THE ARCHITECT'S NEWSPAPER

THE ARCHITECT'S NEWSPAPER SEPTEMBER 2018 $3.95

Motor City Month

DETROIT DESIGN WEEK GOES MONTHLONG IN CELEBRATION OF UNESCO CITY OF DESIGN STATUS.

DESIGN CORE DETROIT

In celebration of Detroit's designation as the first UNESCO City of Design, the Detroit Design Festival will transition from a weeklong event into Detroit Month of Design. From September 1 through 30, over 25 participants will present 41 events and special projects throughout the city in celebration of Motor City design.

Detroit became the first and only city in America to receive a UNESCO City of Design designation in 2015, joining a network of over 20 cities using creativity as a driver of long-term equitable development. Perhaps known best for its program to designate World Heritage Sites, UNESCO (the United Nations Educational, Scientific and Cultural Organization) was chartered in Paris in 1946 as a specialized branch of the United Nations pushing for the protection of justice and human rights through the advocacy of cultural heritage, in both tangible form—such as monuments, natural resources, and sites—and intangible, such as folkways, gastronomy, and literature. Detroit has been an active member of the City of Design network, with representatives traveling to other partner cities across the globe to participate in convenings and festivals.

Detroit Month of Design is planned and executed completely by Design Core Detroit, an organization established in 2010 to recognize Detroit as the origin point for much of America's industrial design and a driver of influential creative thought. Here are some Detroit Month of Design highlights. **continued on page 12**

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They Came, They Saw, They Glazed

ON THE OUTSKIRTS OF BUFFALO, NEW YORK, FIRED-CLAY FACADE SYSTEMS TAKE A LEAP FORWARD.

MARYANNE SCHULTZ, UB SCHOOL OF ARCHITECTURE AND PLANNING

For the third year in a row, manufacturer Boston Valley Terra Cotta (BVTC) and the University at Buffalo School of Architecture and Planning (UB/a+p) hosted the Architectural Ceramics Assemblies Workshop (ACAW). The weeklong event is a gathering of architects, engineers, and artists and offers a fast-paced opportunity for attendees to get their hands dirty physically testing the capabilities of terra-cotta design. Other sponsors of the gathering include Western New York's Alfred University, an institution with expertise in glass and ceramics, and Rigidized Metals Corporation, a producer of deep-textured metal for exterior and interior cladding, among other products. **continued on page 18**

Flyover Countries

"TWO SIDES OF THE BORDER" TACKLES THE SHARED ARCHITECTURE OF THE U.S. AND MEXICO.


COURTESY YALE SCHOOL OF ARCHITECTURE

During the spring of 2018, 13 architecture studios in Mexico and the U.S. undertook an ambitious shared project to examine Mexican-American topics in architecture. The studios investigated the many ways that the two countries perform as a region with shared economies, infrastructures, languages, and histories. A new exhibition at the Yale School of Architecture Gallery presents student work from the 13 studios, along with photographic documentation of the studios' sites by Iwan Baan divided into five topic areas: territorial economies, migration, housing and cities, tourism, and creative industries and production. Conceived by Tatiana Bilbao and designed by NILE, the exhibition provides an opportunity to spatially redefine a region so often distorted by politics. *Two Sides of the Border* will be on view at the Yale School of Architecture Gallery from November 29, 2018–February 9, 2019.

Bilbao and Baan have become frequent collaborators as of late, having released *Landscape of Faith: Interventions Along the Mexican Pilgrimage Route*, a photographic journey along La Ruta del Peregrino in Mexico earlier this year. The pair also worked together for *The House and the City: Two Collages*, an exhibition that was on display through August **continued on page 9**

In Construction: Reiser + Umemoto

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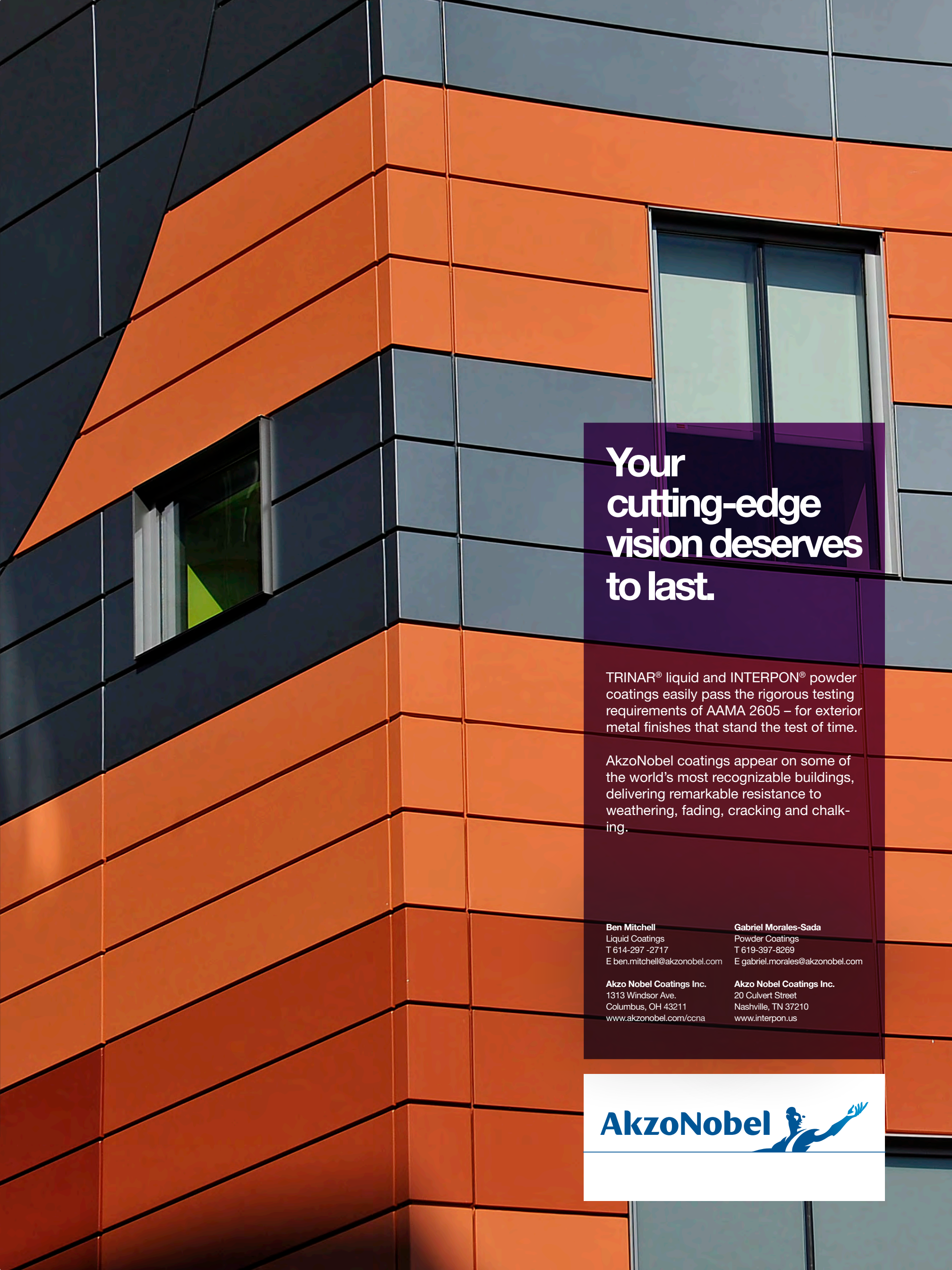

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Moving away from the digital turn

The most cogent critique of *Freespace*, the current Venice Architecture Biennale, is that it fails to recognize the degree to which contemporary urban space is a result of digital technology and computation. The curators, Yvonne Farrell and Shelley McNamara of Grafton Architects, are practicing architects who wanted their biennale to return to the basic principles of spatial design and what they consider "the generosity of spirit and a sense of humanity at the core of architecture's agenda." There is nothing wrong with this sentiment, but it meant they chose to focus on individual projects and not their means of production. The pair focused on craft; social, political, and technological "demand"; and featured figures and groups like Amateur Architecture Studio (Wang Shu and Lu Wenyu), Cino Zucchi, the Dutch architecture historian collective Crimson, Dorte Mandrup, Sigurd Lewerentz, and the British group Assemble. The results add up to a thoughtful and unique perspective on today's architecture, but there is little doubt that it bypasses the "digital." This direction infuriated those who believe that only a focus on digital production is an authentic summary of today's architecture. For these critics, the results are old-fashioned and no longer offer a relevant analysis or typology, but a "purely phenomenological formal, material, or tectonic understanding of architecture," in the words of Alessandro Bava. This digital versus demand formulation of architecture is not just a generational divide, but represents a profound difference between an architecture grounded in an expression of the digital and one that primarily seeks to respond to site, program, function, and reception.

In *The Second Digital Turn: Design Beyond Intelligence*, Mario Carpo describes the importance of the first digital turn of "mass customization" as one of the most important architecture inventions of all time because it "changed—or at least subverted, upended, and disrupted—almost every aspect of the world." He sees an unintended benefit of mass customization, the possibility to change the notion of detail and form that has remained constant since Leon Battista Alberti toward the possibility of an "infinite number of variations" for the designing architect. He believes that modern classicism "continues to stifle technological innovation in building" (even the golden age of modernism was a "retardataire phenomenon"), and this new technology offers a way forward to a new relationship, or, as Christopher Alexander would say, a new "pattern" of parts to the whole.

In the 1990s, as Carpo wrote, the "first turn" saw "the best architects adopting and embracing digital change sooner than any other trade" and established the basis for the second wave, in which the avant-garde uses "Big Data and computation to engage somehow the messy discreteness of nature." But this first wave, as we know, created a new architectural style of "smooth and curving spliny lines and surfaces" that, despite the potential possibility of first-wave, open-source collaboration and a return to medieval-style authorship, led to something else totally predictable. A new style, parametricism, took over and continues to this day, "with ever-increasing degrees of technical mastery and prowess. Ideas and forms that twenty years ago were championed by a handful of digital forms engender architectural masterpieces at a gigantic, almost planetary scale." This planetary architecture, perhaps because of the high cost of design and construction of the complex forms it can produce, has become, counterintuitively to the claims of many theorists, a truly corporate style of design for the 1 percent and corporations. It should then come as no surprise that many of today's younger architects are looking for a different kind of architecture, and that many of the brightest are returning to the postmodernism of the 1980s. In this way, the current generation are like the designers of the first Venice Architecture Biennale's Strada Novissima, who nearly 40 years ago looked for an alternate model to the modernism that they believed was destroying the historic layered fabric of our urban settlements. Though this style is still fraught with the problems (primary authorship, individuality, and history as a precedent) that brought it to an end in the 1990s, its reemergence is an authentic and important shot across the bow to technologists like Carpo, who are apoplectic at its return. It is an important attempt to find a way out for the profession, which all too often focuses on neoliberal, avant-garde experiments to the exclusion of real world problems that daily become more urgent for everyone. **William Menking**

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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.

David Beckham's billion-dollar soccer park reveals renderings ahead of vote

David Beckham's goal to bring a Major League Soccer (MLS) team to Miami has taken another turn, as the soccer superstar presented plans for a 78-acre soccer campus before the Miami City Commission. Beckham and his MLS expansion partners are looking to develop the publicly owned Melreese Country Club.

Herzog & de Meuron and Beyer Blinder Belle to expand Harvard GSD's Gund Hall

The Harvard Graduate School of Design has announced that Herzog & de Meuron have been selected to design a "transformative" expansion of Gund Hall, the GSD's main building on the Harvard campus; New York–based Beyer Blinder Belle will serve as executive architects on the project.

Library of Congress uploads massive collection of Frederick Law Olmsted papers

The Library of Congress has digitized its massive collection of personal papers and correspondence detailing the life and work of famed landscape architect Frederick Law Olmsted; the resource comes online ahead of the bicentennial of Olmsted's birth, which will be celebrated in 2022.

The AT&T Building is now a New York City landmark

Philip Johnson and John Burgee's postmodern 550 Madison, better known as the AT&T Building, is now a protected landmark. The Landmarks Preservation Commission unanimously voted to landmark the 1984 tower and made it the youngest building to receive landmark status in New York.

Fight over Venturi Scott Brown's work in San Diego escalates as new petition emerges

As a controversial plan to expand the Museum of Contemporary Art San Diego campus by Selldorf Architects forges ahead, Denise Scott Brown and other notable figures have come out in defense of a 1995 Venturi Scott Brown Associates–designed postmodern addition to the complex.

Glasgow School of Art to be rebuilt following fire investigation

Tom Inns, director of the Glasgow School of Art, has announced that the school's fabled Charles Rennie Mackintosh building will be rebuilt following the massive fire that engulfed the school. But the cause of the blaze is still unknown.

Disney plans to build new Hudson Square campus in a $650 million deal

The Walt Disney Company is moving its long-time New York headquarters to Hudson Square, a move that solidifies the up-and-coming area's position as a hub for creative companies. Disney acquired the rights to develop 4 Hudson Square, a Trinity Church Real Estate–owned site, with a 99-year lease.

New York caps Uber and Lyft

After a spate of taxi driver suicides, New York has become the first city in the country to cap the number of ride-hail cars on its roads. Following a City Council vote, the city will freeze the number of for-hire drivers allowed for one year as part of a study.

Trump's timber tariffs divide the construction industry

Last November, the U.S. Department of Commerce under President Trump announced an average of 21 percent import duties on Canadian timber products entering the U.S. The National Association of Home Builders claims that the imposed tariffs have added thousands in costs to single and multifamily homes.

Frank Lloyd Wright's fully restored Ennis House is for sale for $23 million

Following an extensive restoration spanning more than a decade, Frank Lloyd Wright's Ennis House in Los Angeles is for sale. The 5,500-square-foot neo-Mayan hilltop house was designed by Wright in 1923 and is on the market for a cool $23 million.

1

Bjarke Ingels designs stilted Miami Produce Center complex [1]

BIG has teamed up with Miami Beach developer Robert Wennett to design a mega mixed-use project dubbed the Miami Produce Center for the Allapattah neighborhood. The project will resemble a toppled game of Jenga as horizontal blocks are thrust into the air on stilts.

Albright-Knox Art Gallery unveils revised OMA expansion plan

The Albright-Knox Art Gallery released the firm's latest schematic designs in the AK360 expansion project, revealing a new direction from the previous controversial design concept.

The Rock ’N’ Roll McDonald’s replacement opens in Chicago [2]

Ross Barney Architects has completed a high-tech headquarters for McDonald’s in Chicago, replacing the cult-classic Rock 'N' Roll McDonald’s with a sustainability minded successor. Cross-laminated timber was used for the roof, a first in Chicago.

BIG to lead design for new Oakland Athletics baseball stadium

Bjarke Ingels Group (BIG) has been hired to replace HOK and lead the design for a new ballpark for the Oakland Athletics baseball team, with Gensler and James Corner Field Operations working together to craft the ballpark and the surrounding areas.

Detroit’s bridge to Canada ready for construction but faces political challenges

The Gordie Howe International Bridge, a six-lane span between Detroit and Windsor, Ontario, is set to begin construction this fall after the Windsor-Detroit Bridge Authority selected a team to design and build the $3.7 billion structure.

Microsoft announces that LMN, ZGF, and others will design its corporate campus in Washington State

Computer software giant Microsoft is moving along in its efforts to replace and expand its longtime corporate headquarters campus in Redmond, Washington, east of Seattle. The transformational project aims to replace nine existing two-story office clusters with 18 four- and five-story office blocks.

Federal Transit Administration cuts funding for mass transit projects

The Federal Transit Administration has opened up an online survey inviting state transportation departments, transit agencies, transit operators, and other stakeholders to offer their opinions on what constitutes a “federal project.” The agency has also slashed 2019’s funding levels to one-third of what they were in 2016.

Lyft buys Citi Bike, is now America’s largest bike-share business

Lyft has gone multimodal and acquired most of bike-share company Motivate, supplementing its car-for-hire business model with ownership of the country’s largest network of docked bicycles. Lyft is now the owner of New York’s Citi Bike program and will maintain Motivate’s bike-share programs across eight cities.

Historic Mecca Flats apartment building unearthed in Chicago

The Mecca Flats building was built in 1892 and was expected to house visitors to the World’s Columbian Exposition in 1893. Maintenance work this summer has uncovered the remains of this long-lost building.

Venturi Scott Brown–designed house suffers secret demolition [3]

Only a month-and-a-half after a colorful Robert Venturi and Denise Scott Brown–designed house in Shadyside, Pittsburgh, was put up for sale, the new owner plans on tearing it down. The interior has already been gutted and preservationists are now fighting to keep the building intact.

Olson Kundig completes Seattle Space Needle renovations

Olson Kundig has completed work on the Century Project, a $100 million renovation effort aimed at upgrading the Seattle Space Needle’s iconic rotating Top House. That includes replacing metal panel cladding with floor-to-ceiling glass and reconfiguring the exterior wrap-around observation areas to be more open and transparent.

Vermont’s Mormon future city called off after preservationists sound the alarm

Plans for a utopian city based around the Mormon design principles of Joseph Smith have been scuttled by their Salt Lake City–based developer after the National Trust for Historic Preservation put out a warning about the project.

OPEN> GALLERY

THE MILTON RESNICK AND PAT PASSLOF FOUNDATION

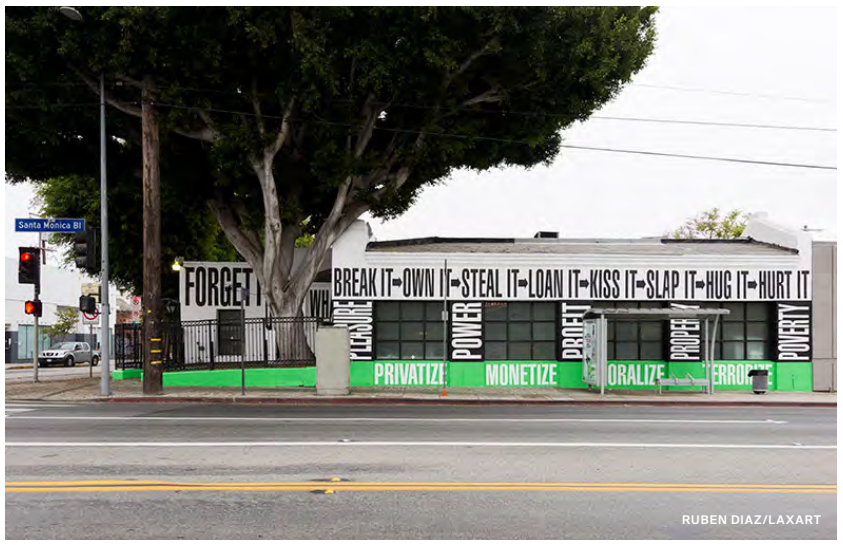
The Milton Resnick and Pat Passlof Foundation
87 Eldridge St.
New York

646-559-2513
Architect: Ryall Sheridan Architects

An intimate gallery space on New York's Lower East Side allows art lovers inside the private life of legendary Abstract Expressionist painter Milton Resnick. Set within a former synagogue, the artist's 29-year-old living and working space was transformed by Ryall Sheridan Architects into a breathtaking studio museum that opened in July. The twice-converted tenement building features a soaring sanctuary space, arched double-height windows, and brick walls that all come together to create a cozy yet light-filled experience for visitors to enjoy Resnick's legacy. The architects paid homage to his final years by meticulously preserving his small studio area as well.

The $5 million renovation of Resnick's estate was the dream of the late Pat Passlof, Resnick's wife, who sold her own nearby home, a synagogue on Forsyth Street, to help fund the project. The Foundation includes gallery space for temporary exhibits, poetry readings, concerts, and the couple's archives, as well as a core selection of Resnick's paintings. An opening event celebrating the restoration's completion will be held on September 15 and 16. Donations are accepted upon entry to the museum. **Sydney Franklin**

OPEN> GALLERY



RUBEN DIAZ/LAXART

LAXART
7000 Santa Monica Boulevard
West Hollywood, California

323-871-4140
Architect: Lorcan O'Herlihy Architects

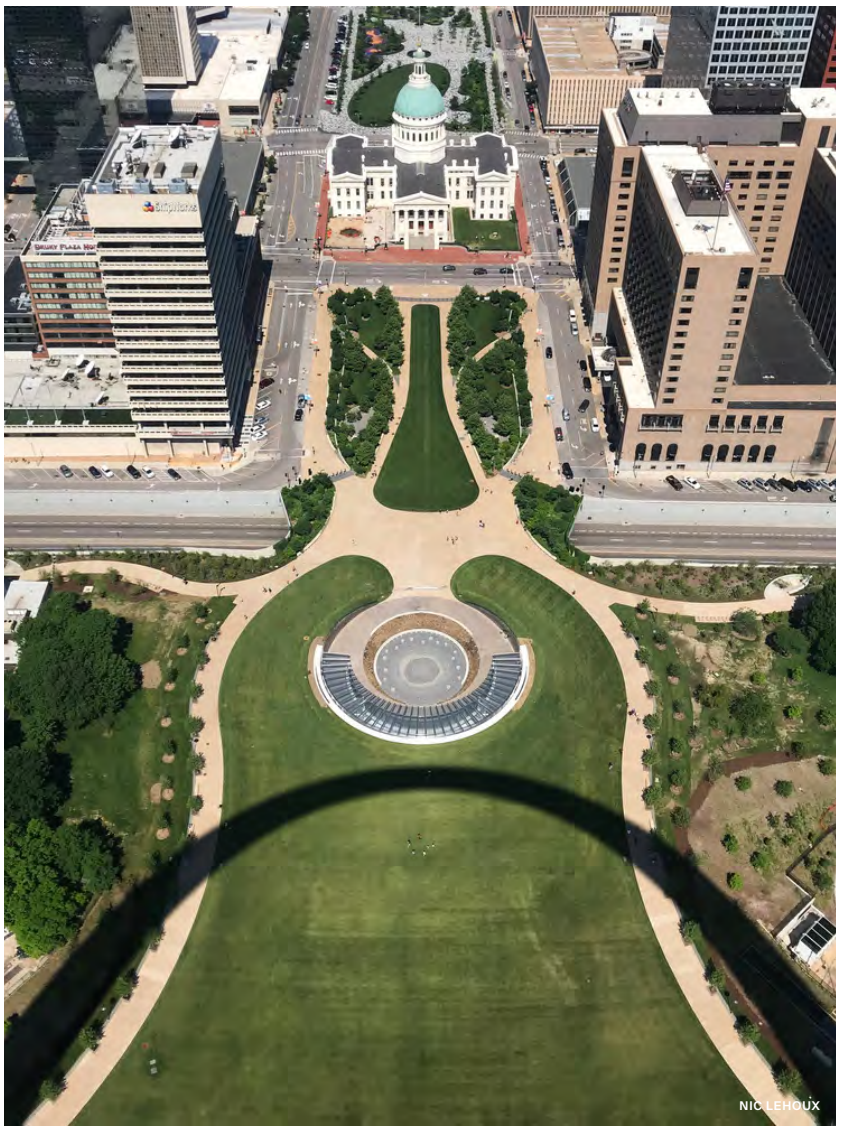
Lorcan O'Herlihy Architects (LOHA) completed work earlier this year on a spate of renovations and alterations to LAXART gallery in Los Angeles, a project the firm initially designed back in 2015.

The gallery originally opened under the stewardship of founding curator Lauri Firstenberg 13 years ago in a Culver City space designed by architect Peter Zellner. It was intended to serve as an alternative gallery that provided a platform for emerging L.A.-based artists. LAXART came under the leadership of the curator Hamza Walker in 2016, shortly after its move to the LOHA-designed spaces.

Now solidly established, the gallery has been opened up by LOHA in order to accommodate larger exhibitions and public events. Lorcan O'Herlihy, founding principal at LOHA, explained: "The interiors have changed from an organization of small galleries for several concurrent solo shows to a reoriented space that is organized around a single central gallery."

LAXART is currently showing *Remote Castration*, a group exhibition curated by Catherine Taft that focuses on the #MeToo and Time's Up movements as related to feminist thought in contemporary art. **Antonio Pacheco**

OPEN> MUSEUM/ATTRACTION



NIC LEHOUX

Gateway Arch National Park
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Architects: Michael Van Valkenburgh Associates (MVVA), Cooper Robertson, James Carpenter Design Associates, Trivers Associates

"You can no longer enter the Arch via its legs; these are now exits only," notes the website of the new Gateway Arch National Park (née the Jefferson National Expansion Memorial). St. Louis's favorite inverted catenary has some impressive legs, but luckily they weren't touched during the $380 million, five-year project to update their stomping ground. Everything circulating around the iconic arch is new, though, including the name, an increased emphasis on walkability, biking and running trails, space for events and concerts, and a renovated Gateway Arch Museum.

The arch itself is the same stainless steel Saarinen of old. Four minutes still gets you the same claustrophobically thrilling tram ride up and down the legs enjoyed by visitors since 1965. At the top, vintage views of Busch Stadium, the Old Courthouse, and the mighty Mississippi River through the thickly glazed rectangular observation windows still excite those daydreaming about the endless possibilities of what lies to the west. **Elizabeth Blasius**

EAVESDROP

Summer of Love?

A Diller Scofidio + Renfro–designed park in downtown Moscow made headlines this summer after security cameras caught numerous people having sex within the 35-acre green space. Laid out along the Moskva River directly across from the Kremlin, Zaryadye Park opened last year as the city's first large-scale parkland built in 50 years. DS+R designed the park with "wild urbanism" in mind, mixing indoor and outdoor spaces as well as natural and artificial landscapes for people to enjoy. Though canoodling wasn't designed into the program, visitors are experiencing unforeseen kinds of pleasure in the park, despite Russia's laws against fornicating in public.

Dubliners

The Steven Holl Architects–led team may have won the Future Campus—University College Dublin International Design Competition, but eagle-eyed commentators are pointing out a design team faux pas. In a two-minute video, Steven Holl discusses how the hexagonal basalt columns of the Giant's Causeway were the inspiration for their crystalline Centre for Creative Design. The only problem? The Giant's Causeway is in Northern Ireland, a separate country, and Irish unionists took issue with the conflation online.

No New Critics

While the architecture world is chomping at the bit for news on who may or may not become the new architecture critic at the *Los Angeles Times*—Mimi Zeiger? Sam Lubell? Alissa Walker?—top brass at the newspaper are in no rush to name a replacement.

And while it's been almost six months since Christopher Hawthorne announced his departure from the newspaper to become L.A.'s first-ever Chief Design Officer, sources tell *AN* that there is "no news yet" on a possible appointment. Instead, the *Times* has been staffing up in other areas to fill "critical gaps in the national and foreign desk."

In the meantime, *Times* arts and entertainment staff writer Carolina Miranda has been bringing a fresh perspective to the paper's architecture and design coverage. The wait continues!

Send car bombs and voyeur shots to eavesdrop@archpaper.com.

Front page: *Garden of Redemption*, by Hyeree Kwak.
Above: Remittance house in Tlapayatla near Puebla City.

Flyover Countries **continued from front page**

5 at the Steven Holl–designed 'T' Space in Rhinebeck, New York. The latter show used collages to juxtapose different ideas at urban and personal scales, and to create new spatial interventions by reusing tried-and-true typologies in new contexts.

Baan teased the show on his Instagram account, posting aerial shots of border infrastructure at El Paso and Ciudad Juárez, the Tornillo Port of Entry in El Paso, and other locations across both cities. While in Mexico, Baan used the opportunity to shoot examples of vernacular Mexican style, such as the remittance house shown above. **Jonathan Hilburg**

Read more at archpaper.com

Singlered Out

REMEMBERING DAVID SINGLER, A PIONEERING AFRICAN AMERICAN ARCHITECT WHO PAVED THE WAY FOR FUTURE GENERATIONS.

Singler Foundation interns being honored with Morgan Freeman (second from right).

The David C. Singler Foundation was established in 1994 to promote career development and offer internships to students of color entering the architecture and design professions. The New York City–based foundation recognized that African Americans were underrepresented in the design fields and set out to address the impediments to entrance into the profession. The foundation was named after David C. Singler, an African American architect whose own life represented these challenges—and the attempts to overcome them—that face African Americans hoping to become architects in this country.

Singler, a lifelong resident of Harlem, attended City College of New York (CCNY) and earned a master's degree in architecture from Columbia before beginning a 30-year career as an architect.

In 1965 he took the New York State licensing exam, but failed the design portion of the test. Both Lewis Kwit and Jim Howie, who were colleagues of Singler's and helped establish the foundation and served on its board, highlighted the unfairness of the New York system and how it systematically kept African Americans out of the profession. In New York, applicants for licensure were required to appear in person before the board and could be turned down for practice. Singler, like many young designers in New York, took the Connecticut test, which many believed was fairer and which, through reciprocity, allowed one to be licensed in New York State. By all accounts, Singler was extremely talented as a designer, manager, and businessman in the profession, but because of prejudice toward African Americans, had to take lesser jobs than his skills would allow. He nevertheless had a long, successful career, beginning in the 1970s when he worked first for Western Electric and then for Nigerian entrepreneur T. I. Nwamu, planning and designing new towns in the plateaus of Nigeria. In the early 1980s he cofounded the company Construction Support Services with Jim Howie, who said that Singler was excellent at finding and completing work for their corporate clients. But in a meeting in 1992, Singler suddenly had a heart attack or stroke (no autopsy was performed) and died.

The architect had made such a profound impression on his colleagues that, in 1993, several of them decided to create the foundation to honor his memory. Its mission was to help young design students of color with a mentorship program and a mechanism for placing the best students in summer internships in major offices. The foundation went to Pratt Institute and asked Dean Sidney Shelov to forward the best African American students to receive the internships. They then asked important professionals like Juliette Lam, head of interiors at HOK, if she would take interns. She did, as did Perkins Eastman, Gensler, Taylor Clark Architects, and SOM. Architects Andy Jordan and Shaneekua (née Bent) Henry both received internships in this way, and believed it helped them advance in their careers.

Jordan, who now owns his own firm, AMPED Architecture, said that though he had a strong background as a student at Art and Design High School and did well as a student at Pratt, this experience as an intern at HOK opened up a whole new world of experiences for him. Furthermore, Juliette Lam served as a lifelong role model and mentor, and the internship gave him the "psychological edge" to advance in the profession.

Henry, an intern at SOM for three years, likewise praised the foundation for helping her get an advantage in the workplace while she was a student at Pratt from 1995 to 1998.

The Singler program lasted about six years, or until the foundation believed they were no longer getting qualified students for these important positions from Pratt. The program, which received support from Morgan Freeman, jazzman Chico Hamilton, and Mayor David Dinkins, sent many young African American students into the workplace, including Henry, Julio Colon, Carlyle Fraser, Jr., Celeste Lane, Lashford Lowe, Steven Morales, Damian Ponton, Joseph Warner, and Brian West. Both Kwit and Howie hope to bring all the Singler interns back together for a reunion, and they can be reached through the paper.

Architectural internships today are often criticized for being exploitative of young workers, but this is an example of how this foundation used this system to give people a push forward into a career. **WM**

Moving up to the Ivory Tower

J. MEEJIN YOON IS THE NEW DEAN OF CORNELL AAP.

Cornell University's College of Architecture, Art, and Planning (Cornell AAP) has announced its new dean will be J. Meejin Yoon. She will be the first woman to take the post since the college's founding in 1896 and will succeed Kieran Donaghy, currently the interim dean of the school. Yoon was a professor and the first female head of the department of architecture at the Massachusetts Institute of Technology (MIT). She also cofounded Boston-based practice Höweler + Yoon Architecture with partner Eric Höweler.

"I am very excited about my new role as Dean at Cornell and look forward to amplifying the agendas already at Cornell AAP that I can contribute to," Yoon said in a statement. "As a designer, I have always tried to work in ways that cut across or sit at the intersection between disciplinary boundaries and I find the eco-system of disciplines and expertise at Cornell extremely substantive. I also see tremendous potential for expanding the role of technology within the culture of design at Cornell, from computational design and digital fabrication to data-driven processes in planning to new forms of media in the arts."

Yoon has been widely recognized for her teaching and practice. She was the winner of *Architectural Record*'s New Generation Design Leadership Award in 2015, the United States Artist Award in Architecture and Design in 2008, the Architecture League's Emerging Voices Award in 2007, and the Rome Prize and Fellowship in Design in 2006, among other distinctions. She received a Master of Architecture in Urban Design with Distinction from Harvard University in 1997, and a Bachelor of Architecture from Cornell University in 1995, where she earned the AIA Henry Adams Medal.

Yoon will begin her new role on January 1, 2019. Höweler + Yoon will continue its work out of Boston. **Alex Wong**

J. Meejin Yoon

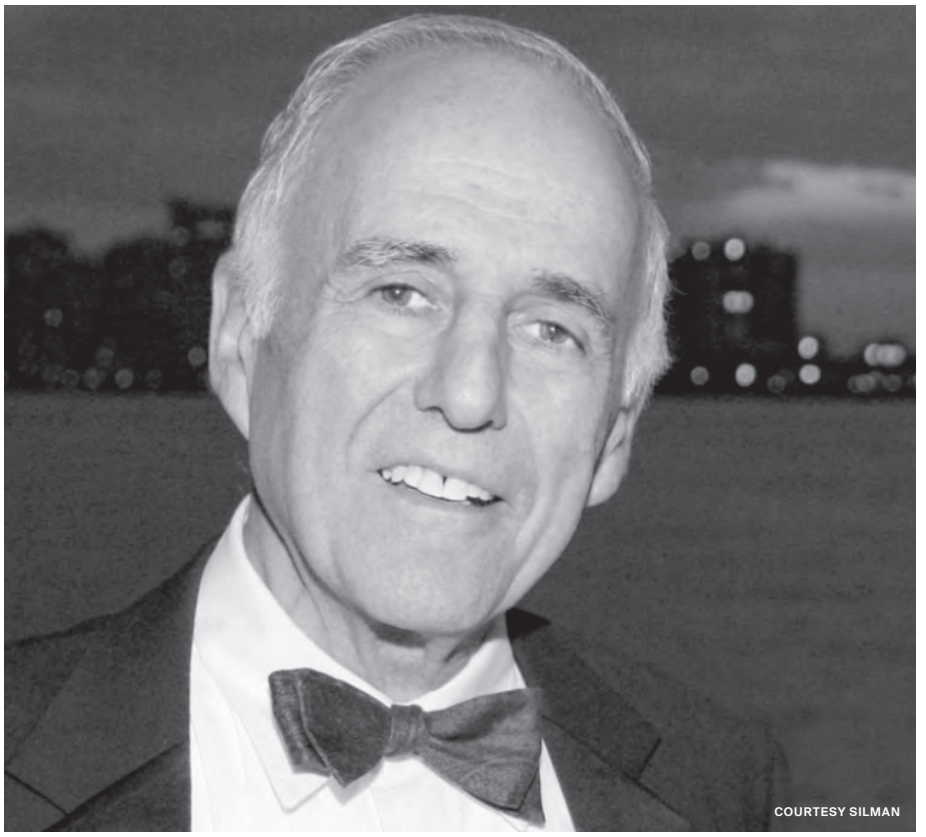
OBIT

Robert Silman (1935-2018)

"Hidden in plain sight," describes the legacy of the beloved structural engineer, Robert Silman, who died at age 83 on July 31. The great landmarks he renewed, along with the new ones he realized, prove this point, from Carnegie Hall, the Guggenheim Museum, and Fallingwater to the Polshek Partnership's Weill Recital Hall, Renzo Piano's Whitney Museum, and Freelon Adjaye Bond's National Museum of African American History & Culture. Working until just a few weeks before losing his long battle with cancer, Silman communicated through intuitive problem solving, enriched by a lifelong curiosity about the creative intent of his colleagues as well as his forebears, whose accomplishments could only stand with his benevolent intervention. His engineering always deferred to the original intent of the architects he worked with, either in person or posthumously.

Mr. Silman's career as practitioner, educator, and advocate inspired thousands of students and young professionals across two generations, and set a standard of engineering excellence that merged scientific knowledge with social need. What distinguished Silman, especially in the realm of preservation architecture, was a determination to go beyond the mandated assumptions of stability and safety by introducing an innovative elegance marrying new technologies with historic form. His solutions attest to a poetry of invisibility—a symbiosis of means and methods that defined new possibilities and set professional precedents. Right to the last, he taught a course at Harvard's Graduate School of Design called "The Philosophy of Technology," imbuing a spirit of inquiry best sustained by a broad cultural awareness and willingness to innovate in the face of restrictive axioms.

When at Silman's urging, architect Annabelle Radcliffe-Trenner was brought on as a young consultant by the Hillier Group in 1996 to renovate the notoriously complex, leaky roof of Frank Lloyd Wright's Racine, Wisconsin, Wingspread, she describes it as a time when "shoving in steel" was the common engineering contingency. Silman instead "turned to the nascent art of computer modeling, using data from an exacting load analysis to solve the problem in a bold new way." Instead of ill-suited roofers, boat builders banded sheets of carbon fiber, used before then only on ships and jets, around the replacement roof. She added, "He made connections between both people and ideas


COURTESY SILMAN

Robert Silman

with a generosity of spirit that inspired all of us working alongside [him]. As with so many others, he set my career in motion and did so at a time when opportunities for women practitioners were still limited."

After studying architecture at Cornell and at NYU graduate school, Silman worked entry-level jobs at Ammann & Whitney, Ove Arup & Partners, and Severud Associates before founding his namesake firm in 1966, a year after the passage of New York's landmarks law. Jobs on early preservation efforts that were too small for big competitors led to a lifetime of civic engagement and advocacy, even at times when such work might be at odds with the more lucrative prospects of demolition and new construction.

Just two years later, the 1968 advent of Beyer Blinder Belle spawned a bond, now in its 50th year. Jack Beyer conveys his loss: "We called ourselves the 'Four Brothers,' as Bob demonstrated from the start his peerless skill at weaving strict systems into the historic fabric of landmark buildings. Thanks to his conceptual thinking and capacity to listen even to those with little of use to say, he was never intimidated by existing conditions." Beyer continued, "Bob and I served as volunteer advisers to the Kathmandu Valley Preservation Trust, where he figured out how to rebuild and seismically stabilize its great 16th-century wooden pagoda temples. Without reimagining their un-mortared brick foundations, any aboveground restoration work would have failed. His impact was global."

Anthony C. Wood, founder and chair of the New York Preservation Archive Project, recalled, "Whenever preservationists were confronted with a building that opponents said was too far gone to save, the 'go to' person to call for structural help was Bob Silman. Generously responding to such calls, he could work his magic to find a way to save the day."

For 11-year Silman Associate Justin Den Herder, "Bob reinforced the importance of all the arts. He was a design-minded collaborator because he was genuinely in love with architecture. He was an effective communicator because he was passionate about literature. He even kept a poster of Gustav Mahler over his desk that likely informed his work at Carnegie Hall, where the German maestro conducted his final concert in 1911 just a few months before his death. No doubt Mahler approved the results of Bob's graceful hand."

Paul Gunther

Read more at archpaper.com

Motor City Month continued from front page

Sukkah x Detroit

Sukkah x Detroit celebrates Detroit's designation as a UNESCO City of Design as well as its 1,300 urban farms. Sukkah x Detroit received 78 applications from 17 countries to design contemporary Sukkahs—ancient symbolic structures built for the celebration of Sukkot, commemorating Jewish freedom from slavery. The winning Sukkahs will be on display in historic Capital Park, along with complementary programs and events.

SHAPE: Defining Furniture in Michigan's Design Legacy

Next: Space Detroit is curating an exhibit of contemporary furniture by the likes of Alex Drew and NO ONE, Nina Cho, Colin Tury, and Hunt & Noyer, inspired by the design theories and practices of Charles and Ray Eames and Florence Knoll (Knoll was a native Michigander). The furniture will go on display at the Shinola Canfield Flagship Store.

Light Up Livernois

Now in its fifth year, Light Up Livernois celebrates one of Detroit's oldest and most significant commercial corridors, known for its connection to Detroit fashion. Vacant storefronts will be activated with art installations and pop-up shops, while existing businesses will be offering special programming and goods, and will be open late into the night. Previous iterations of Light Up Livernois offered musical performances and fashion vignettes.

2018 Junior League of Detroit Designers' Show House

Detroit designers are let loose within the 1922 Charles T. Fisher Mansion, the largest home in the Boston-Edison Historic District. The estate includes 14 bedrooms and 14 bathrooms, and includes a pub, a private chapel, and a prohibition-era liquor vault. From September 15 through October 7, 39 designers will transform over 40 spaces within the 18,000-square-foot home and throughout the gardens.

Picnic

Curated by Campo Studio (designers Fernando Bales & Elise DeChard), Picnic bills itself as a "spatial feast," with the project blurring the lines between art and architecture. The piece will bring together a series of mobile furniture armatures, each with an independent presence and use. The project will be assembled and shown in the Simone DeSousa Gallery.

Gold Ink + Red Wine at POST

POST, a new, open-concept retail store on Detroit's east side, will open its doors for tours, demos, and workshops all month long, allowing visitors to peruse new work by in-house design and production studios, including Mutual Admiration, Hooray Forever, and Scarlet Crane. The 1940s building that houses POST was a former post office and served for a while as a Baptist church. The store opened in 2017. **EB**

Front page: Curated by Detroit's Campo Studio, Picnic is a "spatial feast" of a series of mobile furniture armatures.
Above: Located in a former post office on Detroit's East Side, POST is a new open-concept retail store hosting demos and workshops during Detroit Design Month.

Jealous, St. Paul?

SHOP ARCHITECTS SET TO DESIGN MINNEAPOLIS'S RIVERFRONT PERFORMING ARTS CENTER.

Minneapolis will be getting an elevated amphitheater on the banks of the Mississippi River courtesy of New York's SHoP Architects. The firm was chosen by Minneapolis music institution First Avenue Productions to design the new Upper Harbor Terminal Community Performing Arts Center (CPAC), a combination park–performing arts center–event venue.

CPAC will create a new 2.3-acre public park on the waterfront on city-owned land that will double as a performing arts space. SHoP's "Gantry," a multistory metal seating structure, will float most of the venue's 6,000 seats above ground level and free the park up for public use when not scheduled for events. The stage, segmented into its own separate building, can also be enclosed during inclement weather for smaller performances.

The Gantry leaves its structural elements exposed, and the catwalk-like design is a callback to the waterfront's industrial past—a past that, from renderings, will be heavily referenced in the new park's design. CPAC will seat up to 10,000 visitors, with room for 4,000 standing attendees and 10 private boxes.

"Minneapolis and First Avenue have a long history of creative transformation, and a rich legacy of music and culture," said founding partner of SHoP Architects Gregg Pasquarelli. "We are thrilled to be working together to expand upon this tradition. In designing the UHT CPAC, we were inspired by what makes First Avenue one of the country's most intimate and special music venues, focusing on the idea of creating an inclusive venue where everyone feels like a VIP, while also allowing for a larger, open park and green space open year-round for the North Minneapolis and surrounding communities to enjoy."

The renderings released last Wednesday were the public's first look at plans for the north Minneapolis site, of which CPAC is just a small part. If the plan is approved by the City Council and the Minneapolis Park and Recreation Board, the 50-acre Upper Harbor development would bring residential and office buildings to the waterfront as well. Construction on the project's first phase, including CPAC, could begin in 2020, depending on how fast the development clears the approvals process. In the meantime, developers United Properties, THOR Companies, and First Avenue will be soliciting public feedback on their current scheme. **JH**

See more images at archpaper.com

Top: An aerial rendering of the CPAC during an event.
Bottom: View from the Gantry at night during a concert.

A Sacred Site

SWA GROUP'S DESIGN IS CHOSEN FOR THE SANDY HOOK MEMORIAL IN CONNECTICUT.

After five years of planning, a final design has been chosen for a permanent memorial honoring the 26 victims and the survivors of the December 2012 shooting at Sandy Hook Elementary School in Newtown, Connecticut. A landscape and memorial vision dubbed The Clearing by Ben Waldo and Daniel Affleck of SWA Group San Francisco was selected from 189 international submissions and will be built next year on a donated plot of land located near the school.

The floral memorial landscape will stretch across five acres of rural land, utilizing the existing site's lush woods, wetlands, ponds, and native plants. The sprawling design features winding pathways and trails that encircle a memorial fountain with a young sycamore tree planted at the core. The tree will sit within 27 cubic feet of "sacred soil," composed of incinerated items such as the stuffed animals, letters, and flowers that were left as temporary memorials following the shooting. The location will serve as a place of remembrance and reflection, with the names of the victims carved into the fountain's stone edge.

Waldo and Affleck created The Clearing in tandem with SWA/Balsley's Justin Winters, Fluidity's Jim Garland, AIA, and Sherwood Design Engineers' Jason Loiselle and Gabe Duque. Among the top three designs unveiled in May, the proposal received a unanimous vote by the memorial commission after the designers presented their projects in mid-July. The other ideas under consideration included a submission by an associate principal of Svigals + Partners, who designed the recently reopened Sandy Hook Elementary School. Up until this summer, all submissions were kept under wraps as the family members and Newtown residents reviewed them in private following the initial open call last year.

Newtown estimates the project will cost around $250,000 and open with a dedication on December 14, 2019, the seven-year anniversary of the shooting. According to the architects' proposal, the resilient topography of The Clearing will allow visitors to journey through the memorial during all four seasons of the year. Open meadows, walking bridges, and treescapes with evergreens, dogwoods, and maples come together to make up the massive site. A memorial entrance and pavilion will be constructed with a wall full of candles featuring a quote from President Barack Obama's speech given at the interfaith vigil on December 16, 2012. Visitors will be able to take candles from the wall through the memorial, light them, and set them afloat in the fountain upon reaching the center. **SF**

Read more at archpaper.com

The Clearing by Ben Waldo and Daniel Affleck was chosen as the official memorial honoring the 26 victims and the survivors of the December 2012 shooting at Sandy Hook Elementary School in Newtown, Connecticut.

IN CONSTRUCTION

Taipei Pop Music Center

AN ICON EIGHT YEARS IN THE MAKING PREPARES FOR THE SPOTLIGHT.

In 2010 Reiser Umemoto Architects (RUR) entered a competition that might have seemed a strange fit for a small academic firm based in New York City known mostly for theoretical treatises and thoughtful residential design. Halfway around the world, a consortium of government organizations in Taipei, Taiwan, issued a request for proposals for a pop music campus that would etch its image into the local skyline. The groups wanted to bolster the Taiwanese pop industry in the competitive musical landscape of East Asia, amid rival industries in Korea, Japan, and mainland China.

The competition organizers wanted an icon, something that would be instantly recognizable to national and international audiences. RUR responded with a submission that included collages showing newscasters announcing the arrival of the latest pop star while standing in front of a geometrically complex design, a mix of swooping arcs and fractal shards. This was the same year that Instagram was launched and only 13 years after the opening of Guggenheim Bilbao, and RUR knew that their proposal had to make an instant impact.

These years were a time when Taiwan was producing many high-profile competitions that got international attention for the bold names and often wild designs of the winners. The competitions seemed to have a lot of promise, as clients were looking for avant-garde international firms to make spectacular statements with the sorts of buildings that can rocket a firm to stardom. Toyo Ito's Taichung Opera House, OMA's Taipei Performing Arts Center, and Neil Denari's New Keelung Harbor Service Building all came out of this icon-obsessed mania.

The reality for these competitions has been more complicated. "They have big ambitions," Jesse Reiser said, "and they have prominent architects come in, but the budgets don't mesh with that." OMA's project has stalled midway through construction; Neil Denari's indefinitely postponed. RUR has, so far, bucked the trend and is close to bringing online not just the Pop Music Center, but also the Kaohsiung Port Terminal, another Taiwanese competition winner.

The Pop Music Center scheme features three main masses scattered atop a retail plinth. "Part of our strategy was to expand the project into more of an urban design project, and not just do a mega-building, so we wanted to occupy the entire site," Reiser said. A cube housing a pop hall of fame stands at one end of the main long site. It is anchored at the other end by the "industry shell," a faceted mixed-use building that doubles as a band shell for an outdoor performance space in the middle of the site.

The main hall is split from these buildings by a road that runs through the site and is connected by a bridge that extends directly into the hall's lobby. Originally a branching structure similar in form to the Kaohsiung project, the main hall transformed when the client decided to increase the size of the theater from 3,000 to 5,000 seats. The final form resembles a sort of crystalline clam lodged into the landscape.

The hall is well underway, and when it is completed, it will be the first of the three Pop Center buildings to finish. The exterior is already covered by an anodized aluminum skin with a distinctive standing seam pattern. The linear metal panels take on a range of tones depending on the angle of the surface, almost white on the pleated roof where they reflect the sky, and a rich bronze on the shaded underside of the facade. Reiser said the particular finish has historic ties to East Asia: "The color is this alumite color that the Japanese used on teapots and on certain fighter aircraft in World War II."

This exterior shell is punctured by the elevated walkway that connects the main hall to the other buildings and leads visitors into a double-height lobby. Faceted perforated aluminum panels with a dark green PVDF coating are backed by an air gap and black mineral wool to create a crystalline cocoon that clads the lobby and theater. The striations from the metal panels get picked up in the one-directional mullions that stripe the soaring glass windows that mark the lobby's entrance. Large sheets of argon insulated glass units are lined with steel T mullions that run across the windows at various angles, adding an off-kilter dynamism to the entry.

The interior and exterior surfaces are richly photogenic, ready to be snapped, shared, and liked by fans around the world.

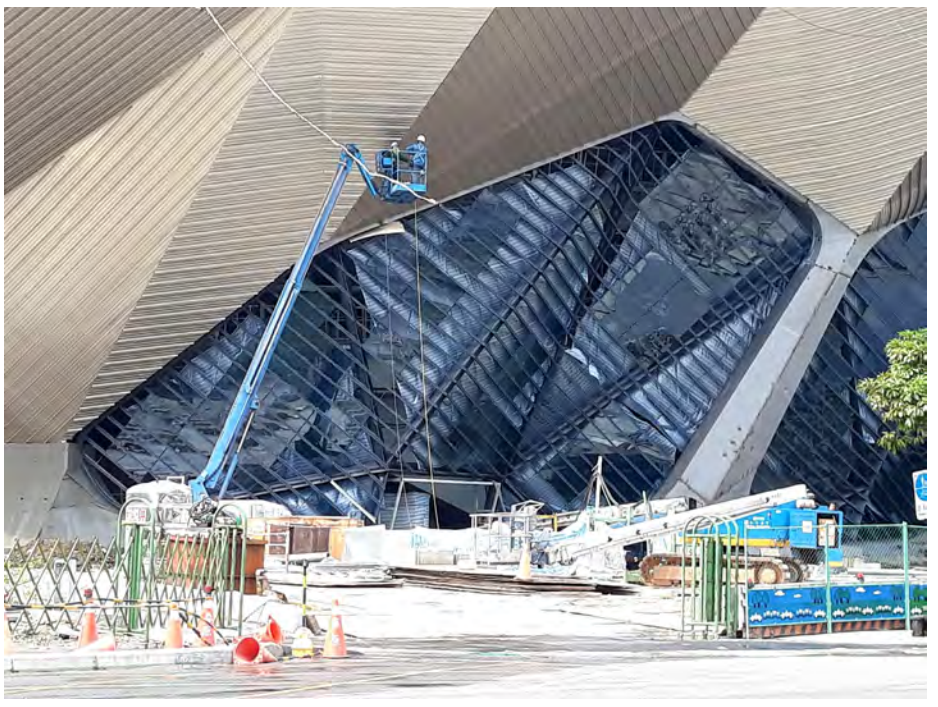
The main hall is expected to be complete in December 2018, and the rest of the complex will be fully constructed in two subsequent phases in the near future. **Jack Balderrama Morley**

Executive Architect
Fei and Cheng Associates

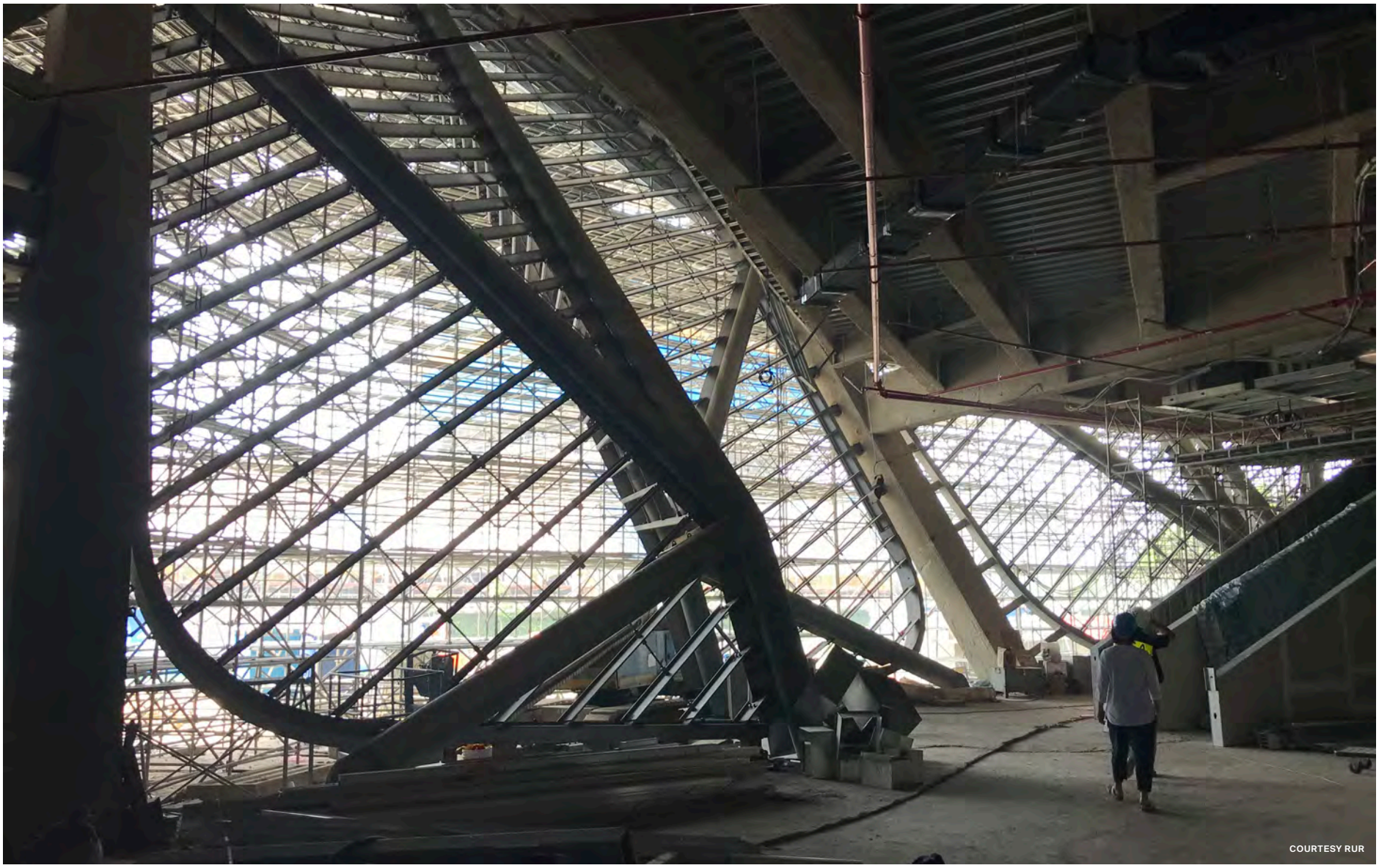
RUR team
Jesse Reiser, Nanako Umemoto, Neil Cook, Michael Overby, Juan De Marco, Hilary Simon, John Murphy, Kris Hedges, Eleftheria Xanthouli, Toshiki Hirano, Ryosuke Imaeda, Joy Wang, Massimiliano Orzi, Xian Lai, Jasmine Lee, Boliang Pan

Structural Engineer
Arup HK (through Schematic Design); Supertek, Taiwan (Detailed Design)

Exterior aluminum panels produced by Aleris (Belgium) and fabricated by Bolster Corporation (Taiwan)



Top: A massive symmetrical steel mesh structures the building.
Middle: The metal shell rests on concrete forms that lift the building's bulk away from the ground, exposing a large glass-clad lobby.
Bottom: The Center's faceted shell was meant to be instantly recognizable as an icon of Taipei's pop music industry.


COURTESY RUR


COURTESY RUR

Top: The double-height lobby will feature soaring windows with linear mullions that pick up the striated pattern from the rest of the building's skin.
Bottom: The color of the standing-seam anodized aluminum skin is meant to evoke 20th-century Japanese metalwork.

1

COURTESY STUDIO NORTH

STUDIO VISIT

Studio North/ Moskow Linn Architects

Every summer from 2011 to 2017, Keith Moskow and Robert Linn of Boston-based Moskow Linn Architects brought a group of seven to ten architecture students to Constable Farm, a 117-acre plot in the small riverside town of Norwich, Vermont, in order to build a new structure in just a week. The project was part of an intensive design-build studio they called Studio North.

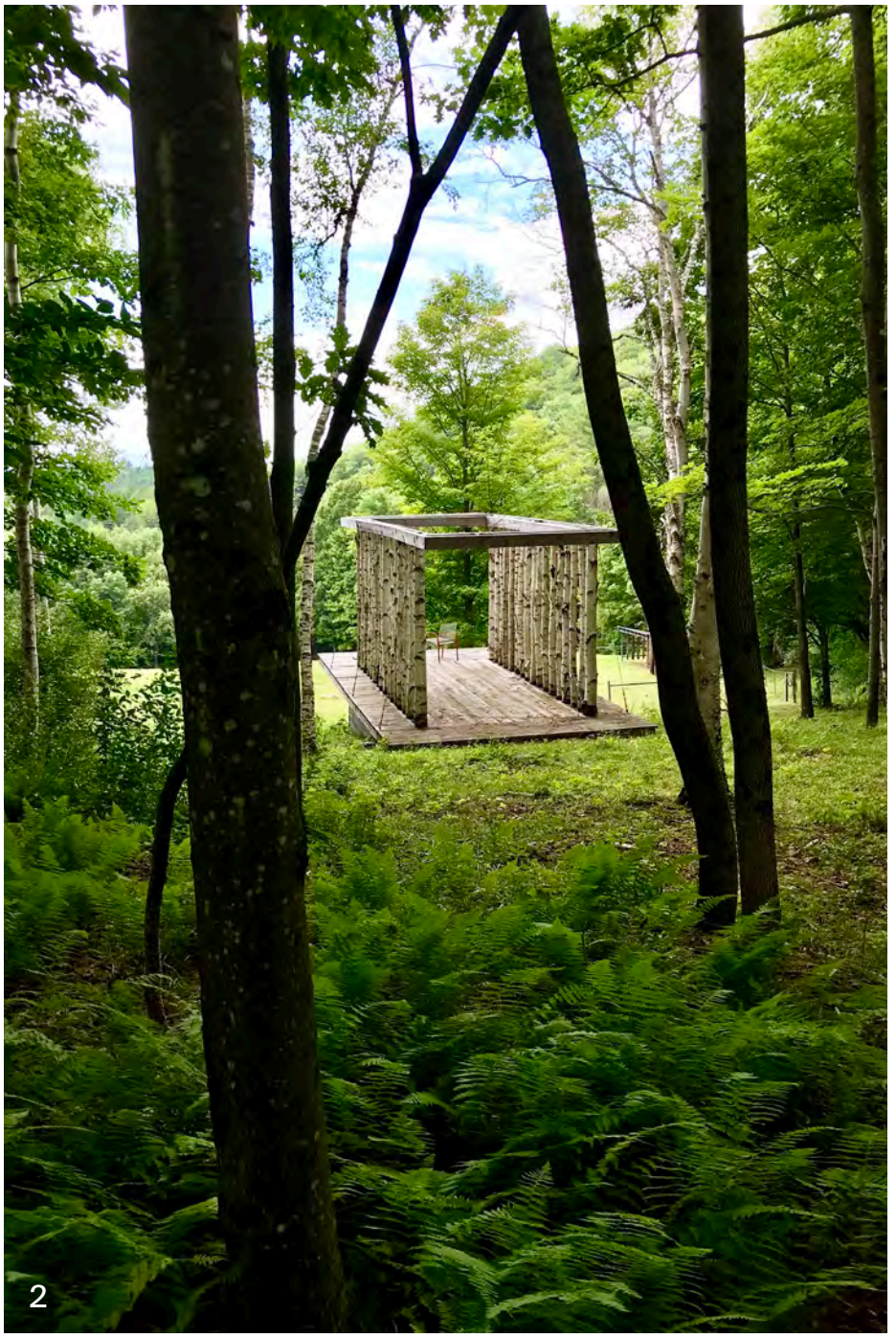
Partner Keith Moskow said that for him, the project was a chance for the class to "get out of the office and get dirty building." He went on to say, "For many students this was their first time holding a hammer, even though in studios, they might be designing very large buildings." Architectural education focuses on the theories and studio practice of design, use, implementation, restoration, and other principles of the field, but rarely does it engage with what it is actually like to build the buildings that students design.

One of the interesting—and perhaps risky—aspects of the project was the lack of preplanning. Unlike the typical architecture project, builders have to "make decisions along the way" in a more old-school fashion. The building process itself was the design process. The Vermont projects were built from a standard kit of parts—2-by-4 planks, metal fasteners, fiberglass sheets, and timber collected on-site. However, each structure was surprisingly different, showing the wide range of projects made possible from relatively simple means.

When discussing the challenges and specificities of building in rural areas, Moskow noted that "the challenges aren't different [from building in suburban or urban locales]; it's about trying to adapt your structure to the specific environment it's in."

While building on this Vermont property may have run its course—lest these structures overrun it—Moskow and Linn hope that this isn't the end of the project or working with students, both of which they deeply enjoy. Plans are in the works for the next iteration of Studio North to get started soon.

Drew Zeiba



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3

4

1 Chicken Chapel

The inaugural 2011 project was the Chicken Chapel, a translucent fiberglass-wrapped chicken coop with maple sapling branches as cladding and an elegant, elliptical nesting box within.

2 Birch Pavilion

A birch pavilion was built in 2013, the program's third year. The minimal structure is composed of a platform with walls of spaced birch trees, harvested on-site. The pavilion is set on a hill in the midst of a birch forest, offering expansive views of the surrounding landscape, including nearby Mount Ascutney. It has been used for family gatherings, memorial services, and even the occasional yoga class.

3 Woodland Retreat

Moskow, Linn, and the students built a woodland retreat in 2015, a tripartite structure for "glamping." There are two timber structures with fiberglass steeples. One is a multilevel sleeping structure, and the other is an open-air space with a specially constructed table and chairs. In between is a gathering area with a deck, firepit, and bench.

4 Sugar Shack

Participants constructed a self-cannibalizing sugar shack of sorts in 2014. The shack's walls were built out of logs from timber felled on the property, which can be re-used as kindling and replaced with newly cut logs.

Viewing Structure

The group built one of their more visually audacious projects—a finned viewing structure—in 2016. The structure is essentially an inhabitable trailer-mounted camera, with a pinhole on one side and a more open space that serves as the entryway on the other. The spines of the structure were partly a happy accident of the design-build process. Initial strapping that was meant to come down was so striking that, rather than remove it, the Studio North participants opted to repeat it across the structure for visual effect.

Rolling Pig Pen

Students built a mobile pig pen with an expressive winged roof in the project's second year. The rolling construction of the pen allows it to move across the property, permitting the cultivation and fertilization of different areas by the pigs, a very natural and old-school solution to farming and growing.

Mobile Sauna

The last project, completed in 2017, was a mobile sauna comprising two rooms: one a cedar box with a wood-fired boiler, the other a translucent fiberglass-wrapped cool-down space. The sauna is putting its wheels to use, roaming from location to location and providing much-needed relaxation.

BOSTON VALLEY TERRA COTTA

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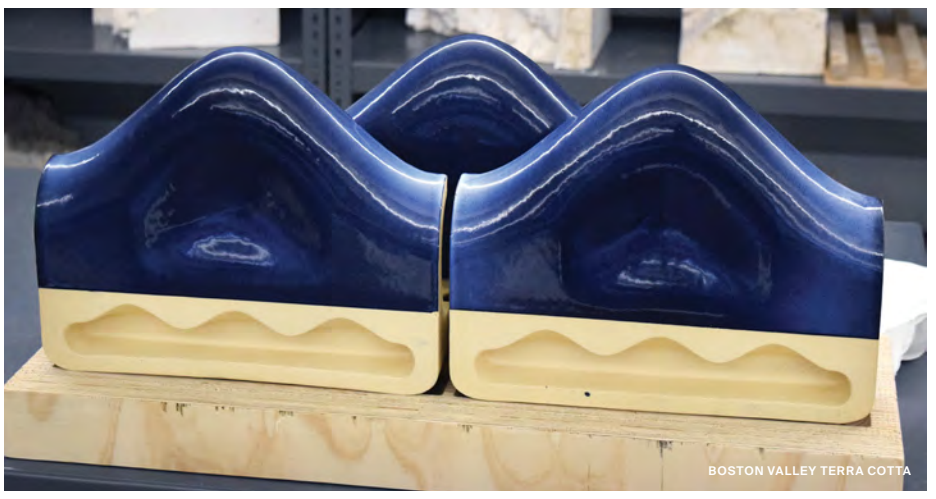
BOSTON VALLEY TERRA COTTA



BOSTON VALLEY TERRA COTTA

Left: Morphosis developed a complex facade assembly of unique modular units for standard track and unitized curtain wall systems. The tiled, high-performance rainscreen transitions from an opaque to porous condition.

Top: Team UB/Alfred explored iridescence and its potential for luminosity on architectural skins. Using a glaze developed by glaze artist Christine Jetten, a variety of prototype tiles were produced and studied for their non-uniform beauty and the value of passive luminosity in ecologically sensitive applications.

Second above: Team Radical/Matter from diverse backgrounds collaborated to produce over 700 lbs. of terra cotta extrusions, creating linear, self-supporting screens and walls from combined extruded units.

Bottom: First-time attendees SHoP Architects studied the experiential and performative relationships between terra-cotta roof tiles and water. The team's prototype departs from a horizontally stacked rainscreen system with a self-contained spherical pavilion comprised of interlocking modular roof tiles designed to collect and distribute water.

They came, They saw **continued from front page** "Architects designing with industrially produced ceramic components may have little material understanding of clay for large-scale production, while most artists trained in ceramics may have few opportunities to explore the medium at a scale beyond the individual object," said Bill Pottle, BVTC's Director of Business Development and organizer of the gathering. "At ACAW, architects, engineers, and educators collaborate with designers and manufacturers in order to deepen their understanding of designing with architectural terra-cotta."

BVTC was founded in 1889 as Boston Valley Pottery, a brick and clay pot manufacturing facility located on the outskirts of Buffalo. President John Krouse purchased the facility in 1981 and transformed it into a cutting edge architectural terra-cotta factory with a global footprint. Currently, projects range from the restoration of New York's Woolworth Building to the cladding of Morris Adjmi Architect's 363 Broadway and Kohn Peterson Fox's One Vanderbilt.

Keynote speakers, many of them workshop attendees, included Anne Currier, a clay sculptor and professor; Dr. William M. McCarthy, a ceramics professor at Alfred State University; Christine Jetten, a ceramics and glazing consultant; Gerd Hoenicke, Director of Pre-Construction Services at Schüco; Matthew Krissel, partner at KieranTimberlake; Craig Copeland, associate partner at Pelli Clarke Pelli Architects; and Christopher Sharples, principal at SHoP Architects.

This year, over 60 attendees participated in the workshop, which emphasized the role of pre-design and research at the early stages of a design project. Both the number of attendees and the overarching objectives of the workshop have evolved since its 2016 inauguration. The first event was largely a sandbox tutorial, featuring 20 attendees learning the basics of terra-cotta production. In its second year, ACAW and its 40 attendees focused on the bioclimatic function of terra-cotta in contemporary design and the retrofitting of structures.

This year, building upon their experience at previous workshops, the attendees, divided into six teams, began researching and developing their prototypes in March. Designs were submitted to BVTC prior to the conference for prefabrication. Throughout the week, the teams received technical support from both BVTC and UB/a+p.

Matthew Marani

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Reevaluating the CHRS

IT'S BEEN 24 YEARS SINCE CHICAGO COMPLETED ITS FIRST MUNICIPAL SURVEY. WOULD AN UPDATE SECURE A FUTURE FOR RAPIDLY DISAPPEARING HISTORIC BUILDINGS?

The aging Chicago Historic Resources Survey, or CHRS, is Chicago's benchmark document for determining what the city considers historic. However, without contemporary updates, it fails to protect modern (and postmodern) architectural heritage, and leaves vernacular structures at risk for demolition.

Chicago embarked on its very first survey of historic buildings in 1983 with the objective to identify new landmarks. The CHRS was a complex undertaking, combining research in archives and libraries with detailed field assessments and photography. A half-million properties were surveyed, with the work completed in 1994.

Dividing up the city into Chicago's system of 77 community areas and 50 wards, the survey work began with teams driving through each ward and color coding each property according to three criteria adopted by the CHRS: age, degree of physical integrity, and level of possible significance.

Buildings given a red rating were determined to be significant on a national scale, the "best of the best" of historic resources. Orange properties possessed similar features but were significant locally. Yellow properties were identified as relatively significant and within a greater concentration of similar buildings. Yellow-green buildings were identified as being within a concentration of significant buildings but reflected alterations. Green buildings were identified in previous state surveys, and purple buildings reflected significant alterations. Lastly, the survey team included a category for buildings constructed after 1940 that were considered too new to be properly evaluated, except in cases where significance was already established. Data forms and photographs were produced for each property in the second phase of fieldwork, as well as follow up research including zoning and building permits. In total, 22 people worked on the CHRS over the course of the 13-year, $1.2 million-dollar project. A summary of the survey was published in 1996 and widely distributed at Chicago public libraries, but it only represented a selection of significant buildings.

After the orange-rated 1927 Chicago Mercantile Exchange Building was demolished without oversight, the City Council approved a proposal sponsored by Mayor Richard M. Daley that would grant a measure of protection to significant buildings. Adopted in 2003, the Demolition Delay Ordinance requires a 90-day hold on the issuance of a demolition permit for a building rated red or orange in the CHRS.

The CHRS online database is widely used to determine if a building is an "eligible" historic resource. Unfortunately, neither the online database nor the published summary represents the estimated 500,000 buildings that were included in the field assessment. Each only includes a selection of buildings that fell under subjective eligibility criteria, with the city GIS website only representing data on red- and orange-rated buildings.

Demolition delay has become the most significant function of the CHRS, yet it was never the intention of the survey to have the data determine whether a building is demolished without a review of significance. The survey organizers felt strongly that the survey would have to be periodically updated to ensure accuracy.

The "modern" cutoff date of 1940 was selected to provide a 50-year waiting period for eligible buildings based on the anticipated 1990 completion of the fieldwork. This determination mirrored the National Register of Historic Places requirement for a building to be at least 50 years old before its eligibility may be determined. It was felt that this choice would allow surveyors to be more objective, but there has been no public attempt to survey or evaluate midcentury modern resources. As only red- and orange-rated resources are subject to the Demolition Delay ordinance, most modern and postmodern buildings are now at risk.

In the survey, there are inconsistencies across neighborhoods and styles of architecture as well as works by individual architects. For example, a similar grouping of structures may be identified with a "warm" color rating in one neighborhood and have no information and no color rating in another. Vernacular buildings—the structures that make up Chicago's neighborhoods—are disproportionately represented throughout the survey. Choices that include what modern buildings to include and how surveyors color rated them lack a degree of impartiality, as not enough time had passed between their construction and evaluation to make a fair, non aesthetic judgement.

Furthermore, while the original survey team included historic resources that are individually listed on the National Register, are National Historic Landmarks, and contribute to historic districts, the surveyors did not evaluate buildings that were already designated as City of Chicago Landmarks. While Chicago Landmarks are well known, the omission of established landmarks within the CHRS data makes the overall results less comprehensive. This also renders it difficult for researchers to review Chicago Landmark and CHRS data concurrently.

While work has been done to informally update the data of the CHRS, no update or reinterpretation of the CHRS data or attempt to resurvey the portions of Chicago that are missing from the data would have the same effect as a comprehensive effort by a city-managed municipal survey. The Chicago Landmarks Ordinance states that the Commission on Chicago Landmarks must "encourage the continuation of surveys and studies of Chicago's historical and architectural resources and the maintenance and updating of a register of areas, districts, places, buildings, structures, works of art, and other objects which may be worthy of landmark designations."

History is not static, and old buildings are continually taking on the mantle of significance, some by aging into it, some due to changing mind-sets, and others by losing enough of their stylistic comrades to become rare when once they were common. The data that we rely on to determine what buildings are saved and what buildings are demolished in Chicago is at best 24 years old, and at worst 35. An updated CHRS, one that evaluates modern and postmodern architectural heritage and takes a fresh look at vernacular architecture, is the only way that Chicago can continue to protect its architectural heritage.

Many thanks to Susannah Ribstein, Tim Whittman, and Charlie Pipal for assisting with this article. **EB**

HANS BEHM/LIBRARY OF CONGRESS

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Top: Dearborn Street in Chicago as it appeared circa 1907.
Bottom: The Masonic Temple, pictured circa 1901, was demolished in 1939.

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On the Rails

AGAINST ALL ODDS, CALIFORNIA IS BUILDING A HIGH-SPEED TRAIN LINE.

After years of political wrangling, regulatory delay, and economic uncertainty, California's $100 billion high-speed rail (HSR) project is finally under construction.

Though the project has more than doubled in cost and is now over 11 years behind schedule, the California High Speed Rail Authority, a public agency tasked with planning, designing, building, and operating the 300-mile route, has broken ground on a variety of key construction initiatives since 2016.

The agency is currently working on 20 sites scattered across five central California counties in an effort to build a 119-mile proof-of-concept route between Bakersfield and Madera by 2022.

Among the multifaceted works underway are the 3,700-foot-long Cedar Viaduct that will carry high-speed trains over State Route 99 in Fresno, and the 4,700-foot San Joaquin River Viaduct that will span the San Joaquin River to the north. The aerial alignments are test runs for the types of layered sites the authority will have to build over in more densely populated centers. Here, where temperatures can reach 110 degrees during the day, workers are laying rebar for structural columns, balancing new concrete slabs on elevated spans, and acquiring new properties to complete the future rail alignment.

Roughly halfway between the two ends of this initial route, the Dragados-Flatiron Joint Venture Precast Facility outside of Hanford is currently under construction, as well. The precast concrete factory will supply girders and precast slabs for the bullet train project when it opens in 2019. Ultimately, the facility will produce roughly 1,300 different types of beams and nearly 500,000 precast slabs for the rail line.

Bruce Fukuji, principal at Albany, California–based Urban Design Innovations, is an architect working to develop transit-oriented community guidelines for sites across the state that will be impacted by the new route. In a statement, Fukuji explained that his goal was to "focus regional economic activity [and] attract public and private investment to stimulate the regeneration of station areas." Fukuji added, "We are linking locally desired projects with potential cap-and-trade funding [and are] setting up the opportunity for local communities and disadvantaged communities to benefit from collaborating with us and our partner agencies."

Though far from the state's major urban centers now, when the full route is completed in 2033, it is expected to carry over 30 million passengers each year on trains traveling between 110 and 220 miles per hour. **AP**

The California High Speed Rail Authority is deep into construction on the first leg of what will be a $100 billion bullet train. Above: Crews work on a section of the San Joaquin River Viaduct & Pergola in Fresno that will allow the rail line to fly above existing highways and city streets.

Graves Situation

DLR GROUP'S CONTROVERSIAL PORTLAND BUILDING RENOVATIONS ARE IN FULL SWING.

Construction has begun on a contentious weatherproofing, renovation, and seismic retrofit plan led by architects DLR Group for the Michael Graves–designed Portland Building in Oregon.

The $195 million plan started off with the simple aim of halting persistent water infiltration issues. However, as the scale of that investment became clear, Portland authorities found that it made more sense to completely overhaul the tower so that it might be fully retrofitted for improved and adaptable long-term use. The project now aims to extend the life of Graves's iconic work by 50 to 100 years, an effort that involves the controversial act of reskinning the 360,000-square-foot tower with a unitized aluminum rainscreen and adding a reinforced concrete shear wall through the building's core. This wall will be supplemented with steel reinforcing to bolster the tower's seismic resiliency, among other features.

Built on a minuscule budget in 1982, Graves's bold, competition-winning concept was value engineered into submission as it was erected. Cost-cutting efforts included the use of an exterior concrete structural system, an emphasis on humble materials, and the application of shallow-relief ornamentation, among other approaches. Shoddy detailing from the concrete wall system created the water infiltration issues, while also forcing Graves—who initially wanted to hang colorful stucco panels off the exterior walls in order to express the building's iconic, historically evocative design—to instead opt for painting the bare concrete walls in colorful hues.

The designers plan to encase the 15-story tower in a new insulated and waterproof wrapper while also maintaining—and in some cases, implementing for the first time—Grave's original intentions for the building's facade. The building's dark, square-shaped windows, for example, were installed for energy conservation reasons against Graves's wishes and will be replaced with insulated clear glass openings. Other changes include updating the tile patterns at the building's base to a larger, 2-foot-by-2-foot grid, closer to what was originally proposed. The plan also includes closing in and reconfiguring some of the unsuccessful ground floor retail spaces and an old subterranean parking structure.

The changes have been controversial within the preservation community, and local authorities have acknowledged the seemingly radical nature of the plan, but the restorative scheme is deemed necessary to fully extend the life of the structure and improve its functions as a public office building.

Initial partial demolition of the the facade elements began in March of this year, and construction has now entered full swing as ground floor areas are closed off and the windows are removed. The project team expects to complete the renovations by 2020. **AP**

Read more at archpaper.com

DLR Group is pushing ahead on renovations to Michael Graves's iconic Portland Building that aim to reskin the iconic postmodern office tower with a unitized aluminum rainscreen.

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EXTERIOR PANELS

Laser Cut & Perforated

FACADES

COLUMNS

SCREENS

Extended Coatings
10-20yr

Shown in Bubbles pattern, Rust color

Big Terminal Energy

PELLI CLARKE PELLI CREATES A COLLECTION OF NEW CIVIC NODES IN SAN FRANCISCO.

The long-awaited Salesforce Transit Center features a trio of superscaled sculptural light wells that funnel sunlight into the building's Grand Hall, where artworks, like terrazzo-based flooring by Julie Chang, populate public areas.

The Pelli Clarke Pelli Architects–designed Salesforce Transit Center and its 5.4-acre rooftop park in San Francisco are now officially open to the public.

Decades in the making, the opening of the $2.1 billion, 1.2 million-square-foot terminal this August capped off eight years of construction, and followed the completion of the 1,070-foot-tall Salesforce Tower next door in February.

Taken together, the three elements—terminal, tower, and park—represent the beginning of a new era that, according to the planners behind the transformative project, is driven by a focus on public space and public transit. Dubbed the "Grand Central Terminal of the West" by its civic boosters, the new multimodal transit center is meant to be the crown jewel of a new high-rise, mixed-use, transit-oriented neighborhood anchored by the multifunctional rooftop park and capped off by the tower. The arrangement is one of the many by-products of a far-reaching district plan crafted to embrace the terminal and reshape the city's skyline.

Designed as a massive, skylit, indoor-outdoor living room sandwiched between transit and a park, the terminal is geared for public use first and foremost. Inside its cavernous halls, terrazzo-based flooring by Julie Chang, a light installation by artist Jenny Holzer, and a fountain by James Carpenter enliven the grand and formal spaces designed by PCPA.

A total of 3,992 perforated white aluminum panels—designed in collaboration with British mathematician Roger Penrose—wrap the terminal, skinning a bulbous, undulating object that sneakily cuts across the neighborhood. The lacey wrapper brings light into a second-story bus terminal and helps to dematerialize the massive complex. This visual transparency becomes physical porosity along the ground floor, where the multiblock building spans over city streets, weaving through the commercial district with its 85,349 square feet of retail space.

Fred Clarke, founding partner at PCPA, described the transformative project and the whirlwind of construction it has engendered as "transit-oriented development at a scale we haven't seen before" in the United States. Clarke observed, "Our car-oriented society typically works against this building type, so we feel like we are cutting new ground here."

The expression is quite literal in this case, as the complex begins 125 feet below ground, where a five-block-long concrete box acts as a massive foundation for the complex containing below-grade ticketing, retail, and concourse levels. For seismic resiliency, the 1,000-foot-long terminal is designed as three structurally isolated sections connected by a pair of 2-foot-wide expansion joints that allow each piece to move independently. The building comes outfitted with one of the largest geothermal installations in the world, according to the architect. It is a design that not only allows for impressive energy efficiency, but also reduces the need for the clunky air handling units on the roof that would typically accompany conventional HVAC systems.

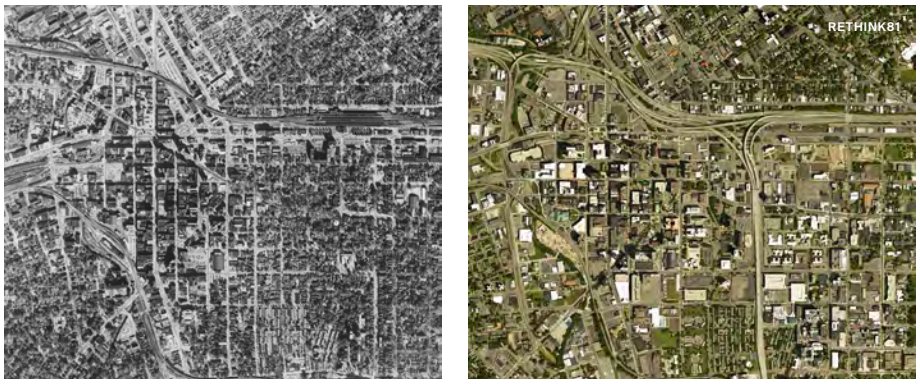
Situated 70 feet above grade, the terminal is topped by a new public park designed in partnership with PWP Landscape Architecture. Flower beds and tree pits of varying depths meander around the rooftop, where the verdant park is home to 100 trees, a 1,000-seat amphitheater, three sculptural lanterns, a playground, and a 1,000-foot-long fountain by artist Ned Kahn, among other elements. The stormwater-retention-focused park is also sculpted by artificial mounds concealing elevator overrides and mechanical equipment.

Standing beside all of this is the Salesforce Tower, a tapered pinnacle defined by rounded corners, "classical proportions," and a large crown that lights up with a large-format LED video artwork by artist Jim Campbell. The 61-story tower connects directly to the park and touches the ground with a light, open lobby that is meant to enliven the district, "in a simple, elegant way," according to Clarke. **AP**

See more images at archpaper.com

Building Momentum

AFTER A DECADE-LONG FIGHT OVER I-81, SYRACUSE INCHES TOWARD A DECISION.



The I-81 viaduct cuts through Syracuse's urban core. Left: The city's density in 1955 before the highway's construction. Right: The city's density today.

A small sliver of urban infrastructure has been both the bane and blessing of one city in Central New York for 60 years. Interstate 81, an 855-mile-long highway stretching from Tennessee to the U.S.–Canadian border, sliced through downtown Syracuse upon its completion, sparking generations of socioeconomic segregation.

Today, the viaduct that hovers over Syracuse's urban core has reached the end of its functional life, spurring residents and the state's department of transportation (NYSDOT) to consider next steps for the consequential corridor and how reimagining the site might transform the city in dramatic ways. This isn't a new transportation tale, but the decisions made in Syracuse could have a major impact on the health and wealth of its locals.

For nearly a decade, conversations have centered around three options for the deteriorating viaduct: replace it with a new overpass, build an underground tunnel, or design a street grid that slows traffic through downtown Syracuse and thereby spurs development and a more walkable city.

One grassroots group calling for the street grid is Rethink81. They've created a digital narrative that paints a clear picture of the city's wrought history with the highway and what its future could look like. Renderings of the street grid site show new buildings, a green street, and a bike path that extends south on Almond Street in between downtown and University Hill.

The street grid seems like the most eco-friendly and fiscally responsible option at $1.3 billion, but many are against it. The DOT estimates that a new elevated highway will cost $1.7 billion but take nearly ten years to complete. Some upstate members of the state legislature even favor the tunnel despite its hefty price tag of $3.6 billion, according to consulting firm WSP Global. Both the tunnel and rebuilt viaduct would allow cars to zip through the city at the same rapid pace as they do today. But that's just the problem, says Syracuse University architecture professor Lawrence Davis. The city's biggest issues stem from the fact that hardly anyone lives, works, or plays in downtown. The mass exodus of white residents to the suburbs after World War II caused investment to be drawn away from downtown. To this day, the suburbs remain Syracuse's wealthiest districts.

"This is a vitally important thing to study because a lot of American cities are going through a similar thing and are taking a cost-benefit analysis of their infrastructure," said Davis. "I'm arguing that the city of the future isn't so much a concentric city but a multicentric city that's built in the interest of everybody and provides a variety of neighborhood types."

When the viaduct was built, it cut off Syracuse's lowest-income residents, members of the largely African American 15th Ward, from the new developments that have risen over the last several decades. This has contributed majorly to the city's rising poverty rates. Ranked the 13th poorest city in the nation in 2016, it's also one of the worst places for black Americans to live, according to data from *24/7 Wall Street* last year. These stark realities date back to the decision made to build the highway in 1957.

Yusuf Abdul-Qadir, Central New York chapter director of the New York Civil Liberties Union (NYCLU), helps educate the local community and university students on the multilayered segregation that's resulted, and how this modern moment in Syracuse's history could help end the physical and financial isolation so many people feel there.

"A highway isn't naturally discriminating against everybody, but it creates a number of issues," he said. "The car has literally split the city and made parts of it less desirable for development. If you look at these constituencies and their effective income, they are living this way because nothing's been done to provide equitable opportunities for housing choice, economic mobility, or inclusion. It's caused generational poverty."

Abdul-Qadir and the NYCLU are putting together an expert team of lawyers, urban planners, and project councilors that will continue to fight on behalf of Syracuse's underrepresented populations as the I-81 debate moves forward.

"This isn't just an urban movement or a policy movement," he said. "It's a human rights movement and we're trying to build momentum."

As of July, the NYSDOT was working on a new environmental impact statement that details how the three options will affect the city. A draft is expected to be complete by early 2019, at which time the public will be able to weigh in with commentary. **SF**

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Back to School

RESPONSIVE FABRIC, ARCHITECTURAL EPHEMERA, AND CANNIBALISTIC MATERIALS ARE AMONG THE EXPERIMENTAL PROJECTS AT MIT.

Academia has always been a hotbed for innovation, and as part of a new series on the under-the-radar projects on college campuses, *AN* will be taking a look at the smaller projects shaking things up at MIT. Modernized applications of ancient techniques, robotically milled artifacts, and boundary-pushing fabrication methods are producing new materials and structures worth publicizing.

Cyclopean Cannibalism

For the research and design studio Matter Design, contemporary reinterpretations of ancient construction and crafting techniques are valuable sources of new architectural insight. The studio, a 2013 winner of the Architectural League Prize for Young Architects + Designers, found that a Bronze Age stone-stacking technique was a fertile testing ground for exploring new uses of construction waste.

Forming walls and structures by fitting boulders and large stones together without working or cutting them first, also known as Cyclopean masonry, is a technique that developed independently all over the world. The limestone boulder walls of the ancient Mycenaean Greeks were allegedly constructed by cyclopes, the only creatures strong enough to move such large rocks.

The Inca used this methodology in the 15th century, but unlike the Greeks, they regularly disassembled previously built walls for new materials, creating cities that were constantly in flux. This recycling of construction materials piqued the interest of Matter Design principals Brandon Clifford and Wes McGee, who wanted to apply the same principles of adaptive, sustainable design to the mountains of architectural debris clogging landfills around the world.

The resulting "cookbook" is a prescription for turning cast-off precast concrete into new structures. In *The Cannibal's Cookbook*, Matter Design has created a tongue-in-cheek collection of recipes for turning rubble into reusable materials. The limited-run book is one part primer on how to select stones based on their shape, one part practical instruction guide, and one part guide to one-eyed mythological creatures from around the world.

Not satisfied with a theoretical tome, Matter Design teamed up with fabrication studio Quarra Stone Company to build *Cyclopean Cannibalism*, a full-scale mock-up of one of their recipes. The resulting wall, a curvilinear assembly of concrete rubble and stone, was installed at the 2017 Seoul Biennale of Architecture and Urbanism in Seoul, South Korea.

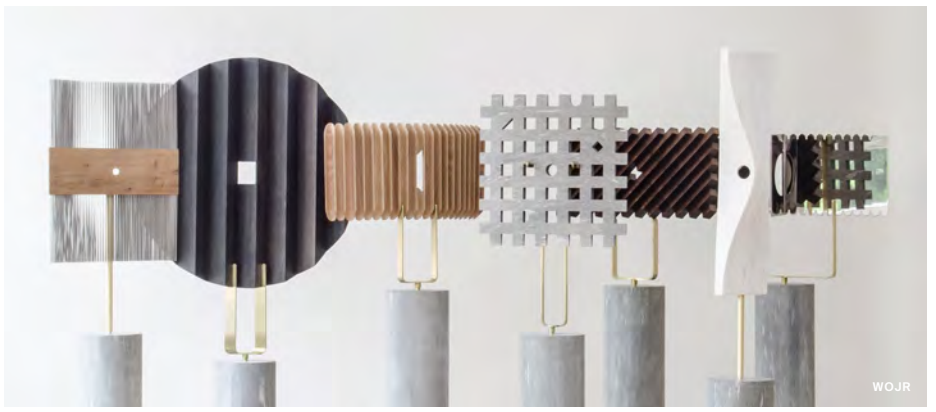
Top: *Cyclopean Cannibalism* is a mock-up of a *Cannibal's Cookbook* "recipe."
Bottom: *The Cannibal's Cookbook* (2017).

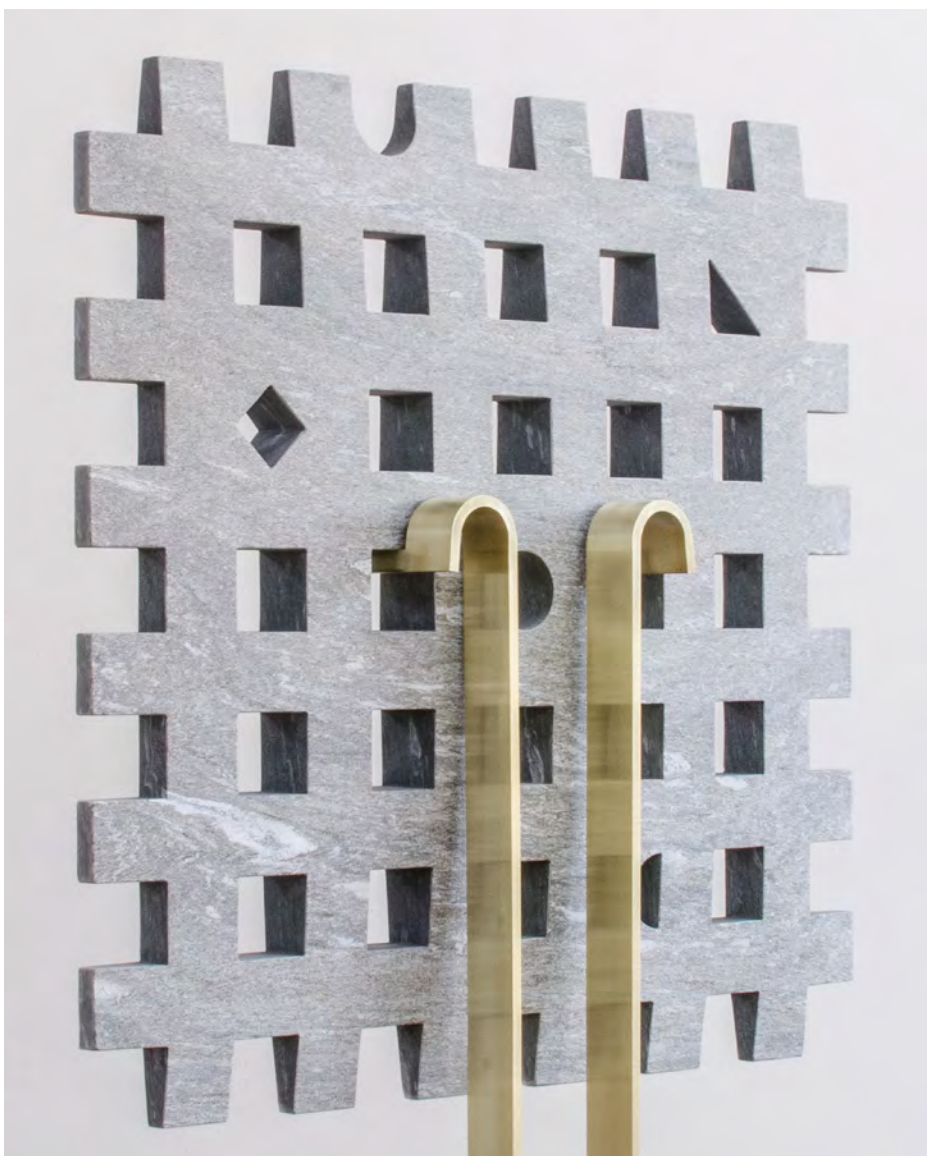
Other Masks

Cambridge-based WOJR, named after founder and principal William O'Brien Jr., creates work that bridges the gap between architecture, culture, urbanism, and art. In the exhibition *Other Masks*, the studio explored the intersection between architectural representation and artifacts, where drawings and models cross over into the realm of physical objects capable of being interpreted in different ways.

During the *Other Masks* show, which ran at Balts Projects in Zurich, Switzerland, the WOJR team filtered architectural detailing through the lens of masks. Masks are artifacts with significant cultural value in every society, and transforming the facets, grids, angles, and materials typically found in a facade into "personal" objects was meant to imbue them with the same cultural cachet—and provoke viewers into wondering who crafted them. WOJR designed seven unique masks and a stone bas-relief for the show, enlisting the help of Quarra Stone to fabricate the pieces. Unlike its work for *Cyclopean Cannibalism*, Quarra Stone used robotic milling combined with traditional techniques to give the sculptural objects a high level of finish.

Other Masks sprung from WOJR's unbuilt *Mask House*, a cabin designed for a client seeking a solitary place to grieve in the woods. Through this lens, WOJR created what they call "a range of artifacts that explore the periphery of architectural representation."





Top: All seven of the masks assembled side-by-side.
Bottom: Close-up view of the back of *Grid Mask*.

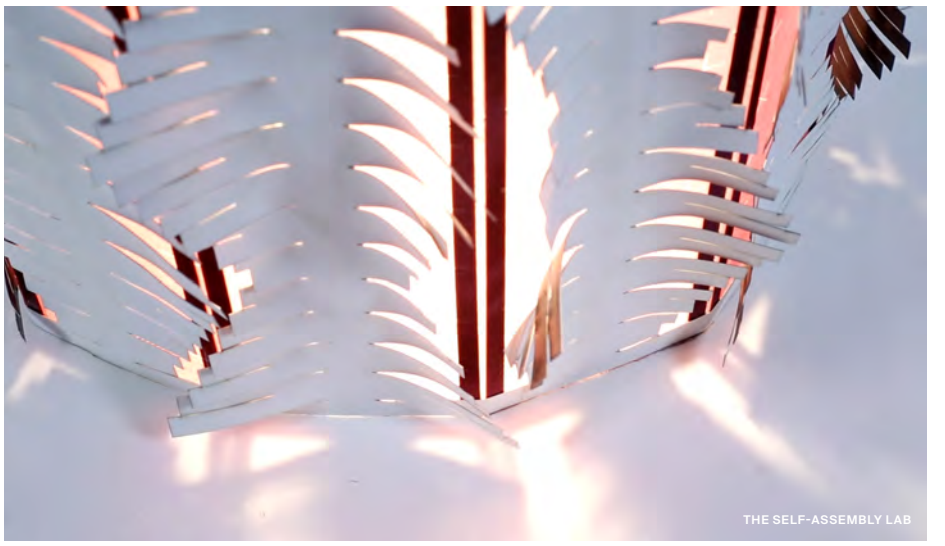
Active Textile

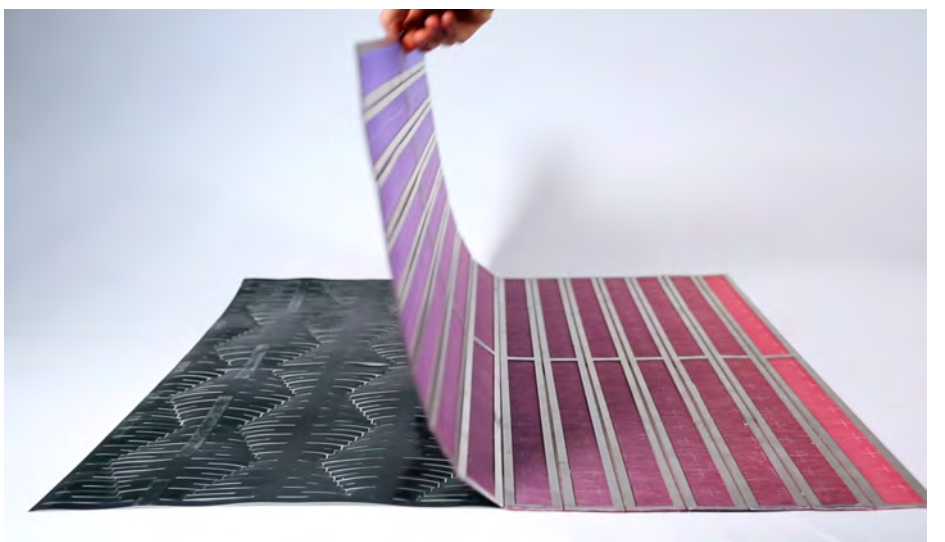
The work of MIT's Self-Assembly Lab is regularly publicized, whether it is the lab's self-assembling chair or a rapid 3-D printing method developed with furniture manufacturer Steelcase that allows for super large prints in record time. The lab's latest foray into active materials, Active Textile, is the culmination of a three-year partnership between lab founder Skylar Tibbits and Steelcase in programmable materials.

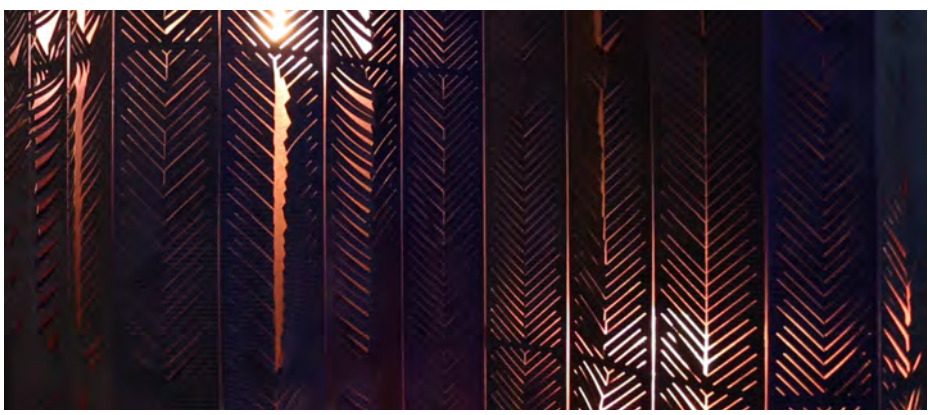
Imagine a world where, after buying a pair of pants, a store associate would then heat your clothes until they shrank to the desired fit. Or a high-rise office building where perforations in the shades automatically opened, closed, twisted, or bent to keep the amount of incoming sunlight consistent. In the same way that pine cones open their platelets as humidity swells the wood, the fabric of Active Textile mechanically reacts to light and heat.

The team thinly shaved materials with different thermal coefficients—the temperatures at which they expand and contract—using a laser to minimize waste, and laminated the layers to form responsive fabric. The fabric was stretched between a metal scaffolding. Applied-material designers Designtex digitally printed patterns on both sides; the front was printed to allow the fabric to curl in response to heat, while the back allowed light to shine through.

Active Textile is currently on view at the Cooper Hewitt, Smithsonian Design Museum's *The Senses: Design Beyond Vision* exhibition through October 28. The Self-Assembly team is researching more commercial uses for the material, such as in self-adjusting furniture or programmable wall coverings. **JH**







Top and bottom: The fabric is treated to open and close in response to heat.
Middle: The cut fabric was stretched over a metal scaffolding.

Yankee Modern?

Does New England architecture have an identity, or is it defined by outside influences?

By William Morgan

KieranTimberlake: Engineering Research Center, Brown University, Providence, RI.

Office of Metropolitan Architecture: 88 Seaport Boulevard, Boston.

New England might not garner the attention that other places get for contemporary architecture, but the region has a legacy of world-class architecture, including some great works of modernism. Two iconic monuments of modern architecture in America are in New England—Le Corbusier's Carpenter Center at Harvard and Alvar Aalto's Baker House at MIT—along with seminal late-modern buildings such as Boston City Hall and the Yale Center for British Art.

Today, many contemporary design stars have built structures across New England, including Frank Gehry, Rafael Moneo, Norman Foster, Herzog & de Meuron, Michael Hopkins, Renzo Piano, Charles Correa, Fumihiko Maki, and Tadao Ando. The finalists for a competition for a new contemporary art museum on Boston's waterfront included Switzerland's Peter Zumthor and Studio Granda from Iceland. The only local firm considered for the museum was the then relatively young Office dA; principals Nader Tehrani and Monica Ponce de León went on to fame as architectural educators beyond Boston. Although not unique to New England, the whole mentality of if-you-are-good-you-must-be-from-somewhere-else is found here.

As one might expect, Boston is the center of most architectural activity in the region. Yet, despite a heroic postwar age of Brutalism, too much contemporary architecture barely rises above the level of commercial real estate. With the exception of Diller Scofidio + Renfro's Institute of Contemporary Art and David Hacin's District Hall, much of the frantic new downtown construction features the kind of glass boxes that pierce city skylines from Dubai to Shanghai. The city's embarrassingly named Innovation District (often called the Inundation District due to its propensity for flooding) is scaleless, overbearing, and disconnected from the soul of Boston.

OMA's new scheme for the area—which the architects gratuitously refer to as "a dynamic and vibrant area that is quickly emerging as one of the most exciting neighborhoods and destinations in the country"—is an 18-story glass cube with the dreary moniker of 88 Seaport Boulevard. One might have hoped for more from OMA's first Boston commission. The block will offer almost half a billion square feet of office space, 60,000 square feet of retail, and a paltry 5,000 square feet for civic and cultural use. Its gimmick is slicing the building into two sections with some terracing and plantings sandwiched in between. OMA disingenuously claims this double-volume exercise "creates diverse typologies for diverse industries," and furthermore "generates an opportunity to draw in the district's public domain." In short, Boston will get an off-the-shelf dystopian nightmare.

However, the Engineering Research Center at Brown University by KieranTimberlake is not just another knockoff. Although flush from the controversial but triumphant U.S. Embassy in London, the Philadelphians' latest New England project is what good contemporary architecture ought to be. The $88 million, 80,000-square-foot laboratory and classroom building is both understated and environmentally responsible. Its 22 pristine labs steer the Ivy League school into uncharted territory in nano research, energy studies, and information technology.

The ERC is a triumph, especially given Brown's decades of struggle to find an appropriate contemporary architectural voice. Recent work on the Providence campus includes an international relations institute by Rafael Viñoly—the design of which was dumbed down to mollify historic preservationists; a tepid Maya Lin sculpture; and an awkwardly sited Diller Scofidio + Renfro art center that was commissioned to show that Brown could do trendy and edgy. These common missteps are best exemplified by the university's first competition for an

Toshiko Mori: Center for Maine Contemporary Art, Rockland, Maine.

Leers Weinzapfel: Design Building, University of Massachusetts, Amherst.

athletic center. Although the competition was officially won by SHoP, the donor sponsoring it declared his dislike of modern architecture, and demanded the school hire Robert A.M. Stern instead. The cutesy Georgian result is predictably bland.

The ERC was ahead of schedule and under budget, and rather than treating Rhode Islanders as rubes, the architects created what Stephen Kieran calls "a nice piece of Providence urbanism." While the firm's great strength is diminishing the environmental impact of their buildings, the ERC also contributes a handsome facade to the campus's traditional buildings. The fiberglass-reinforced concrete fins, the building's signature element, impose a timeless probity worthy of Schinkel.

If KieranTimberlake grows weary of being identified as the designers of the £750 million embassy that Trump slammed as "lousy and horrible," imagine how tired Tod Williams and Billie Tsien must be of consistently being tagged with the label "designers of the Obama Library." Is a client choosing them because of the reflected fame? Will all new works by the New York–based architects be measured against that Chicago shrine? Yet Williams and Tsien have created a number of noteworthy academic works in New England that deserve similar attention, including buildings at Bennington and Dartmouth.

Their theater and dance building at Phillips Exeter Academy in Exeter, New Hampshire, is almost complete. Here, the very long shadow is not cast by the architects' own projects, but by Louis Kahn's library across campus. Kahn's brick tribute to 19th-century Yankee mills—and the symmetry of Georgian style—is one of the great pieces of architecture in New England. The big block of the drama building by Williams and Tsien wisely does not choose to echo Kahn, but is curiously almost a throwback to the early Brutalism of I. M. Pei. It establishes a more rugged character with a marvelous texture composed of gray Roman bricks.

A more satisfying Granite State structure by Williams and Tsien is a library, archives, and exhibition complex at the MacDowell Colony in Peterborough, New Hampshire. MacDowell is a century-old artists' colony where thousands of painters, writers, and musicians, including James Baldwin, Leonard Bernstein, Aaron Copland, and Willa Cather, have sought quiet and isolation in a collection of rustic cabins in the woods. Thornton Wilder wrote his classic play *Our Town* during his time here. Williams and Tsien's sensitive addition to the colony's 1920s library is only 3,000 square feet, cost around $2 million, and is an exquisitely crafted gem.

The single-story library is constructed of a nearly black granite. Set in a birch grove created by the leading modern landscape architects in Boston, Reed Hilderbrand, this gathering place for residents appears at one with the rocky soil and forests of Northern New England. A 23-foot-tall outdoor chimney flanking the entrance plaza to the library makes reference to the hearths in all of the MacDowell studios. It also looks like a primitive stele, giving the entire ensemble an aspect that is more primal than modern.

Another prominent New York architect, Toshiko Mori, has produced a simple yet elegant warehouse for an art museum in the faded seaport and art destination of Rockland, Maine. Built to house a long-time contemporary art cooperative that had no permanent collection and only inadequate facilities for exhibitions and classes, the saw-toothed clerestories at the Center for Maine Contemporary Art (CMCA) make reference to New England factories while bringing in what the architect calls "that special Maine light." Like those functional structures, Mori used economical, non-custom materials such as plasterboard and corrugated zinc that wraps the exterior, embracing the lack of funds to her advantage.

Despite the nod to Rockland's working class vibe, Mori

Leers Weinzapfel: Design Building, University of Massachusetts, Amherst.

Tobacco barn, Whately, Massachusetts.

created a thoughtfully wrought sophisticated work of art on an unremarkable side street. Mori's Japanese heritage comes through in her subtle proportions based on a 4-foot grid. The CMCA offers a refreshing contrast to extravagantly costly new museums by superstar architects—the 11,000-square-foot arts center cost only $3.5 million. Mori has crafted a museum based on flexibility rather than attitude. A summer resident of nearby North Haven, she endowed her simple statement with an air of Yankee frugality.

But perhaps the most encouraging new project is the $52 million John W. Olver Design Building at the University of Massachusetts, Amherst. A cooperative venture of three departments in three different colleges—architecture, landscape, and building technology—the autumn-hued, aluminum-wrapped school embodies the dynamic spirit of New England's first publicly supported architecture program.

The 87,000-square-foot studio and administrative space is the work of Boston–based Leers Weinzapfel and landscape designer Stephen Stimson, with contributions from the faculty-cum-clients. Construction Technology chair Alexander Schreyer, for example, a guru of heavy-timber structural systems, helped fashion what is perhaps the largest wood frame building on the East Coast. The zipper trusses that span the 84-by-56-foot, two-story-high common area demonstrate the inventiveness of wood technology. The glulam trusses arrived on-site precut and were snapped together with pins. In short, the academic contributors got to show off their research and also benefit from it.

In a region noted for some of the nation's oldest and most renowned design schools, the Design Building announces the arrival of the new kid on the block. Its handsome envelope is pierced by asymmetrically placed tall and narrow fenestration as a nod to the doors of the tobacco barns that are the university's neighbors in Massachusetts's Pioneer Valley.

From its roots as a fledgling offering in the art department in the early 1970s, design education at UMass has grown into a powerhouse. As the core of a complex of postwar and contemporary architecture, the Design Building helps to bring Roche Dinkeloo's Brutalist Fine Arts Center into contact with a business school designed by the Bjarke Ingels Group (BIG). While BIG's work is sometimes incredibly innovative, the firm's UMass project looks as if it might be another example of a second-tier work foisted on a boondocks location. Less flashy than its newer neighbor, Leers Weinzapfel's Design Building is nonetheless a bold, homegrown achievement.

New England's patrimony is a tapestry of local and outside talent. A significant regional building would not be a postmodern structure in the shape of a lighthouse or a neotraditional re-creation of a Richardson library, but something like the UMass studios. Capturing the spirit of the best of New England design depends little upon reputation and huge expenditure. Rather, there is a direct correlation between realizing a quality work of art and understanding the region's history of wresting a hard-won life from the granite earth. The challenge for successfully practicing architecture in New England is accepting an uncompromising intellectual toughness that demands respect for the eminently practical as well as the aspirational.

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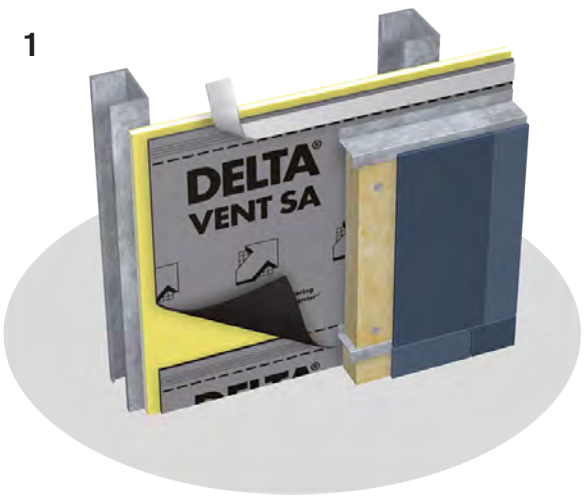
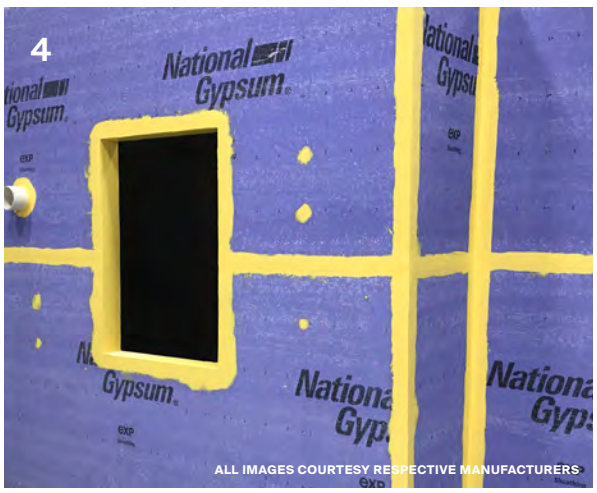




Rain in the Forecast?

These weather barriers provide protection in the best and worst weather conditions.

1 DELTA-VENT SA
Dörken

Completely self-adhered, this airtight, permeable barrier is applied easily with no fasteners. The barrier helps commercial and residential buildings alike to retain air-tightness, be more energy efficient, and prevent haphazard leaking.

dorken.com

2 Securock ExoAir 430 Panel
USG Corporation and Tremco Inc.

Prevent spontaneous combustion and moisture buildup with a hybrid membrane composed of a gypsum core enveloped in a glass mat-faced membrane. The panels can be paired with other Tremco sealants and transition membranes to create the most absorbent insulation.

securockexoair.com

3 Zip System Sheathing
Huber Engineered Woods

As a complete four-part system, this structural roof and wall duo employs wood panels with taped seams to keep out moisture and reduce unwanted airflow. The tape allows for faster installation and withstands the harshest weather.

huberwood.com

4 Sto RapidGuard
Sto Corp.

Sto RapidGuard's seamless air and water barrier can be installed in damp and even near-freezing conditions. The versatile insulation is perfect for waterproofing openings, seams, sheathing joints, cracks, and transitions in numerous wall construction applications.

stocorp.com

5 ProfileVent
Ventco

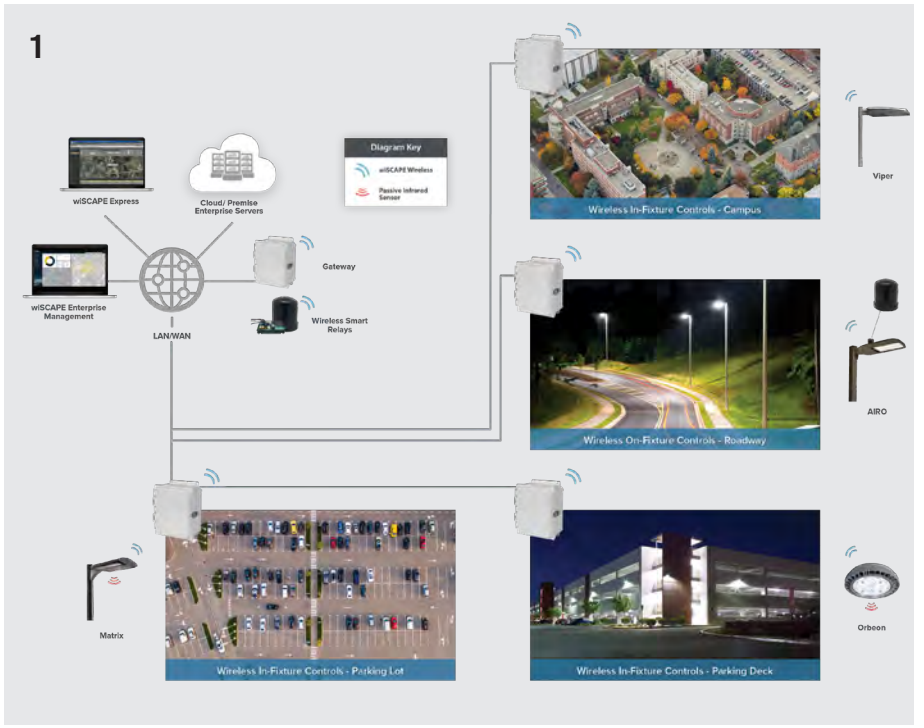
Custom-cut for both commercial and residential roofs, the polyester fiber insulation rolls onto metal roofs to provide a non-wicking moisture barrier. Fitting even the highest pitched roofs, the seam won't crack, rust, or dent.

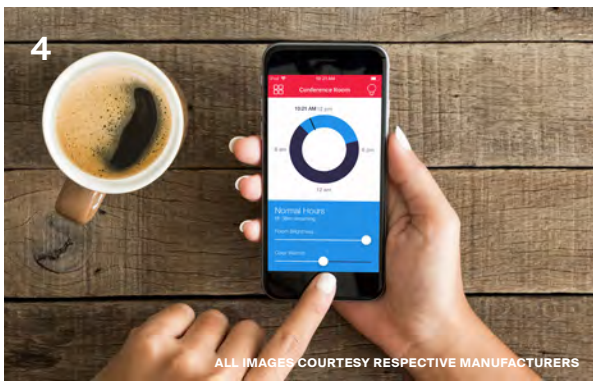
profilevent.com

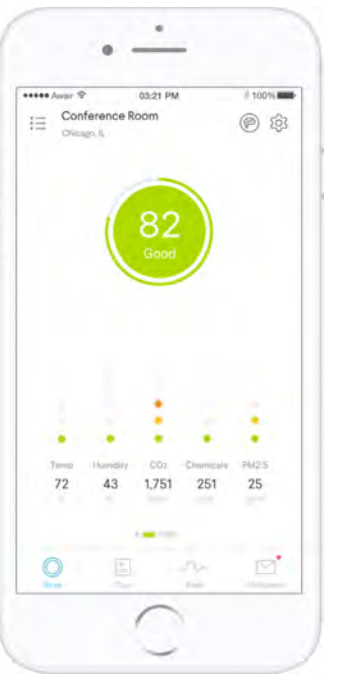
6 Air-Bloc 16MR
Henry

Applied in liquid form, this weather barrier cures into a strapping, rubbery membrane. The mixture includes antimicrobial properties which help deter mold. It can be applied to most exterior materials, including gypsum boards, CMU, concrete, stone, wood, and metals.

us.henry.com







Electric Feel

Create nearly seamless integration of the systems that run buildings—connect a network of physical devices, appliances, lighting, and water heaters/monitors with the newest smart building technology.

1 wiSCAPE
Hubbell Lighting

Maximize energy savings with this wireless outdoor lighting system designed for developers and builders. The platform makes it easy to remotely manufacture and configure facility-scale lighting systems.

hubbell.com

2 myPORT
Schindler Elevator Corporation

Monitor the ebbs and flows of traffic moving through a building with real-time information. The app also provides custom access for visitors to go through entry gates.

schindler.com

3 Smart Home Water Monitor
StreamLabs

This water monitor detects usage and leaks in real time. Via ultrasonic technology, it is mounted right onto the main waterline (requiring no invasive pipe-cutting), and sends alerts to the app.

streamlabswater.com

4 Lighting Control Solution
Cortet by CEL

Perfect for commercial and other large-scale buildings, this wireless lighting management system allows for on-site and remote management. It is outfitted with responsive sensors and custom lighting for remote and off-site configuration.

cortet.com

5 i-BRIGHT 20-10
Tri Cascade, Inc.

Forget to unplug the iron? These outlets can remotely switch off. The accompanying app also monitors energy consumption. The outlets can be paired with BRIGHT Thermostats and BRIGHT Smart Dimmers.

tricascade.com

6 Omni
Awair

Track the indoor climate—temperature, humidity, CO_2, chemicals (VOCs), and dust—with real-time data. This easy-to-use portal controls and monitors multiple HVAC devices.

getawair.com

Fin–ish.

How do you add a final touch of performance to a facade? Our terracotta fins affix to the curtain wall to provide shading and add visual rhythm. Engineered and extruded to your precise specifications, ensuring an end result that expresses your vision.

NBKUSA.com

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PROJECT ARCHITECT: GENSLER.

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3

4

5

6

Always Hot

Intuitive and in some cases self-regulated, these heating, cooling, and pump systems are easily monitored and controlled, remotely and in person.

1 NCC199CDV
Noritz

ENERGY STAR-certified, this tankless heater can be paired with up to 24 other units. The system is outfitted with a wireless energy source that can heat water at an exact temperature, to the degree.

noritz.com

2 WhisperFresh Select
Panasonic

What a breeze! Panasonic's ventilation fan filters outdoor air indoors. With nine speeds, it can accommodate green building standards for a range of room sizes.

panasonic.com

3 SANICONDENS BEST
Saniflo

This water pump and heater is outfitted with a built-in acid neutralizer. With four inlets, it can pump water coming in and out simultaneously!

saniflo.com

4 CITY MULTI ceiling cassette with 3-D i-see Sensor
Mitsubishi Electric

No more fighting over the thermostat! CITY MULTI continuously assesses the temperature via a 3-D sensor. It cools and heats as needed, and it can even be customized to direct air toward or away from people.

mitsubishielectric.com

5 Buderus SSB Industrial Boiler
Bosch

Small but mighty, this boiler can be installed in odd-shaped spaces. It has the wherewithal to produce nearly four times the amount of energy of any standard boiler, allowing users to easily quadruple output (if so desired).

bosch.us

6 BA-1200
Better Air Environments

This autonomous system disperses organic probiotics that naturally purify the air. It is easily installed to any existing HVAC system.

betterairus.com

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2018 Best of Products Awards

After hours of careful deliberation over hundreds of entries from our largest ever Best of Product Awards, we are excited to share the winners and honorable mentions. The 12 diverse categories cover a wide range of disciplines, including building materials, interior furnishings, IoT solutions for baths and kitchens, lighting, textiles, and more. Our esteemed team of judges evaluated submissions for originality, innovation, aesthetics, performance, and value, and selected one winner and two honorable mentions in each category.

Rosalyne Shieh
Founding Partner
Schaum/Shieh

Jean Lin
Founder
Colony

Dung Ngo
Founder
August Editions

Shaun Kasperbauer
Cofounder
Souda

William Menking
Editor-in-Chief
The Architect's Newspaper

Gabrielle Golenda
Products Editor
The Architect's Newspaper

Textiles

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WINNER

Acoustic Drapery Collection
Designtex

Open-plan offices are noisy, and in turn they can hinder productivity. Designtex has engineered the new Acoustic Drapery window-covering collection using a non-woven felt material that absorbs sound. The collection includes the Acoustic Baleen, Acoustic Glace, and Acoustic Lumin drapes. When applied as a window treatment, this covering does not block out natural light. This versatile innovation was made possible thanks to research conducted at Empa, the Swiss Federal Laboratories for Materials Science and Technology.

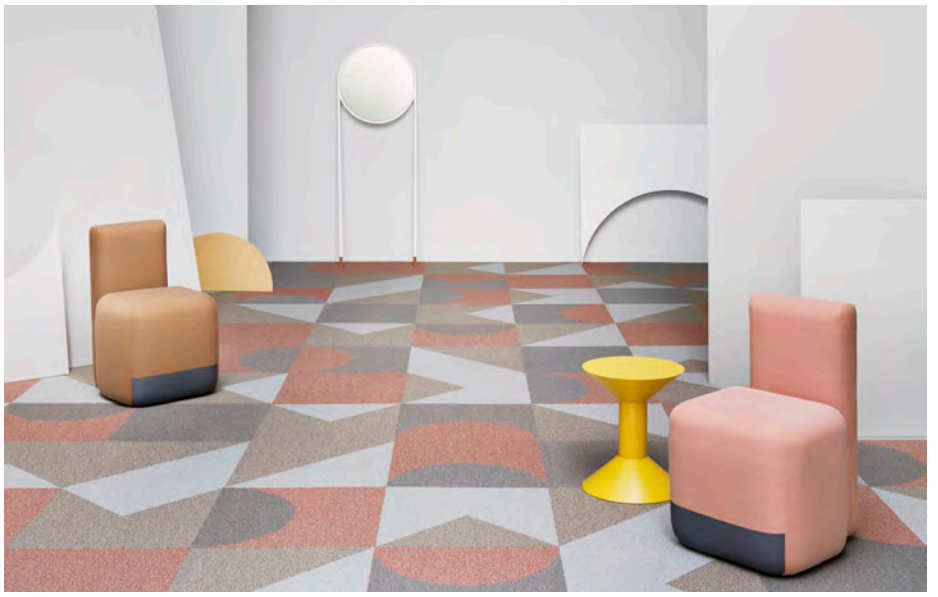
designtex.com

HONORABLE MENTION

Darning
Maharam

Celebrated Dutch design studio Scholten & Baijings was invited by New York textile brand Maharam to explore the brand's heritage. Working closely with Senior Vice President of Design Mary Maharam, the duo was drawn to (and took inspiration from) a Dutch darning sampler found at the Cooper Hewitt, Smithsonian Design Museum. They developed a new collection using a spacious grid and overlapping rectilinear plane motif. Careful consideration was given to the color palette of interlocking shapes.

maharam.com



HONORABLE MENTION

Inside Shapes
Form Us With Love for Shaw Contract

Revamping elements from existing collections to form a new carpet tile product line, Shaw Contract collaborated with Stockholm design studio Form Us With Love to introduce the highly geometric and colorful collection. The carpet tile series can be arranged in different bold patterns that invigorate bland corporate interiors. Seventeen premixed options have been individually curated for completely custom solutions.

shawcontract.com

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RIEDER

Bath

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WINNER

Tethys
Sonobath

Challenging convention, the Tethys sink lets water flow through its permeable countertop without compromising performance. A slatted top plane conceals its basin and drain, adding a level of mystery to the product. Designed by Jae Omar, the concept was inspired by the prehistoric sea that it is named after.

www.sonobath.com

"I like how the Tethys blurs the boundary between a sink and a porous countertop. It's a unique solution for smaller sinks with limited counter space—perfect for hotel bathrooms."
–Dung Ngo

HONORABLE MENTION

Bathing, Again
MILLIØNS

Bathing used to be a social affair. It is only within the past 150 years that it has been reduced to an isolated act of hygienic efficiency. Los Angeles architecture firm MILLIØNS conceived Bathing, Again to reintroduce the pre-modern routine of communal self-care. The speculative design includes a 3-D sand-printed communal washbasin and thermally radiant concrete slabs for lounging and massage.

www.millionsarchitecture.com

HONORABLE MENTION

Linea Shower Base
Fiora

Adaptive to different spaces, Linea is an ADA-complaint shower base product that can be cut to discreetly fit above, or flush with, any floor. This method reduces the install time (and cost of) tiled shower flooring, not to mention the risk of leaks. The company's Nanobath and Metalface technologies prevent bacteria and repel stains.

fiora.us

Lighting + Electrical

"The 16th-century Venetian technique used to produce these luminaires is surprisingly refreshing."
–Dung Ngo

ALL IMAGES COURTESY RESPECTIVE MANUFACTURERS

WINNER

Filigrana Light
Established & Sons

Matching an age-old artisanal glassblowing technique from Venice with contemporary light applications, Established & Sons head designer Sebastian Wrong conceived of the Filigrana series. Semitranslucent, acid-etched, and candy-cane-striped lampshades are formed using a mouth blowing technique that has been passed down from generation to generation since the 16th century. Light diffuses through various bespoke forms.

establishedandsons.com

HONORABLE MENTION

Modular Column
Selux

Accomplishing much more than just illumination, Selux's new Modular Column outdoor lighting fixture series incorporates an extensive range of add-on applications, such as optical systems and high-end camera/speaker options. An 8-inch column shell can contain these different elements while still achieving its main purpose, demarcating a site lighting plan or landscape scheme.

selux.com

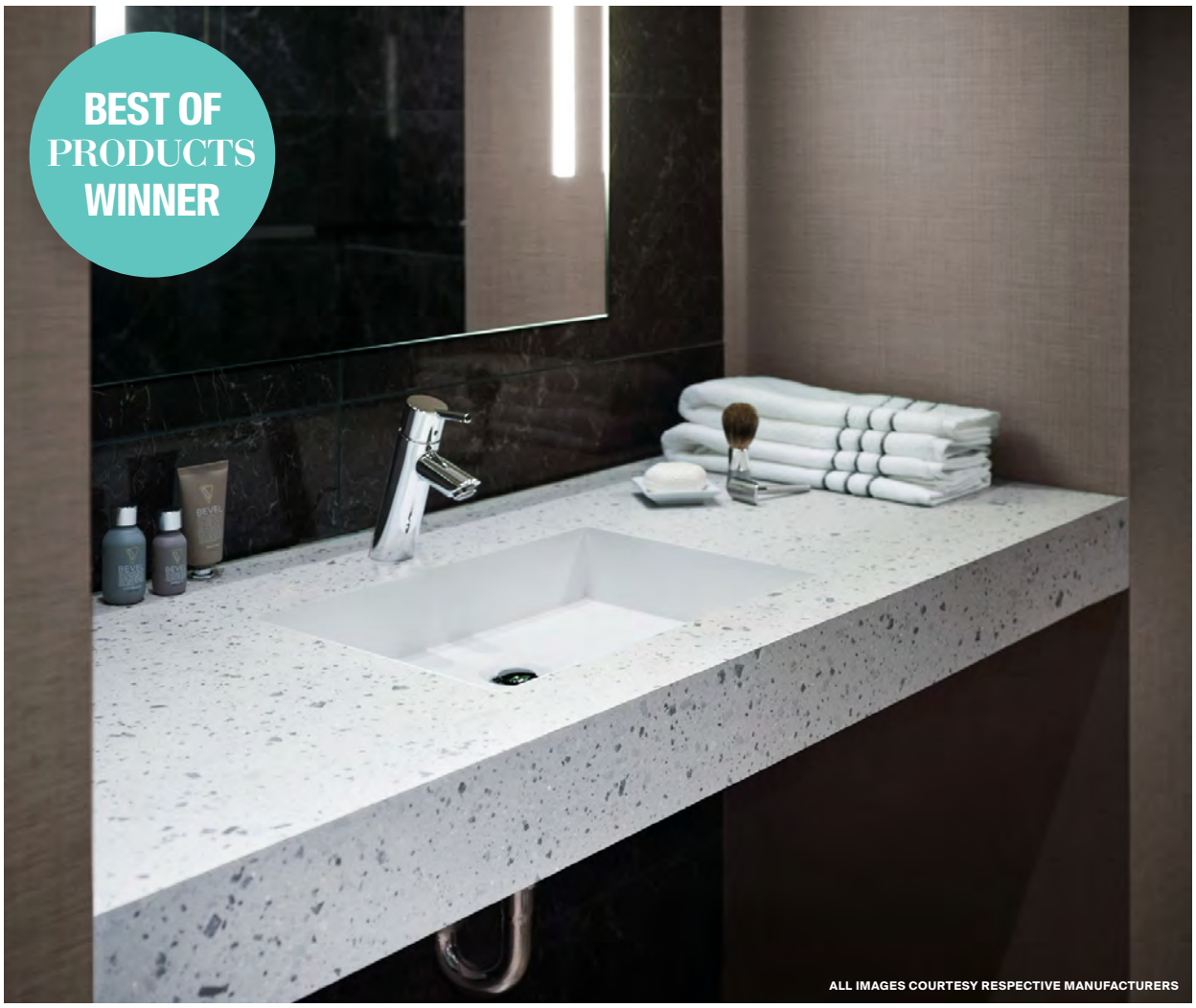
HONORABLE MENTION

Twice as Twiggy Grid
Foscarini

Foscarini's Twice as Twiggy Grid outdoor luminaire draws aesthetic and physical inspiration from the rugged nature of fishing. Inspired by an iconic hanging floor lamp, the design is produced with durable materials to withstand the natural elements. LED stripes filter light through a fortified yet delicate metal mesh lampshade. Its long stem is tethered to a strong yet unimposing counterweight.

foscarini.com

Finishes + Surfaces



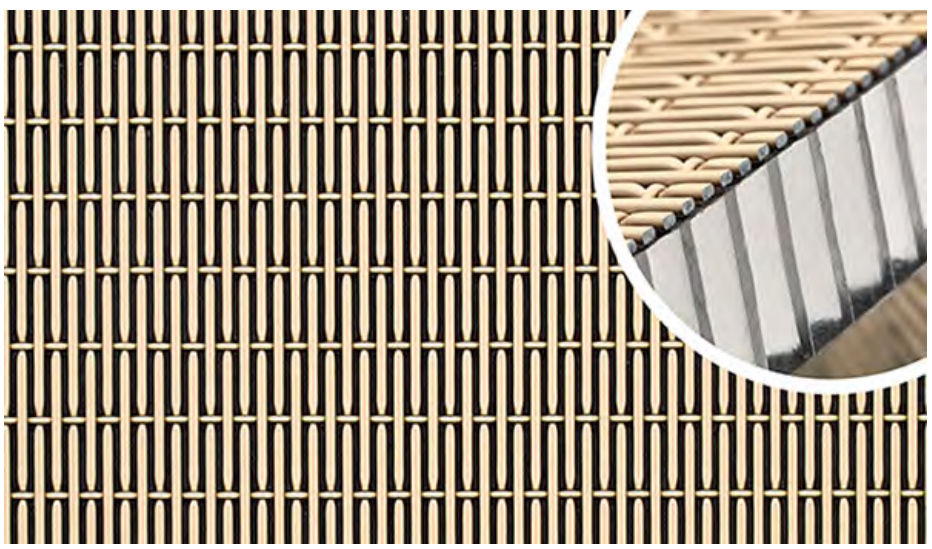
ALL IMAGES COURTESY RESPECTIVE MANUFACTURERS

WINNER

Terrazzo Patterns
Formica Corporation

Inspired by a recent surge in sustainable material development—especially among young European designers—Formica has introduced two new upcycled products. Tinted Paper Terrazzo and Tonal Paper Terrazzo surfaces are created from small fragments of post-production solid color paper, used to make laminate that would otherwise have gone to waste. This paper technique employs small-batch craft production so that each sheet is unique.

formica.com



HONORABLE MENTION

Acoustic Mesh Panels
GKD

Why should ceiling materials be taken for granted? With its latest Acoustic Mesh Panels, GKD breathes new life into this often overlooked element. The new product is made from a proprietary composite of aluminum and an acoustic-absorbing finish. The panels incorporate a sag-free honeycomb support plate, layered with an intermediate blanket of fiber-free acoustic fleece that achieves a near-silent sound-absorption value.

gkdmetalfabrics.com

HONORABLE MENTION

ALPI Sottsass
Alpi

Commemorating its noteworthy collaboration with postmodern architect Ettore Sottsass, Italian manufacturer ALPI re-edits a series of iconic Memphis movement veneers. The ALPI Sottsass collection recaptures the colors of natural wood, accentuating its texture through distinct vein markings. The collection evokes the late architect's unusual and irreverent approach.

alpiwood.com

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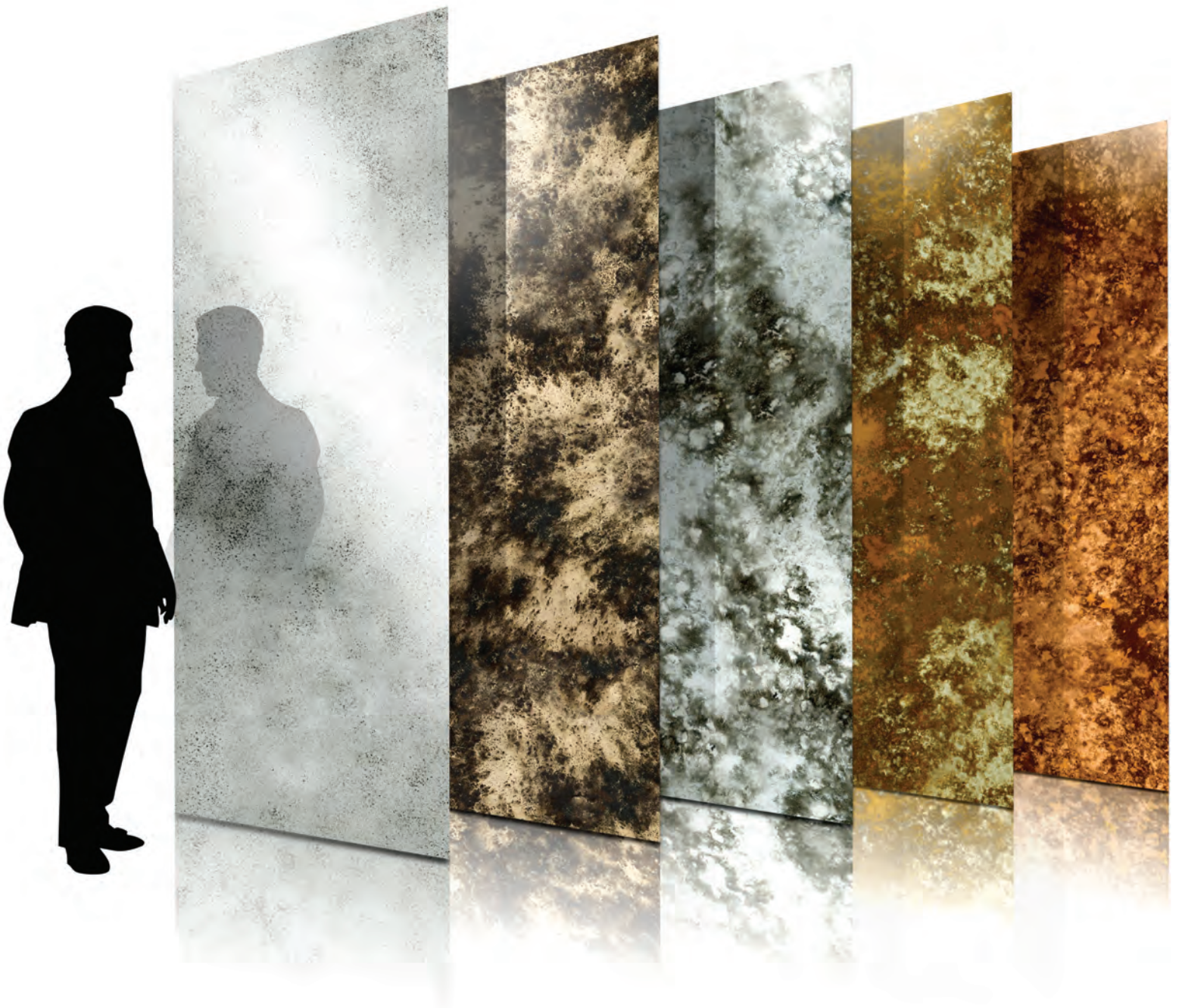

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Openings

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WINNER

Inetgrated Rolscreen
Pella Corporation

It can be difficult to enjoy the beauty of a room when windows are covered in heavy cloth or mesh screens. Pella's new Integrated Rolscreen is a concealed, retractable alternative that moves seamlessly with double- and single-hung windows. The screen automatically appears when the window is opened and rolls out of sight when closed.

pella.com

HONORABLE MENTION

System M Pivot Hinge System
FritsJurgens

With an increased desire for big doors, pivot functions have become a popular way to deliver monumental entrances. However, hinges used for this type of opening are often seen as an eyesore that breaks the continuity of a floor surface. FritsJurgens introduces an integrated solution. Using a dual-action pivot mechanism, the System M Pivot Hinge seamlessly incorporates this mechanism within the door itself.

fritsjurgens.com

HONORABLE MENTION

Hirt Retractable Wall
Goldbrecht

Forget your requisite Bond lair—Goldrecht has introduced HIRT, a large, retractable glass wall. At the touch of a button, the monumental opening emerges and disappears from within the floor. By creating seamless connections between indoor and outdoor spaces, this is an alternative to sliding doors that often take up space even when open.

goldbrecht-systems.com

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Kitchens

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WINNER

+Venovo
Poggenpohl

Blending the characteristics of the kitchen and living room, the new +Venovo cabinet system takes its cue from furniture design. Each cabinet element is customized to the specificities of a project, but anchored by an invisible support system that allows it to float above the floor. Designed to meet the needs of a mobile and urbanized society, the compact kitchen is available in island, low board, high board, or tall cabinet configuration.

poggenpohl.com

"It's a kitchen island as furniture, or vice versa."
–Rosalyne Shieh

HONORABLE MENTION

Chef Center XL
Franke Group

The Chef Center XL by Franke Group is a versatile and multifunctional sink unit that is perfect for compact kitchens. It includes a series of removable compartments that can serve as a composter, wine bucket, and storage bin. The Chef Center XL also comes with a wide array of custom accessories, including a cutting board, colander, sink grid, mobile drainer board, and Franke Group's exclusive Roller Mat.

franke.com

HONORABLE MENTION

Integrated Column Refrigerators and Freezers
Fisher & Paykel

Fisher & Paykel introduces a modular and customizable collection of cold storage elements. Integrated Column Refrigerators and Freezers can be configured with different door panel materials and interior features. The Variable Temperature Zone system ensures food is stored at its optimal temperature, while the ActiveSmart Foodcare technology adjusts airflow to help these appliances adapt to daily use.

fisherpaykel.com

Smart Home Systems

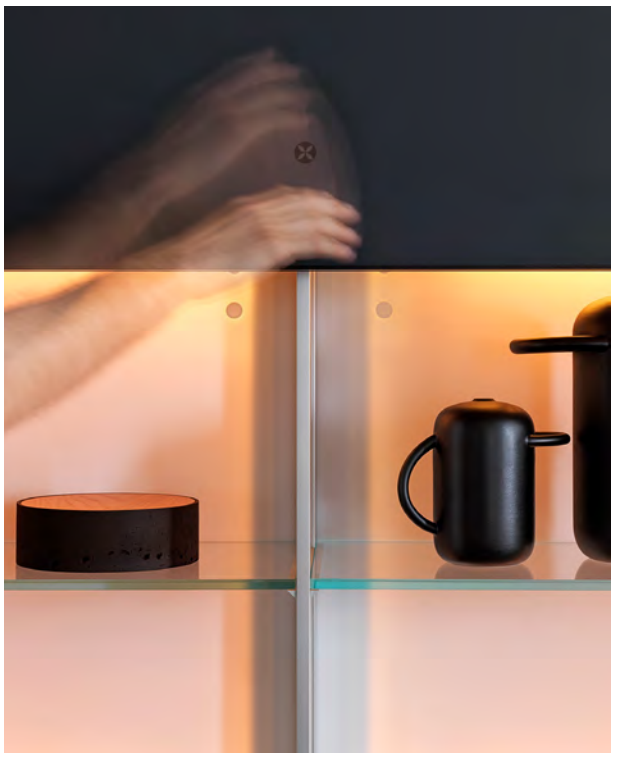
ALL IMAGES COURTESY RESPECTIVE MANUFACTURERS

WINNER

Solar Canopy
Brooklyn SolarWorks

A space-saving solution for both urban and rural settings, Brooklyn SolarWorks' Solar Canopy is a versatile product that uses thin leg frames to support the panels above ground and roof surfaces, creating a sheltered space underneath. In the city, the new UL Listed panel system encourages owners to utilize their roofs for gardening or other activities. In the countryside, it works well as a carport or pergola.

brooklynsolarworks.com

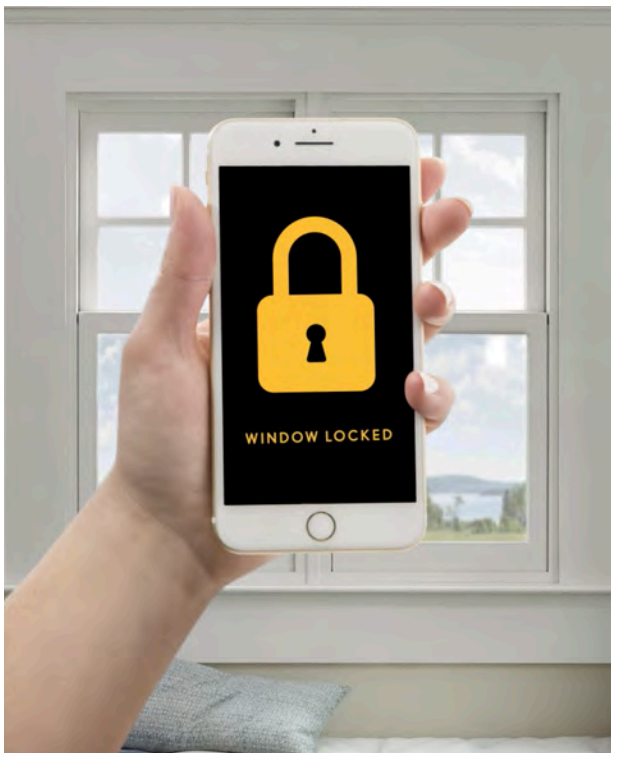


HONORABLE MENTION

V-Motion
Valcucine

Accompanying the new Genius Loci series, the smart opening mechanism lets users open cabinets by simply brushing against sensor-embedded surfaces. The product joins other IoT applications like the Air Logica System, which can turn on taps and lights using similar methods.

valcucine.com



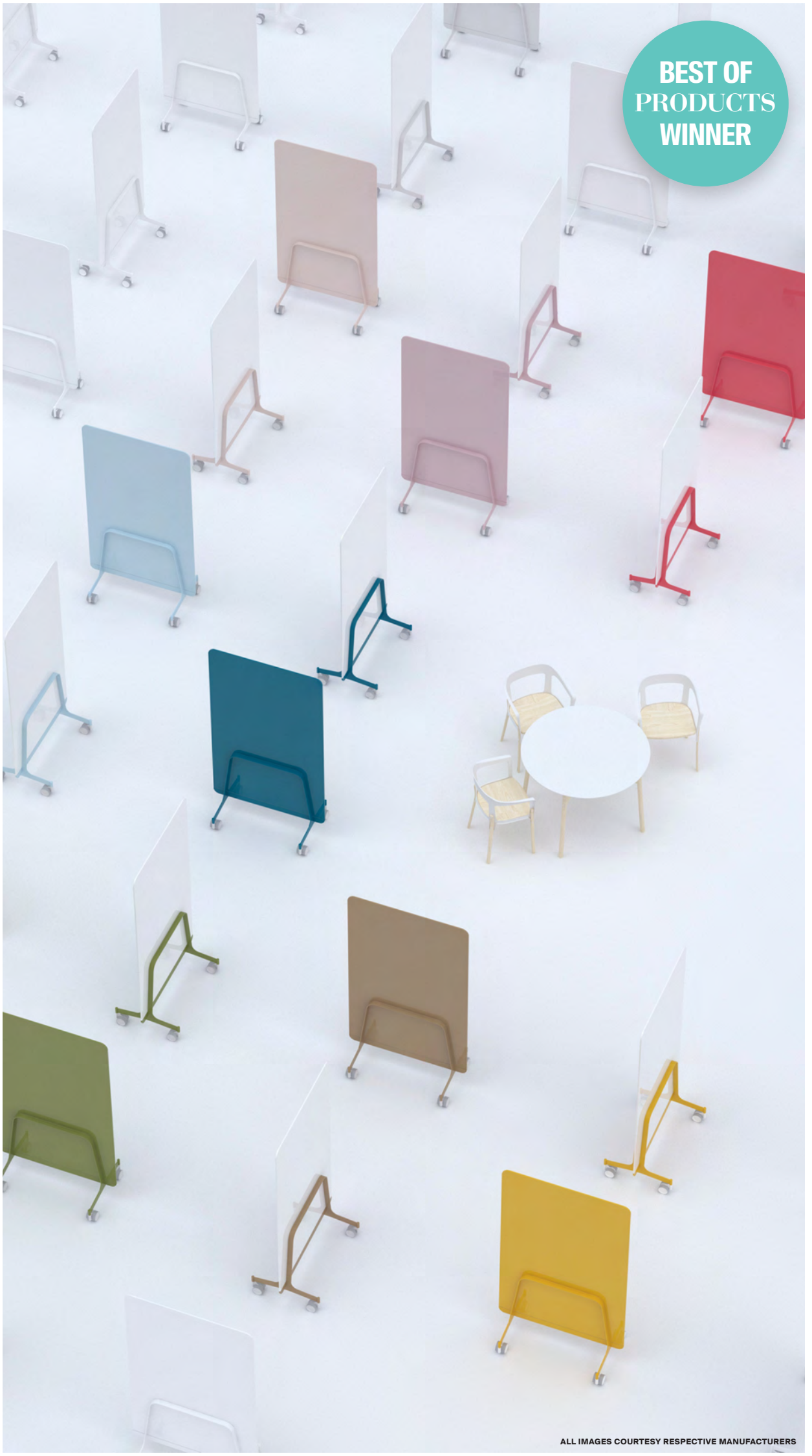
HONORABLE MENTION

Lock Status Sensor
Marvin Windows and Doors

Remembering if you left a door or window open can be worrying, but Marvin offers a simple and affordable solution. The Lock Status Sensor connects to wireless or wired systems in order to keep homeowners informed. Though entirely concealed, this IoT product does not require an extensive installation process for existing openings, and is fully integrated in new Marvin windows and doors.

marvin.com

Interior Commercial Furnishings



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"It's surprisingly cute for the typology."
–Shaun Kasperbauer

WINNER

Q!
Springboard

The lightweight yet durable Q! is a mobile work board perfectly suited for office, education, or healthcare environments. Produced by Springboard, the dual-sided and magnetic surface comes in 12 carefully curated colors selected from trends in the fashion, automotive, and interior design industries. The easily stackable and modular solution includes a small shelf for writing tools.

springboard-us.com

HONORABLE MENTION

GlassPOST
Carvart

GlassPOST, the latest office product from architectural glass company Carvart, is a flexible and affordable privacy barrier solution. The modular system can be used to form short-to-long-run configurations that divide open-plan spaces by department, team, or any other category. It also offers a break in floor-wide sightlines without sacrificing the ability to organize space and personnel. Because the installation method is faster and simpler than conventional wall systems, redeployment and relocation happen with minimal disruption.

carvart.com

HONORABLE MENTION

VON
Atlason Studio

The boundaries between home and workspace continue to blur. The VON collection by Atlason Studio—developed for heritage brand Ercol—reinterprets a mid-20th-century classic chair to address this new hybrid reality. Bringing a domestic quality to public space, the new modular series of seating, benching, and tables can be combined in an endless array of configurations.

atlason.com

Interior Residential Furnishings

WINNER

Wyandotte Guest Chair
Skram Furniture Company

With its coalescence of bold lines, exquisite workmanship, and ergonomic tuning, the new Wyandotte Guest Chair by North Carolina furniture company Skram is both an aesthetic and technical feat. A steam-bent timber frame is accentuated by metallic details and leather upholstery. The new chair is contract grade and was developed for residential, commercial, or hospitality environments.

skramfurniture.com

"In a perennially overcrowded category, the Wyandotte is both familiar and fresh, referencing Josef Hoffmann and Austrian steamed wood designs without looking too retro."
–Dung Ngo

ALL IMAGES COURTESY RESPECTIVE MANUFACTURERS

HONORABLE MENTION

Wit Chair
Wit Design

Changing the formula for children's furniture, Wit Chair by Wit Design was developed based on the careful consideration of how kids move, imagine, and play. The design is strong and stable enough to support rambunctious children, yet portable enough to be picked up and moved around. The chair avoids clichéd kidlike elements, instead evoking timeless simplicity and tailored function.

witdesign.co

HONORABLE MENTION

Blendy
DePadova

The Blendy sofa collection by Omi Tahara for DePadova puts emphasis on thin, airy lines. The simple, modern, and durable design is characterized by the harmony between its hard outer shell and its soft goose down cushions. Aptly named, Blendy has the ability to transform itself through a wide choice of colors and fabrics, making the seat comfortable and highly adaptive.

depadova.com

HVAC

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"This is a solution that combines heating for both space and water in a clean, simple design with a clear readout. It's great for compact spaces, and if you'd like to have a boiler you don't mind looking at."
–Rosalyne Shieh

WINNER

NRCB Combination Boiler
Noritz

The NRCB Combination Boiler by Noritz is the first product of its kind to provide simultaneous domestic water and space heating. Such capabilities are easy to control and especially beneficial for applications unable to store or deliver heat energy. A user can take a shower without worrying about a corresponding drop in room temperature.

noritz.com

HONORABLE MENTION

LG Multi F with LGRED°
LG Electronics

With zone controls for up to six indoor units, the Multi F MAX with LGRED° is capable of keeping an entire home or small business warm during the winter. Not only does this product deliver heat when traditional models cannot, it does so without sacrificing energy efficiency. In using refrigerant piping rather than ductwork, the system allows contractors to install it without obstructing architectural features.

lg.com

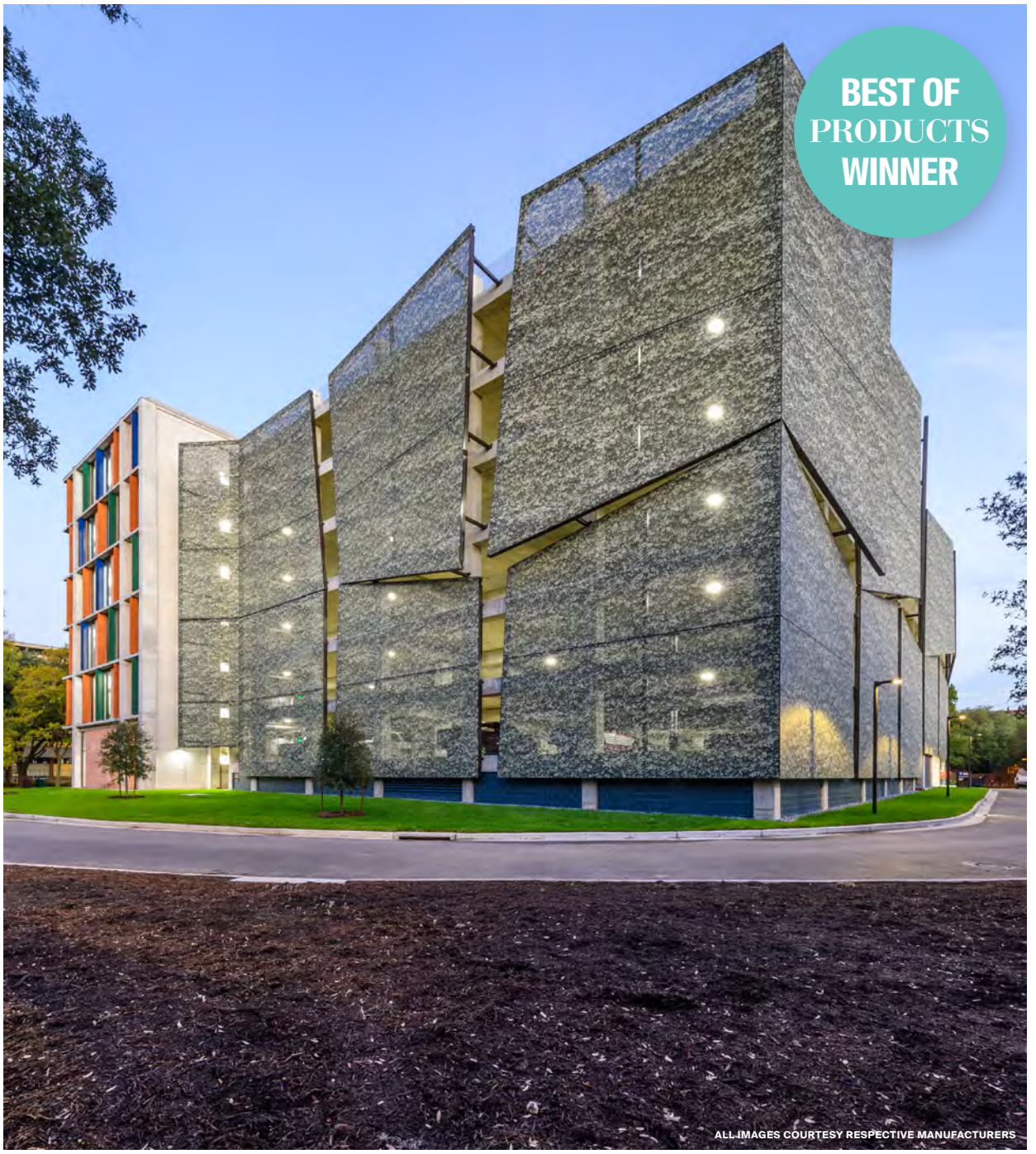
HONORABLE MENTION

BreezIntegrity ITG100ELED
Delta

Equipped with energy-efficient and long-lasting edge-lit dimmable LED lighting, the ENERGY STAR–qualified ventilation fan by Delta is lightweight and operates quietly. In addition to its sleek ceiling-mount design, the product provides a 100 CFM exhaust fan to improve indoor air quality. It features a self-compensating motor speed that accounts for intended airflow when static pressure is encountered.

deltabreez.com

Facades



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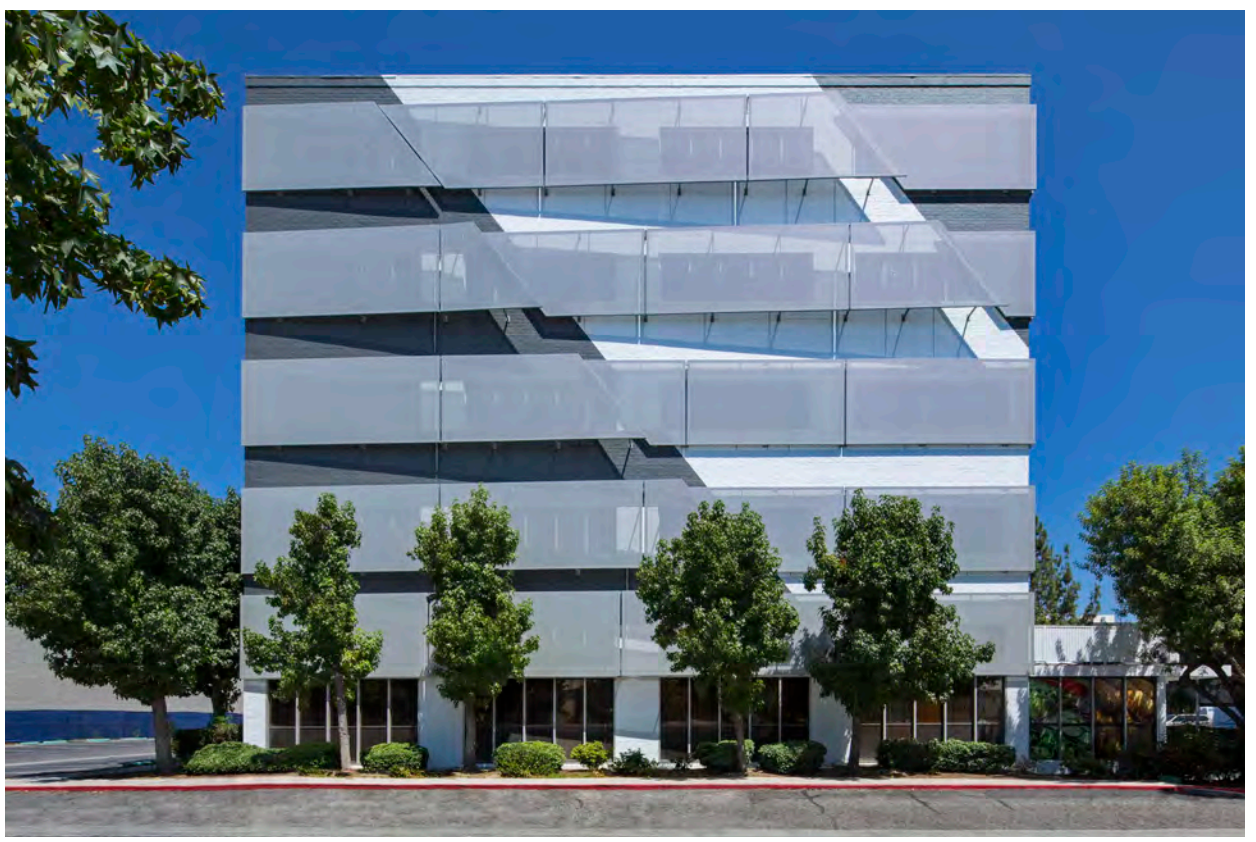


WINNER

Tensile Fabric Mesh Facade Screens
Structurflex LLC

A Rice University parking garage (above) blends into its oak grove surroundings thanks to a series of tensile fabric mesh screens enveloping its facade. An alternative to perforated metal cladding, this custom solution was developed by Structurflex LLC using UV ink and printing processes. Having withstood the impact of Hurricane Harvey, these trapezoidal panels also provide natural ventilation and heat protection. The company can fabricate and install similar solutions for a wide range of projects, including the structure to the right.

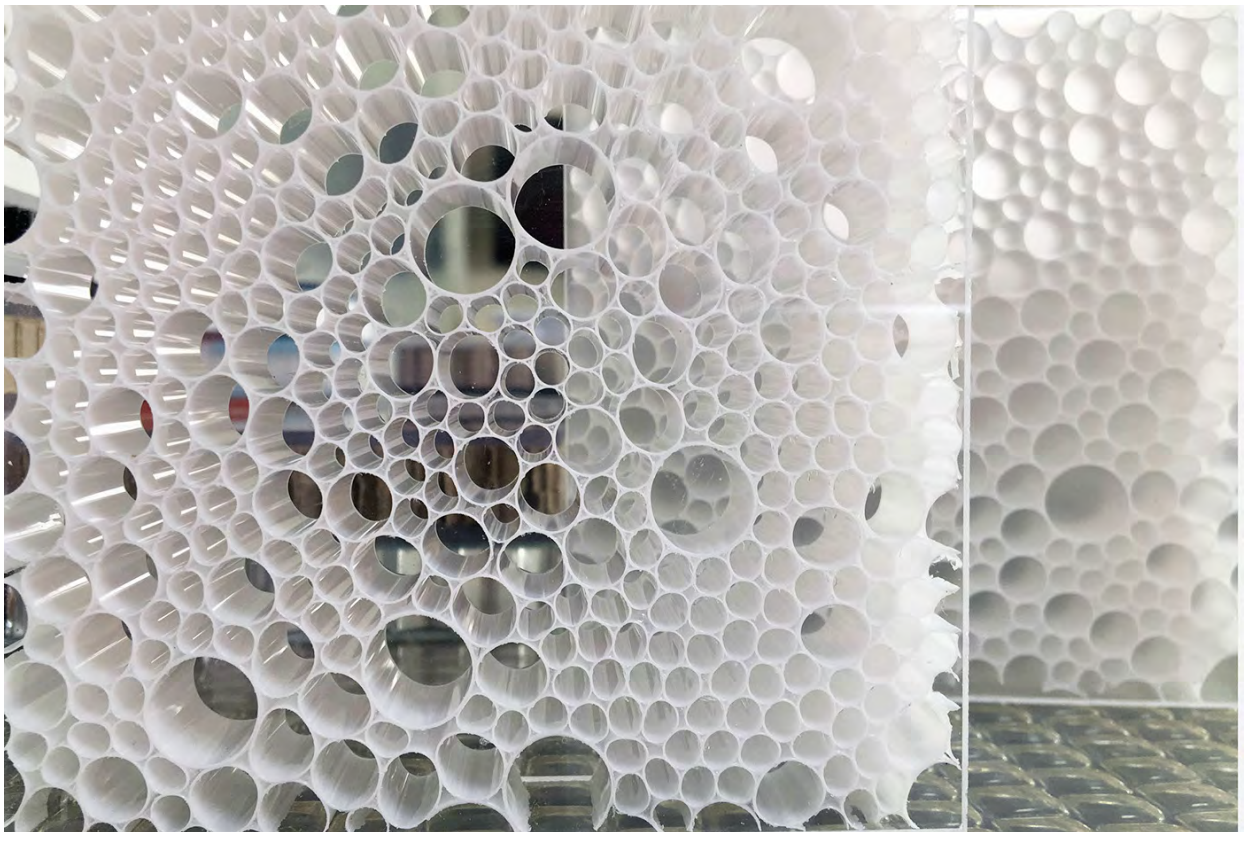
structurflex.com

HONORABLE MENTION

Concrete Skin with Vintage Surface
Rieder North America

Inspired by the Japanese wabi-sabi aesthetic and raw natural materials, Rieder introduces a new production technology that infuses its Concrete Skin cladding product with different shades of color and cloud effects. The natural imperfection and irregularity of the Vintage Surface panels conveys depth and personality, as no two elements are the same.

rieder.cc



HONORABLE MENTION

Clearshade
Panelite

ClearShade is an angular, selective, high-performance honeycomb glazing solution that offers solar shading while still providing unobstructed views. The versatile product redirects solar rays, maintains higher visible light transmission at peak hours, and diffuses daylight to optimize well-being and productivity.

panelite.us

Outdoor

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WINNER

PlayCubes
PlayPower

Inspired by Buckminster Fuller's exploration of polyhydric forms as viable building block elements, architect Richard Dattner developed PlayCubes in 1969. The ability to stack these universal shapes in various patterns led to the design of a modular playground system. PlayPower has just rereleased a larger version, available in perforated metal and plastic.

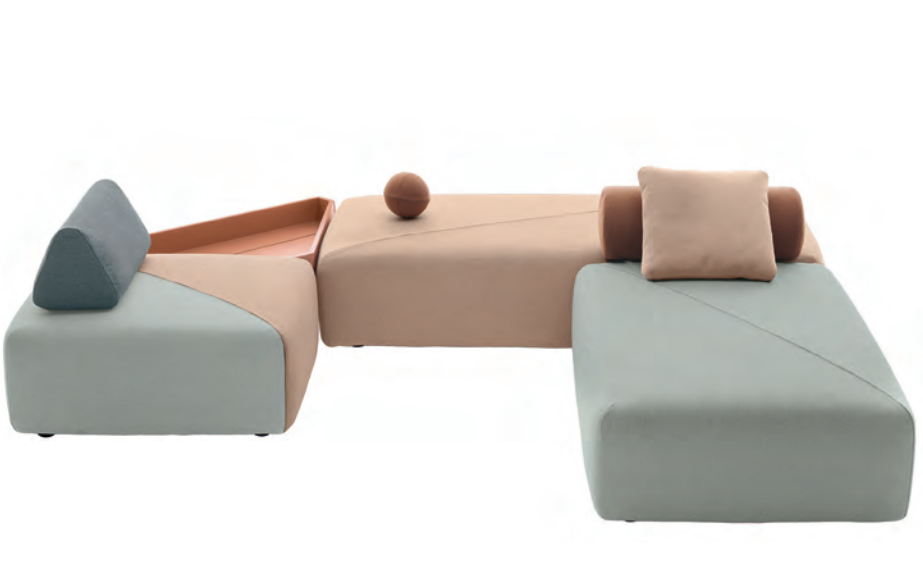
playpower.com

HONORABLE MENTION

Landscape Compact
mmcité

Landscape Compact by mmcité is a modular bench system that can be formed in different configurations. Separate hardwood modules are combined to form individual or collective units in curved or straight patterns. Thanks to a galvanized-steel structure, the bench's side profile and classic slatted form achieves a minimalist look.

mmcite.com



HONORABLE MENTION

BRIXX
Dedon

Dedon introduces four modular elements to its popular BRIXX collection of upholstered outdoor furniture. Designed by Lorenza Bozzoli, the new fixed backrests add additional functionality to these previously flat sofas. Available in three sizes and a special corner version, these geometric elements fit in perfectly with the original designs, making it possible to create different arrangements.

dedon.de

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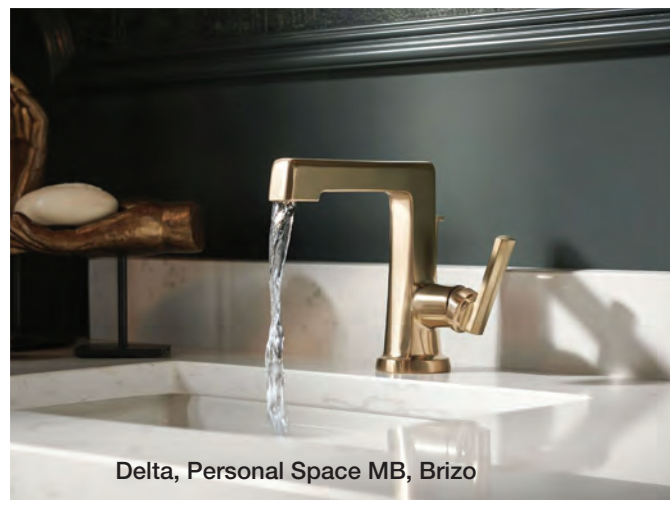

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SEPTEMBER/OCTOBER 2018

EAST

SEPTEMBER

TUESDAY 4
EXHIBITION OPENING
Germ City: Microbes and the Metropolis
Museum of the City of New York
1220 Fifth Avenue
New York
mcny.org

FRIDAY 7
LECTURE
Evan Sharp, Cofounder of Pinterest
6:30 p.m.
Columbia University GSAPP
1172 Amsterdam Avenue
New York
arch.columbia.edu

THURSDAY 20
FAIR
Printed Matter The NY Art Book Fair Preview
6:00 p.m.
MoMA PS1
22-25 Jackson Avenue
Long Island City, NY
nyartbookfair.com

OCTOBER

MONDAY 1
TOURS
Archtober
Through October 31
Center for Architecture
536 LaGuardia Place
New York
archtober.org

SOUTHWEST

SEPTEMBER

WEDNESDAY 19
SHOW
AIA Las Vegas "Learn About/Turn About" Product Show
4:00 p.m.
Historic 5th Street School Auditorium
401 S. 4th Street
Las Vegas
aialasvegas.org

WEDNESDAY 26
CONFERENCE
AIA LA'18 Conference on Architecture
Through September 28
New Orleans
aianeworleans.org

OCTOBER

FRIDAY 5
SYMPOSIUM
Air: A Symposium and Exhibition
Geoff Manaugh, Lea Hildebrandt Ruiz, David Gissen, et al.
9:00 a.m.
School of Architecture, the University of Texas at Austin
310 Inner Campus Drive
Austin
https://soa.utexas.edu/

SATURDAY 13
VOLUNTEERING
Build with unCommon Construction A/C/E Community
8:15 a.m.
New Orleans
aianeworleans.org

WEST

SEPTEMBER

THURSDAY 6
EXHIBITION OPENING
Equity on the Edge: Designing Climate Resilience
Urban Works Agency and CCA Architecture Division
6:00 p.m.
CCA Hubbell Street Galleries
151 & 131 Hubbell Street
San Francisco
cca.edu

WEDNESDAY 19
LECTURE
Alisa Andrasek: High Resolution Fabric of Architecture
7:00 p.m.
SCI-Arc, W. M. Keck Lecture Hall
960 East 3rd Street
Los Angeles
sciarc.edu

THURSDAY 27
MARKET
Fall Market 2018
9:00 a.m.
Pacific Design Center
8687 Melrose Avenue
West Hollywood, CA
pacificdesigncenter.com

OCTOBER

WEDNESDAY 3
LECTURE
Architecture Lecture: Jack Halberstam
6:30 p.m.
UC Berkeley
College of Environmental Design
112 Wurster Hall
Berkeley, CA
ced.berkeley.edu

MIDWEST

SEPTEMBER

FRIDAY 14
EXHIBITION OPENING
Jonathan Muecke: Open Objects
6:00 p.m.
Volume Gallery
1709 West Chicago Avenue
Chicago
wvvolumnes.com

SUNDAY 23
CONFERENCE
Public x Design: From Inclusion to Equity
Gehl Institute
Through September 25
5:00 p.m.
College of Creative Studies
460 W Baltimore Street, 11th floor
Detroit
publicxdesign.org

WEDNESDAY 26
LECTURE
Mikyoung Kim/Mikyoung Kim Design
Austin E. Knowlton School of Architecture
5:30 p.m.
Gui Auditorium/Knowlton Hall of The Ohio State University
275 West Woodruff Avenue
Columbus, OH
knowlton.osu.edu

THURSDAY 27
EXPOSITION
Expo Chicago
Through September 30
11:00 a.m.
Navy Pier
600 East Grand Avenue
Chicago
expochicago.com

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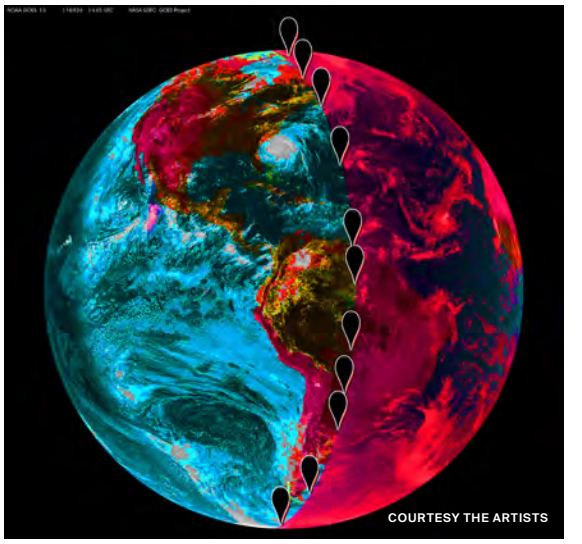

COURTESY THE ARTISTS

Midwest
Jenny Kendler & Brian Kirkbride: The Playhead of Dawn

The Arts Club of Chicago
201 E. Ontario Street
Chicago

Through December 31

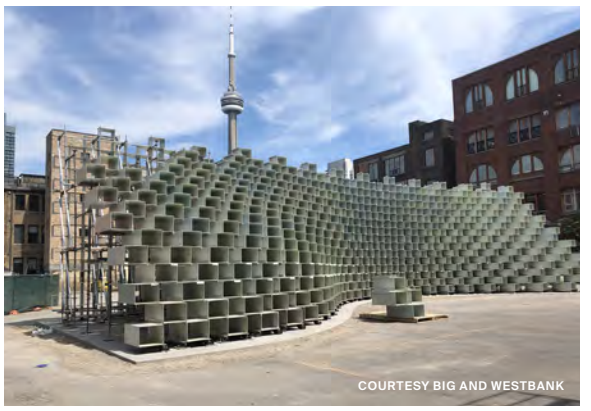
The Playhead of Dawn by Jenny Kendler and Brian Kirkbride seeks to reproduce the "global song" of birds with an installation based on a crowd-sourced dataset of bird recordings from around the world. Kendler is an interdisciplinary ecological artist and activist who works with public spaces and natural areas, while Kirkbride is a sound artist and programmer who combines data with acoustics. Together, the duo have created a 24-hour experiential sound piece that occupies the garden of the Arts Club of Chicago along an important bird migration path. The sound loop corresponds with the rotation of the earth and allows visitors to immerse themselves in the soundscape of birdsong as it would occur around the world in real time.

Southwest
Ticket to Ride

Fred Jones Jr. Museum of Art
555 Elm Avenue
Norman, OK

October 5 through December 30

Ticket to Ride gathers paintings, posters, and graphic works by artists and commercial designers who depicted Western rail companies and the landscape they traversed between the late 1880s and early 1930s, the golden age of passenger travel. Private cars were not widely available, so artists and illustrators relied on the Western rail lines, such as the Atchison, Topeka, Santa Fe, and other Western lines, for travel. The rail companies also commissioned artists and illustrators for images of Western subjects to decorate their offices and hotels. The exhibition features Hudson River School pioneer Thomas Moran and "Master Painter of the American West" Maynard Dixon, among those who rode the Western railways and enjoyed their patronage.


COURTESY BIG AND WESTBANK

East
Unzipped Toronto

Brant Street and King Street West
Toronto, ON

September through November

The Bjarke Ingels Group's Serpentine pavilion debuted in London's Kensington Gardens back in 2016, but if you missed it, you can now visit it in Toronto, thanks to Canadian real estate developer Westbank Corp, which purchased it. The structure has been reassembled at King and Brant streets before a permanent move to the developer's Shaw Tower in Vancouver. The pavilion features a simple, wavy shape, composed of hollow cubic modules stacked to form two undulating walls that lean into one another to form a cavernous interior corridor. The construction acts as one giant piece of street furniture and will house an architecture exhibit curated by BIG. Visitors are encouraged to climb up the curvilinear exterior wall.

COURTESY A+D MUSEUM

West
Wireframes: The History of Architectural Visualization

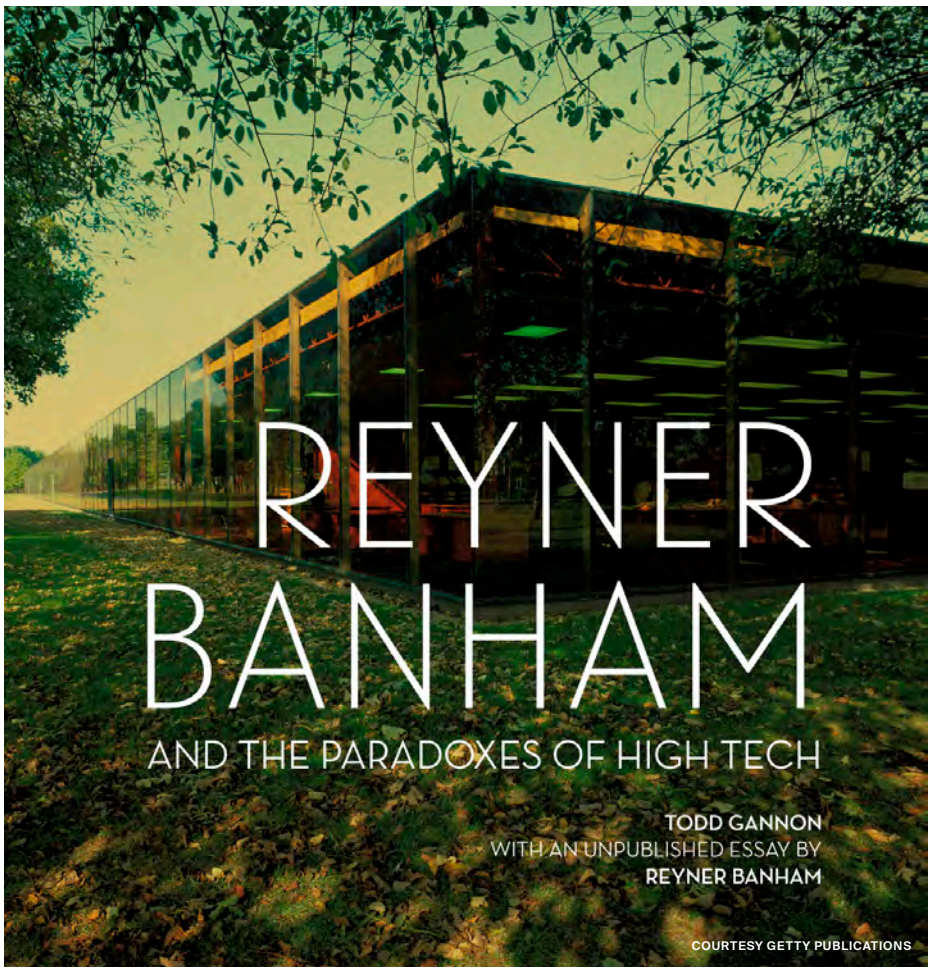
A+D Museum
900 East 4th Street
Los Angeles

Through November 25

Wireframes takes a critical look at the role of architectural visualization in the contemporary art world. By featuring an assortment of established and emerging artists who work at the intersection of art and architecture, the show makes the case for the work as an art form on its own merit. The exhibition and accompanying series of events coincide with the announcement of the CG Architect Awards, which honor excellence in architectural visualization. The prize winners' projects will be celebrated, and the awards will recognize artists who incorporate translation, storytelling, and the contextualization of memories within the process of image-making. As the A+D puts it, "We present what the future could hold and question what the past has told us."

Gannon Does Banham

Reyner Banham and the Paradoxes of High Tech
Todd Gannon, Getty Publications, $49.95



Thinking of Todd Gannon's *Reyner Banham and the Paradoxes of High Tech* as simply an excellent biography of one of the 20th century's most celebrated writers on architecture would be quite off base. It is simply too big and heavy (at nearly 5 pounds), too lavishly produced (by the Getty), and too all-encompassing in its scholarship to join ranks with its intellectual rivals.

Banham was well known as the bearded, hard-driving scourge of the British establishment, sitting naked and gurulike in François Dallegret's portrayal of a "standard-of-living package," and lolling through Los Angeles' four ecologies at the wheel of an open-topped muscle car in the '60s. Banham was a provocateur with a pedigree—he'd been Nikolaus Pevsner's protégé, and a contributing editor at the prestigious *Architectural Review*. "Peter," as he was known to friends James Stirling and Richard Rogers, came into his own as the champion of a wave of architects and artists who had grown up sharing the outlook of *Look Back in Anger* playwright John Osborne, and were eager to topple long-held architectural precepts.

As such, Gannon's book is an encyclopedic recounting of the growth of England's architectural culture during Banham's purview: its advocates, its internal debates, its flashes of brilliance, and its turbulent (though theoretically harnessed) explorations. If one wishes to understand the gestation of this important movement in modern architecture, there are more revelations, more "gotcha's," and more keen observations (with Gannon as guide) than one is likely to find in a decade-long subscription to *Architectural Review*.

As a bonus, it's even fun to read!

Gannon has clearly mastered the art of serving up colorful prose without compromising either content or veracity, which is a welcome and indispensable attribute in this era of jargon and political introspection.

In the book, Gannon highlights the conceptual bonds that united a band of rebellious architects, and links their ideas to both the designs they produced and the philosophy they espoused, in order to create what may well be the definitive history of architecture in the age of Banham. Loaded with original research and structured in apt and revealing chapters, *Reyner Banham and the Paradoxes of High Tech* delivers a convincing mix of anecdotes and informative images in a graphically rewarding format.

Measured and precise, with a jaunty sense of discovery (you can almost see the high fives), Gannon's text expands into detailed descriptions of the nooks and crannies of complex spaces such as those at Stirling's Olivetti Training School in Haslemere. He then moves into a discussion of the social forces of England in the 1960s before displaying with appealing modesty the hundreds of sources girding his work.

This is a vastly entertaining project. One can feel the glee with which Gannon deconstructs morsels like the Smithsons' Soho house at Colville, where "the project's insistent symmetries, proportional rigor, and cheeky axial relationships appear to have been devised with a mischievous wink in the direction of those who were paying attention. The axial comedy is best observed in the basement, where the toilet, lit from above by the south-facing bench-cum-clerestory is honorifically aligned with both the bathroom door and the prominently placed drain pipe centered on the opposite wall."

The author also notes and quotes Banham's quip that "if it isn't modern nowadays it isn't architecture anymore, but archaeology, cowardice, or fancy dress."

These are sentiments that seem particularly apt here in the U.S. 60 years later. Like *The Devil in the White City,* Erik Larson's account of the Chicago World's Fair and Louis Sullivan's role in it, Gannon plunges the reader deep into the subculture that fed Banham's thirst for a radical, nuts-and-bolts architecture. Thus, for Gannon, Banham seems more like an "inspiration" than a "topic." Getting into his head—rather than tracing his long shadow and seeing things as Banham might have seen them—is a remarkable exercise in its own right.

Here, we have Gannon stalking Banham, then pouncing:

"There is a stream of English fiddlers-with-cars, builders-of-boats, cannibilizers and people who always seem to have another way of using a working part from the one that you expect. In recent years, the originality of the Smithsons, Cedric Price, Norman Foster, and the Rogers team seem to have had far more to do with the latter instinct."

Gannon follows this up with a signature clip from Banham' ripest prose:

"A properly set up standard of living package, breathing out warm air along the ground... radiating soft light and Dionne Warwick in heart-warming stereo, with a well-aged protein turning in an infra-red [sic] glow in the rotisserie, and the ice-maker discreetly coughing cubes into glasses on the swing-out bar."

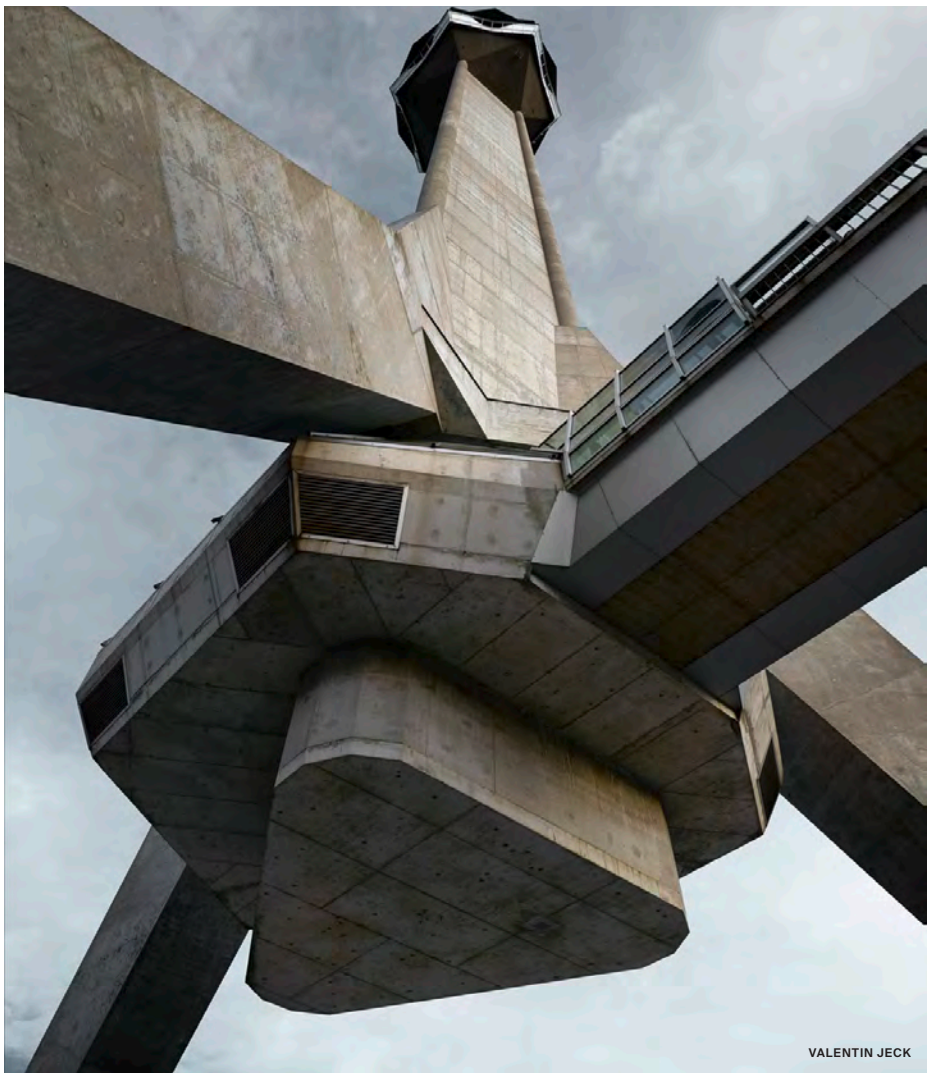
In this way, we see Gannon, the architect, viewing Banham as a lens rather than as a subject and leading us, his readers, through the thickets of his evolution. For Gannon, the signal preoccupations of his subject can be best understood as a linked series of insights, from the *The Architecture of the Well-tempered Environment* to *Los Angeles: The Architecture of Four Ecologies*, which he decodes with forensic diagrams and text.

What is remarkable is that the threads of Banham's propositions can be spliced so invisibly into an expanded narrative that embraces contemporary as well as historic issues. It is humbling to circle back to Archigram's city-building exercises, or to relish the newfound passion for a smart city, only to discover that Banham's pioneering work had been there—and done that—50 years ago.

That is why, for this architect, and I expect many more, Gannon's work is far more than a trip down memory lane. It offers us a chance to renew our vows. **Craig Hodgetts**

Hidden No More

Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980
Museum of Modern Art, New York
Through January 13, 2019



Images commissioned by MoMA for the exhibition. **Above:** Berislav Šerbetić and Vojin Bakić, Monument to the Uprising of the People of Kordun and Banija, 1979–81. Petrova Gora, Croatia.

Uglješa Bogunović, Slobodan Janjić, and Milan Krstić. Avala TV Tower, 1960–65 (destroyed in 1999 and rebuilt in 2010). Mount Avala, near Belgrade, Serbia.

The Museum of Modern Art (MoMA) in New York City is hosting an extraordinary exhibition surveying late modern architecture from a country that no longer exists: Yugoslavia. *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* is on view now through January 13, 2019. Approximately 600 items are on display in salon style across MoMA's galleries, including original drawings, newly crafted scale models, and a series of commissioned photographs by Swiss photographer Valentin Jeck.

The material is not presented chronologically but rather arranged spatially as a series of sequential topics ranging from "Global Networks" to "Everyday Life and Identities," each branching into subtopics. Distinct rooms are reserved for individual architects that the curators have highlighted as key thinkers in the spatialization of the Yugoslav socialist identity, including Bogdan Bogdanović, Juraj Neidhardt, Vjenceslav Richter, and Edvard Ravnikar. An entire gallery is devoted to the Brutalist reconstruction of Skopje, featuring the work of Kenzo Tange with Janko Konstantinov, a graduate of Yale. While female architects like Milica Šterić, Melanija Marušić, and Svetlana Kana Radević did not get a separate booth, they were largely present in the galleries, and they are featured in an essay on gender in Yugoslav architecture published in the exhibition catalog, written by curatorial assistant Anna Kats and Theodossis Issaias.

The show's curators, MoMA's Martino Stierli and guest curator Vladimir Kulić, assert that this exhibition is a survey of architecture that has been all but absent from modern history. They also emphasize that Yugoslavia was expelled from the Soviet bloc in 1948, removing it from Stalin's grip on spatial aesthetics. The country needed to search for its collective identity elsewhere. As Vladimir Kulić states, the architecture from Yugoslav socialism is an adaptation rather than a copy, leaving more room for interpretation. The exhibited work draws on a range of inspiration, including U.S. postwar corporate architecture, Brutalism on the global stage (most notably from Paul Rudolph and Kenzō Tange), Scandinavia's organic volumetrics, Alvar Aalto's sensibility toward nature, and playful forms in concrete drawn from Oscar Niemeyer.

MoMA's exhibit suggests that socialist architecture in Yugoslavia was a success of its own time. Its unique adaptation of late modernism was complementary with other grand narratives of modern architecture worldwide.

Speaking as someone who personally lived in the Yugoslavian architecture on display at MoMA, the achievement of the exhibit is twofold. First, thanks to the daring curatorial decision to organize the material by topic rather than chronologically or as a fixed narrative, the exhibit avoids indulging in the nostalgia that often surrounds avant-garde Soviet architecture. Additionally, these Yugoslav examples are cast as success stories from the recent socialist past, with a post-avant-garde afterlife increasingly relevant to contemporary times. As Stierli points out, a majority of the architecture presented in the exhibition is still in use today.

Included in the exhibit are two outstanding works, namely the excerpts from Mila Turajlić's video arrangement, *Living Space/Loving Space* (2018), and Jasmina Čibić's mesmerizing video, *Nada: Act 1* (2016), which turned Richter's model for the Yugoslav Pavilion at Expo 1958 in Brussels into a string instrument. At the entrance to the galleries, visitors will find a legendary pan-Yugoslav kiosk, K67, designed by Saša Mächtig of Slovenia, still doing precisely what it was made for: providing information.

Historian and curator Barry Bergdoll noted in a follow-up event at the AIA Center for Architecture that this exhibition celebrates an architecture that came out of a now superseded political system, and the show suggests that Yugoslavia's socialism was perhaps not that nefarious after all.

Toward a Concrete Utopia is an extraordinary exhibition that is opening doors for research on the subject. This was reportedly an ambition of Stierli's from the show's inception. This expansion in scholarship will help bring Yugoslav architecture into the public eye even beyond MoMA's selection. Based on the exhibition's warm reception, architecture from socialist Yugoslavia is on its way to being secured in the legacy of global modernism.

Including a single shelf with topical books published thus far would have helped augment the high quality of the installation. This would also offset possible critiques of a neo-colonial approach—seemingly the only possible approach while addressing the highly diverse modern design heritage of today's balkanized countries as a single Yugoslavia under the roof of the Museum of Modern Art in New York.

Hidden no more. **Srdjan Jovanovic Weiss**

The Planetary Garden: Cultivating Coexistence

Manifesta 12, Palermo, through November 4
Curated by Ippolito Pestellini Laparelli, Mirjam Varadinis, Andrés Jaque, Bregtje van der Haak

Fallen Fruit, *Theatre of the Sun*, mixed media installation, 2018.

Manifesta 12's *The Planetary Garden. Cultivating Coexistence*, which opened on June 16 in Palermo, Sicily, is a sprawling and at times fragmented series of venues and events. But unlike other architecture biennials whose main purpose is to deliver trends, Manifesta 12 is the latest in a series of "European Nomadic Biennials," and it's the real thing.

This exhibition has been hardwired into the city's fabric, and while Palermo upstages Manifesta, this must have been the prime intention of the curatorial team from the start. Manifesta 12 *is* Palermo, and the exhibition is a diagram to explore the city and to discover some of the most fascinating and haunting architectural spaces anywhere in the Euro-Mediterranean region. It is precisely this urban-based formula that the Dutch-based Manifesta "franchise" is best known for, and the impressive success of this exhibition has much to do with the way the curators have been able to weave their fertile themes into the city's fabric. There is art, there is architecture, and there is the city.

Much of the credit for Manifesta's achievements can be attributed to OMA's partner Ippolito Pestellini Laparelli, who led the curatorial team. Laparelli succeeds in cracking Palermo's urban code by training his lens on the city's convoluted urban fabric, from its magnificent cardo and decumanus to the overgrown gardens, the abandoned urban master plans, and the melancholic housing estates.

As Laparelli notes in the intro to OMA's *Palermo Atlas*, "The Biennial's thematic and geographic organization are intertwined, triggering a journey through the city like a section through anatomy; from the abandoned and derelict heritage of the old town to the failed utopia of the outskirts; from the glorious history of its gardens to its neglected and toxic coast."

This is especially true of the city and its dramatic relationship to its old town, one of the largest historic city centers in Europe. This impressive segment of the city lies in some kind of lethargic black hole when compared to its adjacent districts that grew in the 1930s and then expanded exponentially in the 1960s. The one constant is the draw of the periphery, which serves as the cash cow for the city's black economy, while the old town lay in neglect and disrepair until well into the 1990s.

In order to better comprehend where Palermo is headed, Manifesta enlisted politicians, local associations, patrons of the arts, and other institutions to suggest ways to engage the city, to establish new routes of access, and to generate new kinds of cultural experiences. By and large, this project has pervaded different levels of society, and it's not uncommon on the streets to hear locals discuss Manifesta's merits or problems.

And there are viable results: Massimo Valsecchi and his wife, Francesca, have made it their mission to restore the magnificent Palazzo Butera in the heart of the city. The Valsecchis saw the renovation of Palazzo Butera as a stopgap measure, a way of decisively re-engaging the city's historic axis by reasserting the building's role as both palatial seawall and monumental gateway to the ancient metropolis. For what turns out to be the price of a single Gerhard Richter painting, the purchase of Palazzo Butera by these important art collectors could impact the city's future. But for now, the palace's impressive interior renovation frames Manifesta's verdant exhibition *Garden of Flows*, in preserved ruin style. Not far from Palazzo Butera, one can enter the historic Botanical Gardens, another destination in the procession of *Garden of Flows*, to become entangled in the rhizomatic plant cultivations.

Much of the same could be said about another monument, Palazzo Forcella de Seta, an old bastion with a casino from the 17th century. It's aligned perpendicularly with the seafront and is just as mesmerizing a stage for this exhibition. This Moorish-influenced venue is one of the spaces around the city that are assembled together and are "Out of Control," as one of the sections in the exhibition is called. Similarly, at the Palazzo Ajutamicristo, we are confronted with projects investigating different conditions on immigration, data, and identity. There are also projects such as Forensic Oceanography's investigation of the militarized control of the Mediterranean, and Tania Bruguera's look at the Mobile User Objective System (MUOS), the cordoned-off American base in southeastern Sicily directing remote drone warfare.

But it's the urban conundrum that remains most compelling, beyond the layers of 16th-, 17th-, and 18th-century buildings, street scapes, and gardens. There is also a ponderous strata of Fascist-era buildings, many in states of near-abandon. But they are all intriguing for what they once represented while Sicily's mafia was subjugated and Mussolini's regime added its symbolic stamp to the island.

One building in particular, the 1939 Casa del Mutilato, stands out for its unfinished beauty and troublesome iconography. Designed by the architect Giuseppe Spatrisano, the modern rationalist style building remains surprisingly intact with most of its original statues, icons, murals, furniture, and memorabilia. Inside its main interior hall is Cristina Lucas's *Unending Lightning*, a mapping of the long and fatal history of aerial bombing. There's also an intervention by Alessandro Petti's "De-colonizing Architecture" course developed by students from Stockholm's Royal Institute of Art. Their workshop and symposium, "The Afterlife of Colonial Fascist Architecture," features a scissor lift that extended up into the open dome of the central courtyard, inserted there to disrupt the building's regimented spatial order.

When I asked Petti about their intentions, he responded by saying: "With the re-emergence of today's fascist ideologies in Europe—and the arrival of populations from north and east Africa—we have had to ask ourselves, how do the material traces of the Italian empire today acquire different meanings in the context of migration from the ex-colonies?" This point is especially onerous because not much of the building has changed since its opening. It still features the original Fascist era maps of Eritrea, Ethiopia, and Somalia.

Petti went on to note: "We have had to ask: Who has the right to reuse this fascist colonial building? Shouldn't people arriving today from these countries that suffered fascist colonial occupation have the right to re-inhabit these kinds of buildings?"

Postwar Palermo continues to be fraught with good architectural intentions gone sour. Nothing encapsulates this urban dilemma more than ZEN (Zona Espansione Nord), a public housing expanse from the late '60s designed by Vittorio Gregotti with a team that included Franco Purini. Like many of the large-scale housing projects from this era, ZEN's reputation belies its origins. According to Purini, the strength of this project was in its desire to replicate regional territorial characteristics, specifically the fenced citrus groves found all around the area. Purini recalled Gregotti's relationship with the Sicilian publisher Sellerio, who sought to ground Gregotti in the island's local building culture, resulting in the project's unusual compactness. But the project stripped of its amenities was doomed to failure. However, according to the perspective of Manifesta, Gilles Clément—author of *The Third Landscape* and guru behind Manifesta's *Planetary Garden* concept—the groves are making a significant comeback. To literally get the perfect overview of Palermo, one can make his or her way up to the peak of Pizzo Sella, where the group Rotor has transformed one of the many unfinished and illegal private homes from little more than a concrete frame into a spectacular viewing platform.

Manifesta 12 is worth the time and the space. Some might worry it prefigures a wave of gentrification that will kill all that is enchanting about this city: the entropic streets and gardens, the ruined palaces, the many multicultural public spaces and polyvalent cuisines, and the sublime beauty uniting it all. But I don't think so—or at least not just yet, given the unusual political direction the city is taking under its current mayor, Leoluca Orlando. A veteran of multiple previous campaigns against the Mafia, Orlando sees a bright future for Palermo as a city that welcomes new immigrants. **Peter Lang**

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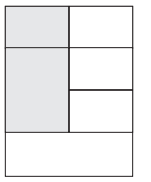

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Building the Discipline We Deserve

For those of us in schools of architecture, September is an exciting time animated by the return of students and the arrival of those beginning their journey. Architecture school is a powerful framework for cultivating capacities—a place of exploratory, creative, integrative, and rigorous learning and making. The design studio at the heart of our curriculum powerfully enhances student development as peers work together through face-to-face interaction in a shared space.

However, those of us involved in accredited U.S. architecture programs will convene a population of students and faculty skewed toward white, male, and able-bodied people from well-off families. Studies by the Association of Collegiate Schools of Architecture (ACSA) and the National Council of Architectural Registration Boards (NCARB) show that our discipline is marked by gaps in participation and advancement by gender and ethnicity, leading to a profession where these disparities are even more pronounced. As David Gissen has pointed out in these pages, we lack data on other key factors, including ability. As exhilarating as starting an architecture degree can be, it also marks one step in a screening process that yields a demographically skewed profession and academic discipline.

Where are the missing cohorts, and what factors are turning them away? How are we inadvertently sidelining women, first-generation college students, people of color, disabled people, and other traditionally underrepresented constituencies? How can we enrich architectural education and practice by expanding access and improving the value proposition?

I am passionate about architecture's intellectual and creative capacities, so I believe that a society that relies on architects to translate its needs and desires into built form deserves better. The underrepresented population turned away by the cost and other challenges of architectural education deserves better. Those of us in the field deserve better. What will make the field more accessible—and more compelling—to a diversity of talent? How can we build the discipline we all deserve?

One familiar consideration is people, as more diversity in firm leadership and architecture school faculty will counter explicit and implicit bias by expanding the range of visible role models, mentors, and gatekeepers. A second well-recognized component is content: Presenting a diversity of perspectives and models within research and curriculum will better train our profession to serve society. If the theory syllabus, for instance, covers feminism and multiculturalism only in week 13—after students have chosen their paper topic and checked out to charrette for final reviews—the ways that women, people of color, disabled people, and queers have interpreted and shaped our built world will seem like an afterthought to the achievements and preoccupations of the propertied white men who historically have been recognized as architects.

People and content are priority areas for any good diversity, equity, and inclusion strategy. Pipeline and mentoring programs starting with pre-college and continuing through faculty and firm promotion are essential, as are strategies for expanding what counts as core knowledge. Our ability to make substantive change is limited, though, if we don't also tackle the ways we


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structure our degree programs and practices. By making high demands in money and time, the formats of education and practice distort the demographics of our field.

Consider licensure: NCARB reports that the average time it takes from commencing architectural studies to obtaining licensure is more than 12 years. This is a very long probationary period marked by continuing education, tracking, exams, and diminished earnings. Given that the rigors of licensure may outweigh the rewards, people with fewer resources often pursue other career paths.

Nearly half of those pre-licensure years are typically consumed by education. Whether you enter the field through an undergraduate professional degree or through a liberal arts or science degree followed by graduate study, architectural education requires a lot of academic credits. For many students, this also translates into a high debt burden. Many of those credits consist of design studios that meet for three to four hours per credit—rather than the typical one-hour-per-credit standard—while also demanding another three or four times as many hours in evening and weekend work. This curricular burden multiplies with each course or studio. Architecture school culture expects intensive effort disproportionate to the credit achieved.

Studio is one of the glories of architectural education, increasingly emulated in other fields from engineering to business. But who can afford to dedicate this much time to schoolwork? Probably not a parent, a caregiver, a student-athlete, a first-generation college student working a job to offset costs, or a person with a disability that magnifies the endurance test of long studio nights and charrettes.

This dynamic carries forward into practice. The habit of undercompensated overwork, instilled in studio, primes students for exploitation in the workplace along lines described by the Architecture Lobby. Studies by the American Institute of Architects Equity by Design committee suggest that the heavy time demands placed on many junior and mid-level associates push women out or take them off the top promotion track, because those years coincide with the period when many are starting families.

To address these issues, NCARB and other organizations are reducing time-to-licensure by changing the Architecture Experience Program and launching Integrated Path to Architectural Licensure degree options. Faculty should extend this work deeper into the format and culture of architectural education, reviewing our assumptions about learning so that we attract and foster a broader range of talent. In doing so, we can accelerate progress toward building the discipline we deserve.

To test these ideas, my colleagues and I at the University of Michigan's Taubman College of Architecture and Urban Planning are embarking on a human-centered redesign of architectural education. Working in close contact with interaction and experience designers has shown me the value of human-centered design as a way to see interactions from varied user perspectives, and to redesign processes to promote success. By mobilizing this approach in architectural education, we hope to understand how our current students and those missing cohorts perceive and experience both our degree programs and the larger profession. Identifying the factors that turn people away will help us test ways to bring a wider range of people into the intellectual and professional world we cherish.

One tool for building the discipline we deserve is pursuing academic innovation by piloting new approaches to teaching and learning, with the goal of improving the value proposition of architectural education. In many fields, institutions are combining online platforms with new business models to offer learning in a wider range of formats beyond the standard multiyear, full-time residency model. Some schools offer courses in self-paced online modes, or create microcredentials that allow learners to gain competency. This lets them try out a new field through part-time study, which is compatible with work and other obligations. Architecture schools already deploying academic innovation or testing alternative formats range from IE University and Academy of Art University, to the London School of Architecture and Build Academy.

Our focus at Taubman is on something we're calling equity innovation: academic innovation that promotes equitable access to learning and professional opportunity. This spring we launched an Equity Innovation initiative aimed at the human-centered redesign of architecture school. By experimenting with a broader range of ways for students to learn, we believe we can meet the needs and priorities of a more diverse community of future architects. As a first step, we have convened a task force and launched a multiyear competitive incentive funding program to elicit, develop, pilot, and deploy new approaches.

Drawing on research by NCARB, ACSA, Equity by Design, the J. Max Bond Center, and other sources, we aim to understand the dynamics of selection and attrition shaping our student population. What are the points at which prospective architects exit the field? What curricular structures and experiences promote success equitably? Does the portfolio requirement unduly weed out promising candidates from impoverished urban school districts? Can more inclusive review practices promote gender equity? Can we lower the cost of education by complementing the high-contact model of the atelier studio with other platforms for design learning? What can we draw from the achievements of historically black colleges and universities, other minority-serving institutions, and past initiatives such as the one described by Sharon Egretta Sutton in *When Ivory Towers Were Black?* By prototyping—and ultimately deploying—equity innovations across and beyond the curriculum, we aim to remake our field.

This work presents challenges, of course. Many faculty, alumni, and students are attached to our current ways of teaching—they worked for us, after all—and are loathe to tinker with cherished institutions like the desk crit, the all-nighter, and the marathon review. Others may fear a loss of status and cultural capital if the field draws less on the canons of Western philosophy and elicits theoretical knowledge from a more diverse range of sources. Finally, not everyone wants to let go of cultural capital built on selectivity and exclusion.

I hope that by advancing this conversation within architectural education we can solidify the core strengths of our field, disentangle them from needlessly exclusionary mechanisms, and find common ground in enlisting a broader range of talent to design our world. Building the discipline we deserve is no small task, so we will partner with professional organizations and other schools to promote architectural excellence on more accessible terms. Join us in creating greater opportunities for all.
Jonathan Massey

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