

The Architect's Newspaper

June 2019

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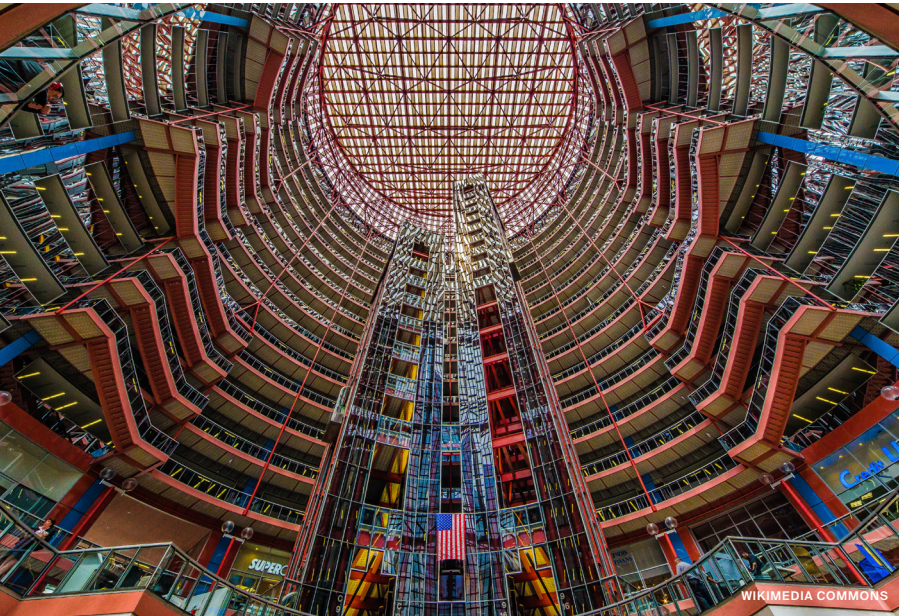


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Love It or List It

Chicago's Thompson Center is up for sale.



Illinois governor J. B. Pritzker has signed a law that authorizes the sale of Helmut Jahn's controversial postmodern icon, the James R. Thompson Center. Postmodern buildings have only recently become eligible for landmark status, a fact that highlights the need to preserve significant buildings that have years to go before reaching a minimum of 50 years old.

The center is located prominently in Chicago's Loop at 100 West Randolph Street, where it takes up an entire city block, with a Chicago Transit Authority "L" train station nestled underneath. Stout and glassy, the massive building opened in 1985 as the home of state government offices. It was named after Illinois's longest-serving governor, James R. Thompson, who chose Jahn's then-futuristic design. Aiming to invoke ideas of "an open government," Jahn designed a glass-encased 17-story atrium and a large exterior plaza in a bid to create contemporary large public spaces.

Chicagoans either love it or hate it. The story of the Thompson Center is a political saga that could end in a daring feat of conservation or a sad finale of destruction. Preservationists have been rallying and petitioning for the building to achieve landmark status since the first mention of its possible demise in 2007, when Governor Rod Blago-

jevich said he was interested in selling it. However, since the building is known for major maintenance issues, like heating and cooling problems and physical deterioration, it will likely be demolished rather than repurposed.

The Architect's Newspaper's Midwest contributor Jamie Evelyn Goldsborough reached out to major figures in the Chicago architecture and preservation community for their takes on the controversy.

Alexander Eisenschmidt, designer and architectural theorist, associate professor at the University of Illinois at Chicago School of Architecture: Jahn's Thompson Center is certainly a quintessential Chicago construct. Not so much for its often cited but rarely understood postmodernism, but because of its urban and infrastructural theater. In fact, reducing it to its material, color, and formal palette (its architecture) diminishes its public function (its urbanism). After all, the building is a subway stop, an elevated train station, a pedway intersection, an interior marketplace, a food court concourse, an exterior plaza, and the list goes on—a kind of city-extension that inhales and breathes public life. In an age of ever-expanding privatization, aggressive outsourcing, and **continued on page 10**

Radical Suburbs: Experimental Living on the Fringes of the American City

A look at the trials and tribulations of suburban living.

When a book about suburbia contains a chapter called "The Anarchists Who Took the Commuter Train," you know it is going to be an interesting read. That book is Amanda Kolson Hurley's *Radical Suburbs: Experimental Living on the Fringes of the American City*, and it does not disappoint. In six well-researched **continued on page 51**



Archigram: The Book

The pop legends come alive in a catalogue raisonné.

A dozen years ago, in the early stages of a dissertation, I found myself in the special collections room at the Getty Research Institute in Los Angeles. To my left, a tweedy professor type softly sang Latin lines from an ancient leather-bound tome. To my right, a pair of art historians hunched intently over delicate **continued on page 50**

Olympic-size Changes

In advance of 2028 games, L.A. embarks on its most transformative urban vision in a generation. **Read on page 17.**



Doors & Windows

Read about the newest windows, doors, and architectural hardware on page 24.

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The Architect's Newspaper
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C L O S E D



D E S C E N D I N G



O P E N

Yikes Rikes

We need to rethink the Rikers replacement jails.



Aerial photo of Rikers Island from 2008.

Technology is abstracting so much of our lives that it is easy for change to come out-of-sight and out-of-mind. Many physical objects have been reduced to algorithms hidden in cloud servers and embedded in code on handheld devices. Remember CDs, day planners, watches, and cameras?

Architecture, on the other hand, is more difficult to eliminate, and maintains its relevance by making visible the invisible within our society. For example, a proposed Manhattan jail tower towering 45 stories over Chinatown and Tribeca (see page 11) makes visible the fact that we can’t just abstract and sweep away our country’s mass incarceration problem. This proposal confronts us—including some very wealthy residents of those neighborhoods—with the harshness and scale of the problem.

New York City has chosen four sites—one each in Manhattan, Brooklyn, the Bronx, and Queens—for relocating the jail facilities currently located on Riker’s Island. Activists say that moving the incarcerated closer to their homes is a more humane way to keep them connected with their families and communities, citing the difficulty of visiting the island as well as transportation costs for court dates.

However, the realities of moving 5,000 inmates brings a spatial challenge: Where do you put them? So far, each proposed site seems tone-deaf about how they would affect the surrounding streets and neighborhoods.

Lynn Ellsworth of Human-scale NYC and Tribeca Trust has done a great service by publishing her paper, “How Did Reform of the Criminal Justice System Turn Into a Real Estate Project?” that highlights how the city will sell Rikers Island to real estate developers for \$22 billion and then spend another \$11 billion dollars on the new jails. In addition, she has also done a deep urban design analysis on the 45-story Manhattan jail on the edge of Chinatown and Tribeca and produced a series of ghost building images that show how the Manhattan jail will negatively affect its surroundings.

However, her proposal calling for the city to keep and renovate Rikers Island highlights the contradictions in what can be considered progress on this issue. Perhaps the real question needed now is, “How can we rethink the entire jail debate?”

The official renderings from the city’s Department of Correction show only exterior images.

A recent *New Yorker* story, “Inside the Mayor’s Plan to Close Riker’s,” quotes architect Frank Greene, who is working on the new jail plans. “I could see these buildings we’re doing for New York City someday becoming community colleges with dormitories inside them,” he told the magazine, a statement which represents the sort of design thinking we endorse. But this thinking needs to be put into signed and approved architectural plans. As the plan currently stands, the fact that the city would build a massive skyscraper jail that would replace half of the historic “Tombs” detention facility on Centre Street with no concrete plan for what will be inside of the building, how incarcerated people will actually live in the building, and what facilities are planned for visitors is truly insane.

This is a moment for New York City, its corrections department, its local politicians, and the public to discuss what our incarceration policy should look like on an institutional and facilities level. All we have now are promises and nothing about how these monster facilities will actually operate.

Finally, one noted criminal justice reform advocate Ruth Wilson Gilmore makes a serious case for closing all prisons. In *The New York Times Magazine*, she asks, “Why don’t we think about why we solve problems by repeating the kind of behavior that brought us the problem in the first place?” The Times article points out that for Gilmore, prison abolition is “both a long-term goal and a practical policy program, calling for government investment in jobs, education, housing, health care—all elements that are required for a productive and violence-free life.” This is the question to ask as President Trump has just signed his First Step Act, which will begin the release of thousands of prisoners from federal prisons; and as prisons in California, by court order, have begun to empty out their overcrowded facilities by releasing low-level offenders.

Rather than build more jails or prisons, we should ask if we really need carceral structures in the way we have thought about them since the 19th century, as places of punitive architecture and inhumane residence. But we also need to ask if we even need more jails or prisons, or whether there might be better ways to rehabilitate people in the future. **William Menking and Matt Shaw**

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6 In Case You Missed It...

We corralled the top architecture and design stories buzzing about the internet this month.

Related taps Foster + Partners for new neighborhood in Silicon Valley

The Related Companies is bringing its vision of a ground-up, architecturally unified neighborhood to the West Coast, and has chosen Foster + Partners to design and master plan the 9.2-million-square-foot, 240-acre first phase of an \$8 billion development in Santa Clara, California. That includes offices, hotels, apartments, retail, and a new 30-acre park.

Ohio's iconic big basket building is back on the market

A year after Newark, Ohio's famed Longaberger basket building was sold, the seven-story "Big Basket," named for its massive handles and "woven" facade, is back on the market. After a year of renovations, the building was listed through the real estate brokerage NAI Ohio River Corridor, which has floated several potential uses.



COURTESY RELATED COMPANIES

Rockwell Group plants an indoor lawn in the National Building Museum

The 2019 Summer Block Party installation at the National Building Museum has been revealed. The LAB at Rockwell Group will place a faux indoor "lawn" in the great hall of the Washington, D.C., museum. *Lawn*, a facsimile of an all-American summer park, will run from July 4 through September 2.

Mexico City's cost-saving replacement airport to break ground this month

After the cancellation of Foster + Partners's \$13 billion Nuevo Aeropuerto Internacional de la Ciudad de México via public referendum last October, the Mexican government opted to replace the scuttled Mexico City airport with a cheaper alternative. This month, ground will be broken on the \$3.8 billion Felipe Ángeles Airport at Santa Lucía Air Force Base.

Plan to transform Jerde's postmodern wonderland in San Diego moves forward

A preliminary plan to transform the Jon Jerde-designed Horton Plaza Mall complex in San Diego has taken several steps forward in recent weeks as developer Stockdale Capital Partners detailed plans to reconfigure the dazzling postmodern shopping mall into a mixed-use technology campus.

Jakarta is sinking, so Indonesia is relocating its capital

Indonesia's megacity capital has been sinking and snarled by traffic for years, so newly elected President Joko Widodo has proposed a solution: moving capital operations to another city. The plan would involve crowning another capital city, possibly Palangkaraya to the north, or building one from scratch elsewhere.

Zaha Hadid Architects' 2022 World Cup Stadium in Qatar opens

Together with AECOM, ZHA drew on the shape of dhows—long, thin traditional sailing boats—to create the swooping curves of the Al Janoub Stadium. The 40,000-seat soccer stadium, a billowing, nautically inspired venue in the coastal city of Al Wakrah, Qatar, is now open to the public.



COURTESY HUSTON+CROW

Bill de Blasio cracks down on glass towers as part of Green New Deal

After the New York City Council passed the sweeping Climate Mobilization Act, which will impose emission restrictions on buildings over 25,000 square feet, Mayor Bill de Blasio revealed a sweeping "Green New Deal" for the city that includes potential restrictions on new towers with inefficient glass curtain walls.

7 In Case You Missed It...

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

The Guggenheim Abu Dhabi will break ground soon after 4-year hiatus

After a series of ups and downs, work on the Frank Gehry-designed Guggenheim Abu Dhabi is reportedly picking up steam, according to a *Euronews* interview with Richard Armstrong, director of the Solomon R. Guggenheim Foundation and Museum. He expects that the museum could open its doors in the next three to four years.

Partnership announced to protect birds from death by architecture

Between 365 million and 988 million birds die each year in the United States as a result of window collisions. To lower this statistic, the American Bird Conservancy announced a partnership with the Insulating Glass Manufacturers Alliance. Together they will construct a testing tunnel to develop innovative materials and other anti-collision design solutions.

Winner revealed for University of Illinois at Chicago arts building competition

OMA and KOO Architecture have won the competition to design a new Center for the Arts building for the University of Illinois at Chicago. The new complex will house the School of Theatre and Music along with two theaters, a cafe-jazz club, and an exhibition space in a new 88,000-square-foot building.

Leong Leong and KFA finish new campus for the Los Angeles LGBT Center

Leong Leong and Killefer Flammang Architects (KFA) have finished the first phase of the Anita May Rosenstein Campus, a series of spaces for the Los Angeles LGBT Center. The 72,000-square-foot project in Hollywood, California, occupies nearly a full block and will house a variety of social services for LGBT youth, seniors, and the general community.

EPA issues new rule on asbestos that goes short of total ban

The Environmental Protection Agency (EPA) issued a final rule that tightens restrictions on the use of products containing asbestos in the United States in response to the wave of criticism the agency received last summer. The ruling makes adjustments to the Toxic Substances Control Act (TSCA) but doesn't ban asbestos outright.



COURTESY GEHRY PARTNERS/THE GUGGENHEIM FOUNDATION

Sarah Whiting chosen as next dean of Harvard Graduate School of Design

Sarah Whiting, dean of the Rice University School of Architecture, has been named the next permanent dean of the Harvard Graduate School of Design. Whiting, an educator and practicing architect at her firm, WW Architecture, will take over for Mohsen Mostafavi on July 1 of this year.

Architects urge Macron not to rush Notre Dame reconstruction

The scramble is on to rebuild Notre Dame Cathedral before the 2024 Summer Olympics in Paris, but a concerned coalition of curators, architects, art historians, preservationists, and more have told French president Emmanuel Macron to slow down. In a petition published by the newspaper *Le Figaro*, 1,170 signers spoke out against hastily reconstructing Notre Dame.

KieranTimberlake's vision for Washington University to open this fall

Sweeping changes are coming this fall to half the urban campus of Washington University in St. Louis. Construction is nearly complete on the upcoming Anabeth and John Weil Hall, an 82,000-square-foot space with state-of-the-art graduate studios, classrooms, and digital fabrication labs designed by KieranTimberlake.

Apple takes over Washington, D.C.'s historic Carnegie Library

Apple has restored a cultural, historic, and civic icon in the nation's capital to serve as its newest retail store. Apple Carnegie Library is the company's most extensively renovated retail space to date in Washington, D.C. Foster + Partners led the \$30 million, two-year renovation of the historic Carnegie Library, a 1903 Beaux Arts building in D.C.'s Mount Vernon Square.

Amazon reveals first rendering of its HQ2 in Arlington, Virginia

Amazon has released the first visual for its HQ2 in Arlington, Virginia, designed by ZGF Architects. The "National Landing" HQ2 will include two energy-efficient office buildings with room for community space and neighborhood retail. Spanning 2.1 million square feet, the ground-up construction is being developed by JBG Smith and will eventually hold 25,000 employees.



IWAN BAAN

Easst

TWA Hotel



Airport hotels are a common enough architectural commission. But none compares to the new TWA Hotel at JFK Airport, with its rooftop infinity pool and 10,000-square-foot observation deck that looks out at incoming flights soaring over New York’s Jamaica Bay. Designed by Lubrano Ciavarra Architects, the 512-room split structure spans the grounds behind the TWA Flight Center, an Eero Saarinen midcentury landmark that was recently renovated by Beyer Blinder Belle.

Built under the helm of MCR Development, the hospitality space features an energy-efficient, all-glass exterior that rises seven stories tall where guests have eye-level views of airplanes from nearly every Stonehill & Taylor-designed room. In addition to lodg-

ing, the hotel includes a 45,000-square-foot underground conference center by INC Architecture & Design. Inside the TWA Flight Center, which serves as the hotel lobby, the Ambassador’s Club Lounge will reopen along with the Paris Café, now helmed by celebrity chef Jean-Georges Vongerichten. Non-hotel guests can also make reservations to use the pool and bar area for 2-hour periods. **Sydney Franklin**

John F. Kennedy International Airport Jamaica, NY	(212) 806-9000
Architect:	Lubrano Ciavarra Architects

East

Sotheby’s New York Headquarters



The renovation of Sotheby’s New York headquarters is complete, and the public is now welcome to wander the newly expanded exhibition space. Instead of moving the Sotheby’s headquarters as originally planned, the OMA team, led by Shohei Shigematsu, shifted and condensed the auction house’s public programming to the first four floors, increasing the gallery space from 67,000 square feet to 90,000 square feet.

Works of every scale can be found throughout, and the 40 public galleries vary in size to accommodate them. The most noticeable additions are the three two-story galleries, which provide Sotheby’s with enough space to display the largest pieces of art. Concrete columns have been left exposed throughout the

headquarters, and combined with the polished concrete floors and exposed HVAC system, reference the building’s industrial past. Apart from the four-floor renovation, visitors can also enjoy the haute Sant Ambroeus Coffee Bar on the tenth-floor terrace, and, come the summer, a Sant Ambroeus on the ground floor next to the Sotheby’s wine store. **Jonathan Hilburg**

1334 York Street New York, New York	212-606-7000
Architect:	OMA

Midwest

Notre flagship



Designed by Norman Kelley, the remodel of Notre’s flagship storefront in Chicago’s West Loop neighborhood is a spatial and conceptual expansion of Notre’s offerings. With its larger and more flexible interior, the store will house a refined selection of contemporary designer fashion and streetwear, as well as ongoing cultural programming. Upon entering the store through the 13-foot-tall door with attached transom window, you are tasked with entering a second time; the store proper is pushed away from the street, and a multipurpose stair ramp provides an accessible entry made of 4,645 Chicago common brick pavers in four gentle slopes mediated by low-rise steps. Notre accommodates the building’s layered history as a warehouse-turned-gallery by sandwich-

ing 1-foot-wide timber columns between white, thickened walls and drop-ceiling masks, creating a series of rooms to accommodate both products (clothing, footwear, publications, apothecary) and events (readings, lectures). Like the stepped vestibule that functions as a micro-auditorium, or the curated selection of books and magazines, Notre reveals a way to combine social pragmatism with aesthetic appeal and creates a new sense of retail intimacy. **Jamie Evelyn Goldsborough**

118 N Peoria Street #1N Chicago	www.notre-shop.com (312) 888-2248
Architect:	Norman Kelley

West

Bootsy Bellows



Generational change is on tap across Los Angeles’s Sunset Strip, where Bootsy Bellows, a storied nightclub founded by Hollywood actor David Arquette and global hospitality firm The h.wood Group, recently reopened following a glitzy overhaul by local design-build architects Built, Inc.

The revamped space, filled with marble countertops, custom wallpapers, a gold-lined bar, and custom pink-and-green booths, is designed to channel Hollywood’s Golden Age through the lens of old school Palm Springs-esque design. Designs for the bar and lounge area feature superscale striped parquet flooring, as well as pink-hued ribbed walls meant to dampen the sounds of the boisterous crowds that will surely make their way to the space.

Lined with an undulating arrangement of built-in booth seating and a collection of miniature indoor palm trees, the space plays the part of decadent hideaway and social condenser all at once.

The venue, which will host burlesque shows, concerts, and other lively celebrations, will be “a timeless space that juxtaposes organic curves with clean lines, highlighting nature’s essence in the modern world, no matter what era,” according to John Sofio of Built, Inc. **Antonio Pacheco**

9229 West Sunset Boulevard West Hollywood, California	
Architect:	Built, Inc.

9 Eavesdrop

Venice Sinking

At the greenhouse on Riva degli Schiavone, a series of signs relating to the current state of Venice were posted by Collettivo Barena Bianca and the group We Are Here Venice during the city's Art Biennale. They state only the obvious about the sinking city's flooding troubles and decreasing population, but the signs were removed from

the garden after the first two days of the biennale. Who took them down? It may have been the city of Venice or the greenhouse owners. The organizers of the poster campaign are confused. "It is odd that the Commune would find our messages unacceptable, as the data are fully quoted from their own sources," they told Eavesdrop.



Good Billionaires Only!!

London-based research collaborative Forensic Architecture's piece at the 2019 Whitney Biennial has made waves. The 10-minute video and corresponding map highlight research into the use of tear gas and bullets produced by companies led by Warren Kanders, a Whitney Museum vice-chair. Triple-Chaser Grenades (which release tear gas) have been used in Bahrain, Canada, Egypt, Guyana, Greece, Iraq, Israel/Palestine, Mexico, Peru, Puerto Rico (U.S.), Tunisia, Turkey, the United States, Venezuela, and Yemen. Forensic Architecture also looked into the potential customers of another of Kanders's companies,

Sierra Bullets, which manufactured Match-King bullets, which were used in Gaza.

"When arms traders support culture, they end up being, in return, reputationally supported by cultural and symbolic capital. We decided to use the platform of the Whitney Biennial to invert this economy through these investigations," Forensic Architecture's Eyal Weizman told *Hyperallergic*.

In December—in response to employees' concerns about Kanders—the museum's director, Adam Weinberg, described the Whitney as "a safe space for unsafe ideas," according to *Hyperallergic*.

Calatrava, again

Three years after the opening of the \$3.9 billion, Santiago Calatrava-designed World Trade Center Transportation Hub, the complex's crown jewel, the Oculus, is still leaking. Its 355-foot-long skylight is designed to open and close every year in remembrance of September 11, but computer errors during the 2018 opening caused the rubber waterproofing seals to rupture. Rather than the \$32 million skylight splitting down the middle into two unified hemispheres, each of the skylight's 40 panels uses its own motor and moves individually, in sync, to

open. Or, that's how it's supposed to work; Port Authority spokesman Ben Branham told *The Wall Street Journal* that the software controlling each panel failed during an August 2018 test run and repeatedly rebooted. The same thing happened on September 11 of that year, and workers were forced to continually start and stop the program to get the skylight to open and close.

In response, the Port Authority has used \$30,000 worth of the infomercial-infamous Flex Tape to stem the leaks, and has declined to state how much repairs will cost.

Boat Party

The most controversial piece at this year's Venice Biennale is Christoph Büchel's *Barca Nostra*, a refugee boat that was brought to the end of the Arsenale for spectators to confront as they drank espresso and looked at the lagoon. While some have praised the work as a profound confrontation against Italy's rejection of migrants, others felt the work was ill-placed and presented incorrectly. The *Art Newspaper* criticized the work for having no explanatory text, leaving it an estranged object whose meaning would be lost on many passersby. On Facebook, curator Vincent Honoré pointed to an absurd picture of Eva and Adele, the fabulous duo who frequent the biennale and other art world events, posing in front of the boat.

As he wrote: "Nauseous. This image keeps haunting me. It shows the cynical

and ruthless logic of sensational exhibitions where politically [sic] correctness and marketing strategy govern upon ethics, research and sensitivity. How one could have thought for a second it was a good idea to bring this boat (800 persons died in it in 2015) to the Venice biennale? Turning it into a western fetish and a selfie spot. How one could have thought artists like Zanele Muholi or Jesse Darling (just to name two) would make any kind of sense juxtaposed with this—apart from considering any exploration of the self, any socially and politically engaged artistic practice as simple fancy gimic [sic] of our times?"

One user on Twitter called it, "Peak art world."

(Below is an artist's recreation of an image that was circulated on social media.)



Less Commercial(s)

The reviews are in for *May You Live in Interesting Times*, Ralph Rugoff's 2019 Venice Art Biennale. There seem to be many pavilions worth seeing (or standing in line for during the Vernissage), but also some worth missing, from what we hear. The 2019 exhibition may also be remembered for a decision to de-emphasize the biennale's increasing commercialization.

The biennale's always perceptive president, Paolo Baratta, announced, "We must not fall into the trap of letting ourselves be guided by the market," adding that "we should avoid being suspected of 'compli-

ance with selling strategies.'" He said that he wants the biennale to be "an open gym, where [visitors] can feel involved in encounters with the works and the artists, the direct discovery of the other that the work of art offers." This year, labels in the main exhibition no longer credit the dealers and galleries that represent the selected artists. In the Arsenale, Rugoff has opted for temporary, unpainted wooden walls to avoid the exhibition looking too much like an art fair. How this affects the architecture biennale will only become clear in May 2020.

10 News

Thompson Center continued from front page shrinking government investment in public services and facilities, the sale of the Thompson Center is yet another instance of the lack of inventiveness and a blind belief in quick fixes (not unlike Chicago's disastrous parking meter sell-off). But it's also a mistake for architects to focus on preservation. There is the potential for crafting solutions for a productive (even lucrative) re-, dis-, mis-, trans-, and cross-use of this piece of the city.

John Ronan, architect, professor at the Illinois Institute of Technology College of Architecture: The State of Illinois Building should be saved (and repurposed). It's one of the few good examples of postmodern architecture in Chicago from a period of architectural history that was not particularly kind to the city.

Bob Somol, design critic and theorist, professor and director of the School of Architecture at the University of Illinois at Chicago: The debate over the shaky future of a once-futurist ruin raises paradoxical questions about postmodern preservation and the ongoing privatization of the public realm. What happens when a rhetorical ruin becomes a literal ruin within 30 years of its completion, when a project that inaugurated a mixed public-private model of government itself falls victim to economic expediency? Helmut Jahn's 1985 Thompson Center was an awkward building at an awkward time, appearing after faith in public monuments had waned, but before the rise of iconic spectacles. It was the James Stirling building that Chicago never got, typical of many atrocities of the '80s that attempted the shotgun marriage of high tech and historicism. The Thompson Center remains Chicago's only legitimate heir to this thankfully aborted legacy. And for all of these reasons and more, we should keep the starship boldly going.

Stanley Tigerman, architect: I don't want to comment about it, because I will say something bad.

Ellen Grimes, associate professor at the School of the Art Institute of Chicago: It's our own lesson in John Portman/Jon Jerde postmodernism, repurposed for retail politics. I love it! It makes the '80s urban in a way that didn't happen with similar buildings of the period. There's nothing like floating up the escalator from the Red Line into a monumental atrium that smells like burgers and falafel.

To save it, [Governor] Pritzker should use it as the emblematic policy initiative in reforming the state's pathetic finances. He should landmark it, lease it to a casino/hotel operator, and send the profits straight into the state's underfunded mass transit budget. (Imagine playing the slot machines as you get off the train.) That way, we get to keep the thing, and get some money out of it, and it's climate friendly. And Thompson gets the monument he deserves.

Iker Gil, architect, editor-in-chief of MAS Context: It is a significant building with a truly remarkable interior public space. Unlike most buildings, here we have one that welcomes people and celebrates public space. We need to think beyond its current state of neglect and envision its potential. It can become a vibrant 24-7 space with the addition of expected and odd uses that can be combined unconventionally. The building has unique characteristics and it should remain a unique place, but, as Tim Samu-

elson would say, the building is in a period of aesthetic limbo. It's not old enough to be appreciated; there is no historic perspective. Given time, care, and a programmatic overhaul, it would find its place in the history of the city. Chicago can't afford to continue to demolish unique buildings only to replace them with generic ones for a quick economic return. This practice won't solve Chicago's structural issues, and the city will lose its assets and identity.

Nathan Eddy, filmmaker, *Starship Chicago*: The Thompson Center shouldn't just be an official landmark for Chicago; it should also be listed on the National Register of Historic Places alongside Adler & Sullivan's Auditorium Building or the Chicago Federal Center by Mies van der Rohe.

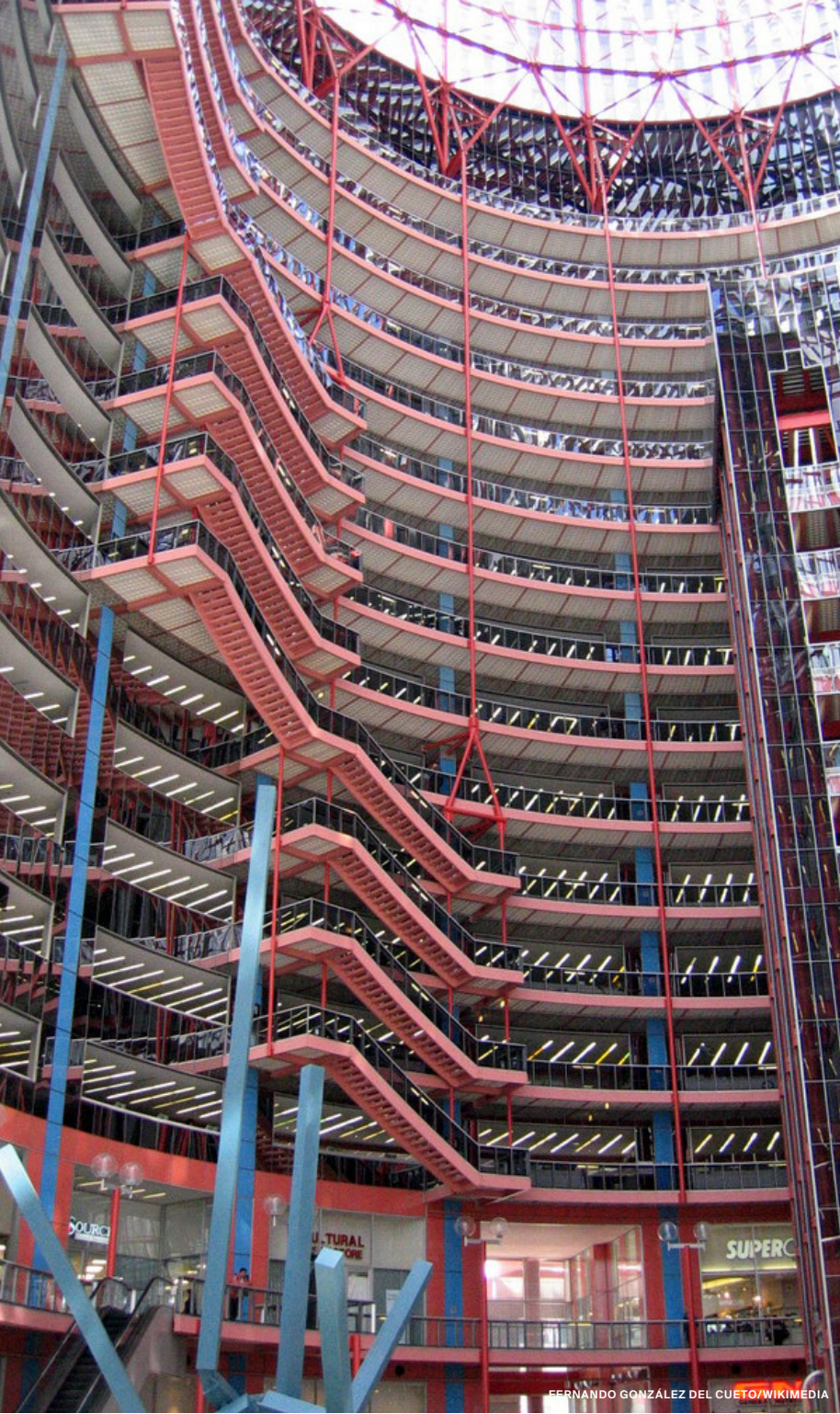
I defy anyone to stand in the Thompson Center's launchpad rotunda and not be moved by that magical, mirrored-glass cyclone of space. It courses with power and drama and excitement and an expansive, glittering optimism. It doesn't look dated to thousands of young people who gasp when they walk into it—to them it looks like the future.

Are we really prepared to give up this prime, publicly owned forum in the civic heart of Chicago for a bargain-basement price? To be replaced with what?—a mute glass box designed not by an architect but by some false acceptance rate algorithm? And perhaps—if we're good—a handful of half-hearted privately owned public spaces? Sounds like small plans to me.

Judith De Jong, architect and urban designer, associate professor and associate dean for academic programs at the School of Architecture, University of Illinois at Chicago: Built 20 years apart, and each very much of its respective time, the Brutalist Netsch campus at the University of Illinois at Chicago (UIC) and the postmodern Thompson Center are unlikely bedfellows. However, both are hard-to-love forms of architecture that are seemingly out of style, and both once modeled important new forms of public access to public institutions that are perhaps even more important today.

The Netsch campus, which opened in early 1965, was a new model of an urban public university, making higher education accessible to a wide range of new audiences. Rather than mimic the pastoral forms of the traditionally rural public university (the model of which was the University of Virginia by Thomas Jefferson), Walter Netsch and his team from Skidmore, Owings & Merrill sought to materialize a new expression of public education through urban and architectural design. Conceptualized as a pebble dropped in a pond, representing "knowledge spreading out," the dense inner rings of campus contained the shared lecture halls and classroom buildings, flanked by the library and the student union, while outer rings contained discipline-specific buildings. The campus was connected throughout by raised walkways—human highways designed for a projected enrollment of 32,000 students—that came together in a great public amphitheater called the Circle Forum at the literal and conceptual center. Photographs of the campus at the time show the Forum's use as an important space of daily life. Buildings were also carefully arranged to shape urban parks and plazas for public student life across the site.

The Thompson Center, which opened in 1985, was a new model of access to urban public government. Rather than mimic the classical grandeur of the Illinois State Capitol Building, Helmut Jahn and his team



The Thompson Center's colorfully expressive atrium.

from Murphy/Jahn Architects materialized a new expression of state governance through an enormous interior atrium—a lopped off rotunda—limned by 16 floors of the mostly open offices of public employees. The atrium was intended as an active, new, year-round public “plaza” in the middle of downtown, enabled by “retail” government services like the Department of Motor Vehicles, as well as shops, a food court, and integrated access to the Chicago Transit Authority trains. At the Thompson Center, government was meant to be as accessible and transparent as the building itself.

As experiments in new forms of public institutions, both UIC and the Thompson Center had their issues, all of which were or are solvable, should the political will exist. At UIC, complaints about the walkways, framed through concerns about maintenance, safety, and a lack of “green,” led to their eventual demolition in the 1990s, taking the Circle Forum amphitheater with them. Likewise, the environmental and maintenance issues at the Thompson Center are well-documented, and just as Netsch

provided possible solutions to issues at UIC that were ignored, Jahn has provided possible options for the Thompson Center that are being ignored. But whereas at UIC the form of the campus was diminished by the loss of the Circle Forum, its overall organization and many of its original buildings remain basically intact. Moreover, UIC continues to be a state institution, and as such, the architecture and urban design remain a powerful symbol of public access to higher education. While I believe strongly that a robust public life can and does occur in privately owned spaces, which could perhaps be the case at the Thompson Center should it be sold to a sympathetic owner, much more is at stake here. In an era of relentless privatization, where public institutions are under sustained attack, the sale of the Thompson Center would be a significant blow to the idea of public access to state government, and raises a much more fundamental question: Is the public institution, rather than its architecture, going out of style?

11 News

Tombsday

Forty-five story jail tower could be coming to Lower Manhattan.



A side-by-side comparison of the Manhattan Detention Complex on White Street as it stands today (background left) and the site with the proposed jail tower (right).

The de Blasio administration's 10-year plan to close Rikers Island and replace it with four borough-based jails is ahead of schedule, but community groups in Manhattan are voicing their opposition to the proposed replacements downtown.

Residents of Tribeca and Chinatown are up in arms over the decision to build a 45-story jail tower at the Manhattan Detention Complex infamously known as "the Tombs." While the city had originally planned to shift a portion of the island's projected 5,000 inmates (the administration expects to reduce the current 9,000 through bail and sentencing reform) to a 40-story tower at 80 Centre Street in Lower Manhattan, that fell through in November of 2018.

Now, the plan is to demolish 124 White Street, 13 stories tall, and 125 White Street, 9 stories tall, and replace them with a 45-story, 1.27-million-square-foot tower that would hold 1,440 beds.

As part of the Uniform Land Use Review Process (ULURP), this proposal, along with the other borough-based jail plans, undergo a public feedback period. Because the proposed tower would be 37 percent larger than what the area's zoning allows, the jail also requires a permit from the City Planning Commission before it can proceed, a process that also requires public feedback.

Tempers have flared at Community Board 1's meetings over the jail tower. At an April 8 meeting, local residents raised concerns over the cost (closing Rikers and constructing the new jails will require \$11 billion to complete); the shadows cast by the tower; the impact of the demolition on the surrounding neighborhood; and the potential repurposing of the proposed tower into luxury housing if the tower's jail units are not filled to capacity. (While that last concern may seem outlandish, the original proposal for 80 Centre Street did involve incorporating affordable housing units into the new jail building.) They argued that renovating Rikers Island could only cost \$1 billion and would mitigate their concerns.

Architect Alice Blank, who sits on Community Board 1, also raised concerns about the potential history that would be lost if the Tombs came down. Blank pointed out a resolution passed by Community Board 3 against the demolition: "The Art Deco/Art Moderne-styled South Tower of the current

Manhattan Detention Center is New York City Landmark-eligible, and the Manhattan Criminal Courts Building and Prison at 100 Centre Street have previously been determined to be New York State National Registry-eligible. These eligibilities suggest that the proposed demolition and redevelopment would be an inappropriate and significant loss of historic and architectural resources. The 100 Centre Street building, which retains some Egyptian Revival architectural details from the original 'Tombs' building, as well as 80 Centre Street and 125 Worth Street, constitute a coherent architectural group in Civic Center. The demolition of 'the Tombs' would undermine the value of a visible piece of the criminal justice history and the historical development of New York City."

However, the Tombs detention complex also has a well-documented history of violent conditions, which aren't helped by the tiny slit windows punched into its monolithic facade.

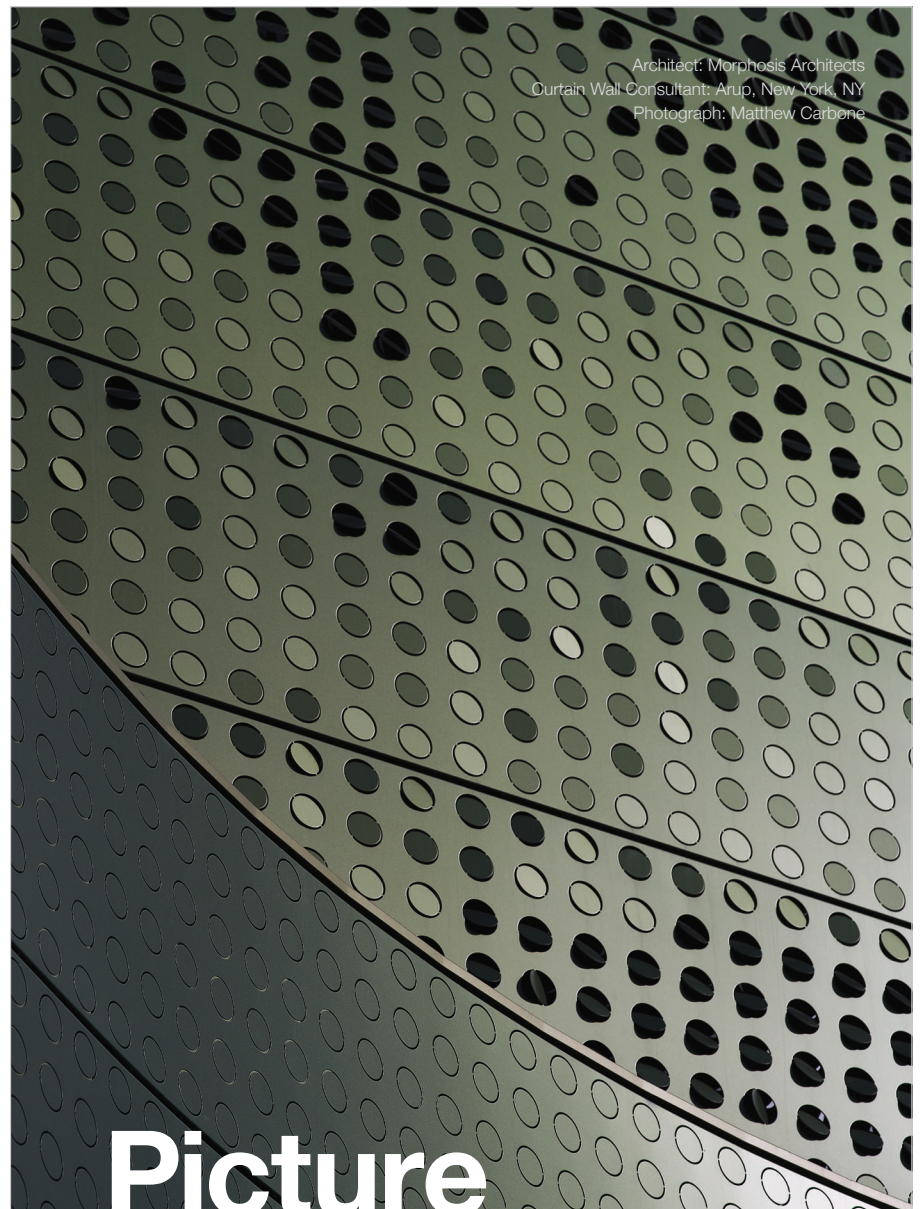
Similarly, activists in favor of closing Rikers argued that the new tower was necessary to provide more humane conditions for the largely black and Latino inmates incarcerated in squalid conditions on the island.

Furthermore, the mayor's office also countered that renovating Rikers was not feasible. "The facilities are too archaic, and they don't have the appropriate space or programming. To say that Rikers can be rehabilitated is untrue," a spokesperson said. Building new facilities will allow the city not only to increase the cell size for each inmate and better the light and air conditions, but also add vocational, health, educational, and reentry programs to each location.

When asked whether the city might convert the Manhattan jail tower into market-rate housing down the line, however, the spokesperson was unable to rule it out. He said that it was too early to draw any conclusions about where the prison population would be in ten years.

It should be noted that all of the preliminary schemes released thus far are only massing studies, and no concrete design details have yet been made public.

Jonathan Hilburg



Architect: Morphosis Architects
Curtain Wall Consultant: Arup, New York, NY
Photograph: Matthew Carbone

Picture Perforated

The first academic building to open on Cornell Tech's Roosevelt Island campus, the **Emma and Georgina Bloomberg Center** aims for net-zero energy performance, a mission that drives its advanced aesthetics. Designed by **Morphosis**, its facade of pixelated perforated aluminum and curved glass provides both thermal protection and inspiration for a new generation of research. Read more about it in **Metals in Construction** online.

 **Ornamental Metal Institute of New York**

WWW.OMINY.ORG

Weiss/Manfredi



The realities of contemporary architectural production—site, client, and program—often demand that architects incorporate a combination of open space planning, landscape, and infrastructure into their building projects. The reasons are fairly obvious, given the fraught relationship of daily life to the realities of climate change, digitally mediated landscapes, and the amount of time we spend away from home and in our workplaces. It is unfortunate that these conditions most often appear in contemporary architecture as symbols, tacked on to a facade or plaza, hinted at in a green-walled lobby, or worse still, exist only in the project's marketing images.

However, there are a handful of architecture firms that, as far back as the early 1990s, foresaw the looming urban and environmental crises that we face today. They took climate change and the need for environmentally healthy workplaces seriously, and considered how architecture might address these demands. One of the firms that recognized the need to rethink architectural approaches is Weiss/Manfredi. Its formulation of design thinking and form making was best described in a 2008 interview with the designers by the late historian Detlef Mertens. "I am fascinated how you teased out commonalities across scales and disciplines," Mertens said, "and at the same time, used each to rethink the other—landscape to rethink what a building is, infrastructure to rethink what a landscape is, architecture to rethink landscape—and so on."

The firm's signature design approach and formal architectural response was developed at its inception, when Marion Weiss and Michael Manfredi left Mitchell Giurgola to found their own firm in 1989. **William Menking**



13 Studio Visit



DAVID LLOYD



PAUL WARCHOL

1 Yale Tsai Center for Innovative Thinking

The unique, elliptical form of Yale University's Tsai Center for Innovative Thinking is centrally positioned in a courtyard of stepped orthogonal structures. Curved glass walls encourage circulation through and around the center and allow the rest of the university to see and participate in the building's program. The open studio, conference, and cafe spaces create opportunities for spontaneous discussion and provide a link between public areas and adjacent instructional spaces.

2 Olympic Sculpture Park, Seattle Art Museum

The firm's design synthesis was utilized even more powerfully in its 2007 Olympic Sculpture Park in Seattle. Its design for an industrial site on the edge of Elliot Bay creates a continuous constructed landscape for art in the form of an uninterrupted Z-shaped "green" platform, and descends 40 feet from the city to the water, capitalizing on skyline views and rising over the existing infrastructure to reconnect the urban core to the waterfront. An exhibition pavilion that provides spaces for art, performances, and educational programming links three new northwest landscapes: a dense temperate evergreen forest, a deciduous forest, and a shoreline garden. The design not only brings sculpture outside the museum walls but also establishes the park itself within the landscape of the city.

3 Hunter's Point South Waterfront Park

The firm's established design aesthetic of merging landscape, infrastructure, and building are no more fully developed than in this new, 11-acre continuous waterfront in Queens. Its design creates places of retreat and invites intimate connections with nature at the water's edge, complementing active recreation spaces. Further, it reestablishes the site's former marshland identity and introduces a resilient, multilayered recreational and cultural destination that brings city dwellers to the park and the park to the waterfront.

4 Museum of the Earth

The firm's approach can already be seen in its 2003 Museum of the Earth in Ithaca, New York, located on an open promontory sloping down toward Cayuga Lake. The designers carefully modified the site to merge delicately into the museum's two glass and steel pavilions through processional ramps and out to the view beyond. The site and plan merge without compromising the building's powerful glass-and-steel form.



Kosciuszko à Gogo

The design of urban infrastructure affects city life as much as the design of its buildings. That's why replacing the **Kosciuszko Bridge**—a notorious pinch point in traffic between Brooklyn and Queens—was a high priority for Governor Cuomo. With heavy lifting from **HNTB**, **WSP USA**, and **Skanska**, a striking cable-stayed span has risen where the outdated bridge once stood, ensuring New Yorkers may still have trouble saying its name, but they never have trouble getting home. Read more about it in **Metals in Construction** online.

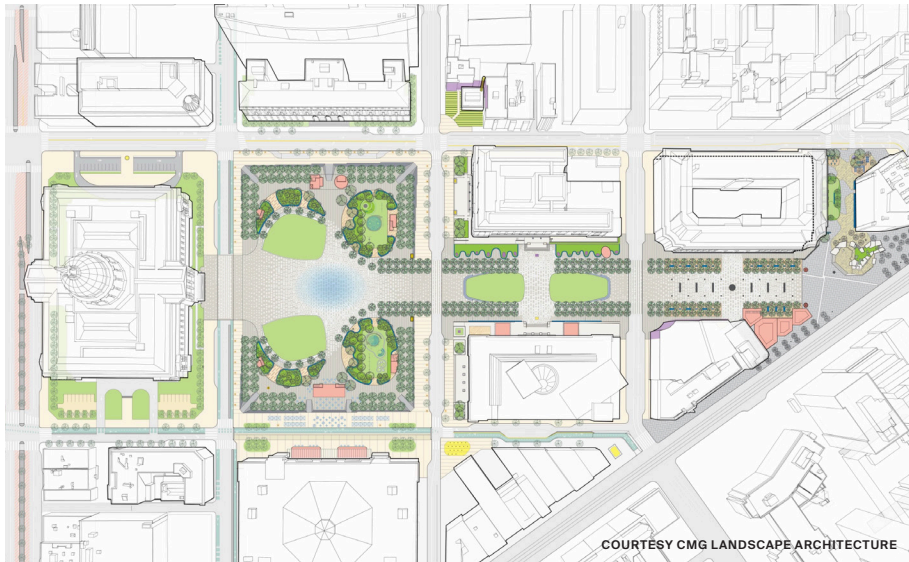
 **Steel Institute of New York**

WWW.SINY.ORG

See more images at archpaper.com.

Let's Beaux

CMG to bring back 1912 feel for San Francisco's Civic Center.



The scheme includes upgrading the grounds as well as the connecting block along Fulton Street.

After over a year of community review, a refined vision plan by CMG Landscape Architecture designed to upgrade and modernize San Francisco's Civic Center district is moving forward.

Backed by a supergroup design team that includes Kennerly Architecture + Planning, Gehl Studio, HR&A, and others, CMG's proposal seeks to retool the multi-block plaza and pedestrian mall to better fulfill the original 1912 Beaux Arts plan proposed for the site by architect John Galen Howard, designer of the University of California, Berkeley.

CMG's vision is part of a larger effort spearheaded by the City of San Francisco called the Civic Center Public Realm Plan, a scheme that seeks to articulate a "unified vision for long-term improvements to the area's public spaces and streets."

As it stands, the Civic Center area is anchored by three major public spaces that are each being reworked by the latest plan to promote universal accessibility, access to nature, and around-the-clock public use.

CMG proposes to transform the namesake Civic Center Plaza flanking City Hall into a series of outdoor "garden rooms" that surround a central square. The four garden rooms will contain a pair of lawns and newly planted tree areas that celebrate and frame a pair of recently refurbished playgrounds.

The space will be anchored by an interactive play fountain that can be turned off during the protests and gatherings that take over the space.

On the opposite end of the axis that runs through the district, the United Nations Plaza will see significant changes, including the "adaptation" of an arresting but unloved Lawrence Halprin-designed monumental fountain.

The connecting block along Fulton Street that links the two plaza areas will be upgraded as well, with new soccer fields installed in the space between the Asian Art Museum—where WHY is currently planning an ambitious expansion—and the San Francisco Public Library buildings.

Willett Moss, founding partner at CMG, said, "Initially we thought the plan would be responsive to the district's diverse demographics with a multitude of culturally specific amenities and experiences. However, through the process we realized that the vast majority of people want essentially the same thing—a space that's inclusive, accessible, and celebratory."

A final version of the community-led design will be unveiled later this year with final completion of the project expected by 2022.

AP

Upzone City

Seattle makes affordable housing mandatory for newly upzoned neighborhoods.

Architects and developers building across much of Seattle will soon have to meet the city's new Mandatory Housing Affordability (MHA) requirements, a set of rules passed with a spate of recent comprehensive zoning changes designed to ensure that "new commercial and multifamily residential development contributes [new] affordable housing."

The MHA regulations were approved this spring and are expected to add over 6,000 new low-income housing units to the city's housing stock over the next decade. The changes are part of the city's Housing Affordability and Living Agenda, a three-pronged effort undertaken by city agencies several years ago to increase housing supply in order to stem escalating rents and property values across the thriving region. The fiercely contested changes in land use will allow for a greater level of residential density in many of the city's neighborhoods and will ask builders to either include affordable housing on-site or pay into a general fund that can be used by city agencies to create new affordable housing in other areas.

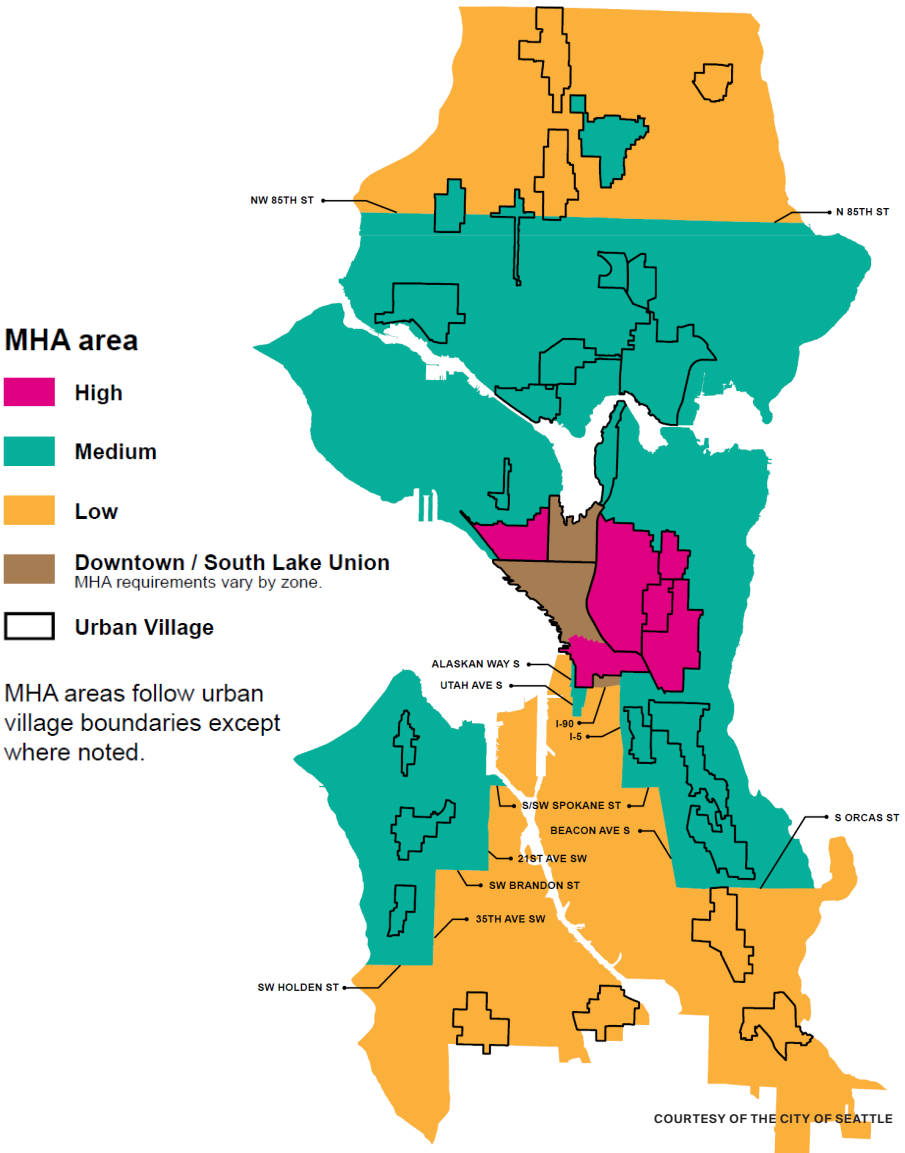
The new regulations span five categories of development density, from low-rise detached and row house neighborhoods to taller mixed-use districts where buildings

will be allowed to rise to a height of 95 feet or more. The efforts will upzone roughly 6 percent of the city's single-family zones. Single-family zones ultimately make up over 80 percent of the city's residential areas.

MHA regulations, according to planning documents provided by the City of Seattle, will be pegged to the degree of upzoning that takes place: Under the plan, areas that have been upzoned most significantly will be required to add a relatively higher proportion of new affordable housing. The required fees administered in lieu of on-site affordable housing construction will start at \$5.58 per square foot for projects located in low-rise areas outside downtown Seattle and will go as high as \$35.75 per square foot for larger mixed-use developments, according to city agencies.

The requirements will necessarily affect the work of architects designing buildings in these areas, but it is so far unclear exactly how. The MHA requirements are set to go into effect immediately, as the city's rezoning initiatives are approved on a neighborhood-by-neighborhood basis.

AP



Seattle's latest zoning changes promote affordability through mandatory minimums.

The Getty Conservation Institute charts a 100-year plan for the Eames House.

Described as an “outstanding international exemplar of postwar modern residential design” by GCI, the house, a national historic landmark, sits on a scrubby, eucalyptus-filled bluff outside Los Angeles overlooking the Pacific Ocean. It was originally developed as part of the influential Case Study House Program initiated by *Arts and Architecture* magazine editor John Entenza. Organized as a pair of spartan volumes set on a landscaped terrace, the home pioneered a new approach to residential design that married soaring, interlocking interiors with industrial construction materials—steel trusses, plywood paneling, and expanses of early curtain wall glass—to “humanize” the fruits of mass production while also providing effervescent but economical accommodations.

Describing the plan, Tim Whalen, the John E. and Louise Bryson Director of the Getty Conservation Institute, said, "While the GCI undertakes initiatives all over the world, it is critical to recognize the important organizations that we engage locally, like our work at the Eames House," adding, "We are pleased that the completion of the Conservation Management Plan will now guide future conservation efforts." **AP**

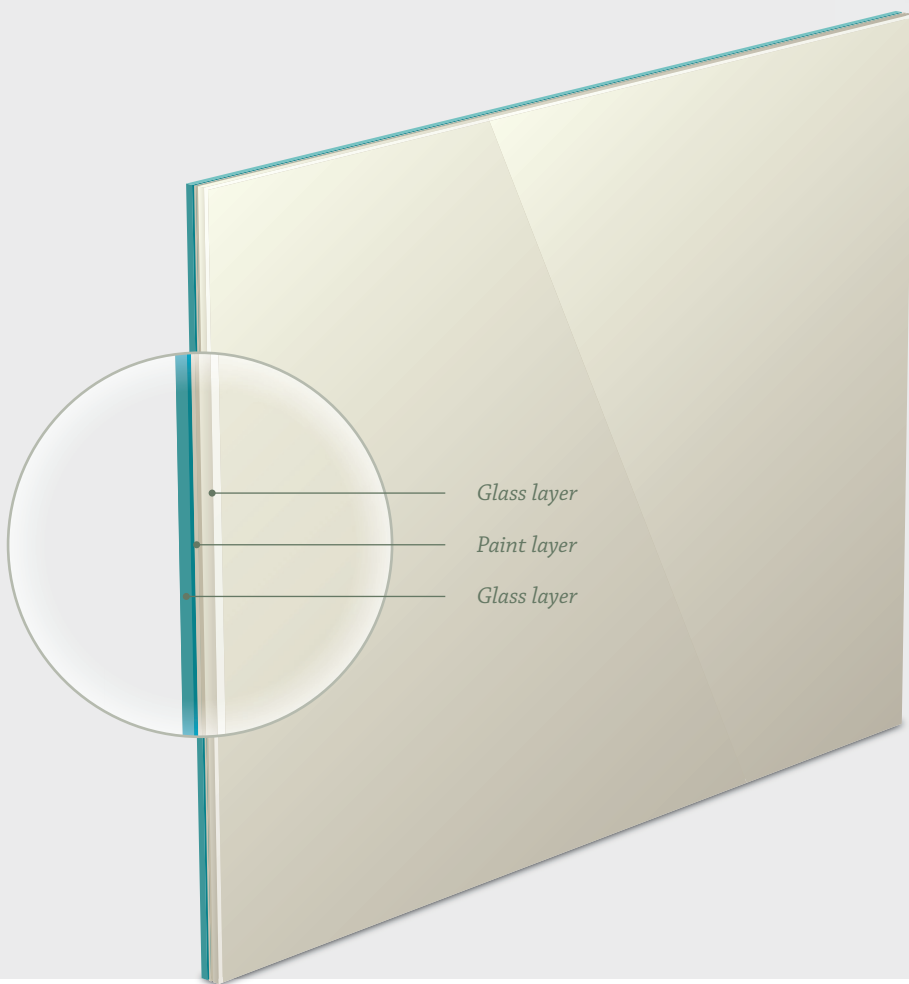
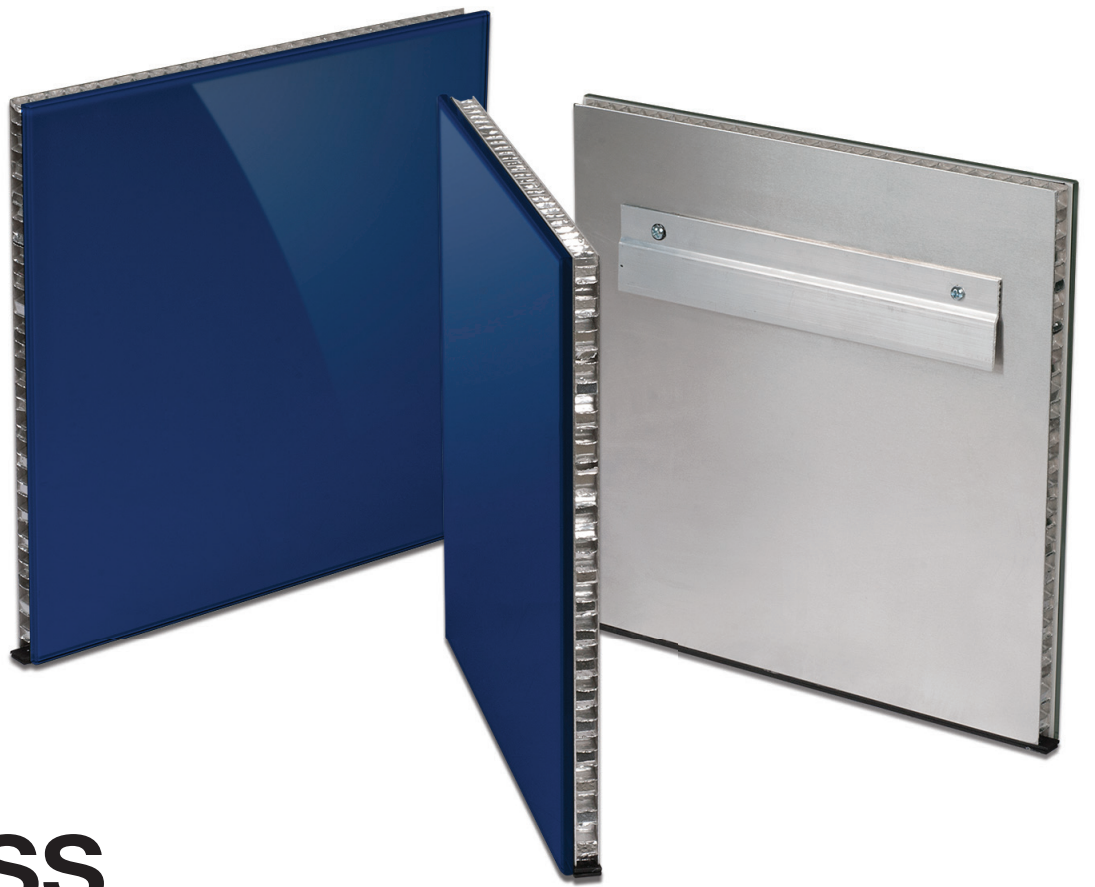


Emily MacDonald-Korth (former GCI Associate Project Specialist) excavating exterior paint layers at the Eames House in 2013.



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PINCAB 

In advance of the 2028 games, L.A. embarks on its most transformative urban vision in a generation.

By Antonio Pacheco

This page: The Olympic Torch Tower of the Los Angeles Coliseum on the day of the opening ceremonies of the 1984 Summer Olympics.

Olympic-size Changes



COURTESY U.S. AIR FORCE



This symbolic quality has transformed the Olympics from a novel pipe dream into a rallying cry for what could be the most transformative urban vision the city and region have seen in over a generation.

The 2028 Summer Olympics (L.A. 2028), officially known as the Games of the XXXIV Olympiad, are coming to the Los Angeles region in just nine years. The event will make Los Angeles only the third city in the world, behind Paris and London, to ever host the games three times, and could potentially cement the city's status as a 21st-century global economic, entertainment, and cultural powerhouse.

But what will it take to get there?

Though L.A. 2028 has been billed by organizers and Los Angeles Mayor Eric Garcetti as a no-frills affair that will make use of existing or already planned facilities—"We could do the Olympics probably two months from now," Garcetti quipped in a recent interview—the effort has become a symbolic capstone for a variety of ongoing urban and regional metamorphoses across Southern California.

This symbolic quality has transformed the Olympics from a novel pipe dream into a rallying cry for what could be the most transformative urban vision the city and region have seen in over a generation.

When L.A. last held the games in 1984, city officials made history by holding the first and only Olympic games that turned a profit. The effort's success resulted from a distributed event model that used existing university student housing and training facilities to create a networked arrangement of mini-Olympic Villages across a region spanning from Santa Barbara to Long Beach. Organizers also presented a novel media strategy for the games by fusing spectacular and telegenic installations by Jon Jerde and colorful magenta, aqua, and vermilion graphics by environmental designers Deborah Sussman and Paul Prejza with

the marvel of television broadcasting, giving the impression of a cohesive urban vision for the games despite the fact that some locales were more than 100 miles apart from each other.

For 2028, local officials are hoping to repeat and surpass these successes. Garcetti, the International Olympic Committee (IOC), and the private L.A. 2028 committee tasked with bringing the games to life have stated that unlike many recent Olympic games around the world, L.A. 2028 is designed on paper to break even, financially speaking—once again, mainly due to the lack of new purpose-built structures or venues that would be created for the event.

But these verbal and rhetorical gymnastics mask the full extent of the coming transformations and underplay both the scale of the games and the effects of what L.A. will have to accomplish to make them happen.

In reality, L.A. 2028 will not be possible without the completion of several key initiatives, namely, the ongoing expansion of Los Angeles County's mass transportation network and the planned expansion and renovation of Los Angeles International Airport (LAX).

As part of a 50-year vision to double the size of the region's mass transit network, Mayor Garcetti helped pass a sweeping ballot initiative in 2016 that will transform L.A.'s transportation system. Afterward, as Garcetti worked to secure the Olympic bid, he unveiled the Twenty-eight by '28 initiative to speed up and prioritize certain transit improvements outlined in the 2016 plan so they can be completed in time for the games. In total, the plan aims to complete 28 infrastructure projects by the time the games begin.

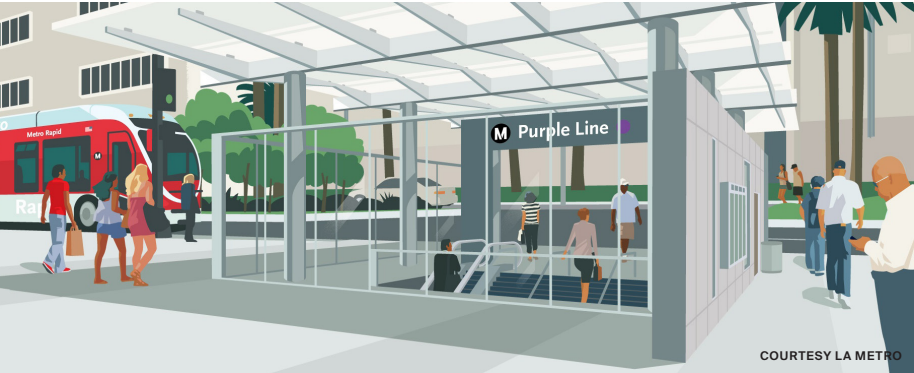
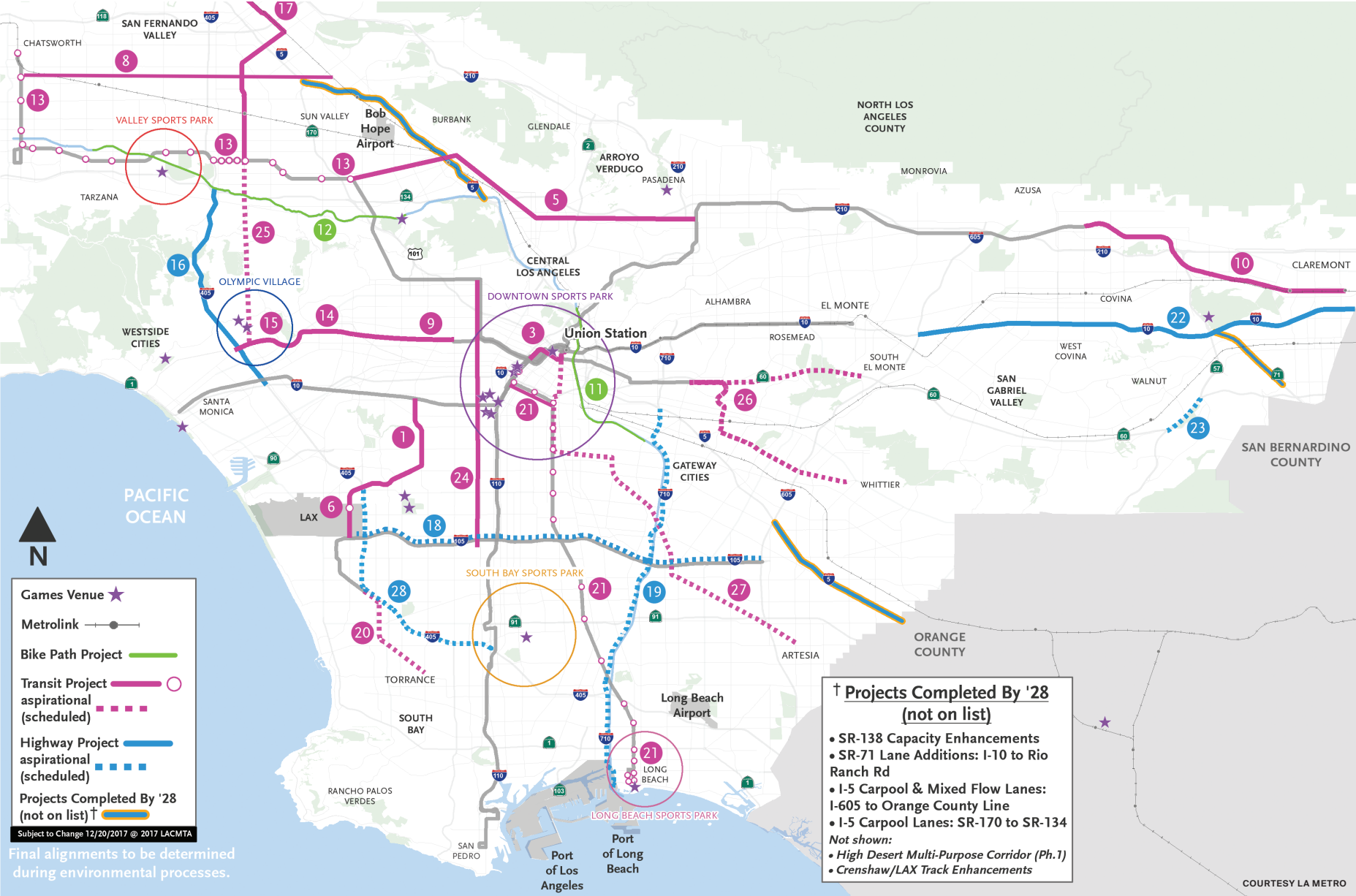
One of the new transit lines due to be completed by 2028 will connect the southern end of the San Fernando Valley, where

Left: The Rams Stadium is currently under construction and is scheduled to be completed in 2020. The venue is part of a much larger multi-use complex that is expected to cost more than \$5 billion and to be constructed in phases over an area of 300 acres.

track and field and other events are to be held at the Valley Sports Park in the Sepulveda Basin Recreation Area, with the University of California, Los Angeles (UCLA), where the Olympic Village is to be located. There, the university is busy preparing to add 5,400 new student housing units. Up to 6,900 new student beds are envisioned by UCLA's latest Student Housing Plan, while up to 1,400 additional student beds could be brought on-line at several other UCLA-adjacent sites, as well. Though these projects are being built to help address a severe shortage of student housing, they will also ensure that when Olympians arrive to compete in 2028, their accommodations will be in tip-top shape.

The southern end of the UCLA campus will connect to the forthcoming Purple Line subway extension, another project that is being sped up in preparation for the games. The line will link UCLA to Downtown Los Angeles, where many of the transit network's lines converge. The 9-mile extension to the line was originally planned in the 1980s, but was held up by decades of political gridlock. Between UCLA and downtown, areas like West Hollywood, Beverly Hills, and Hollywood are adding thousands of new hotel rooms in advance of 2028. Though the region is carved up into competing municipalities that have a history of working at cross purposes, it is clear that local decision makers are readying these districts to absorb a substantial portion of the incoming flood of international tourists. For example, a current bid to extend the forthcoming north-south Crenshaw Line—which will connect LAX with the Purple Line north through West Hollywood—has picked up steam in recent months in an effort to provide a direct ride from the airport to this burgeoning hotel and nightlife quarter.

L.A. 2028's major sports park will be located at the L.A. Live complex in Downtown Los Angeles, near the eastern terminus



Above: The draft project list of the Twenty-eight by '28 initiative shows the breadth of the infrastructural investments planned for Los Angeles, especially in the realm of public mass transit.

Left: One of the high-priority projects of the LA Metro is the Purple Line extension connecting downtown Los Angeles, the Miracle Mile, Beverly Hills, and Westwood. The travel time between downtown Los Angeles and Westwood is expected to be just 25 minutes.

of the Purple Line, where city officials have also been pushing for an expansion of hotel accommodations. Here, as many as 20 new high-rise complexes are on their way as the city works to add 8,000 new hotel rooms to the areas immediately surrounding the Los Angeles Convention Center, where basketball, boxing, fencing, taekwondo, and other sporting events will take place. This new district will be tied together by a nearly continuous podium-height band of LED display screens that could produce a modern-day equivalent of Jerde's, and Sussman/Prejza's visualizations.

Just southeast of Downtown Los Angeles, the Expo Line-connected University of Southern California campus will host the Olympic media village, which will also make use of existing dormitory accommodations, including a recently completed campus expansion by Harley Ellis Devereaux. Gensler's Banc of California stadium, also a recent addition, is located nearby in Exposition Park, the home of the 1932 and 1984 games, and will host soccer and other athletic events in 2028. In the park, a newly renovated Los Angeles Memorial Coliseum will be retrofit with an elevated base to allow Olympic medalists to rise up out of the ground to receive their honorifics.

A trip south on the Crenshaw Line will bring visitors to the Los Angeles Stadium at Hollywood Park, a new state-of-the-art stadium being built for the Los Angeles Rams National Football League team by Turner and AECOM Hunt that is set to open in 2020 and will host the L.A. 2028 opening ceremonies. The stadium will be much more than a sports venue, bringing together a 70,240-seat stadium and a 6,000-seat concert hall under one roof. Its total capacity for mega-events can be stretched to 100,000 people.

The stadium will also serve as an anchor to a much larger,

300-acre district that includes commercial, retail, and office buildings along with residential units. This development, formally called the L.A. Stadium and Entertainment District at Hollywood Park, is expected to be twice as big as Vatican City. Its staggering expense of more than \$5 billion is tempered by the fact that it relies more on private financing than many other NFL stadiums built in the last three decades, which have traditionally leaned heavily on taxpayer funds and the pocketbooks of football fans. Besides the L.A. 2028 games, the stadium is also expected to host the 2022 Super Bowl and the 2023 College Football Playoff Championships.

Not far away, Los Angeles World Airports is working on a multiphase effort to bring two new terminals and dozens of new flight gates to the airport, including a \$1.6 billion Gensler and Corgan-designed terminal capable of handling "super-jumbo" airplanes for long-haul international flights. The facilities are set to open by 2028 and will join new consolidated transportation hubs that will streamline private automobile, mass transit, and pedestrian traffic for the busy airport.

At the end of April, the L.A. 2028 organizing committee updated the estimated cost to be about \$6.9 billion, up from the \$5.3 billion figure submitted in the city's bid. This still hasn't changed the expectation that L.A. will at least break even on hosting the games.

These projects show that while the L.A. 2028 Olympics are being somewhat undersold by their boosters, the investments necessary to bring the games to L.A. are, in fact, quite vast. Ultimately, future Angelenos might look back quizzically at the muted rhetoric surrounding the games and the once-in-a-generation effect they will have on the region.

The latest retrofitted offices are not just in former industrial spaces. Today's workplace can pop up in an old house, a church, or even a bank. And they aren't just offices anymore.

Work State



ZGF Architects designs a “choose-your-own-adventure” office space for Expensify Portland. By Sydney Franklin

Banking on Flexible Design

Expensify is an expense management software company, so it's fitting that its newest office in Portland, Oregon, is set inside one of the city's historic bank buildings. Located on the corner of Southwest 5th Avenue and Stark Street, the 103-year-old First National Bank, or the “marble temple,” does not look like the home of an emerging tech enterprise. But the San Francisco-based brand has outfitted the four-story atrium and other spaces to respond to its need for flexibility without compromising the integrity of the structure.

Designed by ZGF Architects, the office reflects Expensify's self-described “choose-your-own-adventure” work setting. Employees have an array of seating options, from a 41-foot-long communal table to a plush swing set, a classy boardroom, and a speakeasy-style salon with leather booths by Restoration Hardware—all except for personal desks. This goal of creating a 100 percent agile workplace drove all design decisions both large and small, according to Alan Gerencer, principal of ZGF.

Expensify also wanted its office to be a place where employees could directly connect with each other and the national landmark building. Gerencer explained that the interior was completely shelled out when they began work. “It was bare concrete,” he said. “Our effort was to define this space and still respect what was existing.”

To do this, ZGF referenced both the obvious and minute details on the building's exterior as well as its Art Deco, skylit interior. For example, the firm imagined a set of floating conference rooms immediately visible from the bank's main entrance that resemble a tree house. Built with glass and blackened steel, the triad of windows on the boxy structures mirror the bank's expansive vertical windows. Angular chandeliers from Nemo Lighting, reminiscent of the opulent hanging lamps found in old banks,

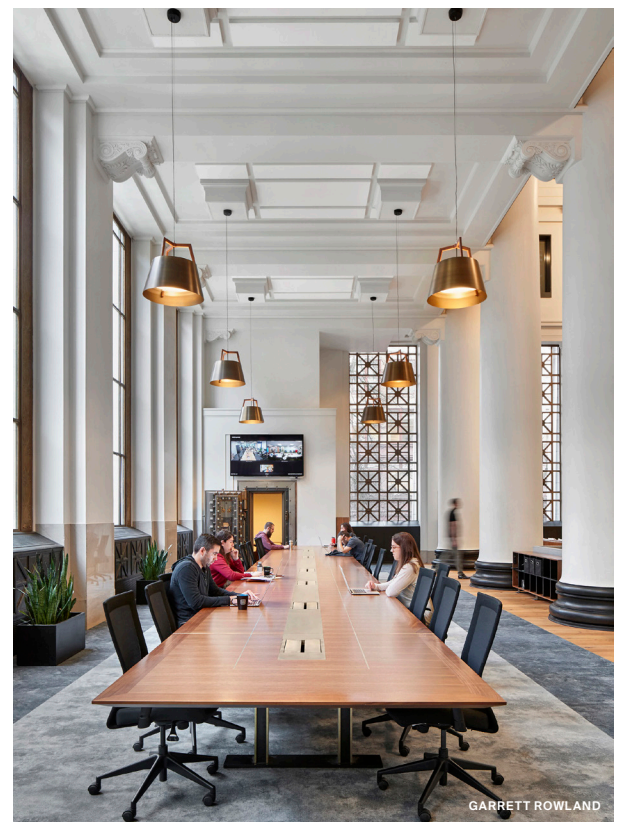
gleam inside. Additionally, the oak flooring by Kährs and millwork used throughout the entire office pay homage to the patterns of oak leaves and acorns on the historic bank vault doors.

Even the oak wood-clad private booths on the third floor, designed for quiet work and conversation, feature a Scandinavian gabled roof design that's defined with the exact shape and proportions of the classical X-shaped balustrades and grilles nearby. All of these varied work areas allow employees to interact with the historic space on many different levels.

Because Expensify is leasing the office space, ZGF laid out the interior architecture to “gently touch” its historic core. “This whole structure could essentially be removed,” Gerencer said, “and no one would ever know Expensify was there.”

Above left and right: Wooden finishes and black metalwork bring a warm and sophisticated feeling to the office space. Lounge chairs add even more comfort, like the BuzziNordic that lines the edge of the stair.

Right: Portland-based company Mallet Bespoke Furniture created the communal table in the lobby. Imber pendants by Cerno hang above it, illuminating the wood and the mesh chairs from Source.



GARRETT ROWLAND

Harvard's HouseZero is a live-in lab for sustainable renovation. By Jimmy Stamp

Passive Progressive



The Harvard Center for Green Buildings and Cities (CGBC) at the Harvard Graduate School of Design (GSD) has completed the conversion of its 1920s-built home into a live-in living lab that offers a perpetual post-occupancy evaluation. Designed by Snøhetta and energy engineers Skanska Teknikk Norway, HouseZero, as the building is now known, requires zero energy for climate control, zero energy for daytime lighting, and releases zero carbon emissions. In addition to generating more energy than it will ever use, it will also generate extensive data about its own performance.

The renovation combines low-tech changes like larger windows to let in more light, concrete slabs to store thermal energy, and a solar vent that looks like a glass chimney, with high-tech solutions such as hundreds of embedded sensors and computer-controlled actuators that automatically open and close the aforementioned larger windows to maintain the optimal internal temperature. Manual operation is also available for those times when individual comfort levels don't fall within computer-controlled optimum, and a combination of geothermal and solar heating will ensure the house stays warm during even the coldest days of a Cambridge winter.

HouseZero's sensors aren't just being used to adjust internal temperature; they're collecting millions of points of data on the building's performance daily, which will be used to analyze the effectiveness of its energy-saving features. The valuable data collected by HouseZero will inform "further research that demystifies building behavior," said CGBC director Ali Malkawi.

Because the building is located in the Mid-Cambridge Conservation District, the designers were limited in how they could impact the exterior of the building. This limitation ultimately benefits the project, not only by making the design more innately in-

teresting, but also because it invites people to imagine how they could transform their own home into an energy-efficient version of itself. Like Coke Zero, which promises the same great taste with zero sugar, HouseZero promises the same great place, with zero energy. While average homeowners probably aren't going to add hundreds of sensors and a basement supercomputer to their 1923 Sears Roebuck mail-order bungalow anytime soon, they might consider adding on some larger thermal windows and maybe even some custom-designed sunscreens if they're feeling inspired. As the CGBC aims to prove, these changes are good for the pocketbook and the environment.

HouseZero is about challenging building conventions and finding new solutions to old problems. In time, the research collected by this smart house may help us building smarter towns and smarter cities across the country.

Above left: Custom, fixed workstations were made from a Steelcase Frameone system, finished half in wood veneer (for winter use), and half in solid surface (for summer use/perceptive cooling).

Above right: All furniture is HHI (Healthier Hospitals Initiative)-compliant, meaning no harmful chemicals were used in their fabrication.

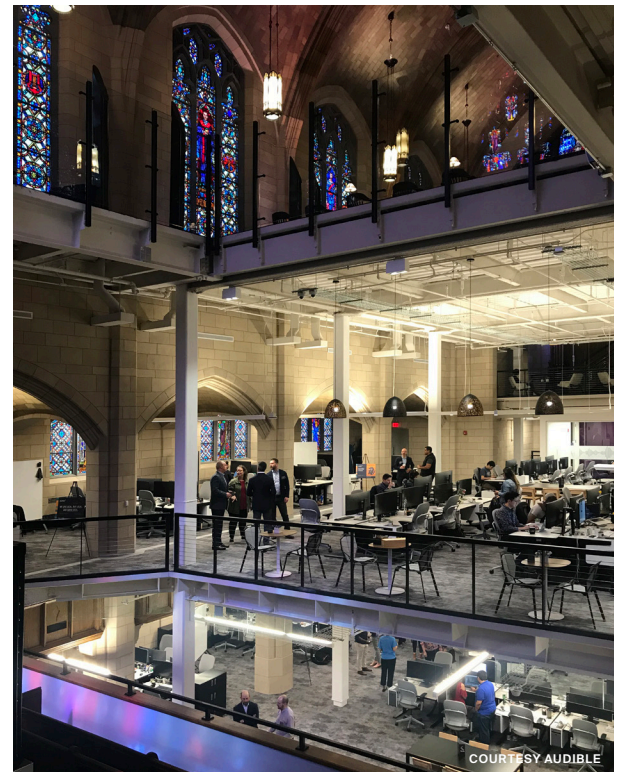
Right: Custom decorative plywood was cut from Columbia Forest Products Europly Plus in Yellow Birch Veneer with an Osmo transparent Decorwax finish, while floors are made of high-slag content concrete.



MICHAEL GRIMM



COURTESY AUDIBLE



COURTESY AUDIBLE

Audible opens its next chapter in a New Jersey church. By Jonathan Hilburg

A Temple to Sound

Audible's "Innovation Cathedral" opened its doors on May 17, bringing 80,000 square feet of high-tech office space for 400 employees to Newark, New Jersey.

The name is much more than a metaphor. The Newark-based audiobook company converted a cathedral—formerly the home of the Second Presbyterian Church—and two adjacent church buildings into its technology offices. Perkins Eastman restored the landmarked exterior and the global firm Spector Group handled the interior transformation.

The finished design actually unites three buildings into one. A Gothic church—erected in 1932—was connected in the back to the 108-year-old Hunter Hall, a squat former parish house, which is joined to a large brick community center that sits at the very end. As the middle building in the site, Hunter Hall was designated as the main entrance and central circulation point to reach the cathedral and community center.

The church-to-office conversion involved dropping an entirely new structure within the shell of the landmarked cathedral. Thus the new office structure doesn't touch the walls of the church. Instead, Spector Group used a series of freestanding, elevated platforms to build out space and create new vantage points. "We created catwalks and perches around the sanctuary with glass dividers so you're able to look down from the top library floor all the way to the lower main level," said Marc Spector, principal and owner of Spector Group.

As such, the conversion preserved many of the features of the original church and adjoining buildings. The auditorium, basketball court, and bowling alley in the community center were restored, as well as the pipe organ and organ screen in the main sanctuary space. All of the original cathedral's paneling, pews, and groin vaults were kept intact. Its stained glass windows were

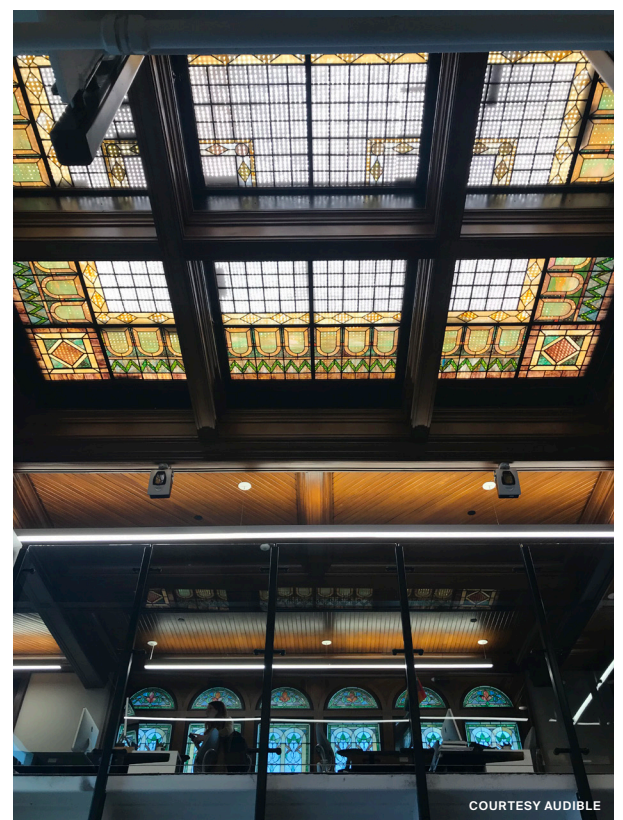
minimally modified to remove overtly religious references and create a more inclusive workspace. Game areas, lounges, an exhibition area, production rooms, and a commissary floor were added.

Flexibility and a deference to the cathedral were the driving motivators for Spector Group's design. The employees in the Innovation Cathedral are all technologists, with different teams assigned to specific floors. However, there are no set desks and workers can sit wherever they'd like on their floor.

"We added floor space in Hunter Hall, capped by this beautiful Tiffany glass ceiling that we rear-lit to really give it presence," said Spector. "It's an incredible edifice, and after three and a half years of working through existing conditions, we were [still] finding treasures of structure each time we did a little bit more demolition. We had to be flexible in the design."

Above left and right: The cathedral was converted into the "Sanctuary," a multilevel stack of platforms supporting workstations that retains unimpeded views of the restored stained glass windows.

Right: The multistory atrium of Hunter Hall, the middle of the three joined buildings, is capped with an ornate Tiffany glass skylight that Spector Group backlit for maximum impact.



COURTESY AUDIBLE

Doors & Windows

Now Open

Welcome to the annual windows and doors issue! Here, you'll find the most impressive projects from across the nation accompanied by the newest windows, doors, and architectural hardware.

Below: DS+R and Rockwell Group's Shed opened in Hudson Yards in April.



Experience more.

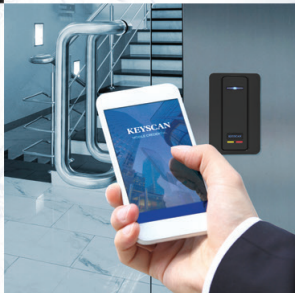
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Doors and door hardware



Perimeter access control



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The Shed

Manufacturers:
Cimolai S.p.A (steelwork)
BGT Bischoff Glastechnik AG (insulated glass)
Bator Industrietore AG (folding/sliding doors)

Installer:
Cimolai S.p.A (structural steel frame)
Cimolai Technology S.p.A (kinetic systems)
CS Facades (insulated aluminum-framed glass panels)

Opened in April 2019, the Rockwell Group and Diller Scofidio + Renfro's (DS+R) Shed is an eight-level, 200,000-square-foot art center located on the southern, 30th Street flank of Hudson Yards. The project has received acclaim for its operable features, notably its gliding ETFE-clad shell and multi-ton doors.

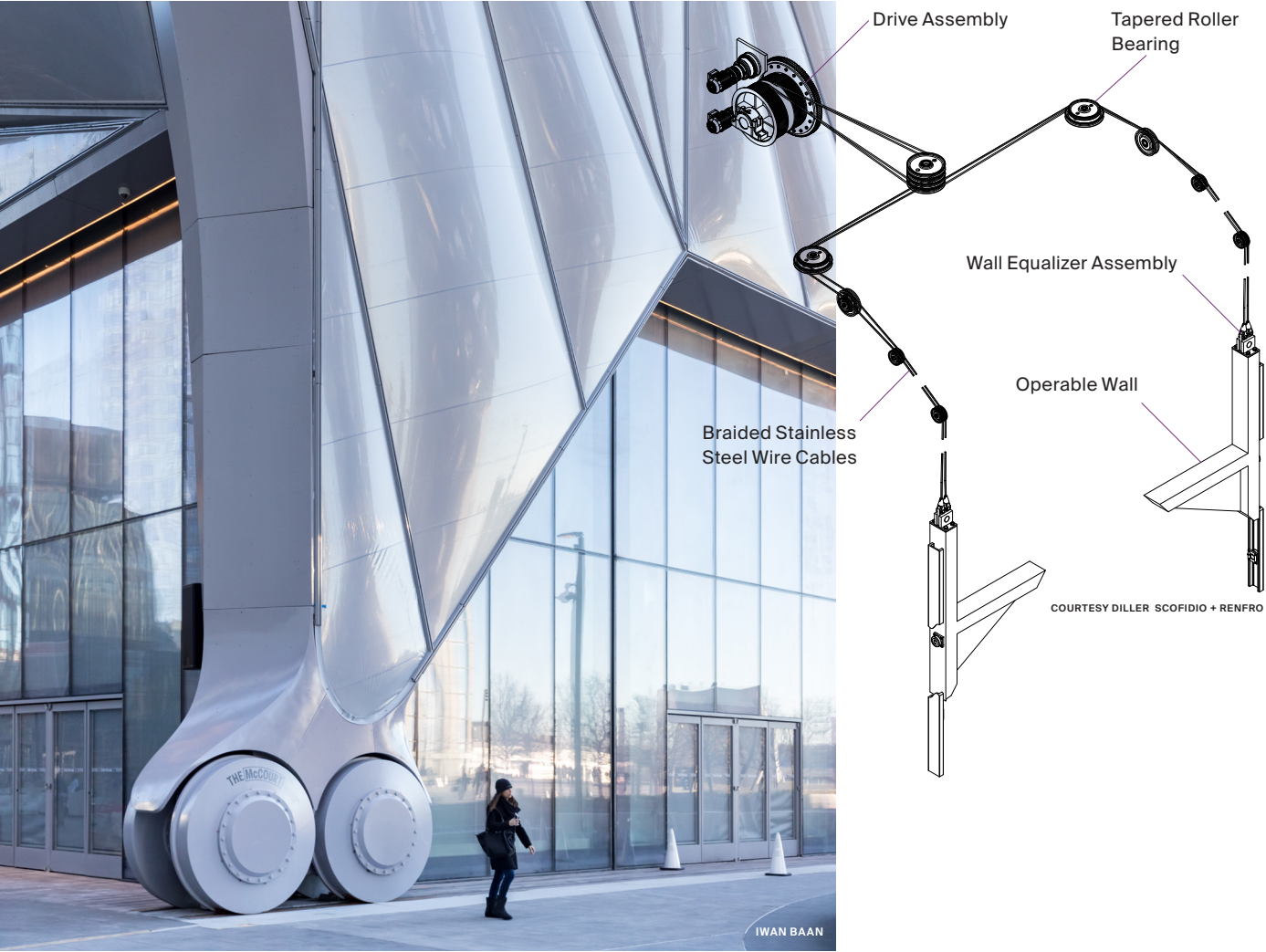
The large operable doors, dubbed “guillotine doors,” are located on the north and east elevations of the structure. When lifted, they allow the central performance space, or the McCourt, to effectively function as an open-air pavilion.

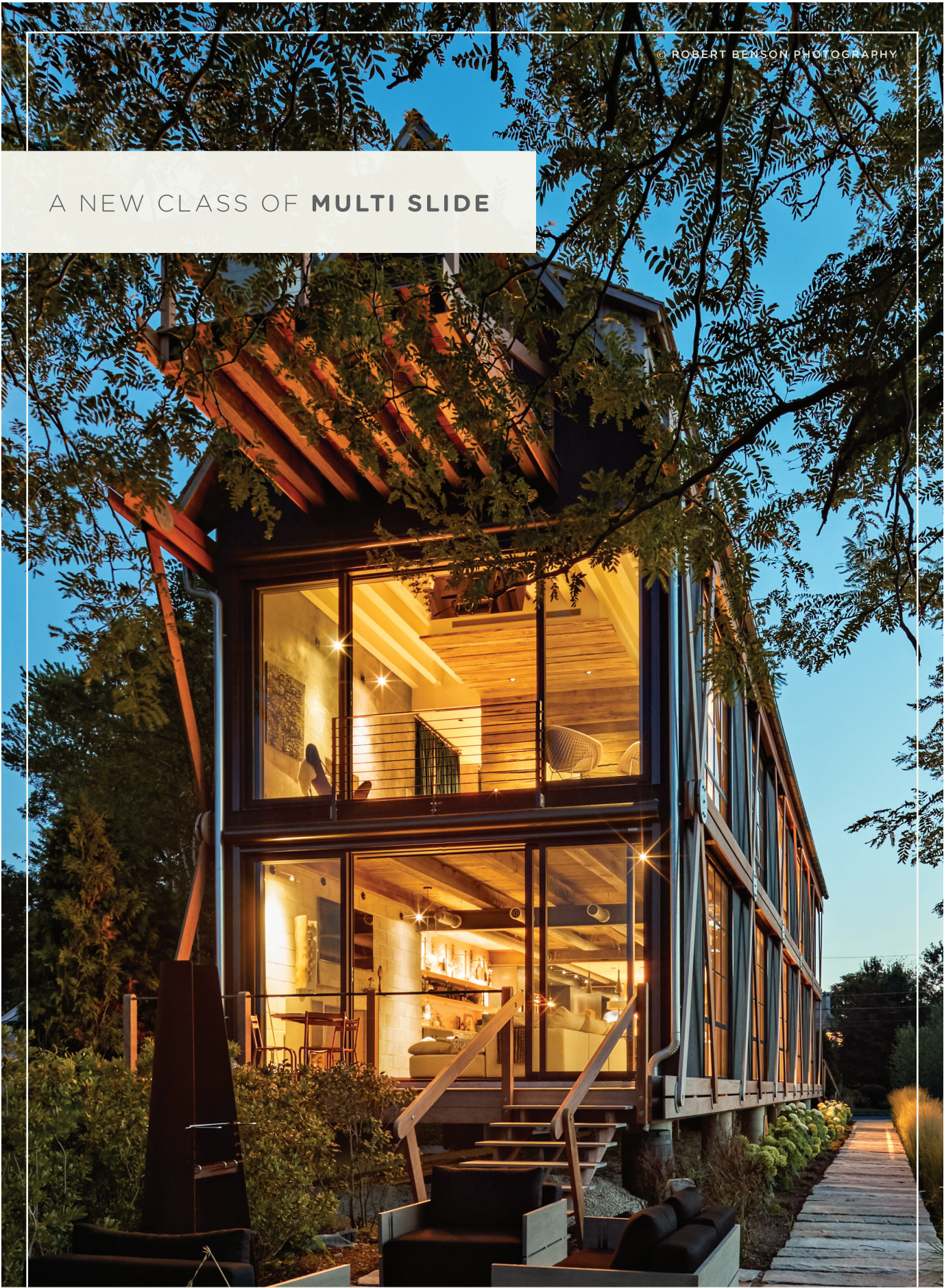
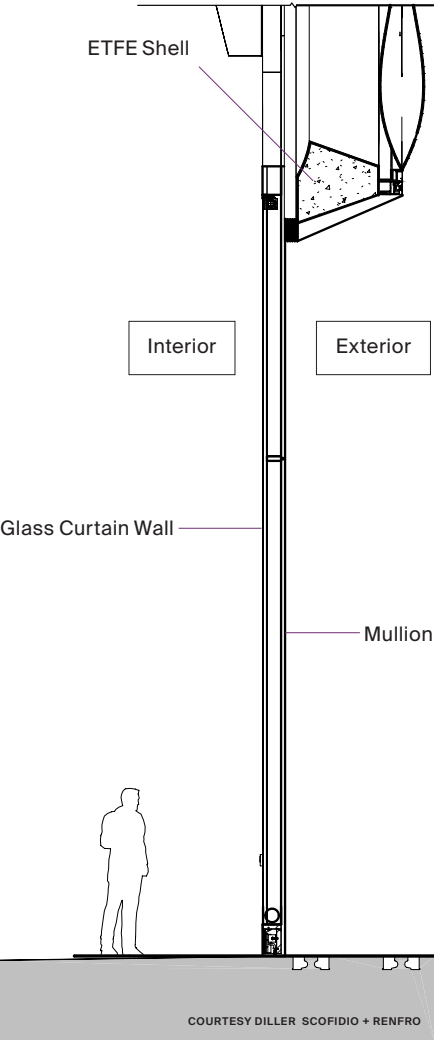
The structural steel for the doors was fabricated with predrilled mounting for the glass facade and were assembled on-site with kinetic components that facilitate proper guidance and alignment. Coordinating with kinetics contractors and fabricators proved a challenging aspect of the project. “Typically, kinetics contractors are quite independent of other construction elements,” said Charles Berman, associate principal of DS+R. “We had the opportunity to work with these trades in early engagement, design-build processes which ultimately led to the best path to success.”

Along the north elevation, the door measures 25 feet wide and 32 feet tall, while along the east it is 33 feet wide and 32 feet tall. Each door weighs approximately 30 tons and is lifted by a pair of electric drum winches that pull braided stainless steel wired cables through a series of roller bearings. The system is also integrated with brakes and lockout assemblies to allow for variegated opening heights. In total, raising the doors to their maximum height of 32 feet takes nearly two and a half minutes. **Matthew Marani**



Above and above right: The doors are embedded within The Shed's movable ETFE shell.
Below right: The operable doors are located on The Shed's north and east elevations.
Opposite bottom: With the doors lifted, The Shed becomes an open-air pavilion.
Opposite top: The guillotine doors are operated by a system of braided stainless steel wired cables that are pulled through roller bearings.





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Indoor

Modular Systems

Flexible operable wall systems create virtually endless configurations to divide space for solo and group work. *By Gabrielle Golenda*

Tek Vue Teknion

This wall panel system features thin profile frames linked together by a single glass wall program. Offered with pivot or barn doors, Tek Vue accommodates different ceiling heights for placement nearly anywhere on a floor plan.

teknion.com



glassSTACKWALL Carvart

Available as framed and frameless partitions, this translucent glass wall system can be positioned open, partially open, and closed to create various integrated work and gathering spaces. It can be combined with different hardware and architectural glass in a wide array of finishes, patterns, colors, and textures.

carvart.com



Koan Lauldi

Pairing glazed glass panels with vertical wooden slats makes this sliding system warm to the touch. It can be customized with Lauldi's range of handles as well as wood and glass finishes.

lualdiporte.com



Acousti-Clear Modernfold

Acoustically rated, this glass and aluminum panel system divides space and absorbs sound simultaneously. The collection features three operable partition applications: automatic, motorized, and demountable.

modernfold.com



Spazio Rimadesio

Suitable for a range of applications, from conference rooms to closets, this glass partition system features flexible components for custom configurations. Spazio is made in Italy and available for purchase in the United States at DOM Interiors.

rimadesio.it



continued on
page 30



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www.commercial.com

Indoor

continued from page 28

Invisible Doors

Discrete and unobtrusive, these doors maximize space by seemingly disappearing into the wall.

By Gabrielle Golenda

LC Privacy Glass Innovative Glass Corp.

Unlike electrochromic glass, which can only be applied to outdoor conditions, this polymer dispersed liquid crystal (PDLC)–equipped glass system is ideal for creating privacy indoors. At the touch of a button or via a voice command, it can switch from clear to completely opaque in less than a minute.

innovativeglasscorp.com



Interior Doors with Invisible Frame Anyway Door

Each invisible interior door is custom designed to fit a unique opening. Once installed, the partition seamlessly slides out of sight on a frame embedded inside the wall.

anywaydoors.be



Sliding Pocket Door Raydoor

Featuring a translucent glass frame, this sliding pocket door brings privacy without compromising light quality. It is offered in one- or two-panel configurations with Raydoor's wide selection of door pulls, locks, and other hardware.

raydoor.com



Emergency Doors

Whether it be a fire or an unwanted visitor, these doors are embedded security features to make buildings safer—inside and out. By Gabrielle Golenda

Attack Resistant Retrofit Kit Ceco Door

Designed to delay potential intruders, this kit pairs a Ceco Type 2 metal door or Type 10 wood door with School Guard Glass's SG5 glass. The attack-resistant panels have been third-party tested to withstand the heaviest blows and over 60 bullets for at least four minutes—keeping those inside safe before help arrives.

cecodoor.com



CRL Full Vision Bullet Resistant Door C.R. Laurence

Featuring a completely transparent, bullet-resistant acrylic panel mounted on a low-profile hinge, this door provides unobstructed views with barely visible hardware. Intended for interior use, the system is made-to-order for each unique application in a leaf size up to 48 inches by 96 inches.

crlaurence.com



Lifeline Speedlane Slide Boon Edam

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boonedam.us



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Outdoor

XL Openings

Delivering nearly seamless sight lines, these expansive exterior doors open to expose floor-to-ceiling views. *By Gabrielle Golenda*

Architect Series Scenescape Pella

Aptly dubbed Scenescape, this collection of wall-height patio doors offers expansive views—whether closed, ajar, or open—to the outside. Newly redesigned, key features include thermally broken frames, new design finishes, and structural improvements.

pella.com



CrossTrak Wausau Window and Wall Systems

Featuring an updated thermal break frame and door system, this behemoth sliding glass door offers sweeping views without compromising energy efficiency. For quality control, CrossTrak’s polyamide thermal barriers and insulated glass units are assembled in Wausau’s LEED Silver manufacturing center.

wausauwindow.com



F-2500 JELD-WEN

Combining two panels of fiberglass mounted in aluminum-clad frames, this folding patio door system features a bottom-mounted track system. When open, it provides floor-to-ceiling views that are also maintained when closed through its large glass profile.

jeld-wen.com



Signature Collection Marvin

The Signature Collection is one of three collections revamped in the consolidation of two brands—Marvin Windows and Doors and Integrity Windows and Doors—into Marvin. Known as the core collection of the former Marvin Windows and Doors, the revamped product line encapsulates the Ultimate and Modern product lines featuring an array of new sizes, typologies, and aesthetic offerings.

marvin.com



MaxView Patio Door Ply Gem

Designed to provide panoramic views, this monolithic three-panel multi-slide door system is available in custom sizes up to 18 feet wide and 10 feet high (and also in standard sizes for more typical applications). It is equipped with a 900-megahertz wireless network that syncs to the remote and Ply Gem’s DreamViewApp to control automated opening.

plygem.com



Lift & Slide Door Series 2000 Skyline Windows

Most sliding doors are heavy and have to be dragged open. The Lift & Slide Door Series 2000 is furnished with a handle that rotates 180 degrees to lift the sash off the tracks so it easily glides open.

skylinewindows.com



High-Performance

Equipped with thermal barriers and insulated glass units, these energy-saving doors are made to withstand all the seasons. *By Gabrielle Golenda*

ah!60 - Performance panoramah!

Inspired by Le Corbusier's Five Points for a New Architecture, this collection offers boundless views through thermally broken external partitions. Like a screen, the sliding solution maximizes the openings in rooms to provide equal levels of lighting and selective views of the surrounding landscape.

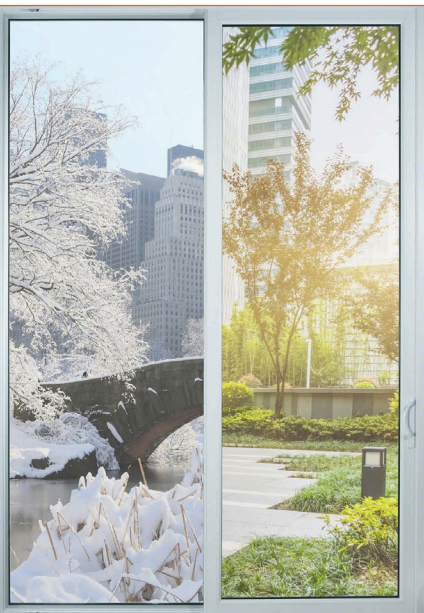
panoramah.com



AA 3200 Thermal Sliding Door Kawneer

With framing and a tracking system outfitted with Kawneer's IsoPour Thermal Break barrier, these patio doors maintain interior climates to provide energy efficiency. For improved thermal performance, the frame is designed to accommodate insulated glass. Meanwhile, the casters, tracks, and fasteners are made of stainless steel, making them corrosion resistant.

kawneer.com



1600 Series 1618 Multi-Slide Door MI Windows

This gliding patio door system improves energy efficiency while simultaneously supplying a scenic vantage point. Featuring an insulating warm-edge spacer system, panes of insulated glass on the sliding track seal to the frame to prevent thermal exchange.

miwindows.com



External Timber Doors Accoya

Accoya wood—sustainably harvested radiata pine that is acetylated to give it hardwood properties—is a durable material that works well in exterior timber frames. The wood is designed to prevent swelling and expansion for at least 50 years. Accoya wood can be used in front doors, bifolding doors, patio doors, and garage doors, among other applications.

accoya.com



AIRE Brombal

Appropriately named AIRE, this glass panel system features extremely thin, thermally broken profiles ranging from 7/8" to 1 and 1/2". It is available in four metal finishes: galvanized steel, stainless steel, corten steel, and brass.

discoverbrombal.com



Starbucks Visitor Center at Hacienda Alsacia

Location: Outside San José, Costa Rica

Architect: Starbucks Global Creative

Wall system: LaCantina Doors

General contractor and project manager:

Ventajas Mundiales

Architecture construction drawings + co-

ordinator of consulting team: Jirón-Beirute

Arquitectura

Structural engineer: BA Ingeniería

Hydraulic and electric engineer: Circuito

Landscape design: PPAR

Lighting design: Lumina Lighting Design

Perched in the verdant hills outside San José, Costa Rica, sits a coffee-lover's dream: Starbucks's Hacienda Alsacia, an experiential visitor center devoted to the caffeinated beverage. Visitors can learn about harvesting and roasting processes, a variety of brewing techniques—and, of course, sip some of the company's signature drink. The 46,000-square-foot hacienda is the public gateway to Starbucks's surrounding research-focused coffee farm, where the java giant tests new growing techniques and develops better farming strategies that are then shared with growers around the world.

Designed by Starbucks's in-house team, led by David Daniels, AIA, the hacienda is meant to be more than just a variation of the

chain's typical stores. "Everything needed to be authentic, everything needed to be contextual, and everything needed to be driven by creating a space for community," Daniels said. Those principles led Daniels and his team to design a low-slung structure with exposed steel columns and roof trusses, polished concrete floors, and a wood-lined ceiling that gently peeks over a generously proportioned cafe overlooking the rolling hillside. Because the team wanted to connect visitors to the spectacular site as closely as possible, they opted for a glazed operable wall system from LaCantina Doors to line more than 60 feet of one of the grand room's long sides. The team chose the company's aluminum system in a bronze anodized color because LaCantina's

doors were reliably available from a local provider, Bella Vida. Further, Adrián Jiron-Beirute of Jirón-Beirute Arquitectura, who led the local team, felt that they offered the right balance of design and durability for the rustic setting.

Operability is crucial for this wall because, while the coffee farm enjoys an agreeably balmy climate most of the time, the mountain weather can occasionally be pretty punishing. Jiron-Beirute said, "During the dry season we have lots of sun, but it gets very windy; and during the rainy season we have sun during the mornings and a lot of rain in the afternoons." The operable glass wall ensures that no matter the weather, the only mud inside is the kind being peacefully sipped from a cup.

Jack Balderrama Morley



COURTESY STARBUCKS



COURTESY STARBUCKS

Above: For the hillside visitor center, designers wanted products that could withstand the tropical elements while maintaining a polished look and feel.

Left: Folding Aluminum LaCantina Doors pull back to open more than 60 feet of wall to the hillside beyond.



COURTESY STARBUCKS



COURTESY STARBUCKS

Top: The complex's entrance building also features the folding LaCantina Doors products on two of its exterior walls.
Bottom: The cafe's back walls also retract to open the interior on both of its long sides.

The Rheingold

Location: Brooklyn, NY

Architect: ODA

Interior designer: Durukan Design

Landscape architect: Gunn Landscape Architecture

Facade consultants: Simpson Gumpertz & Heger Inc.

Structural engineer: Titan Engineers PC

MEP engineer: MG Engineering D.P.C.

Geotechnical engineer: URS Corporation

Windows and doors: Reynaers Aluminum

Glass manufacturer: Blue Star Glass

Composite facade panels: Petrarch Panels

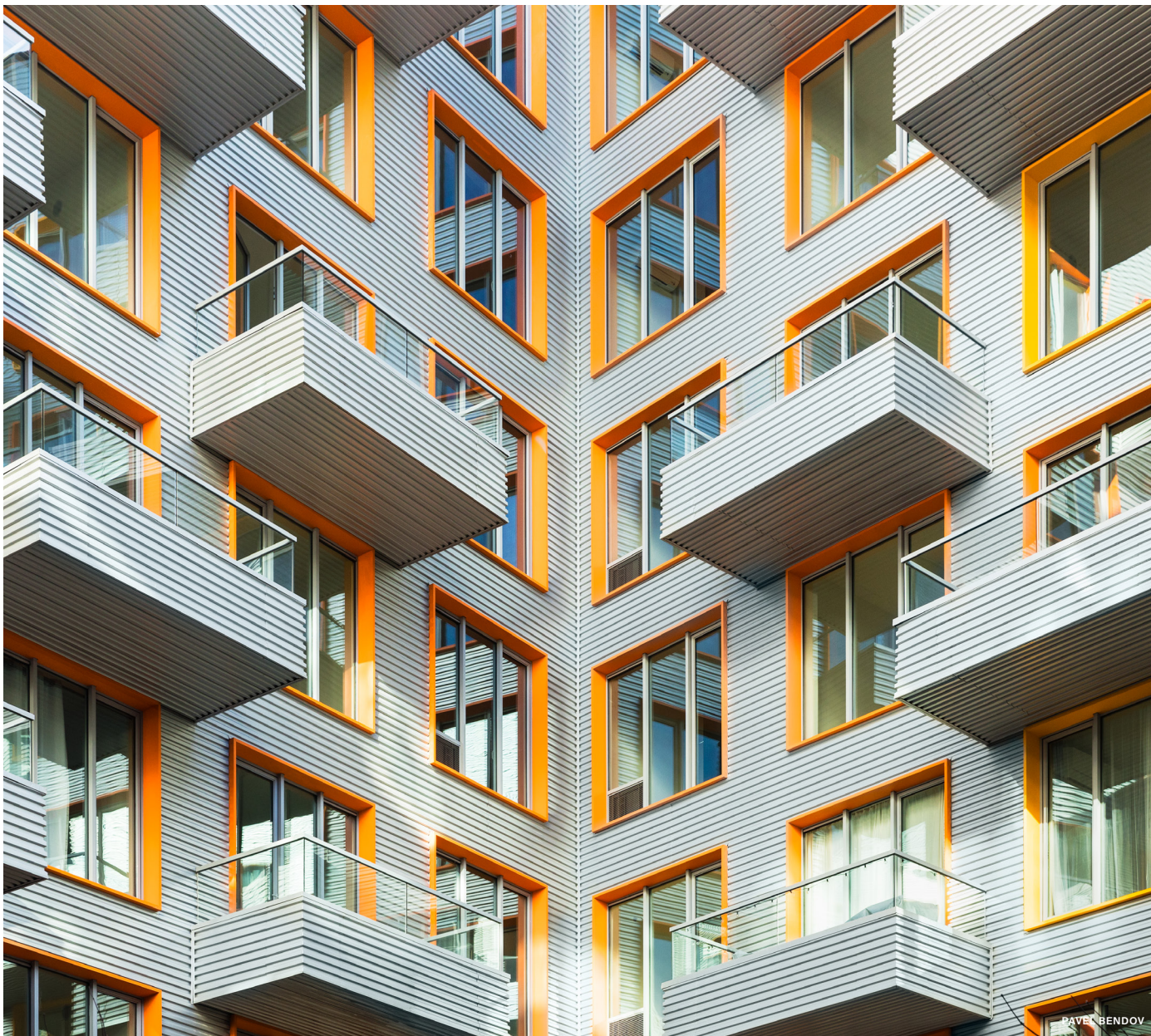
Corrugated metal facade panels: United Panel Technologies

In Bushwick, Brooklyn, on the site of the former Rheingold Brewery, New York-based ODA has designed a mammoth apartment building that takes up an entire city block, totaling nearly 500,000 square feet. The seven-story, 500-unit building features two staggered volumes in which a core of dark gray corrugated metal seems to rise up out of a lighter gray shell, with the apartment units arranged around two internal courtyards.

One of the complex's defining elements is its ombré-hued grid of recessed windows and balconies. This cascading arrangement of color and form gives the facade a level of depth and texture while reducing the building's vertical presence at the street level and allowing more light to reach the interior courtyards. "Due to the repetitiveness of the grid, we eroded it to create this form, adding and subtracting areas," said Francesco Asaro, project manager at ODA. The interlocking patterns are also subtle nods to the imperfections of the site since some corners don't meet at 90-degree angles.

Three window and door systems from Reynaers Aluminum are used in the project. For the residential windows and balconies, the custom-extruded aluminum frames of Reynaers's SlimLine 38 system were fitted with 1-1/16 insulated glass by manufacturer Blue Star Glass and selected in four hues that ranged from red to yellow and arranged in an interlocking pattern. The Reynaers window system meets the sound transmission requirements for the area and was preferred by the project's window installers, said Asaro. Since nearly every unit has a balcony, it was also important for the window system to be well-insulated and energy-efficient. The SL 38 is engineered with contiguous mullions to be able to hold multiple panes of glass within a single frame and tilts open for easy maintenance.

The Rheingold boasts numerous amenities, including 70,000 square feet of outdoor space, art studios, a darkroom, and a theater. The amenity spaces of the building feature a fixed-glass Reynaers Concept System 77 (CS 77) of windows and doors framed in a gray hue, while the storefront windows and facades in the building's commercial spaces relied on the heavier-duty Concept Wall 50 (CW 50) system, which can hold up to 1,500 pounds of glass panes. **Sukjong Hong**



Top: The recessed residential window frames at the Rheingold are Reynaers's SlimLine 38 system and are coated in four hues that transition from red to yellow in an interlocking pattern across the facades.

Above: Nearly every unit at the Rheingold boasts a balcony. Thus, energy efficiency, thermal performance, and sound insulation were important needs to consider in choosing the window and door systems.

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kawneer.com

Windows

Daylighting

These skylights simultaneously provide ample natural light inside and spectacular views of the outside. *By Gabrielle Golenda*

Danpatherm RK7 Danpal

This skylight-roof hybrid is fashioned from a system of cassettes connected to a standing seam supported by hidden glazing columns. The strong skeletal system offers a larger aperture without the risk of damage from heavy snow or raging winds.

danpal.com



FVS FAKRO USA

This skylight is powered by a photovoltaic panel that delivers solar-derived power to the integrated battery. If sensors detect rain while the skylight is open, it automatically closes.

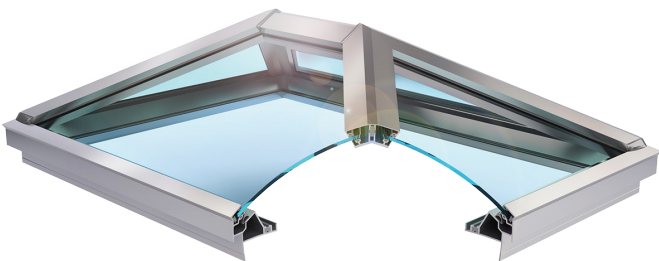
fakrousa.com



Versalite Glass Oldcastle BuildingEnvelope

Prefabricated and shipped for easy installation, this skylight is factory assembled and pre-glazed with a fully guttered framing system. It is offered in pyramid, ridge, and octagon configurations up to 8 feet wide.

obe.com



SkyMax Velux

Spanning 10 feet, this monolith skylight bathes interiors in natural light without compromising thermal efficiency.

veluxusa.com



SolaGlide Libart USA

Unlike most skylights, this inclined system is designed to cover an entire area like a retractable roof. Made to provide thermal and weather performance year-round, SolaGlide comprises insulated glass panels and thermally broken mullions that are weather sealed.

libartusa.com



Skyroofs - Clearspan Systems Kalwall

With embedded, prismatic glass fibers, this panel system refracts light to provide a balanced deluge of diffused illumination. The structural composition of moisture-resistant aluminum beams can span up to 100 feet. Each application is custom designed, engineered, and installed.

kalwall.com



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Hinges for Restricted Opening

For those applications where opening outward just won’t do, these windows are framed in systems that allow for specialized projection. *By Gabrielle Golenda*

Phantom 5000 Tubelite

Offered in awning and casement profiles, this zero-sightline window is outfitted with an invisible insulating barrier system that provides water, thermal, air, and structural performance. Hidden from the exterior, the hinging system can be opened from the side or bottom of the window.

tubeliteinc.com

250 Series Non-tilt Side-Load Window Boral Windows

Boral’s 250 Series from the Legacy Collection of low-E vinyl windows welcomes a new non-tilt side-load typology. It is offered in three colors: pebblestone, clay, and white.

boralamerica.com

TSX2500 Hopper Window Arcadia

Ideal for facade applications with restricted projection, this bottom-hinged window tilts inside from the top. It is configurable in single, double, and multiple window layout arrangements.

arcadiacustom.com



Design-Build

These specialized window systems make construction easier and more affordable by streamlining the design, prefabrication, and installation by the manufacturer. *By Gabrielle Golenda*

Katerra Windows Katerra

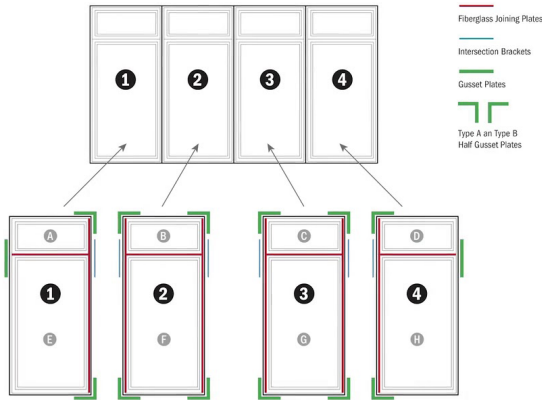
Katerra launched a new suite of products designed to lower costs at each phase of design and construction processes. “This lineup includes a collection of made-to-order windows that are produced in highly specialized factories and delivered to the job site one week from the time of manufacture.”

katerra.com

Easy Connect Joining System Andersen

This new large window system is divided up into smaller subgroups that are factory assembled and ready to install directly into openings with necessary joining components. The streamlined manufacturing process drastically reduces the number of installers required for assembly on-site.

andersenwindows.com



Hardware

Heavy-duty

Made for the largest openings, these hardware systems can withstand the considerable weight of monolith operable partitions. *By Gabrielle Golenda*

Stealth Pivot XL Portapivot

Designed for the largest openings, this pivoting hardware is easy to install directly on ceilings and doorframes without any built-in fixtures. The system can support doors up to 7 feet in length and a weight of up to 330 pounds.

portapivot.com

Modern Rectangular Flush Pull for 8" Door Pull Emtek

Featuring a smooth aluminum profile, this 8" pull can be installed to sit flush within a doorframe. It is offered in an array of matte and polished finishes.

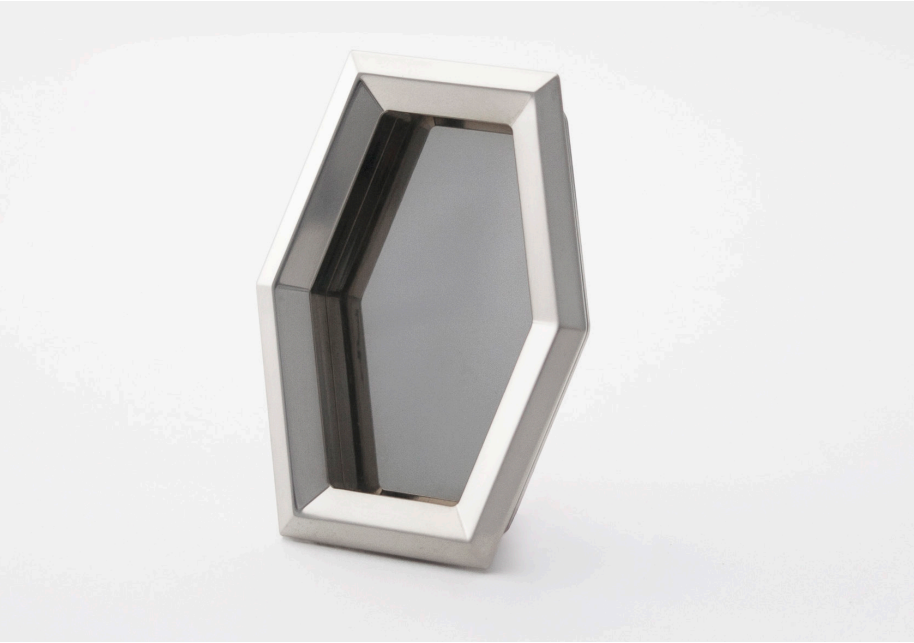
emtek.com



3134 - Recessed Pull Lowe Hardware

Designed specifically for operating pocket doors, this hexagonal pull is part of the Cubist Suite designed by Peter Pennoyer Architects. With an embedded notch, the pull is comfortable to hold in the hand and easy to grip thanks to its faceted grooves.

lowe-hardware.com



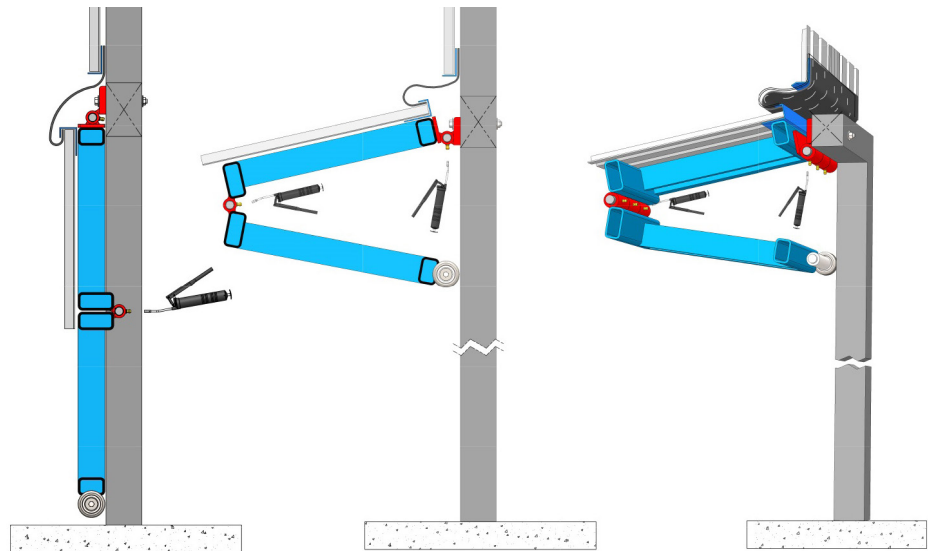
Low Profile

With a slim design, these pulls provide the perfect subtle notch to open and close the peskiest doors with ease. *By Gabrielle Golenda*

Greasable door hinges Schweiss

Available for bifold and hydraulic doors, this heavy-duty hinge features a design that is easy to grease from the underside of the doorframe. It is outfitted with grease zerk fittings that feed lubricant to each hinge, eliminating the need to take off the top weather seal.

bifold.com



DSI-4501 Sugatsune

Featuring a square-shaped design, this sliding pull handle sits flush within a sliding door. With a slim, narrow projection, it is ideal for pocket doors and furniture.

sugatsune.com



Loki Krownlab

Designed for wood and glass doors, this barn door hinge system is composed of a trolley and wheel on a two-part track that carries the weight of a moving partition up to 200 pounds. Because sliding track systems must be hung perfectly straight, Loki is equipped with an internal leveling system to make installation easier. It is available in two finishes: black satin and satin silver.

krownlab.com



Bullet+Stone Collection Designer Doorware

This collection features a bold material pairing of a concrete handle on a solid brass fitting. It is available in three profiles: two lever handles, one with rounded edges and the other with squared edges, and a round flat knob. The brass is available in all of Designer Doorware's extensive finishing options, including polished chrome, satin chrome, and satin stainless steel, among others.

designerdoorware.com



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More Case Studies

Featuring interior and exterior applications, these projects showcase the newest improvements in the manufacturing and fabrication of doors and windows. *By Gabrielle Golenda*



The Stanley House Los Angeles

Architect: XTEN Architecture
Interior design: Lenny Kravitz of Kravitz Design
General contractor: Lyons Development
Wall system: Vitrocsa USA TH+ sliding patio doors



The Standard New Orleans

Architect: Morris Adjmi Architects
Wall systems: YKK AP YES SSG TU Vent and impact-resistant YHW 60 TU window wall system
Glazer: Zinsel Glass
General contractor: Woodward Design+Build
Developer: The Domain Companies



Lawrence Technological University Southfield, MI

Architect: inFORM studio
Wall system: Duo-Gard Series 3500 Wall
Glazer: Rochester Hills Contract Glazing
General contractor: Frank Rewold & Son



Paramit Lathrop Engineering Morgan Hill, CA

Architect: Habitec Architects
Installer and glazer: Classic Glass, Inc. (San Jose, CA)
Contractor: Toeniskoetter Construction, Inc.
Wall system: NanaWall HSW75 frameless glass wall

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49 Highlights

East

Waterfront

Brooklyn Historical Society DUMBO On view through December 1, 2022
Empire Stores
55 Water St.
Brooklyn, NY



The first major exhibition on the history of Brooklyn’s vast coastline is now on view at the Brooklyn Historical Society’s DUMBO location in Empire Stores. Designed by New York studio Pure+Applied in collaboration with production firms Potion and batwin + robin productions, *Waterfront* engages visitors through digital interactive storytelling techniques, kinect technology, archaeological artifacts, and even oysters, to highlight over 100 years of local narratives.

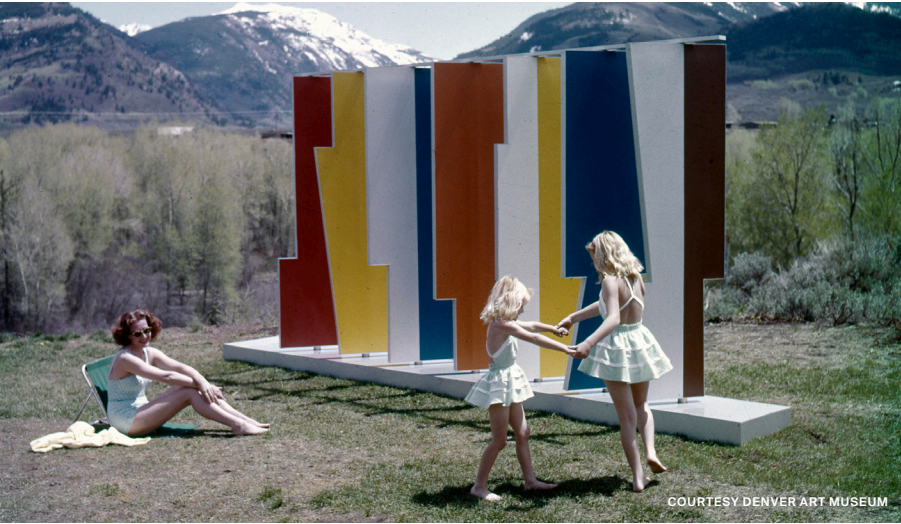
The large showcase centers around 12 concept areas that detail the past development of Brooklyn’s shore and speculate on its

future in the face of climate change, sea level rise, and gentrification. Both children and adults can uncover the secrets of the borough’s shoreline and the people that worked there. A section dedicated to the factory women workers of the Navy Yard provides a dress-up playspace while a magnetic wall offers visitors the chance to create a personalized waterfront. The multimedia exhibition not only zeroes in on the activists, innovators, neighborhoods, and ecosystems that have made Brooklyn’s waterfront what it is today, but it also unveils the coastline’s significance at a global scale.

Midwest

Serious Play: Design in Midcentury America

Denver Art Museum Through August 25
100 West 14th Avenue Parkway
Denver



Serious Play examines the idea of playfulness in postwar American design. Featuring over two hundred works from 40 architects, designers, and artists such as Charles and Ray Eames, the colorful showcase reveals how play was a serious form of experimentation in the 1950s and '60s, and still is today.

First organized and shown at the Milwaukee Art Museum, the exhibition includes a range of objects from ceramics to furniture, sketches, models, and even children’s toys. These pieces, created by out-of-the-box thinkers who utilized diverse materials and new manufacturing techniques, are exhibited

through three distinct themes—corporate approaches to design, child’s play, and the American home.

Whimsical works by Alexander Girard, Henry P. Glass, and Anne Tyng unveil the importance of thoughtfully designed objects in the midcentury modern way of living. Not only were these now-iconic objects boldly innovative in shape and color, but they also provided a level of positivity and escapism that people were seeking in their everyday spaces.

Midwest

HUTOPIA

Neubauer Collegium for Culture and Society Through September 6
University of Chicago
5701 S. Woodlawn Avenue
Chicago



Physical, social, and spiritual exile is a condition closely linked to the life of the mind. In *HUTOPIA*, the University of Chicago’s Neubauer Collegium for Culture and Society has recreated a pair of the most well-known retreats: the cabins of Martin Heidegger and Ludwig Wittgenstein.

A scaled-down version of Martin Heidegger’s cabin in Todtnauberg, Germany, forms the centerpiece of the show. A smaller model, rather than a full structure, of Ludwig Wittgenstein’s hut in the Norwegian town of Skjolden, is also sited on the Collegium’s western terrace. Finally, *Adorno’s Hut*, a life-

size re-creation of a sculpture by poet and artist Hamilton Finlay of an idealized Greek temple, has been built in the Neubauer Collegium gallery. All three huts are sculptures but will occasionally welcome visitors and solace seekers inside, and will be used to host classes and lectures.

The name of the exhibition comes from a long-form poem by Alec Finlay, son of Hamilton Finlay, printed in the catalogue of *Machines à Penser*, an earlier show at the 2018 Venice Architecture Biennale that led to *HUTOPIA*.

West

India’s Subterranean Stepwells: Photographs by Victoria Lautman

The Fowler Museum Through October 20
University of California, Los Angeles
308 Charles E. Young Drive
Los Angeles



India’s Subterranean Stepwells: Photographs by Victoria Lautman is a breathtaking voyage into the geometric feats of hydrological engineering of ancient India. It is currently on view at the Fowler Museum at the University of California, Los Angeles.

The exhibition presents 48 digital print photographs of the monumental water storage systems—referred to locally as “baolis,” “vavs,” and “kunds,” depending on the region—that descend as much as 130 feet into the earth to access drinking water. The cavelike spaces, articulated in classical decorative motifs that include pointed

archways and diagonal tapestries of tight and interlocking stairways, often provided refuge and respite for ancient populations. While many of the nearly 3,000 stepwells that once existed across the region have fallen into disrepair over the centuries, certain sites have been restored for contemporary use. Often commissioned by wealthy female patrons, the stepwells were open to anyone who needed to use them, and provided communal spaces for water consumption, cleansing, irrigation, and ritual use, according to a press release for the exhibition.

50 Review

Archigram: The Book

Dennis Crompton, editor | Circa Press, 2018 | \$135.00

Archigram continued from front page sheets of 18th-century foolscap. As the attendant eyed me skeptically from across the room, I sat snickering at what appeared to be a sci-fi comic book.

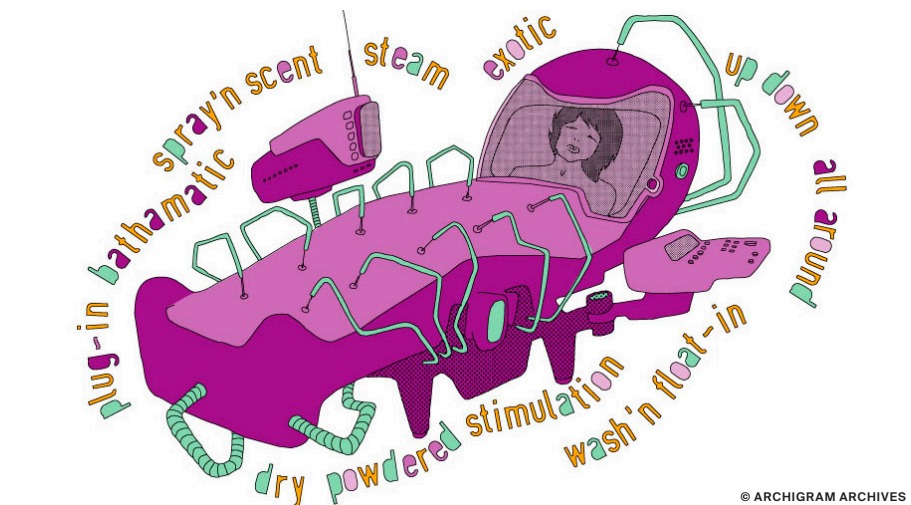
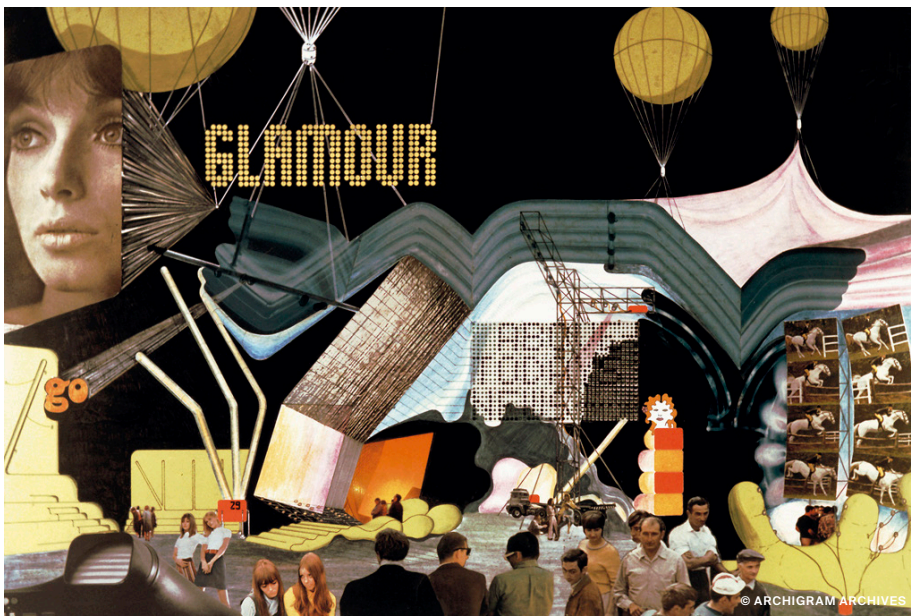
I had just unpacked all nine and a half issues of *Archigram*, and, frankly, I was a little giddy. There they were: The iconic first broadsheet of 1961, insisting that “a new generation of architecture must arise”; the iconoclastic third issue, advocating “a throwaway architecture” to replace society’s stubborn preference for permanence; the prophetic seventh issue, “Beyond Architecture,” which suggested that “there may be no buildings at all in *Archigram* 8.” (Spoiler: there were.) And, of course, the breakthrough “Zoom Issue,” which in 1964 launched the group into the international spotlight, and which, in response to my giggles, was now shedding bits of desiccated cellophane tape onto the special collections room floor.

These infamous and now extremely rare magazines were produced—painstakingly, mostly by hand, run off after hours in the print rooms of unsuspecting London architecture firms—by a loose band of young English architects that eventually congealed into the famous sextet that took the name of the magazine as their own: Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron, and Michael “Spider” Webb.

At first, the group used the magazine as an antidote to the dull, conventional work they chafed against in 1960s London. Early issues featured formally exuberant projects, mostly from their student days, as well as more recent competition entries by themselves and their friends. Loosely thematic issues related to expendability, science fiction, the city, and experimentation came next, followed by more polemic editions that aimed to drive architecture beyond building. A last “half issue” that featured work on the boards at the short-lived firm, Archigram Architects, appeared in 1974.

Archigram’s flagship projects—Cook’s Plug-In City, Herron’s Walking City, Webb’s Cushicle, and many more—all made important appearances in the magazine, as did the work of fellow travelers like Cedric Price, Buckminster Fuller, Nicholas Grimshaw, and Craig Hodgetts. By the mid-1960s, young architects from around the world were eagerly awaiting each new issue. By the end of the decade, a generation of architects had taken up the group’s technophilic agenda. Without *Archigram*, the early careers of architects as diverse as Rem Koolhaas, Thom Mayne, and Richard Rogers would be difficult to imagine, and the development of high tech architecture unthinkable. Ironically, by the time high tech had reached its apotheosis in the 1980s, *Archigram* had largely fallen out of favor, overshadowed by the heady critical culture of postmodernism and deconstruction.

While I was at the Getty, the group was enjoying something of a renaissance. A major exhibition had opened in Vienna in 1994. By 2005, it had toured sixteen additional cities and had spawned four catalogues. Simon Sadler released an informative monograph, *Archigram: Architecture Without Architecture*, in 2005. Hadas Steiner followed in 2009 with an excellent study, *Beyond Archigram: The Structure of Circulation*.



Top: *Features: Monte Carlo, Land Pier*, Peter Cook, Dennis Crompton, Ron Herron, Archigram 1969. **Middle:** *Instant City, Typical Night-time View*, Peter Cook, Archigram 1968. **Above:** *Bathamatic*, Warren Chalk, Archigram 1969.

Yet even with all this, it was difficult to get a sense of the *Archigrams* themselves. Sure, some of the pages had been reproduced in print over the years, and all of them are now online at the Archigram Archival Project. Unfortunately, books and magazines tend to privilege Archigram’s

projects over its publications, and the on-line archive, attempting to stave off piracy, provides images only at disappointingly low resolutions. The pamphlet’s idiosyncratic shape and feel—each with its own trim size, color scheme, graphic identity, and quirky design devices (a pop-up skyscraper

centerfold in issue 4, a cutout megastructure model in issue 6, etc.)—remain elusive.

Archigram: The Book works hard to change this. Edited by Dennis Crompton and featuring extensive commentary from Peter Cook and other surviving Archigram members, this generous volume takes *Archigram*’s nine and a half issues as its central organizing device. Every issue is reproduced in its entirety at high resolution and in full color. The book’s large trim size (14 inches by 11 inches) accommodates reproductions at close to original size (sometimes enlarged), allowing careful study of the original layouts. It even includes the pop-up skyscraper!

Extensive presentations of key Archigram projects complement the magazine pages. Many of these feature gatefolds to afford the group’s expansive drawings the space they deserve. Even seasoned Archigram aficionados will find surprises here. The book presents canonical projects with a thoroughness that earlier publications generally lack, and lesser-known ones with equal intensity. Key moments in Archigram’s history—such as its 1963 *Living City* exhibition, a BBC television special from 1967, and the *Archigram Opera*, first performed at the Architectural Association in 1972—receive ample treatment, and seminal historic documents, such as Reyner Banham’s 1965 “A Clip-on Architecture,” are also included.

More documentary compendium than analytical treatment, this book (and Michael Sorkin, in his generous introduction) largely maintains the party line, best articulated by Banham in 1972, that “Archigram is short on theory and long on draughtsmanship,” and that it did what it did “for the sheer hell of doing it.” True enough. Archigram unapologetically privileged pleasure over politics and rarely bothered to unpack theoretical propositions beyond pithy captions. Its reluctance to address head-on the thornier sociopolitical implications of its work left its members exposed to searing criticism, particularly in the early 1970s. This book acknowledges but doesn’t trouble too much over those implications or Archigram’s relation to broader historical contexts of the 1960s and ’70s. (If these are your interest, head for Sadler’s and Steiner’s books, noted above.) The argument here—and, ultimately, I think it’s the correct one—is that Archigram’s graphic work, in all its exuberant, technicolor, detail-driven complexity, is what matters most.

So, does this sumptuous volume produce the same kick as fondling original *Archigrams*? No. The presentation is a little too slick to capture the raw excitement of the originals. But it’s still an awful lot of fun, and it comes closer than any previous attempt. Unless you’re ready to don the white gloves and head to the archive, *Archigram: The Book* is about as good as you’re going to get.

Todd Gannon is head of the architecture section of the Knowlton School at Ohio State University and the author of numerous works of architectural scholarship and history.

51 Review

Radical Suburbs: Experimental Living on the Fringes of the American City By Amanda Kolson Hurley | Belt Publishing | \$16.95



Robert McMillan House, designed by The Architects' Collaborative and located in the Six Moon Hill development in Lexington, Massachusetts.

Radical Suburbs continued from front page and informative—yet fast-paced—chapters, Hurley introduces us to a tapestry of suburban social experimentation, from communal living in celibacy to a community of working couples inspired by the Bauhaus. It is a rich collection of projects, most of which have been overlooked by standard urban surveys.

And yes, there were anarchists in Piscataway, New Jersey, commuting to day jobs in Manhattan. Stelton was a development by anarchists decamping from New York's East Village in 1915. It was centered around an experimental school, the Modern School, which had both year-round and summer residents united by ultraleft political beliefs and, apparently, a love of argumentation. As throughout the book, Hurley takes her research of Piscataway and the Stelton development on the road, visiting the remnants of the town and interviewing former Stelton residents who remember idyllic school days where—as you can imagine in an anarchist paradise—they were pretty much allowed to do anything they liked. Hurley tells Stelton's story in rich detail, examining everything from how property rights were handled to the ways in which the houses were decorated.

The chapter on Concord Park, which is just outside of Philadelphia, is equally illuminating. Subtitled “Integrating the Suburbs at ‘Checkerboard Square,’” this

section details the efforts of a white developer, Morris Milgram, to create a completely integrated suburb in the 1950s. Hurley effectively conveys the many hurdles Milgram faced and the agonizing choices he had to make, most notably his decision to mandate a quota of 55 percent sales to whites and 45 percent to blacks. As one of only a handful of suburban communities to offer high-quality homes to black residents, the quota was deemed necessary in order to keep it from becoming majority black, with the 10 percent disparity added to entice whites to buy. The project was an initial success (it later did revert to an upper-middle-class majority black neighborhood). Hurley again found authentic voices of former residents, combined with tireless research, to record its story.

All of the stories in this book are masterfully told, adding depth to the examination of suburbs within the disciplines of urbanism and architecture—while at the same time providing enough color and commentary to appeal to a reader with little experience or prior interest in the subject. Hurley's focus on social experimentation and the ways developments affected residents' day-to-day lives is part of this success.

What gets perhaps less attention, however, is the wonkier architectural-urban analyses of urban design and architecture in contributing to the radicality of

these projects. Of the two more “architectural” projects detailed in the book, The Architects' Collaborative's collection of Modernist homes outside of Cambridge, Massachusetts, and the planned city of Reston, Virginia—the dreamchild of developer Robert E. Simon designed by William Conklin and Thomas Rossant—which only Reston could be considered a truly radical challenge to the standard subdivision in terms of its urban design, embracing both density and mixing of uses. Even at Reston, Simon was forced out and the project reverted to typical suburban norms. (The knife in the gut is that the companies that took over the project were Gulf Oil and Mobil—as if we needed any further proof of what oil companies are looking for in terms of how people live and commute.)

As a result, the book is rather short on critical analysis of the role of design and, perhaps more important, whether design can play a role in remedying any of the problems—restrictive covenants, lack of density and connections, the effects of climate change—that Hurley details in her conclusion as everyday realities. As many—if not most—of the projects in the book ended up failing in themselves or at least failing to inspire any larger movements, the role of design in the relative success of an example like Greenbelt, Maryland—where the proto-modernist forms of Art Deco were used to create a successful mingling of a main

street with true suburban freedoms—would make for an interesting next volume.

Hurley's organization of the book reflects this dichotomy between what is considered success and what is considered failure. She begins in the introduction with a full-throated defense of the suburbs, detailing their increased diversity, quality of life, and sense of community, arguing that the examples in the book are a refutation of suburban clichés of conformity, mediocrity, and blandness. Yet she ends with the aforementioned critique and offers a list of ways in which suburbs could improve. Even the most ordinary of suburbs can of course be considered a uniquely American experiment that has had extraordinary success in redefining how people live. As with any experiment, it is the failures that often provide the pathway to new solutions, and Hurley shows how a number of outliers previously lost to history offer clear alternatives. With 50 percent of Americans still living in the suburbs, even the most hardcore urbanist cannot refute the need to reexamine and redesign them. Hurley has provided us with much-needed fuel for the imagination.

Dan Wood, FAIA, is a cofounder of WORKac and author of *We'll Get There When We Cross That Bridge* and *49 Cities*.



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54 Interview

CIRCUS HORSE RIDER

I HAVE BEEN A

This interview of Denise Scott Brown is excerpted from *Your Guide to Downtown Denise Scott Brown*, an exhibit held at the Architekturmuseum Wien in Vienna, now available in book form via Park Books. The interview was conducted on May 22, 2018, before the passing of Robert Venturi in September, and revised on May 7, 2019, by Denise Scott Brown and Jeremy Eric Tenenbaum. Photomontage by Jeremy Eric Tenenbaum.

Jeremy Eric Tenenbaum: What are your great achievements?

Denise Scott Brown: I had to live through a difficult childhood, not given to self-esteem. I had to live through the tragedy of my [first] husband's death. I had to find gumption to do the things I needed to do and thought I couldn't.

Somehow I got through all that and made an oeuvre I feel proud of, sort of. Having said that, I think I've managed to find a way to live with uncertainty, which was difficult for me. And perhaps I've managed to help some others do that. Along with Bob, I think I've worked through issues of form and design and communication and brought all that together into "a beautiful table with four legs"—comparable to Vitruvius's three-legged table. Out of that I've tried to draw a beauty, but an agonized beauty. And the kinds of people I seem to associate best with are the ones with a certain striving for the same.

That's one side. On the other, I'm happy to have helped to define advocacy architecture and to have practiced some of it. I'm happy to have helped promote women in architecture. And now I end my career by trying to sum up what needs to be summed up. But I'm missing the thing I became addicted to, which was design. That was my great joy—but it was complex with me.

I'm also very, very happy to have lived beside Bob and to have managed the sturm und drang—and to have jointly brought out work we could both be proud of. And to have produced a son who's having a great career, who has found his passion, who will go on finding passions.

We worked in this house all our lives. Now that it's a home office, you find someone working in every room, tucked in a chair here or there. One of them said, "I've never been in a house where everyone there both lives and works." So I've called this our Peaceable Kingdom—mostly peaceable.

JET: The retirement that others look forward to is not the retirement you want for yourself?

DSB: I've got too many things to do! All these people come to talk to me and I love talking to them. They ask why I don't make room to smell the roses, and I say, the roses are right on my drawing board! I'm returning to the things I began early in life and had to leave off because of professional work—and hindsight makes them better.

When he asked, I told our financial adviser: "Bob and I won't go on cruises. We just want to go on being elderly academics." He replied, "Well, if you do go, please consider going on



I have been a circus horse rider between architecture and urbanism most of my life. But reining together animals that have been tugging apart over five decades has made for a bumpy ride. My role as an architect and planner takes in more than physical planning or urban design. I have also penetrated beyond both architecture and planning toward the social sciences at one end and art and

iconography at the other. When you have all these systems and all their functions and all their rules, it helps to understand Mannerism. Because these systems have to bend, some more and some less, to get something that works—but it's also a way to look for beauty. That's my view of functionalism. It has a moral component I uphold but an aesthetic component I love. **Denise Scott Brown**

a tramp steamer and not by the QE2 [the Queen Elizabeth 2 ocean liner]." So I keep asking myself, am I buying the QE2?

We've tried to donate money to charity as much as we could. One great opportunity was an unexpected windfall. One day a voice on the phone with a South African accent asked me: "Is this Mrs. Ventu-uuri?" He said I had an account in South Africa, produced from a very small investment my father had made for each of his children in 1945. By 1985 it had become a tidy sum.

JET: This sounds like such a scam!

DSB: It was a scam. He was a bounty hunter. He said, "You have to sign this document and let me take a third of the money." And I realized there was nothing else I could do, so I signed—and he disappeared. The rest of the money waited in the account. I wanted it to go to students at my old school—some student whose teachers thought she could do better, a B-student who could be an A-student. When I was there, I saw our headmistress take kids who were, let's say, raw and rough, and after they were with us a few years they would get into medical school. She believed academic intelligence is one kind of intelligence but not the only kind. She had ways of teaching people and maintaining students' self-esteem. And she did it for me—she discovered things about me that she really appreciated and her appreciation really helped me grow. I hoped the school would still be like that, with that sense of community.

So the school did what I requested: They found Gugu Ndlovu, daughter of a Zulu teacher. And she finished there and did very well, and when she applied to all the medical schools in South Africa, she got into every one. And for me...it was...

[Silence. Denise cries. She clutches her dress with her hands, looking down.]

Funny things are...moving. Some things are moving...

So, anyway, nevertheless, I didn't hear from the school for a while. But recently I met a young South African woman traveling with her Venezuelan boyfriend, both going back to South Africa. And I said, please, would you go to my school and talk to

them? We arranged for the money to be placed with their bursary fund, to quickly go where it's intended. And when that money is given, it should be given in the name of Robert Scott Brown. And so this is solved at the end of my life. It's a nice story.

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