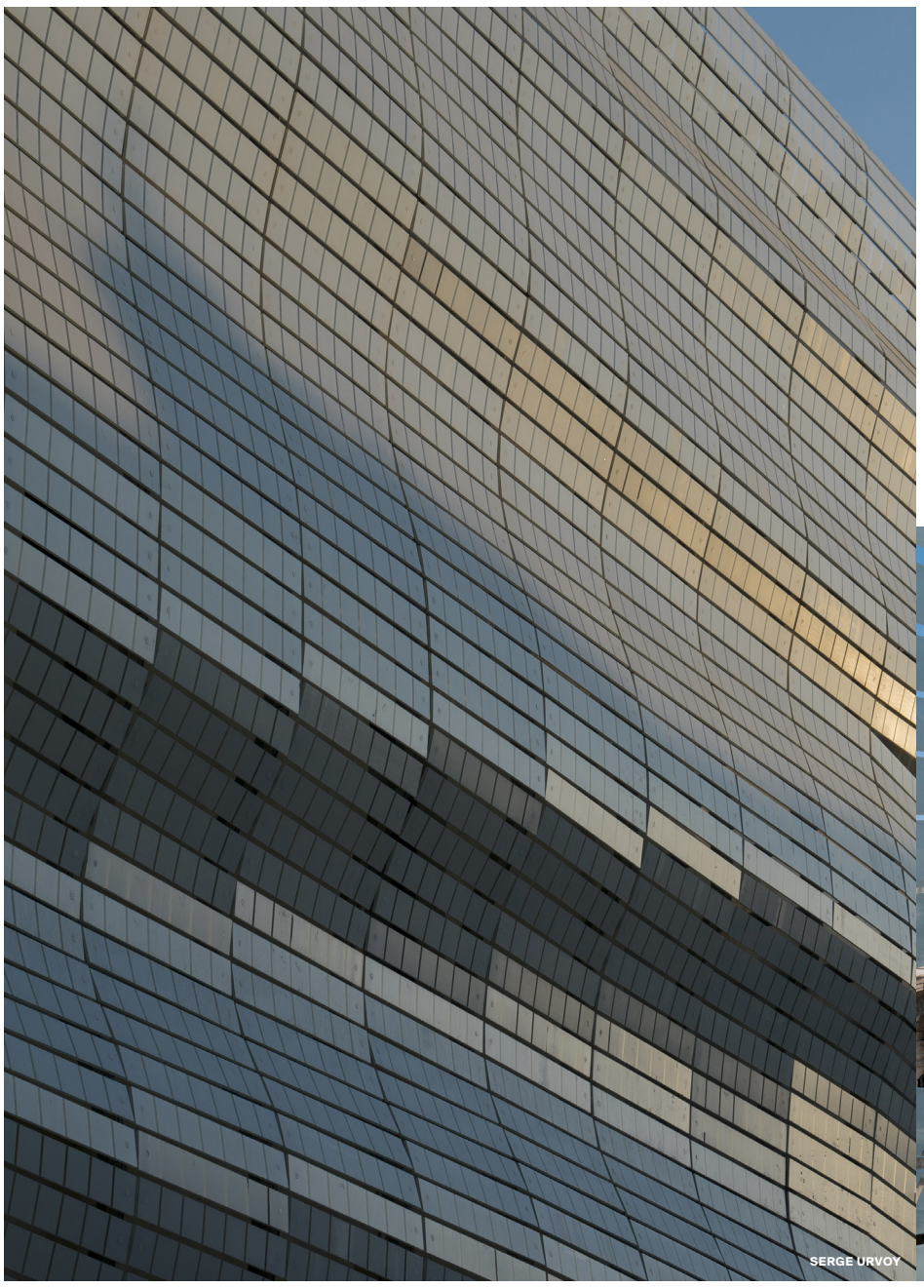


6. High-performance skin

1. Glass curtain wall
2. Shadow box
3. Horizontal fins
4. Raised floor
5. Structural beam



Musée de la Romanité


SERGE URVOY


SERGE URVOY

With an extensive archaeological collection spanning from the seventh century B.C. until the Middle Ages, the Musée de la Romanité, located in Nîmes, France, and opening summer 2018, presents artifacts from the "romanization" of society, both before and after the city's Roman occupation. The project, which has evolved into one of the largest contemporary architectural projects in France, is the result of an international competition dating back to 2011. Designed by Paris-based Elizabeth de Portzamparc, the museum establishes a dialogue with an adjacent two-thousand-year-old amphitheater through a veil-like glass tile screen.

The building aims to produce this dialogue by being different, rather than similar. Seen from above, the museum is organized into a square plan, contrasting the amphitheater's curvilinear form. The adjacent Roman structure's massive stone materiality, and what Elizabeth de Portzamparc's office calls the "magnificence of vertical arches passed down to us through the centuries," is answered with a decidedly light assembly of digitally crafted steel and glass. The result is an undulating textile-like drapery that seemingly floats over the archaeological context.

Musée de la Romanité's facade is composed of over 7,000 structural glass units measuring approximately 5 feet long by 8 inches tall by less than three-eighths of an inch thick. The glass "strips" were screen printed with 8-inch opaque white squares on their exterior face to maximize visual legibility and solar shading performance. Each unit was installed individually on-site over a delicate framework composed of primary vertical members and secondary horizontal girts. This framework establishes specific undulations based on facade curvature. To produce an additional level of seamlessness, mechanical attachments were specially coated to blend with adjacent finishes.

The lightness of the system is all the more impressive given the location of the site, within a seismic zone extending throughout parts of southern France. The unique tectonic assembly of glass strips (as opposed to a custom molded glass system or more traditional curtain wall) arose from a desire to achieve a visually thin structure, requiring the design team to manage the weight of the glass assembly. "We finally chose the strip system to obtain a background structure as light and as least visible as possible, allowing an important economy of raw materials and construction costs in comparison to a molded glass facade, which requires very expensive and heavy bearing structures," said de Portzamparc. "The result is very lively for its subtlety and its reflections that extend the colors of the surrounding buildings and the sky, which changes every hour of the day."

The architects developed the project through a 1:100 scale study model that was based on two aspects: geometry and graphic design. Several tests at full scale also occurred in parallel to the scale model to study detailing of key attachment points. The team worked through iterations translating a fluid digital surface into a contoured assembly of horizontal strips, working to manage gaps between the strips to achieve a continuity of the surface through smaller building modules.

Architect	Elizabeth De Portzamparc
Location	Nîmes, France
Date of Completion	2018
Facade Manufacturers	Pilkington (glass); Atelier Emmanuel Barrois (screen-printing); Aurblanc (facade construction model)
Facade Installer	HEFI (ROSCHMANN Group)
Facade Consultants	BET; RFR (facade); Sarl André Verdier (structure)
Construction System	Structural glass over steel subframe
Products	Pilkington Optiwhite



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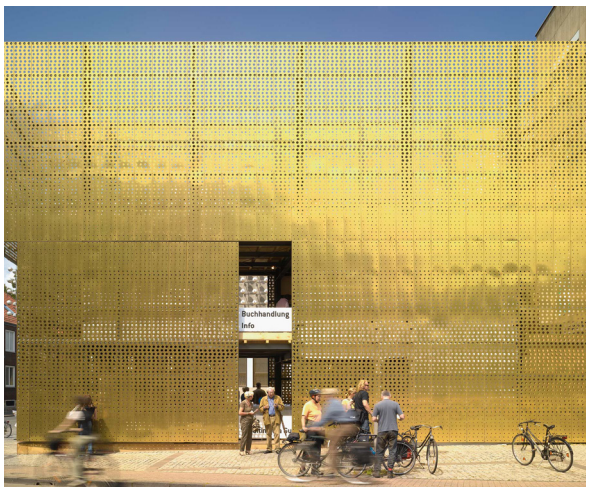
kmearchitectural.com



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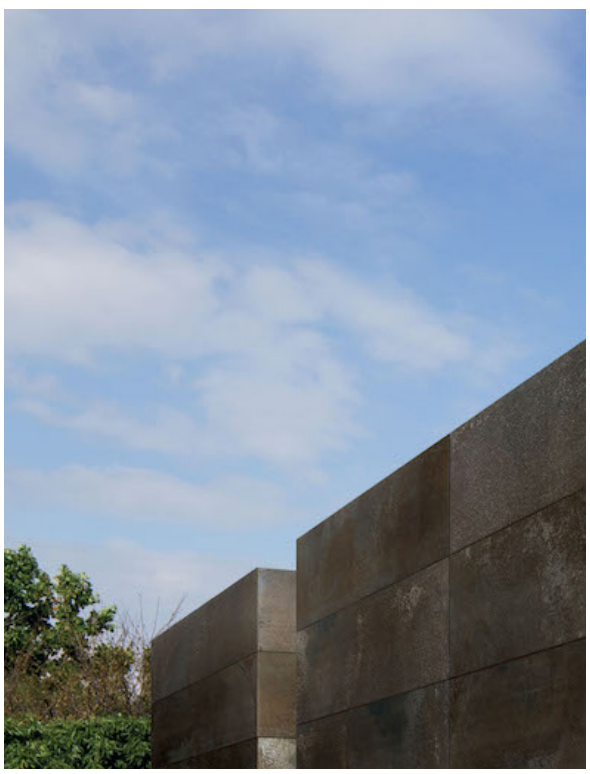

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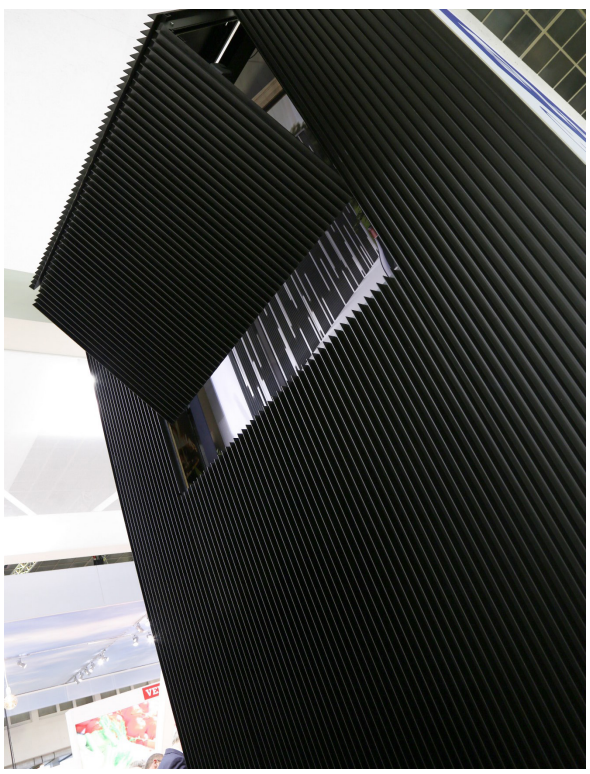

↓ 3D WALL PANEL
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plygem.com



↓ CEDAR AND ASH ARCHITECTURAL PANELS
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↓ MOTION MESH
Cambridge Architectural

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cambridgearchitectural.com



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Architect	Périphériques
Location	Laval, France
Date of Completion	2017
Facade Manufacturer	WICONA
Facade Installers	ISORE; MIRO (construction)
Facade Consultant	Egis Bâtiments Centre Ouest (technical engineer)
Construction System	Reinforced concrete frame with timber and aluminum screens
Products	Perforated metal corners, mirrored stainless-steel siding by ISORE

Laval, a town in western France historically known for the manufacturing of fine linens, received a new 24,000-square-foot, three-story office building featuring unique ornate screening systems. Designed by Paris-based Périphériques on a small parcel of land, the project supports a growing culture of start-up companies by bringing together multiple organizations with large shared collective spaces. The massing of the building, relatively straightforward, results in a subtly shaped box, defined by required setbacks and two subtractive cuts in the volume for daylight penetration, resulting in a central wood-clad courtyard and roof terrace.

The project was inspired by historic lodging buildings that welcomed traveling merchants. Workspaces are organized as a series of interconnected rooms and suites, tied together by a large patio and walkway system.

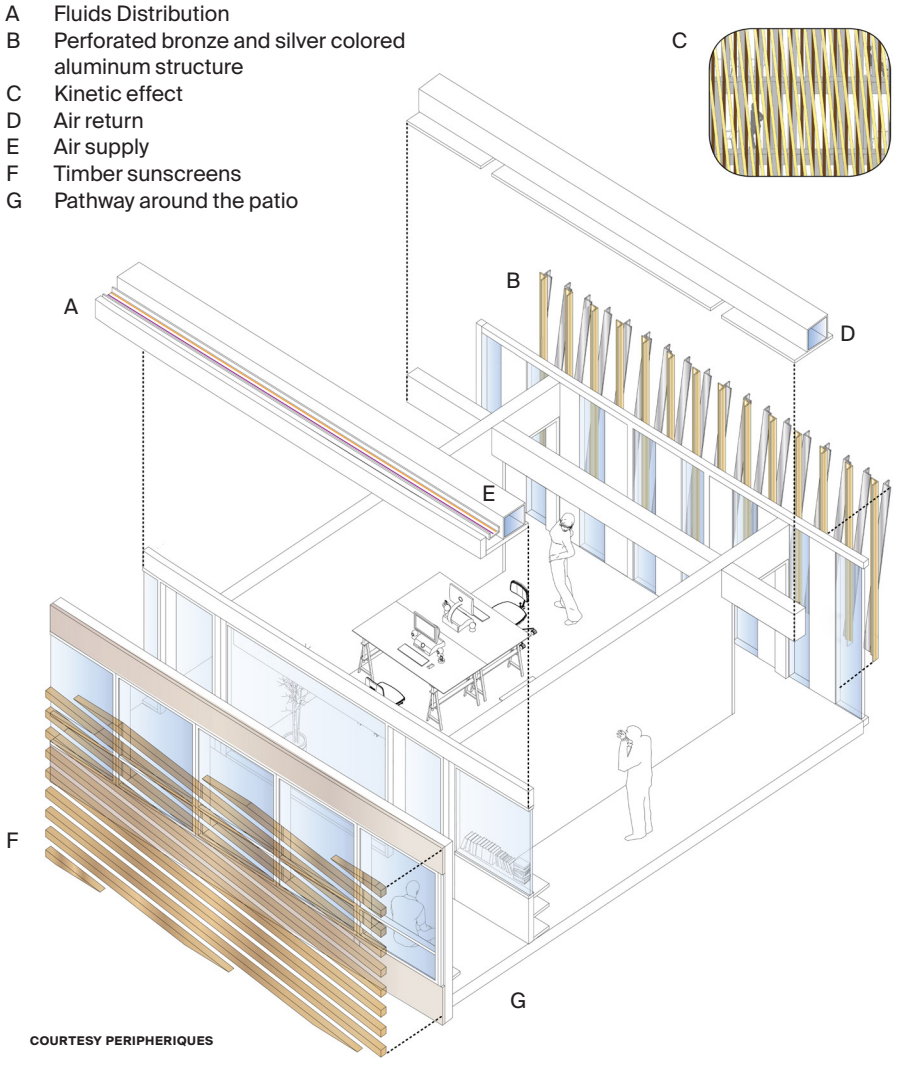
The courtyard massing scheme sets up two primary facade responses: an external perforated aluminum screen, and an internal diagonally installed wood screen. The architects said the main goal for these two assemblies was to create different atmospheres, a device to mediate the surrounding landscape, and an intimate courtyard patio. "The perforated metal offers a way to observe the landscape from inside the office and creates a kinetic effect from the outside," said Emmanuelle Marin, principal at Périphériques.

The primary external facades are organized by an approximately 18-inch module, defined by vertical floor-to-ceiling bands of glazing interspersed with insulated metal panels. Perforated bronze and silver colored aluminum strips, set at contrasting angles, produced what the architects call a "kinetic screen." This solar shading device is mechanically attached back to the primary facade slab edge. The spacing and overlap of the two layers of aluminum is responsive to solar orientation and internal program.

The courtyard, lined with timber sunscreen composed of 4-inch-thick horizontal members set at a slight inclination, is paired with a continuous pathway framed by the building envelope, set along a 4-foot grid, and an interior glass and wall partition that acts to buffer noise and filter daylight. HVAC and plumbing systems are organized along this pathway for efficient, centralized distribution.

Marin said one of the successes of the project is the softening of the urban environment achieved by the courtyard massing and wood cladding. "The acoustics within the courtyard patios are very interesting, producing an effect that makes the outdoors feel more like an interior space."

A Fluids Distribution
B Perforated bronze and silver colored aluminum structure
C Kinetic effect
D Air return
E Air supply
F Timber sunscreens
G Pathway around the patio



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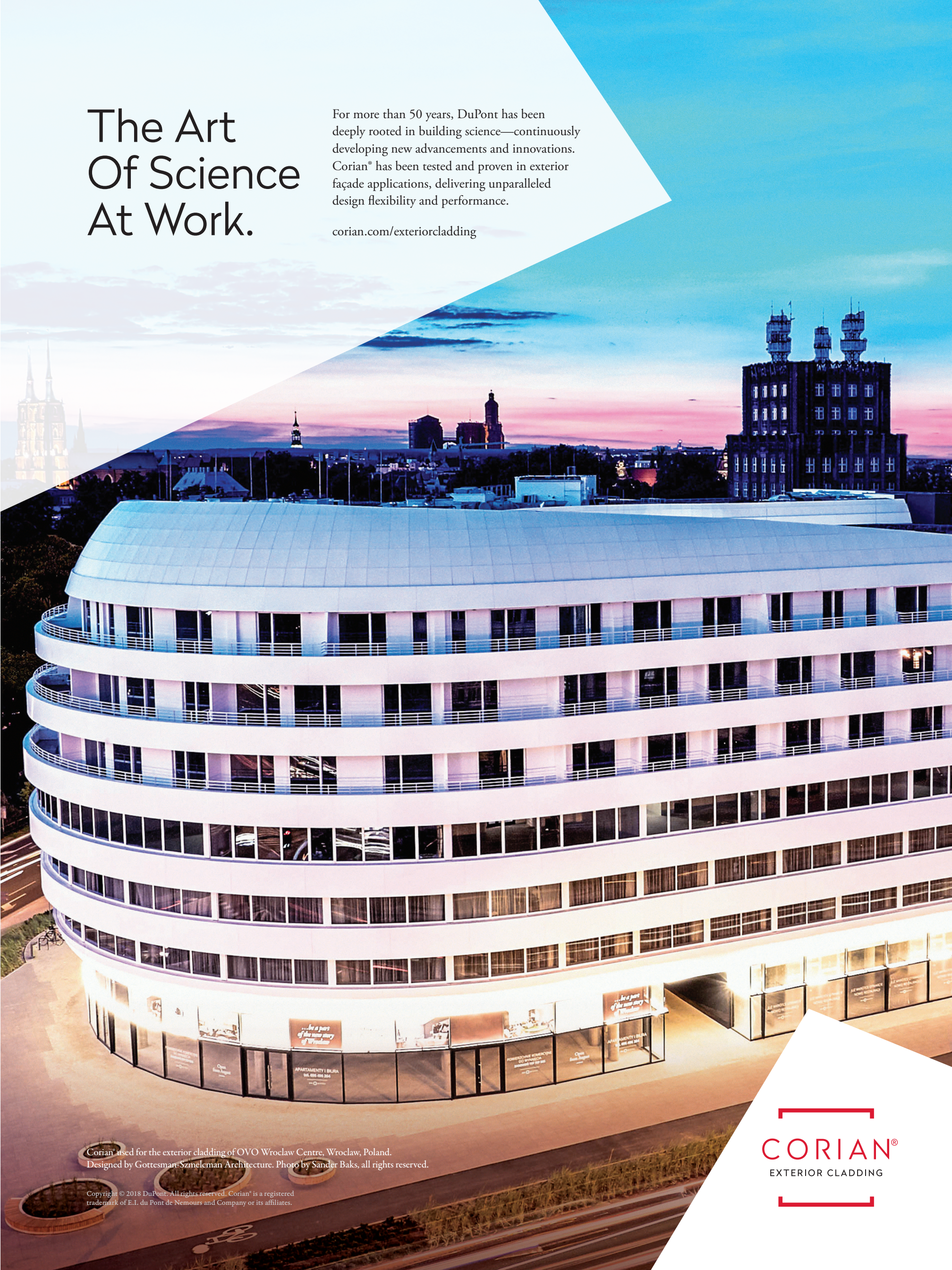

Corian® used for the exterior cladding of OVO Wroclaw Centre, Wroclaw, Poland.
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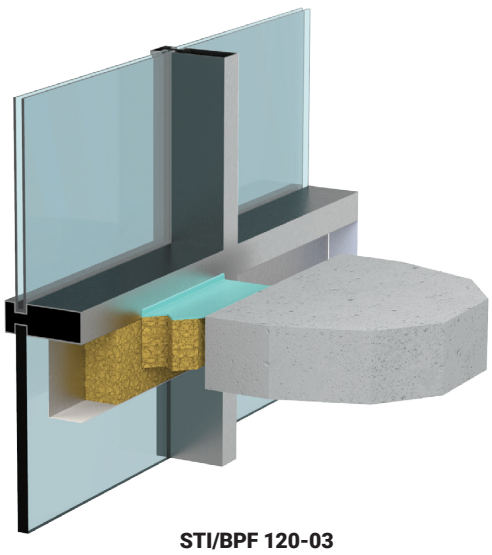

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Nassau Veterans Memorial Coliseum



COURTESY SHOP

Architects	SHoP; Gensler (interior renovations)
Location	Uniondale, New York
Date of Completion	2017
Facade Manufacturers	Alucobond; Sobotec
Facade Installer	Crown Corr; Hunt Construction Group (general contractor)
Construction System	Aluminum screen
Products	Alucobond PLUS naturAL Brushed

Originally opened in 1972, the Nassau Veterans Memorial Coliseum occupies the site of a former Army and Air Force base. The arena was the home of both the National Hockey League (NHL) and the National Basketball Association (NBA) teams until recent moves by both franchises to the Barclays Center in Brooklyn. The facility was closed in 2015, and has recently reopened with a new face-lift and interior renovation by SHoP and Gensler, respectively.

SHoP's design team, relying on the concrete massing of the 1970's structure, introduced new formal shaping that features broad, sweeping curvatures achieved with over 4,700 brushed aluminum fins. The project, benefiting from a rigorous digitally conceived workflow, delivers the new, undulating facade geometry by varying each of the fins in profile and dimension. Added up over the perimeter length of the arena, the assembly's new contoured massing becomes legible.

The reflective materiality of the skin reflects surrounding landscape, adding to the dynamism of the facade, and references the Spirit of St. Louis, mirrors the legendary airplane that departed a nearby airfield for the first nonstop solo transatlantic flight in 1927.



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Ventilated Facade: ARCTIC WHITE Silk. Floating House in Seatle Lake Union (USA). Designed by Tim Carlander. GC: Greg Totonelly.

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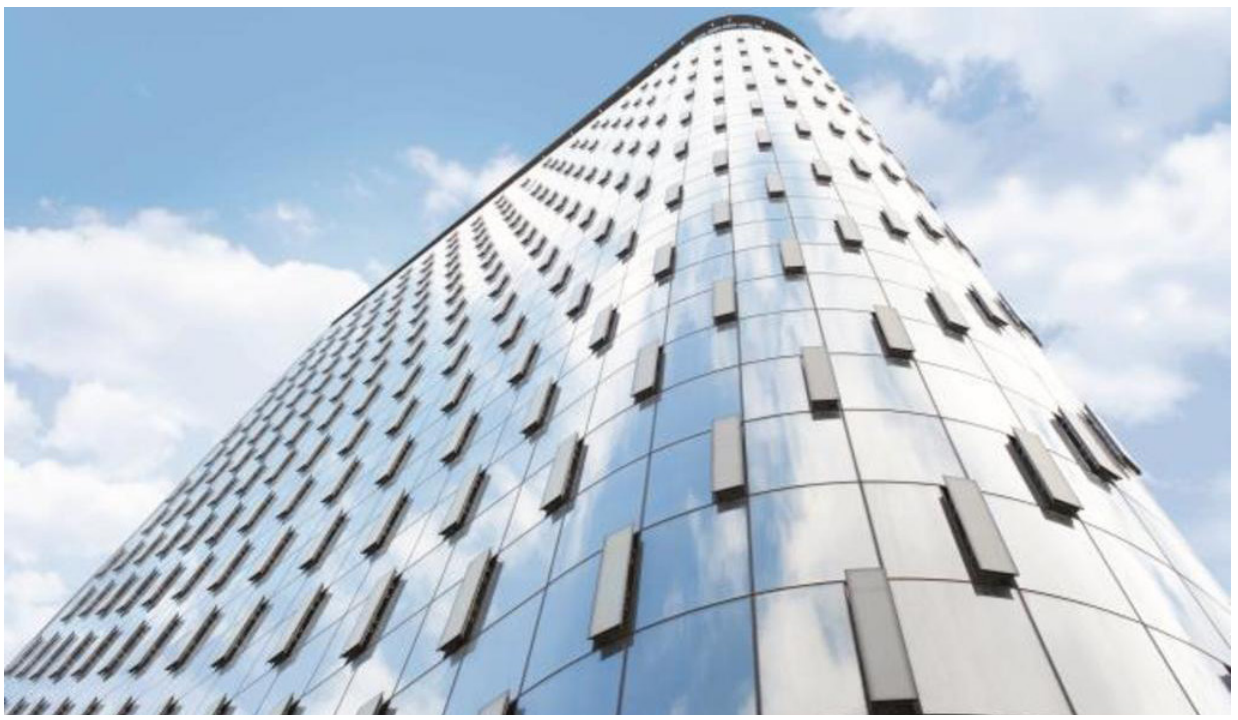
GLASS, CURTAIN WALLS, & GLAZING

Glass facades remain the cladding of choice for residential and commercial projects—both in densely populated metropolises as well as suburbs. High visibility and improved technology in weather barriers make this exterior sheathing option increasingly the material of choice—above wood, brick, and even concrete.
By Gabrielle Golenda

→ SUNGATE 400
Vitro Architectural Systems

Glazed in a passive solar control coating, thermal performance is improved, and solar heat gain is reduced. This energy efficient solution helps to reduce winter heating costs and provides exceptionally clear views.

vitroglazings.com



↓ PROFILIT
Pilkington with TGP ProColor

This self-supported glazing system is fashioned by "u-shaped" channels installed either vertically or horizontally. Allotting for the passage of natural light, the translucent glass system is available in a variety of colors and textures—as well as varying translucencies.

pilkington.com



↓ CW 86
Reynaers

Intended to insulate while maintaining a certain aesthetic sensibility, this system was designed for large building projects and time sensitivity. It is pre-assembled, then put into place on the facade, and subsequently built piecemeal.

reynaers.us



↓ YOV SSG OPERABLE VENT WINDOW
YKK AP

Engineered for maximizing views, this curtain wall system is built from structural silicone glazing. It affords an operable vent and aeration without the unsightly aesthetics and sight blockage of traditional windows and openings.

ykkap.com



↓ JEB 3SEAL HM+
J.E. Berkowitz

This glazed curtain wall solution is made from triple sealed silicone and a pre-applied acrylic adhesive. It works as an energy efficient spacer that accommodates narrow glass without sacrificing energy and structural concerns.

jeberkowitz.com



↓ OMBRASHADE
Pulp Studio

This laminated glass is outfitted with micro shade louvers that are angled to improve the performance of solar heat gain and provide complete sun shading. The minimal sight line allows viewers to see through the glass without obstructing views.

pulpstudio.com



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106 7th Ave Lobby, NYC
Aaron Scott Kirsten Interior Design
Walls: Neolith Estatuario



Cafeteria Y Heladeria Xoco, Spain
Floors, Walls, Countertops: Neolith Calacatta Silk



Hotel SH Valencia Palace, Spain
Walls: Neolith Estatuario



The Dunhill Lobby, NYC
Walls: Neolith Iron Corten



Enigma Restaurant, Spain
RCR Arquiitectes
Floors, Countertops, Walls: Custom Neolith

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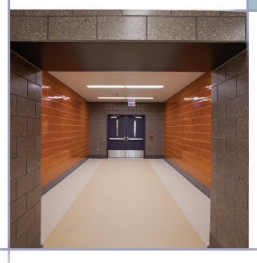
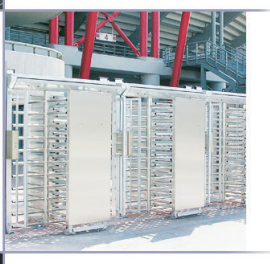


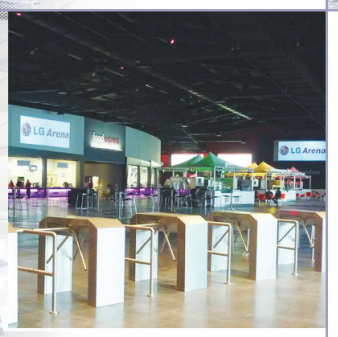
Doors and door hardware



Horizontal sliding wall systems



Full height turnstiles



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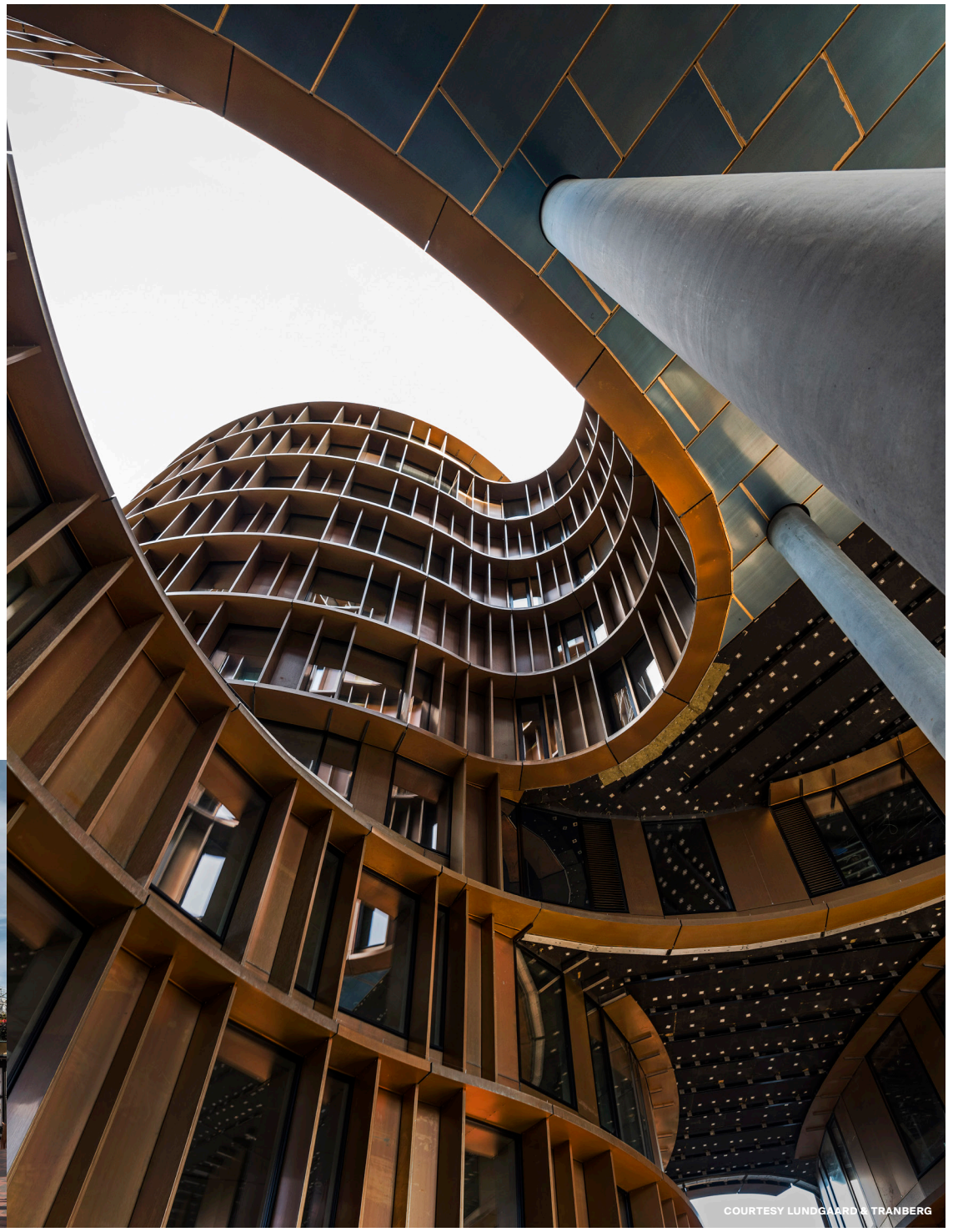
Axel Towers

Architect	Lundgaard & Tranberg
Location	Copenhagen
Date of Completion	2017
Facade Manufacturer	FKN Group
Facade Installer	FKN Group; Zublin (general contractor)
Facade Consultant	FKN Group (facade consultant)
Construction System	Concrete frame with metal panel cladding
Products	Tombak cladding (80 percent copper; 20 percent zinc) by FKN Group





COURTESY LUNDGAARD & TRANBERG

Located within Copenhagen's city center, a new housing development challenges traditional urban form while offering new possibilities for shared collective space and sensitively scaled infill development. Designed by Lundgaard & Tranberg Architects, the Axel Towers are a collection of five circular mid-rise buildings, named "Axeltorv" after their block, which occupies a site nestled between prominent medieval and contemporary districts.

The redesign of the site, also by the architects, resulted in locating public outdoor space between the towers. This distributes an open and inviting complex, with entrances to shops, cafes, and restaurants throughout its perimeter at both the ground level and an elevated garden. "As the project architects, architecturally and in regard to urban transformation, we do believe we have achieved a lot with Axel Towers." said Michael Kvist, architect at Lundgaard & Tranberg Arkitekter. "Having public functions incorporated is very important to generate and support city life in and around the building and fulfill the vision of creating a new positive identity for Axeltorv and the surrounding area."

Kvist said the unique massing of the development and the materiality of the facade were carefully developed to establish a scale for Axel Towers to the surrounding urban context. This is primarily evident in the height of the development, which sits below the neighboring high-rise buildings. The composition and location of the varying heights for each tower was chosen in relation to both solar orientation and contextual massing of the nearby buildings.

Urbanistic principles of integrating public space into the development are highlighted by a restaurant on the ninth and tenth floors of one of the towers (Tower D) so that those who do not work in the building are given the opportunity to enjoy the view.

Tombak—the chosen primary facade material—is tactile and patinas over time to a deep dark brown color. The material is a brass alloy combining 80 percent copper and 20 percent zinc. The architects, also considered pure copper and zinc, but rejected these for their brightness. They arrived at Tombak for its weathered surface qualities which, according to Kvist, "gives the towers substance and weight."

Besides screening the sun, the brise-soleil is helping to scale the building to humans as well as in relation to the facade proportions of the Copenhagen karré buildings in the surrounding area. Furthermore, the brise-soleil with the vertical fins placed in front of the panel joints in the facade blurs the fact that the facade is actually faceted, and thus maintains the illusion of the curved tower buildings.

The cladding material forms an extended depth building envelope of nearly 20 inches. One of the challenges of a "thick" circular building envelope was the concern that windows would produce a "tunnel vision" effect. Through full-scale mock-up studies, these concerns were mitigated, and the sizing of apertures was established.

Facade contractor FKN Group worked closely with the architects and general contractor to develop consistency in detailing solutions and window configurations to facade composition that sought for differentiated and varied expression. FKN ultimately fabricated and installed the facade system on over 157,000 square feet of facade area, composed of approximately 1,600 prefabricated elements. The facade design is divided into horizontal bands for each floor with variably spaced vertical shading fins. It combines panel elements, view glass elements, and tinted glass elements, of which variable facade composition affects the height and diameter of individual units. The job site offered limited space, allowing for only one crane for assembly. This required special coordination and choreography in the staging of construction deliveries.

Kvist said the Citygarden, a public space on the first floor wedged between the towers, is one of the successes of the project: "an alluring, intimate, varying, and surprising urban space that embraces you and at the same time reflects back to the surrounding city. The Citygarden is open 24/7."

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Long Beach Civic Center City Hall and Port Headquarters

Architect	SOM
Location	Long Beach, California
Date of Completion	2019 (projected)
Facade Manufacturer	Benson Industries
Facade Installers	Benson Industries; Clark Construction Group (general contractor)
Facade Consultants	Benson Industries, SOM, Clark Construction Group (facade development); Nabih Youssef Associates (structural analysis)
Construction System	Curtain wall
Products	Unitized facade assembled by Benson from Viracon insulated glass, extruded aluminum, formed aluminum (City Hall), and shadow boxes composed of extruded aluminum slats with insulating glass at the face (Port Headquarters)

SOM designed an overall master plan for the area that involves new mixed-use development for 22 acres of downtown Long Beach. Among the first outcomes of this planning effort is a pair of buildings: the Long Beach City Hall and Port Headquarters. This project, led by SOM, in collaboration with Syska, Clark Construction Group, Plenary Group, and Johnson Controls International, forms part of the largest public-private development on the West Coast, attracting the attention of municipalities across the country. The project team was able to achieve this by reducing risk to the public component through a P3FOM (Public Private Partnership with Facilities Operation Maintenance) delivery method.

The project will replace Long Beach's old city hall and add new civic and infrastructure amenities such as parking, landscaping, library, and marketplace functions. The two buildings are identical in massing and proportion, utilizing long and narrow floor plates with split cores to offer better connections between interior and exterior environments.

Syska Hennessy Group, MEP and sustainable design consultant on the project, said building operating costs and carbon footprint are designed to be 50 percent lower than a standard office building, "Our high performance team developed whole building strategies to lower the energy needed and introduce renewable sources." This was realized through a collaborative design process involving preliminary energy modeling, solar shading studies, and building system schematic sketches to help resolve architectural and programmatic decisions.

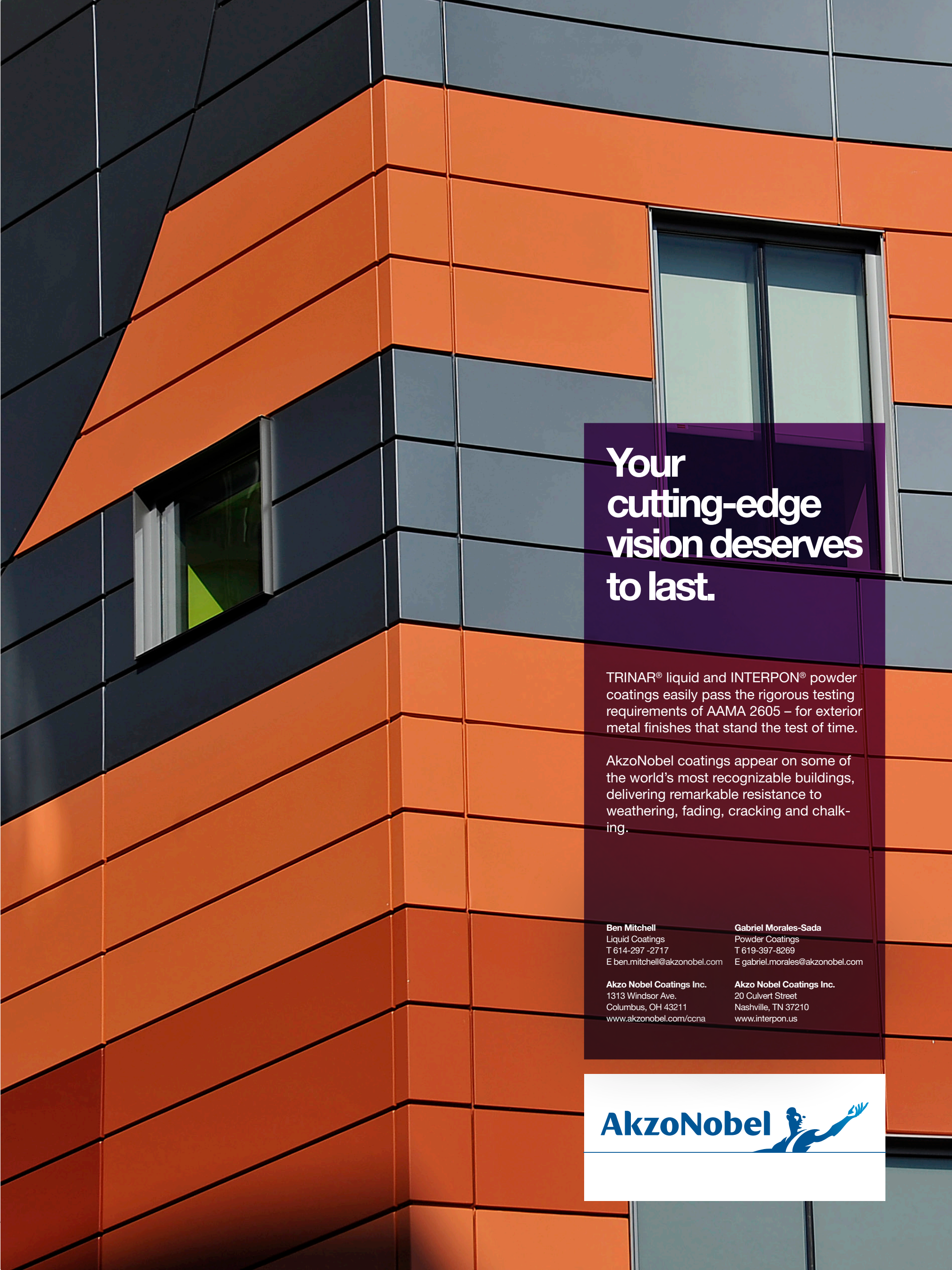
The primary feature of the project is an underfloor air-conditioning system that is integrated into the floor-plate structure. The design approach allows for taller ceiling heights yielding improved daylighting, and improved aesthetics by means of exposed ceiling finishes. Syska said the project is targeting LEED Gold certification, with all buildings exceeding ASHRAE 90.1-2007 by at least 22 percent before, and 34 percent after renewables are taken into account.

Exterior curtain walls are composed of insulated glass manufactured by Viracon. The glazing is integrated into framing made from extruded aluminum fabricated and painted in Korea. The components were sent to Benson Industries' assembly shop located in Tijuana, Mexico, where they were assembled into unitized systems. The unitized approach minimized costly labor on the job site.

Subtle detailing differences emerge on the building envelope, composed of unitized facades fabricated and installed by Benson. At City Hall, they feature solid white panels made from formed aluminum, while units with shadow boxes at the Port building are made from extruded aluminum slats with insulating glass at the face. These "shadow box" assemblies were carefully designed to be contextual, inspired by colors and textures from shipping containers at nearby Long Beach Port. The project, currently under construction, is scheduled for a late-2019 opening.



COURTESY OF SOM AND CLARK CONSTRUCTION



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By Gabrielle Golenda and Jonathan Hilburg



↑ Rizza Partition Closure System
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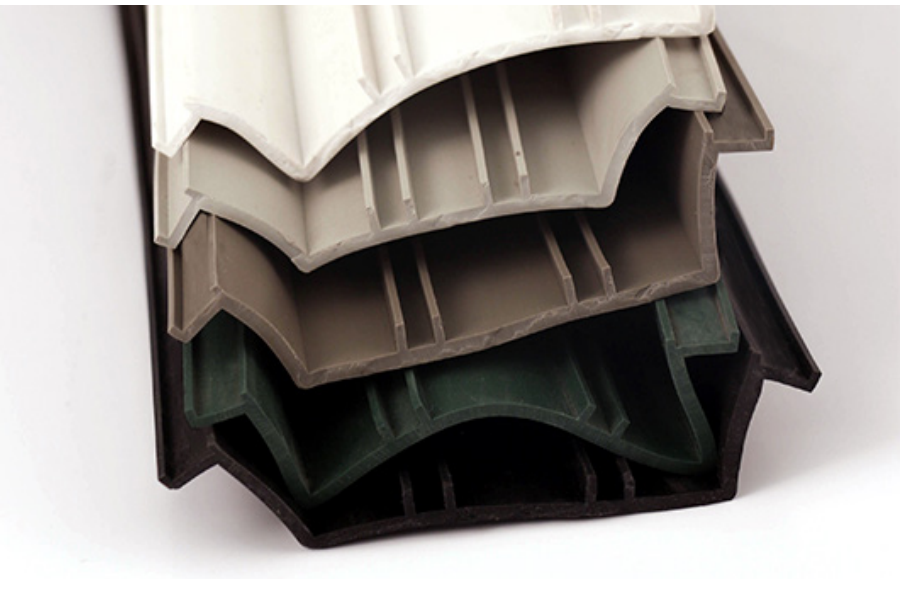

↑ Spectrem Restoration Overlay
Tremco

Sloped glazing can be difficult to maintain, but this UV-resistant overlay provides superior protection against air and water leakages. Instead of having to completely replace degraded sealant, this gasket system is easy to install, has a high tolerance for temperatures, and can be color matched.

tremcosealants.com



↑ AFB evo
ROCKWOOL

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rockwool.com



↑ Air-Bloc 16MR
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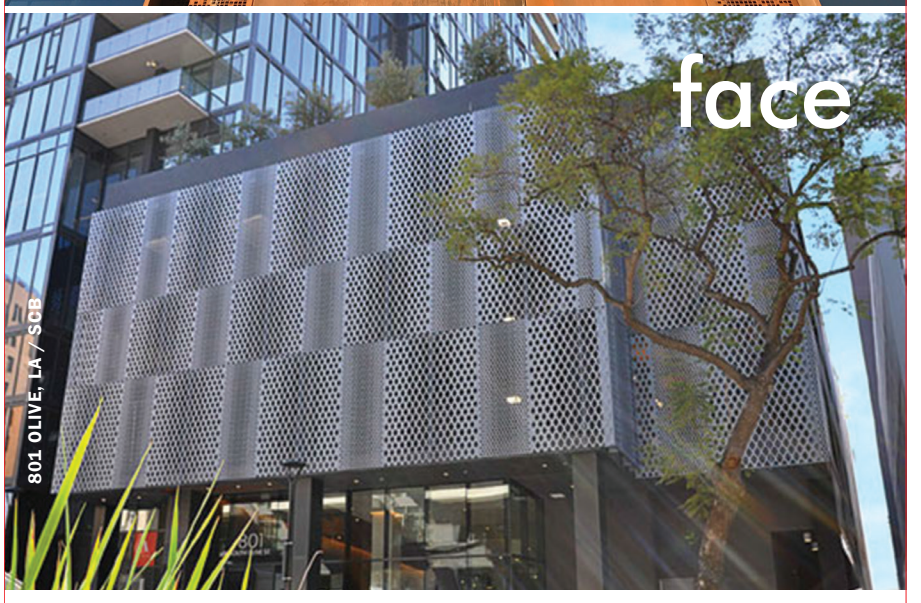

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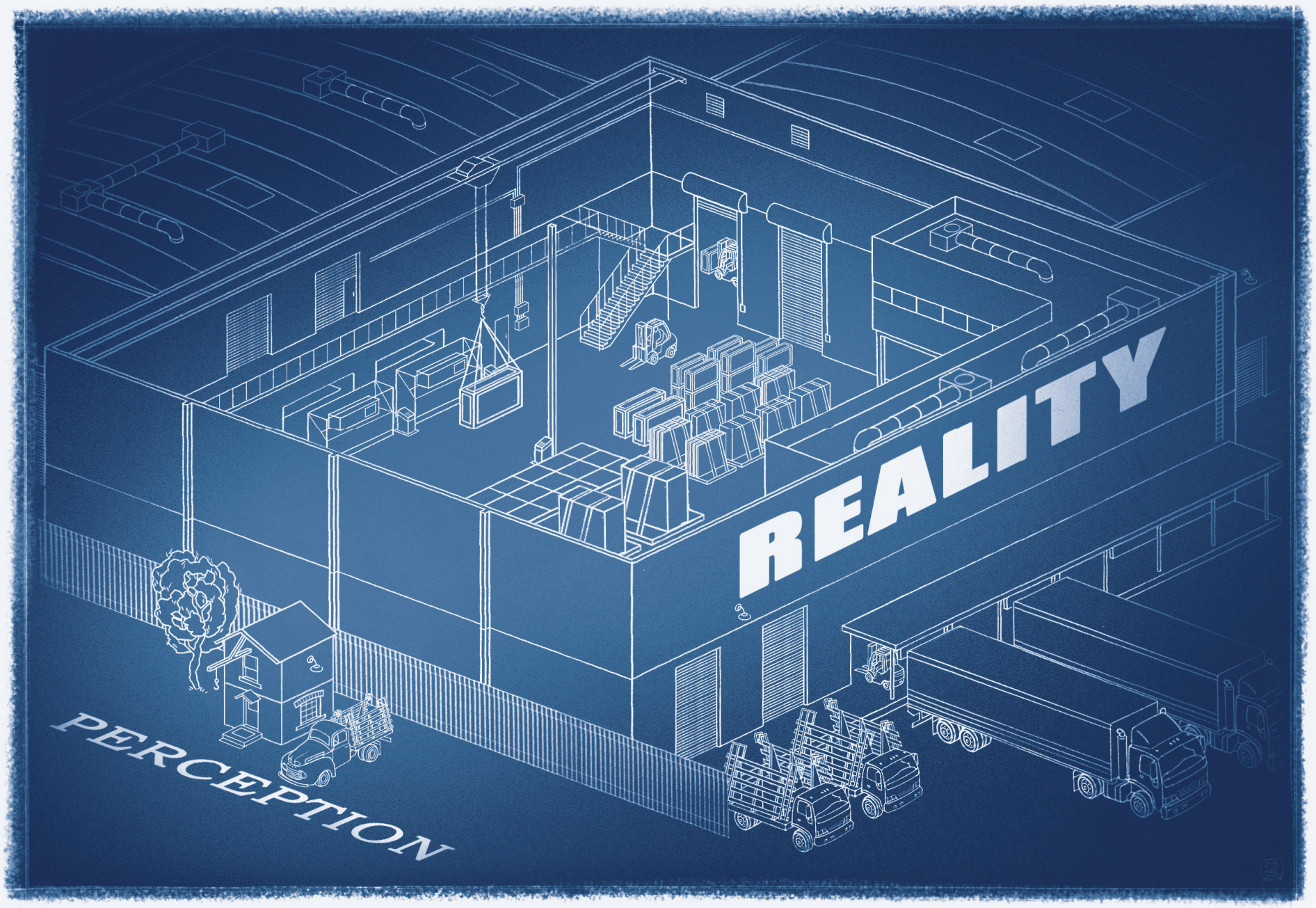

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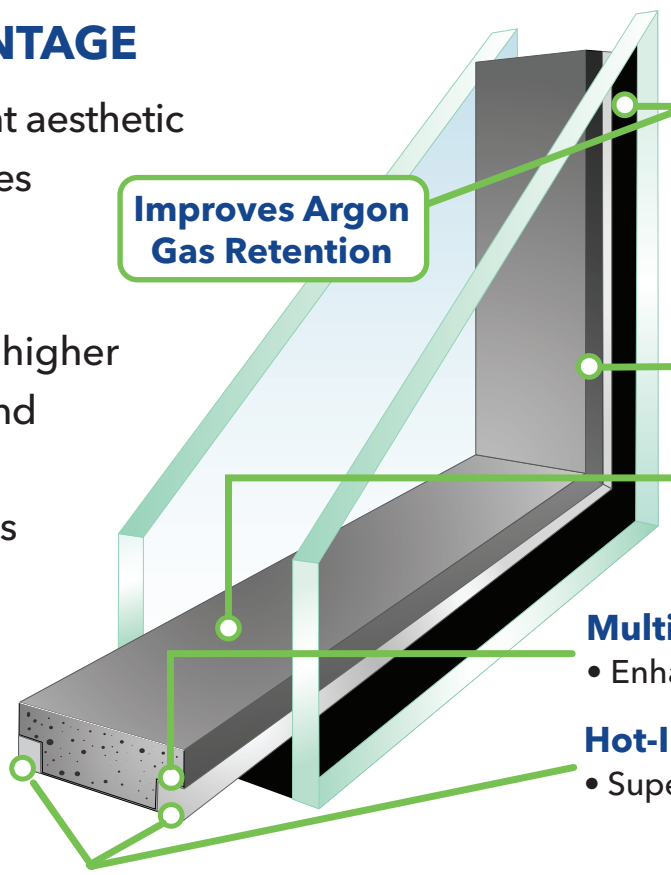

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EarthCampus

Architects	Davis Brody Bond; Spacesmith
Location	Upper Saddle River, New Jersey
Date of Completion	2018
Facade Manufacturers	ALUSION by Cymat Technologies (facade panels); Nvelope (panel framing); Kawneer (curtain wall)
Facade Installers	EarthCam (panel installation); County Glass & Metal (glazing)
Facade Consultants	David L. Kufferman P.E. (structural engineering); OMDEX (MEP Engineer); GK&A (LEED consultant); EarthCam (A/V engineering); Ten Foot Digital (LED screen)
Construction System	Steel frame with curtain wall
Products	Large Glass by Viracon; Aluminum Curtain wall by Kawneer; custom LED exterior lighting by EarthCam





COURTESY EARTHCAM

For nearly twenty years, EarthCam has documented projects by many design firms, including: AECOM, BIG, Ennead Architects, Foster + Partners, FXFOWLE, Gehry Partners; Gensler, HDR; HKS Architects, HOK, Jean Nouvel, KPF; Perkins+Will, Renzo Piano Building Workshop, Rockwell Group, Shigeru Ban, Snøhetta, SOM, Stantec, Weiss/Manfredi, and Zaha Hadid Architects. The company, founded in 1996, is a global leader in providing webcam content, technology, and services. An expansion of its current headquarters, located on a 10-acre campus in northern New Jersey, is the result of a recent collaboration between Steven Davis of Davis Brody Bond and Spacesmith. This expanded corporate complex joins 12 additional EarthCam offices worldwide.

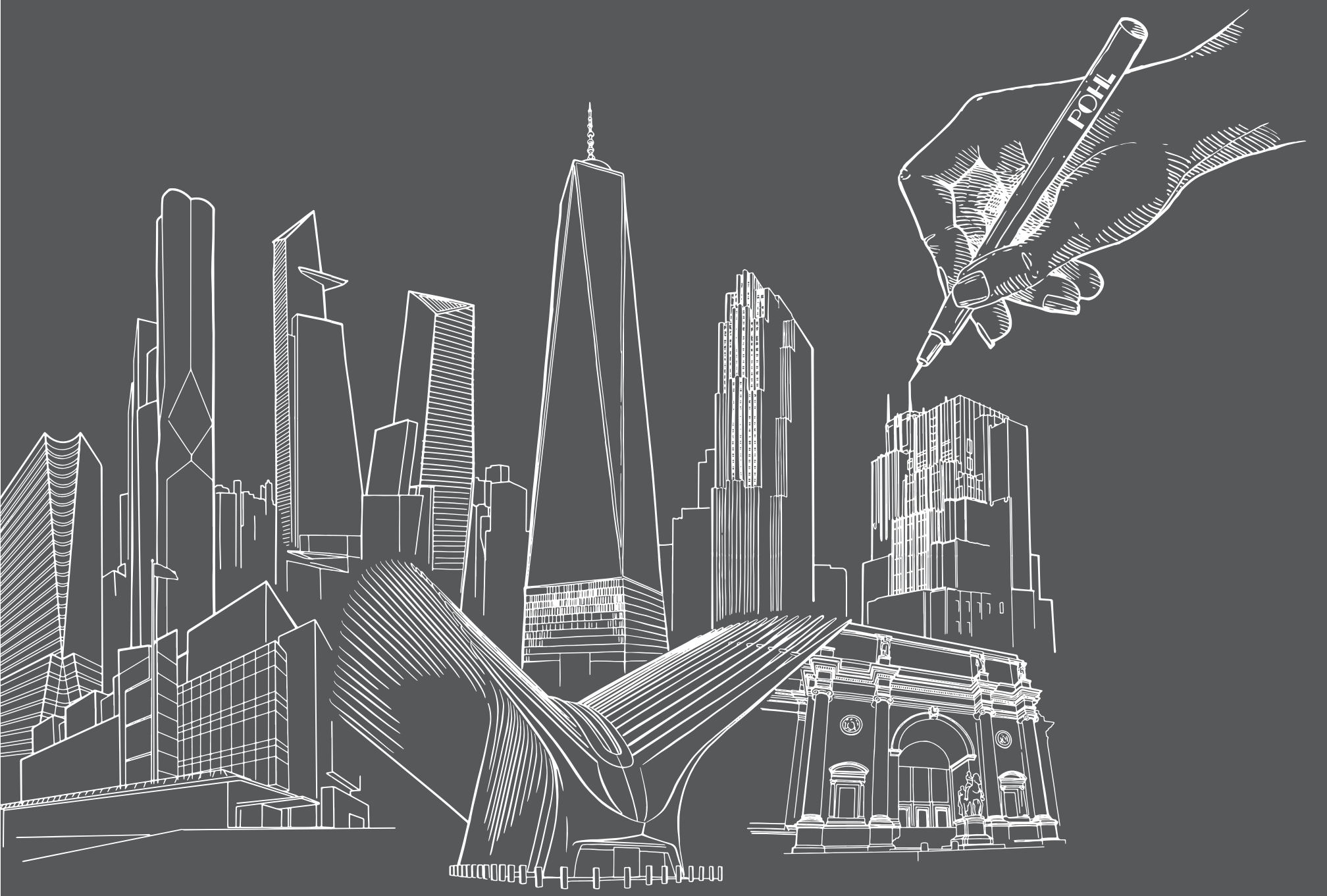
The project, coined "EarthCampus," involves an extensive renovation of an existing 26,000-square-foot cement block building housing technology and manufacturing divisions, along with the addition of a new entryway, connecting atrium, and office workplace.

Key features of the project include an uplit translucent molten aluminum facade. The architecturally stabilized aluminum foam panels were essentially an additive layer to the existing office building, installed on a subframe that mechanically attached to the existing block wall. The lightweight panels, manufactured by ALUSION, were produced by injecting air into molten aluminum, which contains a fine dispersion of ceramic particles. These particles stabilize the bubbles formed by the air, resulting in a porous yet strong surface. The sheets are manufactured in custom sizes, but are also commercially available in standard 4-by-8-foot sheets.

The textural aluminum panels frame an entryway "pavilion" housing a 25-foot-tall LED video wall showcasing live EarthCam feeds from around the world. The double-height steel-framed structure utilizes canted massing to integrate the multimedia display into a steeply pitched ceiling-wall condition. This surface extends beyond a curtain wall enclosure, where it is clad with flush metal panels, precisely tapering to a sharp edge.

"We wanted the building's facade, one of the first things a visitor sees, to reflect our company values. At the top of the list are innovation and transparency," said Bill Sharp, senior vice president at EarthCam. "We apply these principles in our business practices, products, services, and relationships with clients and employees. The entry is made of three stories of transparent glass where visitors can view a floor-to-ceiling video wall featuring our live streaming camera feeds and construction time-lapse movies from both inside and out."

A steel-clad tunnel leads visitors to the new 11,000-square-foot employee workplace where floor-to-ceiling windows and skylights offer ample daylighting. The workplace environment prioritizes a strong connection to nature and art housed both within the building and throughout the campus grounds. Energy efficiency targets were achieved through integration of efficient equipment. Reclaimed building components and new materials manufactured with recycled content contributed to the LEED certification of the facility, highlighting EarthCam's commitment to corporate sustainability.



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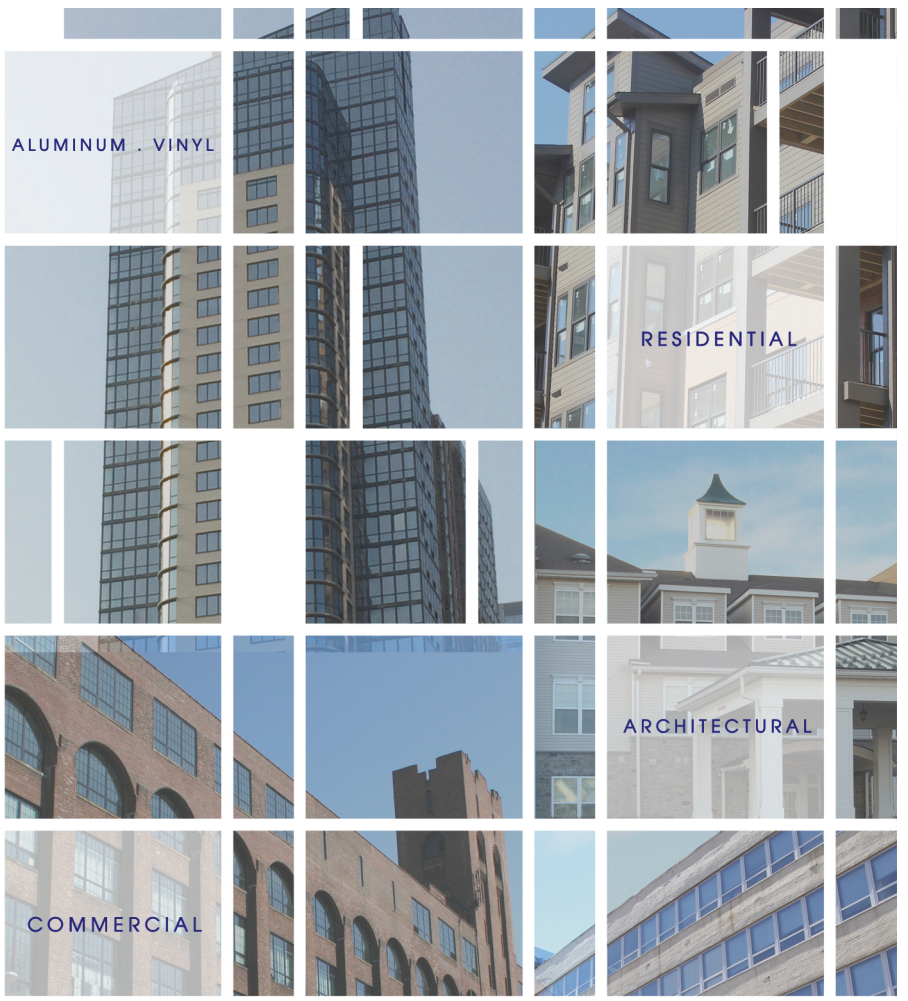

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tremco.com

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palagioengineering.com

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guardian.com

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us.hilti.com

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trosifol.com

View Inc.
View Inc. is the pioneer in large-scale architectural dynamic glass. View designs and manufactures dynamic glass that intelligently adjusts its tint levels.
viewglass.com

Viracon
This architectural glass fabricator recently launched a new product, VUE-30, a high-performance glass coating that allows for enhanced visible light transmittance and enables architects to maximize window-to-wall ratios while meeting and exceeding domestic energy code requirements.
viracon.com

Vitro
Vitro Architectural Glass (formerly PPG glass) is the largest glass producer in North America. Vitro Glass is primarily focused on commercial and residential construction markets and produces industry-leading glass brands.
vitroglazings.com

Vitrocsa
Vitrocsa is now precision engineered and manufactured in the U.S., using Swiss-made parts and profiles. With exceptionally slim vertical sightlines for dual-glazed sliding doors, the Vitrocsa system creates an almost invisible wall that can be opened and closed.
vitrocsa.com

W&W Glass
This New York-based metal and glass company provides solutions for the most demanding architectural projects through the Pilkington Planar System, which provides a complete glass envelope for curtain walls, storefronts, skylights, and other building structures.
wwglass.com

YKK AP America
YKK AP assists in achieving LEED certification with products like the recently launched enerGfacade series, featuring ThermaShade sunshades, the industry's only sunshade system with a thermal barrier.
ykkap.com

METAL

Alcoa
This manufacturer of aluminum composite material and painted aluminum sheets has recently developed a new process in which EcoClean, a titanium dioxide coating, making it the world's first coil-coated aluminum architectural panel that actively works to clean itself and the air around it.
alcoa.com

Alucoil
Alucoil North America is a specialist in ACM panel manufacturing, for building and construction applications such as wall cladding, signage, and corporate imaging design.
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GKD
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FRIDAY 08
EXHIBITION OPENING
Giacometti
Guggenheim Museum of Art
1071 Fifth Ave.
guggenheim.org

SATURDAY 16
EXHIBITION OPENING
Maren Hassinger: Monuments
Studio Museum
144 W. 125th St.
studiomuseum.org

MONDAY 18
EVENT
New York Architecture Book Fair
Through June 24
Storefront for Art and Architecture
97 Kenmare St.
storefrontnews.org

WEDNESDAY 20
EXHIBITION OPENING
Thomas Bayrle: Playtime
New Museum
235 Bowery
newmuseum.org

THURSDAY 21
EXHIBITION TOUR
Where We Are: Selections from the Whitney's Collection, 1900-1960
11:00 a.m.
Whitney Museum of American Art
99 Gansevoort St.
whitney.org

THURSDAY 21
LECTURE
Day 1 Keynote: David Adjaye
5:30 p.m.
AIA Conference on Architecture
Radio City Music Hall
1260 Sixth Ave.
conferenceonarchitecture.com

THURSDAY 21
EVENT
Emerging Professionals Party
9:00 p.m.
AIA Conference on Architecture
Stage 48
604 W. 48th St.
conferenceonarchitecture.com

FRIDAY 22
TOUR
Around Lower Manhattan: Architecture Boat Tour
9:00 a.m.
AIA Conference on Architecture
Javits Center
W. 35th St. & 11th Ave.
conferenceonarchitecture.com

FRIDAY 22
EVENT
2018 AIA Architecture Firm Award: An Inspirational Practice
Snow Kreilich Architects
10:30 a.m.
AIA Conference on Architecture
Hilton Midtown
1334 Sixth Ave.
conferenceonarchitecture.com

FRIDAY 22
LECTURE
Day 2 Keynote: Sheela Søgaard
5:30 p.m.
AIA Conference on Architecture
Radio City Music Hall
1260 Sixth Ave.
conferenceonarchitecture.com

FRIDAY 22
EXHIBITION TOUR
K2 Friday Night Tour: Exhibition Highlights
7:00 p.m.
Rubin Museum of Art
150 W. 17th St.
rubmuseum.org

FRIDAY 22
EVENT
Friday Evening Jazz
The Morgan Library & Museum
225 Madison Ave.
themorgan.org

SATURDAY 23
TOUR
Governors Island: An Island Oasis in New York Harbor
9:15 a.m.
AIA Conference on Architecture
Battery Maritime Building
10 South St.
conferenceonarchitecture.com

SATURDAY 23
LECTURE
Designing the Edge: Radical Innovative Approaches to Waterfront Architecture
12:00 p.m.
AIA Conference on Architecture
The New School
72 Fifth Ave.
conferenceonarchitecture.com

SATURDAY 23
EXHIBITION CLOSING
Hao Liang: Portraits and Wonders
Gagosian Galleries
980 Madison Ave.
gagosian.com

MONDAY 30
EXHIBITION CLOSING
Marlene Dumas: Myths & Mortals
David Zwirner
537 W. 20th St.
davidzwirner.com

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TONY PRIKYLL

East
Diana Al-Hadid: Delirious Matter

Madison Square Park
May 14 through September 3, 2018

Dripping and delirious ruins, landscapes, and half-materialized sculptural forms will land in Madison Square Park for the 36th season of outdoor art, courtesy of Syrian-born Diana Al-Hadid. *Delirious Matter* blends modernist ethos with Islamic storytelling culture and appropriately features mythological figures and walls etched from contemporary fabrication methods.

Al-Hadid will create a set of 14-foot-tall porous walls that fade into the hedges on the park's Oval Lawn—one 36 feet long and the other 22 feet—allowing visitors to explore the gaps in the hard scaffolding. Three female figures in repose, all of them missing heads and sitting on plinths, will be scattered around the rest of the park.

Delirious Matter will run parallel with an identically titled solo exhibition at the Bronx Museum of the Arts (1040 Grand Concourse, Bronx, New York) from July 18 through October 14.


THE GETTY RESEARCH INSTITUTE

East
The Metropolis in Latin America, 1830-1930

The Americas Society
680 Park Avenue
Through June 30

Organized by the Getty Research Institute, *The Metropolis in Latin America* presents a century-long narrative of six Latin American capitals: Buenos Aires, Havana, Lima, Mexico City, Rio de Janeiro, and Santiago de Chile. This sweeping narrative maps the shift of these cities from Iberian colonial centers to full-fledged national capitals. Maristella Casciato and Idurre Alonso co-curated the exhibit, which includes maps, plans, prints, and photographs. The exhibit's featured pieces range from Hernan Cortes's Map of Tenochtitlan (1524) to Le Corbusier's sketches of Buenos Aires as a modernist utopia. *The Metropolis in Latin America* is funded by the Getty Research Institute, where the exhibition was previously on display.


HALL COLLECTION

East
Landscapes after Ruskin: Redefining the Sublime

The Grey Art Gallery
100 Washington Square East
Through July 7

Landscapes after Ruskin: Redefining the Sublime evaluates contemporary works of art through the perspective of the 19th century art critic, thinker and painter John Ruskin. Through his canon of work, which includes *The Seven Lamps of Architecture* and *The Stones of Venice*, Ruskin emphasized the important of authenticity and truth in both art and architecture. Curated by Joel Sternfeld, the Grey Art Gallery will feature a wide array of works by over fifty artists. International in scope, this assembly ranges from the woodcut prints of Christiane Baumgartner to the figurative paintings of Katherine Bradford.


COURTESY DREAM THE COMBINE

East
Young Architects Program: Hide & Seek

MoMa PS1
22 Jackson Avenue, Queens
June 1 through September 1

Since 1998, MoMA PS1 has hosted the Young Architect's Program (YAP), an annual competition that invites young architects to remake the museum's courtyard.

This year, the Queens outpost will be showing *Hide & Seek*, a collaborative project designed by Minneapolis-based Dream The Combine and engineering firm ARUP. The installation is comprised of nine compositional elements, such as movable mirrored walls, a performance stage and an oversized catamaran fabric hammock. These compositional pieces will be centered along three main steel-framed structures. Within the museum, there will be an exhibition of the five finalists' proposed installations.

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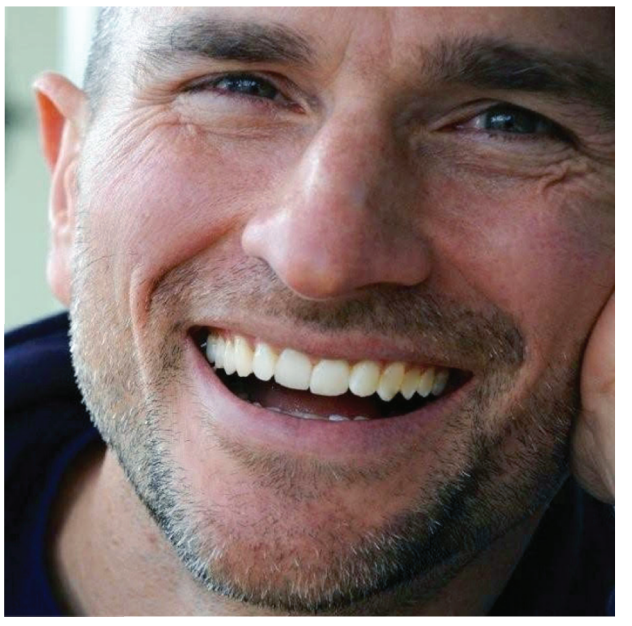

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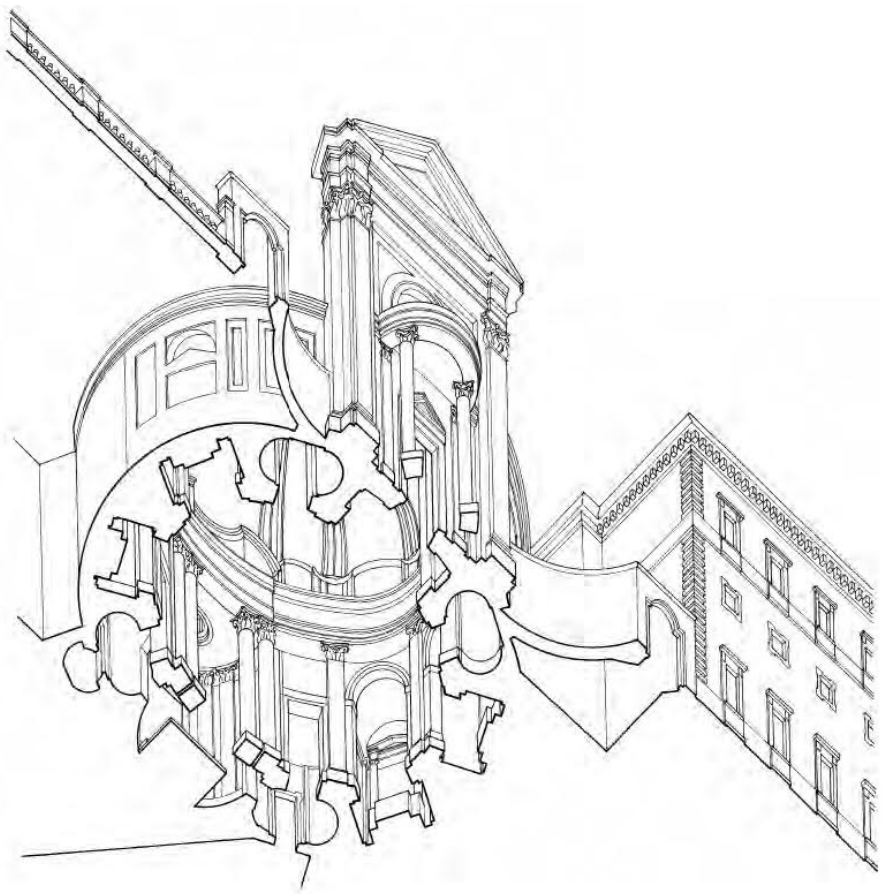
June 7–10, 2018



Photo credit: Sing-Sing for Zendesk
Block Shop Textiles & Concrete Geometric

Rome: Urban Formation and Transformation

by Jon Michael Schwarting, Applied Research & Design,
$30.59



COURTESY APPLIED RESEARCH & DESIGN

In one of his last interviews, Vincent Scully claimed, "When you go abroad for the first time, most of your thoughts are about your home. Because you need to define yourself as you confront a very different culture." Americans, Scully believed, "experienced this phenomenon with special intensity." Indeed, for traveling American architects, going back to Daniel D.H. Burnham and forward to Robert Venturi, and of course for Scully himself, this was never truer than with regard to their experiences in Rome.

In Rome: Urban Formation and Transformation, the author, Jon Michael Schwarting, maintains a certain distance from the American academic context and produces a rational, detailed examination of Rome (and other Italian cities) and a method of investigating and understanding architecture and urbanism by searching its rational basis. Both of these aims are achieved without claiming historical precision but by using history in a polemical, rather than factual, manner.

A collage of a great amount of information and studies regarding Rome's urban structure, this material was gathered over years of research, formally conducted at Cornell University in the 1970s and further elaborated in five case studies by students working in Columbia University's Graduate School of Architecture program in Rome during the early '80s. Schwarting was a student of Colin Rowe's at Cornell, who, Charles Jencks said, "[gave] the younger generations of architects the metaphor of the past, of history, of references, as a viable generator of present form."

Influenced by Rowe's vision, the author collects historical, analytical, and graphic data derived from these elaborate examinations of the ancient city, which is seen as a perfect case study to comprehend and demonstrate how urban formation, transformation, and architecture in general are in a critical relationship with the concepts of the ideal, the utopian, and the physical reality.

Schwarting's principle interest is to explore how, at various scales, the political, social, and cultural scenario of a specific time in history has influenced the forma urbis and affected its architecture. Rome, he proposes, offers a critical example of these dynamics for the American architect: The city's developments and transformations have always been in a dialectic relationship with the existing environment. This urban strategy begins with the development of the Roman Republic and Imperial periods, gradually modified by medieval urban fabric, and finally transformed in the Baroque period by Bernini and even Borromini.

Schwarting starts by clarifying fundamental concepts required to examine and understand the city's history. At first, he introduces the issue of the progressive use of tradition in architectural language, which leads directly to the debate regarding utopia, the ideal, and the real and their dialectical relationships within architectural speculation.

This argument was the main concern of Renaissance intellectuals such as Da Vinci, Scamozzi, Vasari, Filarete, and Francesco di Giorgio Martini, who all engaged in the designing of perfect, ideal cities. The author points out that none of these prototypes, except for Scamozzi's fortified city of Palmanova, were ever built. According to this, the author states that—platonically—the enthusiasm typical of the early Renaissance treatises must be interpreted as instructive for cities' potential transformation rather than reflecting an ambition for actual construction.

The solution was instead realized in the adaptation of ideal principles and rules, derived from classical knowledge, to the real, existing conditions, with respect and according to a context that was rarely intended to be altered.

In particular, the book focuses on the period from the 15th to the 18th century, between the Renaissance and Baroque periods, in which Rome was to be completely transformed into the new center of Christianity. The city needed a rethinking of its structure in order to create *monumenti*, *piazze*, *chiese*, *e palazzi* for the new dominant aristocratic families and for the Vatican, with a large flow of pilgrims.

Popes Giulio II, Clemente VII, and Sisto V saw the possibility of giving Rome new life by creating ideal spaces and conditions in fragmented interventions related through a complex radial street system developed from important urban nodes in order to reach each other. Sisto V ultimately wanted to create an urban stellar system, namely, *Roma in sideris forma*. The lesson learned from Rome is a realization of how the principles of the ideal and the perfect would be impracticable for the whole but can exist in fragments, in a dialectical relation with the real, chaotic physical context in which the Renaissance architects, instructed by popes and noble families, imagined their projects as a representation or a recollection of the idea of perfection.

Schwarting writes: "Each architect built according to the existing city, developed strategies to enhance the ideal plan notion, by creating a building and spaces that reinforced it." These projects "are ideal set-pieces inserted into an existing urban fabric and, thereby, provide a degree of order, by providing a reference [...] for the surrounding area."

It is important to mention the quality of the graphics—produced thanks to extensive analysis and fieldwork by the researchers and students—are exceptional and very rigorous. These technical hand drawings aim to visualize the architecture and buildings in relation to their context and to the city as a whole, exemplifying a concern to consider each piece as part of a more complex structure.

To conclude, we could quote Giancarlo De Carlo in his description of the work for the Piano Programma in Palermo by Giuseppe Samonà, to portray the research by Schwarting in Rome as well.

"He [Samonà] used to spend all his energy—both physical and intellectual: The sur-veys in Palermo were long and frequent, and his days at work started early in the morning and finished late at night, when he used to go out with students to have an arancino or a gelato, depending on the season."

Jacopo Costanzo is a founding member of Warehouse of Architecture and Research, a PhD candidate in Rome, and collaborates with MA Architects in New York.

Robert Irwin

Sprüth Magers, Los Angeles
January 23–April 21, 2018



Translucent scrims are one part of a large Robert Irwin show at Los Angeles County Museum of Art.

In Robert Irwin's words, a scrim "is both there and it's not," a status that could just as easily describe the effects of history. His site-specific exhibition at Sprüth Magers in Los Angeles, which occupies two floors of the gallery, seems to resonate with L.A.'s history, not in the least because it so vigorously attempts a dialogue with both the exterior street and the interior structure. On the first floor, the windows facing Wilshire Boulevard are left unobscured, providing glimpses of passing buses, pedestrians, and William Pereira's facade of the Los Angeles County Museum of Art as veiled by the semi-transparent sheen of the scrims. In contrast, the second floor features opaque interior walls that block out most of the exterior light, but are interrupted at the corners so that a viewer can walk behind the walls and stand in a purposefully awkward nook next to one of the building's original windows. On the first floor, the visitor is made aware of the act of perception, while on the second floor the inevitable limitations of one's perception become evident.

The exhibition, which was on view through April 21, was designed by Robert Irwin for this specific, 5,000-square-foot space. Because the work is so intertwined with the building, it's difficult not to describe the work in terms of decor. This is especially pronounced on the second floor, which features banks of neon tubes that seem to be oversize dispatches from a partial DNA sample. Space is occasionally left between the mounted tubes, creating the impression of absence within the bank. However, installed above the neon tubes in the ceiling are inactive fluorescent lights, which seem to hint at the inevitability of mortality. One may begin life as a vivid neon tube, but eventually the light goes out.

The darker interior, which is bisected by a black rectangular scrim, amplifies this feeling of absence: The room appears to be the remainder of something, not its origin point. The fact that the viewer is designed to encounter the second floor after the first makes the former both potentially a dramatic ending and a second act; depending on how long one lingers on the first floor after walking down the stairs, the second floor can become a referendum on how we choose to perceive. Once we've seen what's out there, do we ultimately open our perceptions up to the outside world, or do we end up ensconced in our own darkened, incomplete rooms?

Back on the first floor, a series of square black-lacquered panels are placed along the wall opposite the scrims. If a viewer walks around the installation, these panels visually align with the black squares on the scrim to create undulating tunnels of fabric and air. What was formerly indistinct and wispy suddenly becomes solid and intense. It is the architectural expression of realization, a tangible eureka moment. Walk a little farther on, however, and the squares once again fall out of alignment, becoming just shadows in the void.

The exhibition can only be viewed during daylight hours, which lends it a certain poignancy, but not urgency. Much like Los Angeles itself, the materials involved and the ample amount of space in which to view them promotes a relatively serene atmosphere. There's not a sense of hurry, but there is a sense of finitude. This is not an experience that can be repeated in some other room, at some other time. It is designed to root the viewer in that particular moment, and what a moment it is: The relative lack of ornament amplifies both the sleepy midday traffic outside and whatever feelings and thoughts preoccupy the viewer, which on a Wednesday afternoon in April 2018 in the United States are variegated, to say the least. Much like the scrims, the presence of history is both there and not there, subtly framing everything we see.

Julia Ingalls is primarily an essayist who lives in Los Angeles.

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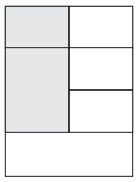

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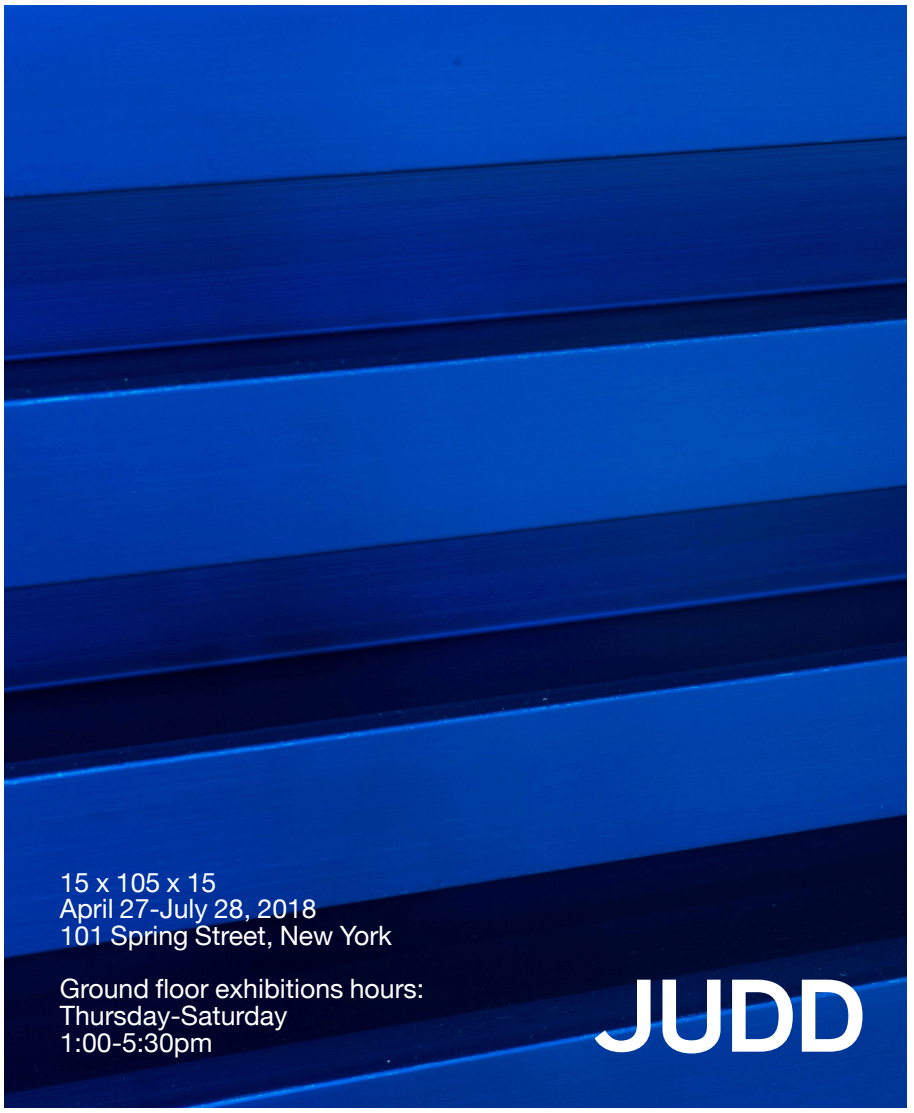



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Learning Soft Lessons

HOW CAN ARCHITECTS RESPOND TO THE REACTIONARY "HARDENING" OF EDUCATIONAL BUILDINGS IN THE WAKE OF SCHOOL SHOOTINGS?



Above: The wall of glass panes facing the courtyard at the rear of the Sandy Hook School includes colored panes above to playfully filter sunlight. Force-resistant glass is used at occupant level.



ROBERT BENSON/COURTESY SVIGALS + PARTNERS

Top: Svigals+Partners designed Sandy Hook School to be an inspiring and nurturing environment for learning, while meeting new safety and security guidelines outlined by the State of Connecticut.

In the wake of the horrific mass shooting at Marjory Stoneman Douglas High School in Parkland, Florida, we the members of the American Institute of Architects Committee on Architecture for Education (AIA CAE) feel compelled to express our collective sympathies to all affected by this horrible tragedy. Since the school shooting at Columbine High School in 1999, there have been over 200 school shootings with nearly 150,000 Americans directly affected by these incidents. The courage, grace, eloquence, and poise of the students from Stoneman Douglas serve as an inspiration to us all. We hear their call for action and stand ready to support the cause.

As architects of educational environments across the learning continuum, we look to Crime Prevention Through Environmental Design (CPTED) guidelines to help us design school facilities that discourage criminal behavior and bullying through incorporation of unobtrusive security features that are compatible with positive learning environments. These include providing clear sightlines to parking lots from staffed administration locations, limiting building access to a single entry point with a sallyport design, target hardening through security glazing, enhancing passive supervision through interior transparency, territorial reinforcement through fencing and thoughtful landscaping, and other solutions. One of the dangers of these and other school hardening strategies however is that these measures alone aren't enough. Sandy Hook Elementary and Marjory Stoneman Douglas High School had some of the "target hardening" elements described in many CPTED standards installed and it didn't stop perpetrators from entering the schools and causing tragedies. As architects, we are being asked to develop designs that provide for bullet-proof glass, secure entry vestibules, surveillance camera systems, etc. These can be beneficial to deter an active shooter and can also aid in providing deterrents for bullying and other unfavorable behavior, but they are not the exclusive answer. Our clients are being barraged with offers from various manufacturers about products that will shield students in the event of an active-shooter situation, and you can certainly understand the pressure from parents and community members to provide these measures and more to keep their kids safe.

While we believe the safety and security of students, educators and administrators on school campuses are of paramount importance, it is our responsibility as architects, however, to serve as a counterpoint to some of these hardening tactics. We cannot let fear dictate design or advocate for designing our schools to resemble prisons. Our schools and communities deserve more from us. It is important to create spaces that are warm and welcoming to students, educators and communities. We often work with schools, districts, and colleges to balance the need for safety and security with a strong desire for flexibility, collaboration and connection. In addition to providing enhanced security measures, we also need to look at research on provisions of "soft design" as well. In response to the MSD school shooting, we have seen many school and university officials, national educational organizations, affiliated organizations, and individuals come together as an interdisciplinary group to develop a "Call for Action to Prevent Gun Violence in the US" where they stress the importance of creating stronger, more connected school communities focused on development and identification of soft skills in students to reduce the incidence of isolation, depression, bullying and discrimination in our schools. The design of schools can and should be an active partner in this conversation. Through transparency, adjacency, and the creation of warm, welcoming environments, architects can provide the physical spaces to nurture these activities. Svigals + Partners redesigned Sandy Hook Elementary School in Newtown, Connecticut, after the horrifying 2012 shooting that killed twenty students and six adults. Today, it stands as a shining example of how to provide the highest safety and security features while emphasizing its educational mission and connection to community.

The members of the AIA CAE are fortunate in our work to bear witness to the incredible efforts of educators and administrators of public and private schools. In addition to their diligent focus on developing the knowledge, skills and character of their students, we have seen how hard they work, within their often meager resources, to attend to the social and emotional needs of their students. Today's students face issues of stress, drug and alcohol abuse, anxiety, depression and mental illness in quantities never before seen. It is through this lens that we understand the critical need for space and resources to support creation of strong communities where each and every student feels heard, accepted and loved. Design of collaborative areas, transparency and informal learning environments are keys to supporting next generation learning practices and to creating a strong sense of connectedness within a school or university campus.

Although it is an uncomfortable and often controversial topic, no conversation about school safety and security can be complete without addressing the issue of gun ownership and safeguards. Recommendations to train and arm teachers to protect their students are inconsistent with the expert advice from school resource officers, school administrators, and teachers we encounter every day as we work with them to design safe and nurturing school communities. The National Association of School Resource Officers, the leading organization in school-based policing, issued a statement in the days following the MSD massacre opposing arming teachers. In the discussions we have with our school and university clients across the country, it is often stated that the answer to providing greater security on school campuses is fewer guns, not more. The leaders of the AIA CAE have heard from school and university administrators, educators, and students that we need to join them to compel our legislators to enact common sense gun laws that are supported by a vast majority of Americans. The protection of responsible gun ownership and the prevention of gun violence can both be achieved through thoughtful and forceful legislation that works in concert with mental health services and safe school design to ensure our schools remain a bastion of hope for our nation's children. The voices of the Stoneman Douglas students and those from around the country that are joining them should inspire us all to be contributors to the solution. The time for words is over and the time for action is now.

The leadership group of the AIA CAE continues to work closely with AIA National staff and officers to find ways to encourage a continued, multidisciplinary, and comprehensive dialogue around school safety and security. While working with a school community to envision their new school, we were recently asked, "How can the architecture support relationships?" This should be the lens we are using in designing our schools, and we as the AIA CAE look forward to continuing to develop opportunities at the national and local level to further this very important conversation. We hope you will join us! **Karina Ruiz is vice chair of the American Institute of Architects Committee on Architecture for Education.**

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