

THE WEST
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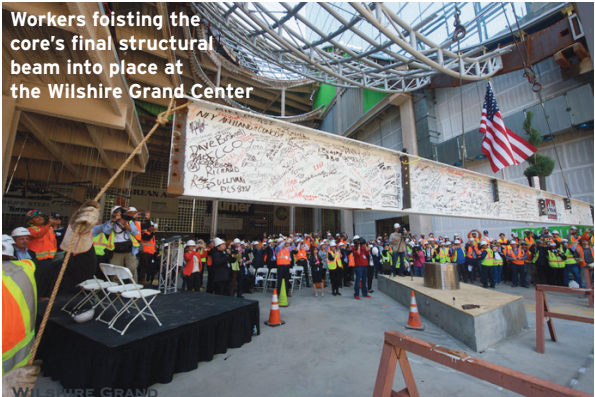
INTERNATIONAL MEGA-GALLERY HAUSER WIRTH & SCHIMMEL COMES TO L.A.

FULL HAUSER

Creative Space and Selldorf Architects team up for L.A.'s newest museum



Like so many things in Los Angeles right now, Hauser Wirth & Schimmel's new West Coast outpost, housed in the sprawling former corporate offices and industrial facilities for Globe Mills flour, is a work in progress. As L.A. leapfrogs from midcentury suburban dust bowl to a Hausmannian tapestry of midrise, mixed-use apartment blocks, the space by Hauser Wirth & Schimmel and Creative Space L.A. is perhaps an apt bridge between the shifting phases **continued on page 4**



Workers foisting the core's final structural beam into place at the Wilshire Grand Center

AC MARTIN IS ONE STEP CLOSER TO COMPLETING L.A.'S NEWEST AND TALLEST TOWER

Unlimited Toppings

The Wilshire Grand Center, L.A.'s soon-to-be-tallest spire, topped out Tuesday afternoon at a gregarious ceremony hosted by Turner Construction and AC Martin,

the tower's chief contractor and architect, respectively, and Korean Air, the project's developer. As workers and business executives in hardhats scribbled optimistic phrases like "We did it!" and "One year left to go" onto the massive, wide flange beam, the crew members cheered as cranes lifted the final beam into place, 892 feet up, completing the structure's core and leaving only the tower's top floors and spire to be constructed. The occasion, attended by many of the 800-person workforce rapidly assembling the West Coast's newest homage to high-strength concrete and glass, was celebratory in nature, with **continued on page 2**



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CITIES CALCULATE HOW TO USE UNSPENT REVENUES

California Schemin'

Los Angeles's San Fernando Valley Reseda neighborhood is poised to spend \$23 million in reactivated excess bonds as a result of post-redevelopment bills signed late last year by Governor Jerry Brown. The action came last September after a series of legislative moves that in 2011 began to wind down and ultimately dissolve all 400 of California's local city and County Redevelopment Agencies (CRAs)—entities originally conceived to funnel tax increments into blighted areas to promote economic development and affordable housing projects. Leading up to the dissolution, much criticism had been directed to community redevelopment agencies, citing waste and corruption. "The only way to mend it was to end it and cut out abuses," said L.A. city councilmember **continued on page 4**

CONTENTS

03	ARTBOOK STORE OPENS
06	DAVID BAKER'S LAKESIDE SENIOR HOUSING
06	Q&A> CATHERINE OPIE
26	BORDER WALL CONTROVERSY
03	EAVESDROP
20	CALENDAR
21	REVIEWS
23	MARKETPLACE

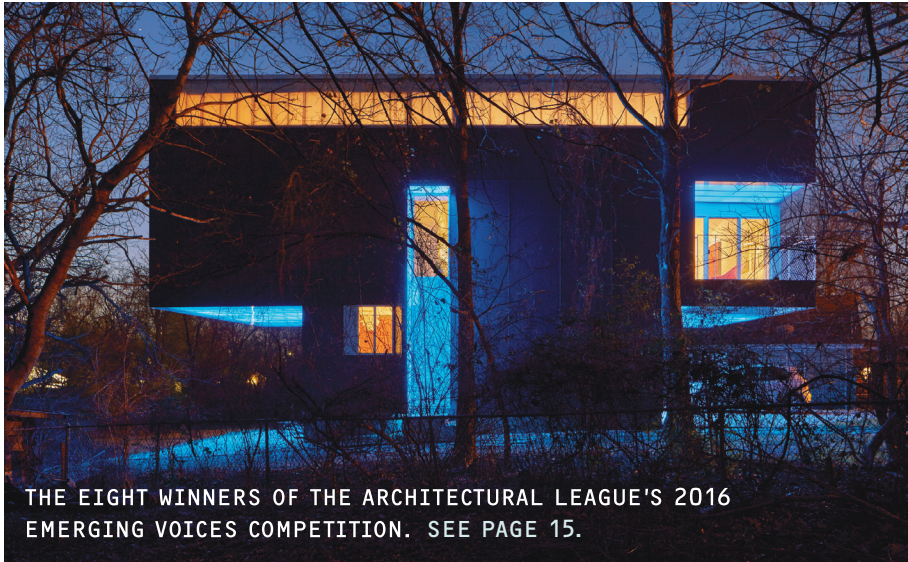


Formerly derelict facades are frugally restored by Gwynne Pugh Urban Studio

GWYNNE PUGH URBAN STUDIO RETHINKS A NEGLECTED LONG BEACH CORNER

NEW FACES IN LONG BEACH

Prada, Fendi, and Louis Vuitton may resort to starchitecture to lure moneyed customers to Rodeo Drive and Madison Avenue. But what can high design do for a pet store, a nail salon, or a store called simply "American Clothing"? Plenty, the city of Long Beach hopes. For decades, **continued on page 4**



THE EIGHT WINNERS OF THE ARCHITECTURAL LEAGUE'S 2016 EMERGING VOICES COMPETITION. SEE PAGE 15.

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WHAT'S NEXT FOR THE WEST?

I grew up surrounded by the quotidian environment of Los Angeles's working class San Fernando Valley. The endless tract homes, parking lots, and freeways felt incongruous with the diversity of cultures and people otherwise present. When I became inspired to study architecture, it was mostly so I could travel, see the rest of the world, and live as others do. I moved back to Los Angeles last year to find my hometown completely in the grips of massive change. As I settle into my new position as the west editor of *The Architect's Newspaper*, I finally have occasion to stop and consider the nature of that change in the context of the West, overall.

In my time away, I realized that L.A. and the West have never really revolved around architecture. We have immersive landscapes, massive skies, idyllic weather, and lower economic barriers to cross than some of our East Coast counterparts, but lifestyles guide what and how people do things here, not necessarily buildings.

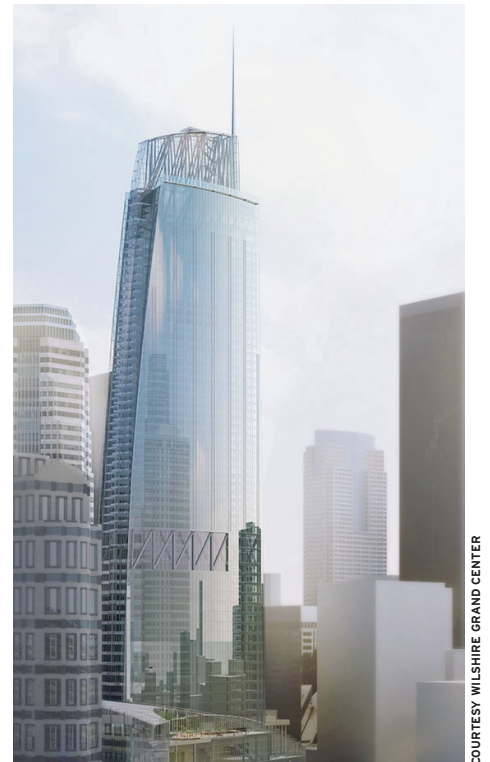
Partially as a result of this prevailing mindset, serious issues like prolonged drought, economic disparity, and access to housing plague the West's urban regions. You could say these are problems in every major American city—and you would be right—but in the West, sprawl and natural resources collide in particular, peculiar ways, of which, Los Angeles is emblematic. However, a growing sense of urban, civic, and personal awareness is beginning to lead toward collective action aimed at solving some these issues.

For example, in November 2008, nearly 68 percent of Los Angeles County residents voted in favor of Measure R, which increased the county sales tax to fund new transit projects region wide. Two light rail lines have been added to the existing system since then and two more are on the way. In May, the second and final phase of the Metro's Expo Line will be complete, finally connecting Downtown to the beach at Santa Monica. Along with the physical transit increase, Measure R has also ushered in a new mindset for Angelenos, causing our expectations of this place and ourselves to shift. People are now willing to pay for a more geographically inclusive and connected region. As a result, transit-oriented development has become de rigueur and the city is quickly hybridizing its outdated suburban sprawl with high-density, urban-oriented infrastructure.

A reinvigorated youth-fueled art culture takes advantage of these new transportation options: Weekends in the city are becoming endurance events where traveling via multimodal transit is the new norm. Established art repositories like LACMA and MOCA have expanded. The Broad and Hauser Wirth & Schimmel have finally opened. And the burgeoning design scenes in Downtown's Arts District, Hollywood, and Culver City have merged with an array of DIY art spaces to create a true creative network.

A flourishing urban ecosystem is collaborative. Ridesharing is making living here without a car possible while putting more people in the unusual position of having to share a car with strangers—perhaps decreasing the amount of personal space we all feel we need. Commuters on the metro might not know which side of the escalator to stand on yet, but it is undeniable that what is happening in the popular Los Angeles imaginary is a transition from that of me and you to a nascent form of us.

Whether you consider the skyline, the metro, or so many of the neighborhoods surrounding downtown, much in L.A. is a work in progress. It is incredibly educational and exciting to have the opportunity to cover this transformation via *The Architect's Newspaper* and to do so also with an eye toward how that transformation plays out across the West overall. In taking up this new endeavor, I hope to track how the changing nature of West Coast urbanism impacts design and vice versa. It might be too early to celebrate the new West, but it is always a good time to feel hopeful. It's good to be home! **ANTONIO PACHECO**



COURTESY WILSHIRE GRAND CENTER

Rendering of the Wilshire Grand Center, soon to be L.A.'s tallest tower and the second tallest building west of the Mississippi River

UNLIMITED TOPPINGS continued from front page attendants and elected officials posing for photos as journalists surveyed the cavernous rib cage of the future shopping plaza along Figueroa Street.

When completed, the Wilshire Grand Center will host 20 floors of Class A office space (400,000 square feet total) and a 42-story hotel consisting of 900 suites. The building along Figueroa is set to include ballrooms, meeting halls, pedestrian-oriented retail, and a 1,250-spot parking garage.

The structure is the first to rise since L.A.'s city council overturned a 40-year-old fire-safety rule mandating flat-topped skyscrapers in the city. Wilshire Grand Center's tower, rising to 1,099 feet in height, also will be the first to employ a concrete core instead of a prototypical steel frame.

This novel—for Los Angeles—roof will contain a sky lobby, observatory, pool deck, and restaurants. The building, set to rank as the second-tallest building west of the Mississippi River upon completion (taller than San Francisco's Salesforce Tower, but shorter than Seattle's 4/C Tower), is due to finish construction in early 2017.

AP

A rendering of the E. 12th Street People's proposal for affordable and mixed use housing



COURTESY E.12TH STREET PEOPLE'S PROPOSAL

OAKLAND MISSES AFFORDABLE HOUSING OPPORTUNITY

PROV-OAKED

As more and more people choose to live in urban areas, rents are rising. On the West Coast in particular, cities like L.A. and San Francisco have a notorious shortage. Meanwhile Seattle, also dealing with rapid growth, is trying to do things a little differently: Mayor Ed Murray has launched the Housing and Affordability and Livability Agenda (HALA) with an action plan that proposes rethinking density upzoning by 16 percent and building 20,000 affordable housing units in the next 10 years through public and private funding.

Sometimes, though, it seems two steps

forward means taking one step back. In California, on Tuesday March 15, Oakland's City Council approved market-rate housing on a parcel of prime publicly owned land in a park near Lake Merritt in a six to one vote. Residents protested that Oakland shouldn't be selling public land to build market-rate housing, when many of the city's longtime residents are being priced out of the area. Now, this sale could allow a developer to build a luxury condo on the site. The vote shot down an alternative: The E. 12th Street People's proposal, which called for affordable and mixed housing with 133 units to accommodate approximately 700 people. The proposal put the cost of development at a little over \$46 million with funding that could have come from a mix of sources including state and federal grants. **ARIEL ROSENSTOCK**



San Francisco's BART recently received nationwide attention from the likes of *New York Magazine* and Gawker for its new and improved Twitter account. No, it's not because the transit system finally figured out how to correctly use Twitter (slow clap), but because BART has made the radical decision to be honest and upfront with its riders (er, another slow clap). In response to particularly terrible service with multiple hour-long delays, @SFBART tweeted: "BART was built to transport far fewer people, and much of our system has reached the end of its useful life. This is our reality."

Perhaps the gesture would mean more if the majority of the tweets weren't apologies for bad service, or if, as *SF Weekly* reported, that BART is engaging in campaign tactics to convince San Franciscans to pass a \$3.5 billion bond for funding this November.

GEHRY OVER GREEK

If elected, can we expect a deconstructivist foreign policy from Hillary Clinton? Apparently so!

In Benjamin Bratton's newly released book *The Stack: On Software and Sovereignty*, he recalls when Clinton, in a recent address to the UN Security Council, evoked Frank Gehry's work as analogous to contemporary, decentralized global politics, stating: "We need a new architecture for this world, more Frank Gehry than formal Greek... Where once a few strong columns could hold up the weight of the world, today we need a strong mix of materials and structures."

Getting way ahead of the criticism a pluralistic Clinton foreign policy might evoke, she went on to clarify some of the fundamental aspects of the architect's oeuvre, explaining, "Some of his work might appear haphazard, but in fact it's highly intentional and sophisticated."

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UNVEILED

EXPEDIA DESIGNS FOR SEATTLE WATERFRONT

Early this March, online travel giant Expedia released a first batch of renderings of its new campus. The company, founded in Redmond, Washington, in 1996, and now headquartered in Bellevue, Washington, has grand plans to move close to downtown Seattle on a site overlooking Puget Sound.

The company hired Bohlin Cywinski Jackson (BCJ), of Seattle, to lead the design. BCJ is working on a new four-story, 600,000-square-foot building and has plans to renovate four existing buildings—once laboratories for the biopharmaceutical company Amgen—into open-style office spaces. Expedia bought the 40-acre Amgen property last spring for \$229 million.

The images reveal lots of glass and

green. Details are reminiscent of major West Coast tech campuses: There are hints of Apple's curves and courtyard, along with Google's openness. Expedia's campus will connect to the Elliott Bay Trail—a biking, running, and walking path that links Ballard and the Olympic Sculpture Park.

If all goes as planned, construction on the first phase will start late this year, with a target move-in date of 2019. The new and renovated spaces from this phase will total 1.2 million square feet. There are two more phases under development, which could include a total of 730,000 square feet of office space, built over 15 years. The final cost of the project has not yet been set.

AR

Engineer: KPFF Consulting Engineers

Client: Expedia, Inc

Location: Bellevue, Washington

Groundbreaking: Late 2016

Completion: 2019



COURTESY BOHLIN CYWINSKI JACKSON



> ARTBOOK

917 East 3rd Street

Tel: 646-577-2773

Architect: Skuta Helgason

Designed by founder Skuta Helgason within Selldorf Architects' and Creative Space's larger complex, the newly dedicated ARTBOOK storefront in the Hauser Wirth & Schimmel building is bringing books to L.A.'s Arts District.

The bookshop, carved out from a warehouse space, features the detritus of historical artifacts in an otherwise spartan interior, giving the store simultaneous programmatic flexibility and rich texture.

The hangar's blue-gray stucco exterior downplays the treasures held within. Buff concrete walls along the street side are punctuated by large, metal-frame windows. A central line of refurbished heavy timber columns hold up overstructured wood framing, while piping and ducts crisscross the exposed ceiling with the mixed rigor and abandon only possible in adaptive reuse projects. A pair of perpendicular exposed-brick walls showcase embedded relieving arches, with contrast provided by new seafoam- and banana-colored walls holding blond wood bookshelves. A central kiosk contains a payment station as well as mounds of books.

ARTBOOK's extensive collection plans to change in conjunction with the exhibition schedule. Currently, the space is showing a sprawling survey of transgenerational feminist art, and that is reflected in the more than 500 monographs featuring woman artists on offer at the new store. **AP**

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JOSHUA TAROGWNIK/COURTESY HAUSER WIRTH & SCHIMMEL

FULL HAUSER continued from front page of Angeleno identity, cautiously mining its past to inspire visions of the future. The art space operates like a traditional European *Kunsthalle*, mounting rotating exhibitions rather than maintaining a permanent collection as many U.S. museums do. It's an incredible breath of fresh air in a city with a few too many private collections that have become civic monuments.

Its inaugural collection, *Revolution in the Making*, was curated by Jenni Sorkin, an assistant professor of contemporary art history at the University of California, Santa Barbara, and Paul Schimmel, a cofounder of Hauser Wirth & Schimmel. The show pays homage to the cobbled-together nature of the building's historical spaces and the architects' restrained renovation, showcasing a wide array of transgenerational feminist sculpture,

most of it made from ephemeral, translucent, or flexible materials.

Pristine artworks like Ruth Asawa's untitled lobed sculptures hang in the grand hall along East Third Street. Phyllida Barlow's massive and colorfully riotous *Untitled:GIG* is installed, almost on its own, in a large, plain brick-walled room, while Shinique Smith's *Forgiving Strands* (in progress) watches over the adjacent covered breezeway. A tertiary gallery, also flanking the breezeway, provides a more typical museum setting with white walls and discreet wall text, showcasing the amazing milled-cedar array of *Untitled (Nine Cones)* by Ursula von Rydingsvard. A central 5,000-square-foot courtyard recreates Jackie Winsor's *30 to 1 Bound Trees* installation. The future Manuela restaurant project of Texas chef Wes Whitsell promises to bring pared-down

Southern cooking to the complex this summer. And Skuta Helgason's third ARTBOOK shop occupies a storefront at the entrance of the building, enticing neighborhood visitors and residents to walk through the complex's arterial passage (see Open, page 3). The designers' light touch and reverence for the existing building make the new architectural aspects of the institution feel slight.

Creative Space L.A. and Selldorf Architects have managed to make a big museum out of humble materials, upending expectations and suggesting that Los Angeles can have grand, urban gestures delineated by the particularities of its own histories and proclivities—something critical for both the museum's resident neighborhood as well as the city as a whole.

AP

CALIFORNIA SCHEMIN' continued from front page Bob Blumenfield, who was serving in the California State Assembly at the time of the 2011 CRA dissolution and now represents the Third District, which spans the north-west portion of Los Angeles in the San Fernando Valley, including the communities of Canoga Park, Reseda, Tarzana, Winnetka, and Woodland Hills. His district contains three of the nine CRA-owned properties that must be developed within a certain frame of time, as set forth in the governor's bills. "If we don't put together an acceptable development deal within three years, the nine properties get sold off. Having said that, we have the potential with these three lots in our district to generate catalytic investment that we think will create a domino effect of more development."

Reseda's plans for the reinvestment of funds in Los Angeles consist of two key vision plans related geographically and culturally along the historic portion of Sherman Way. The Reseda Theater Adaptive Reuse Project (for which the RFP phase is underway) hopes to spur commercial oriented development, including entertainment, dining, and other services, to activate the street and generate more foot traffic. The "Reseda Rising" project is a larger revitalization project for Sherman Way's historic commercial corridor and would include two non-contiguous CRA properties as lynchpins in the effort.

For other parts of Los Angeles, the city was able to transfer a pipeline of affordable housing projects, as well as some unspent affordable housing and general redevelopment purpose bonds. Once those projects are completed, however, there will be no more traditional tax increment funds to devote to redevelopment. Los Angeles is currently gearing up to establish a new type of agency that will take the place of the former redevelopment agencies. This model, provisionally referred to as Community Revitalization and Investment Authorities (CRIAs), would provide a minimum 25 percent work programs for affordable housing, with the intention to put a focus on challenged neighborhoods. Unlike the former CRAs, CRIAs would be run by separate boards composed of elected officials and at least two public members.

But the new agencies would be working with nearly 70 percent fewer funds under the CRIA model in accordance with restrictions governor Brown has set out in AB107 and other respective bills. When

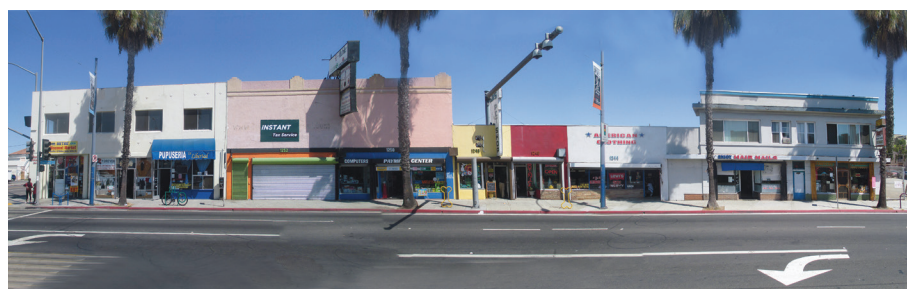
asked, Mayor Eric Garcetti's office couldn't give benchmark dates or a timeline for this kind of reorganization, but re-emphasized the mayor's strong desire to get 100,000 new housing units built in the city by 2021 (Under the mayor's plan, outlined in 2014, 30,000 new building permits for housing have already been issued as of September 2015.)

Meanwhile, San Francisco will use its reinstated funds to finance a few key housing projects, but the city also negotiated to spend a portion of reactivated funds to implement the Transbay Redevelopment—a large-scale neighborhood and transportation redevelopment atop derelict and demolished highway ramps that were damaged in the 1989 Loma Prieta earthquake. Currently used for parking, the mixed-use, transit-oriented neighborhood will comprise approximately seven million square feet of residential, office, retail, hotel, and park spaces, but 1,200 new units reserved for very low, low, and moderate income households (befitting SB 107 requirements). The project between the South of Market Street area and Rincon Hill on San Francisco's east side also features a 1,100-foot tall-skyscraper by Pelli Clarke Pelli—the Salesforce Tower. San Francisco was able to continue with the Transbay Redevelopment in part because it is a continuation of funds originally allocated through a CRA, and also because of sheer political will and a big lobbying effort.

Other cities continue to fight for what they view are their legal rights to the property taxes and accrued interest that made up their local CRA funds. Watsonville and Glendale's lawsuits against the California Department of Finance were settled in the municipalities' favor, but hundreds of others remain unresolved.

Back in Reseda, councilmember Blumenfield is looking ahead to the economic development opportunities in his district, despite the looming questions about what kind of new agency might accommodate such projects in the future. "If we don't spend the excess bond money from a development perspective, it's just gone," he said. "In my district we need market rate housing and affordable housing. We might be able to use some of the bond money to build affordable housing. Instead of traditional redevelopment funding, there are other options, such as borrowing on future tax revenue or subverting funds back into a project—these are just another shade of the same color."

WENDY GILMARTIN



GYWYNE PUGH URBAN STUDIO

NEW FACES IN LONG BEACH continued from front page four low-slung, ordinary commercial buildings at the corner of Anaheim Street and Long Beach Boulevard have been decaying along with their surroundings. The city identified the buildings as both a symptom and a cause of a cycle of blight that qualified the area for federal Community Development Block Grant (CDBG) funding.

Long Beach Development Services put out a request for proposals two years ago to give the corner a new look, funded by CDBG money.

"Our idea is to look at corners or nodes where potential business development can happen," said Alem Hagos, the department's grants administration officer.

Santa Monica-based Gwynne Pugh Urban Studio won the contract. Work was completed late last year.

The resulting design respects distinctions among the buildings and their 10 or so stores while attempting to solve common problems. Principal Gwynne Pugh eliminated cluttered signage, peeling paint, and other signs of neglect. He banished roll-down security gates, which, he said, made the area seem unsafe.

"It looked like nothing was happening there," said Pugh. "At some level, it's about the 'broken windows' theory."

Pugh took a different approach to each building. The second and fourth buildings from Anaheim Street got whimsical paint jobs of turquoise and purple. Pugh extended the facade on the third in a move reminiscent of an Old West storefront. As a unifying element, Pugh designed a steel canopy that spans the four facades.

"There's a joyful vibrancy about those storefronts," said Pugh. "It was about taking the fabric of the buildings that was there and enhancing it, as opposed to trying to change their essential nature."

On a blank wall along Anaheim Boulevard, Pugh commissioned graffiti artist Hector Calderon to install a mural that

Gwynne Pugh Urban Studio's refurbished streetfront as seen from a light rail stop in Long Beach.

will, he hopes, not only create visual interest but also discourage tagging.

The design work required a level of creativity that often comes only from financial constraints. Pugh had a design and construction budget of \$404,000.

"We asked too much for the budget [we gave them]," said Hagos. "Somehow they were able to come up with ideas to make things better."

Though upgrades are strictly cosmetic and largely two-dimensional, the project's benefits are intended to radiate beyond the buildings' footprints.

The area lies across the street from a Blue Line light rail station, making it something of a welcome mat for commuters. While other commercial buildings throughout Long Beach—and all along the vast low-slung boulevards of the Los Angeles Area—are too numerous for such extensive upgrades, city officials hope that Pugh's design will inspire landlords to make modest investments.

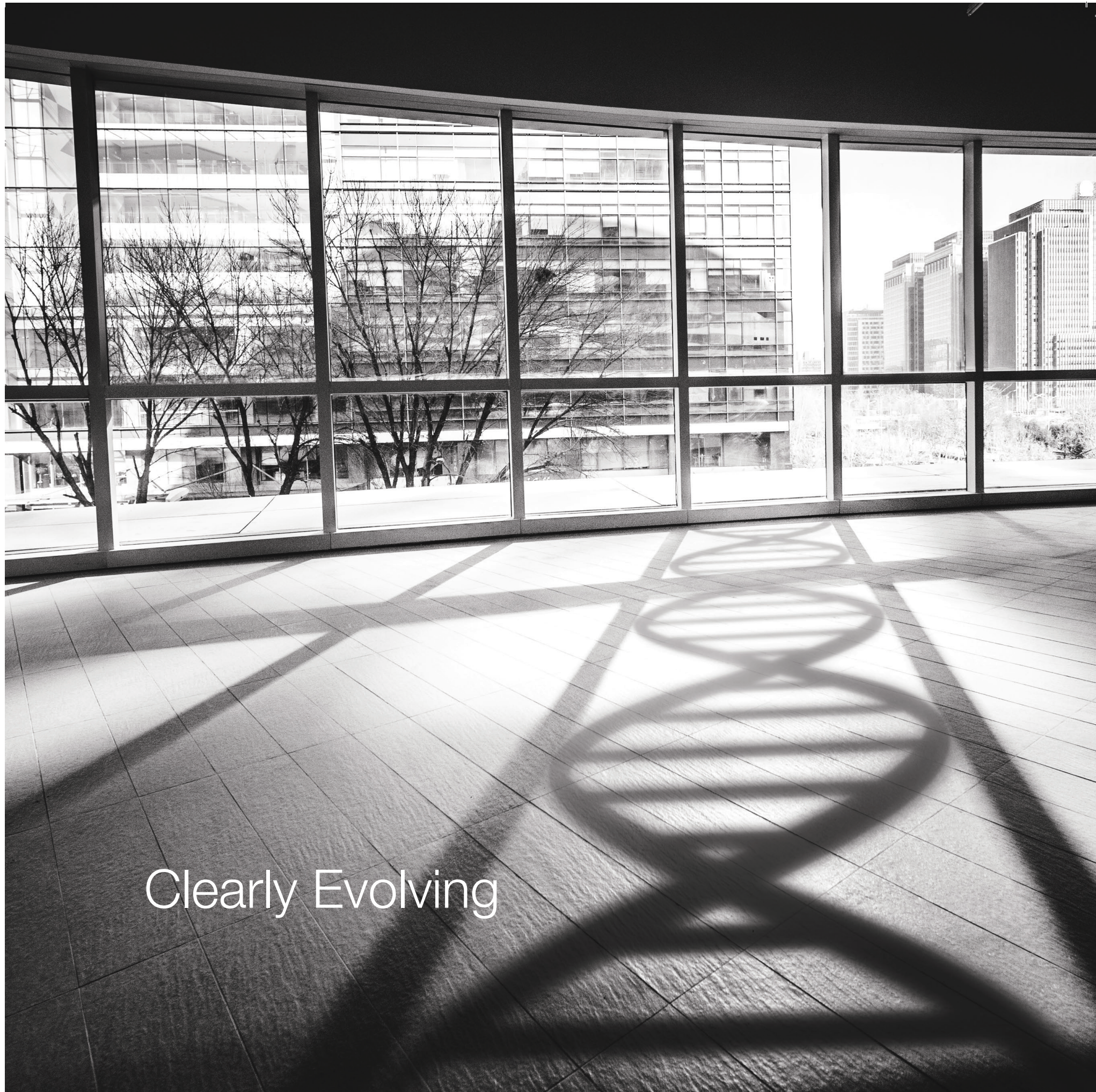
"It's a substantial improvement; at the same time, we're not doing something crazy," said Hagos. "We found if we invest in that corner, it will generate more business around the area."

This potential for community-wide inspiration makes the project worthwhile for Pugh, even if his firm's contributions are only cosmetic and the profit margin slim.

"While I enjoy designing buildings from the ground up, it's a really interesting challenge to work with the neighborhood, to take its best qualities and really create character," said Pugh.

Long Beach residents may still need to travel for their leather handbags and silk scarves. But now they have something arguably more important: an inviting place to get a pet, a pedicure, or a pair of Levi's.

JOSH STEPHENS



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Lakeside Senior Housing features a recreational courtyard and sky bridge that connects two apartment blocks

compact, 91-unit, .66-acre complex located on the edge of Oakland's Chinatown neighborhood.

The project adds an additional 91 domiciles to the nearly 757 affordable units built in the region in 2014, as reported by San Francisco's Planning Department.

Designed to maintain neighbors' vistas of the surrounding landscapes, Lakeside was constructed to house very-low-income and special-needs seniors and includes 32 units set aside to house formerly homeless seniors. Residents must be at least 55 years of age to live in the apartments and have a household annual income no higher than 50 percent of the area's median income.

The housing complex, located at the corner of East 15th Street and 2nd Avenue, is organized as a grouping of two parallel masses that frame a central courtyard. The street-facing courtyard opens toward the

west and is bisected by a slender perpendicular bridge that cuts across the L-shaped site, connecting the two apartment blocks. The courtyard spaces are organized as a rectilinear tapestry of grasses, Cor-ten steel, and concrete flooring, where residents can exercise and socialize.

Ground-level community programs take place within a mostly unadorned board-formed concrete plinth, with overhanging housing above. The buildings' articulated facades are clad in perforated metal panels and stucco, as well as vertical and horizontal louvers along east and west exposures. Deeply recessed balconies overlook both street-side and interior spaces, while ground-level residences along 2nd Avenue open directly onto the street with porches. The building's ample lobbies feature spare, exposed concrete walls and light-colored wood paneling, and the buildings' extra-wide corridors are equipped with handrails. Laundry rooms are located on each floor,



surrounded by seating areas that open into the public spaces, while the aforementioned courtyard bridge features sunny lounges where residents can rest, gather, and socialize outside of their units.

With sweeping vistas of nearby Lake Merritt, each volume's fifth floor includes a gamut of wellness-focused rooftop community spaces, including a shared garden and a community room with kitchen. "The community garden is beautiful and actually very productive. [The complex has really great breakout spaces—the courtyards and community rooms—where people can pause. That's especially important for seniors," principal David Baker said. **AP**

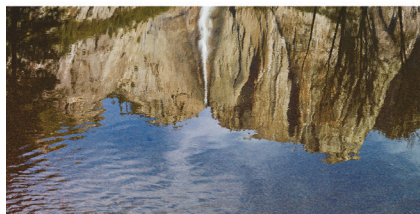
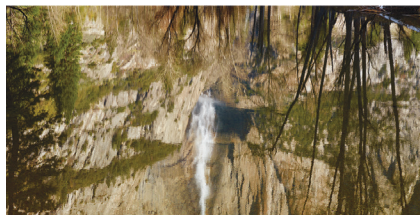
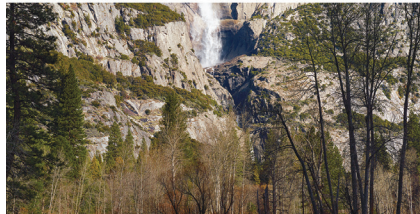
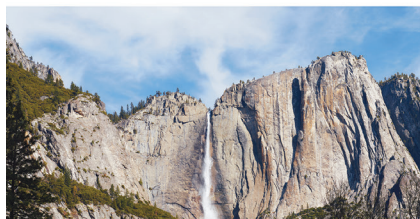
DAVID BAKER ARCHITECTS COMPLETES AFFORDABLE SENIOR-HOUSING COMPLEX IN OAKLAND, CALIFORNIA

LAKE AND BAKE

Having built over 10,000 units in the San Francisco Bay Area—6,000 of which have been affordable housing—David Baker Architects is a leader in navigating the complex

public-private partnerships necessary to build affordable housing today. The San Francisco firm, founded in 1982, recently completed work on Lakeside Senior Apartments, a

Q&A> CATHERINE OPIE



PICTURING CIVIC IDENTITY

When SOM's federal courthouse opens in downtown Los Angeles, the 633,000-square-foot civic edifice will feature a monumental new artwork from L.A.-based artist Catherine Opie. Over the course of her career, Opie has taken on many architectural subjects: freeways, modernist interiors, and even lonesome icehouses. The General Services Administration commissioned her six-panel photographic mural of Yosemite Falls, which is installed in the multi-story atrium of the boxy glass building. *Mimi Zeiger* spoke to Opie about architecture, nature, and justice.

The Architects Newspaper: What's the difference between working on a piece such as the Federal Courthouse, which is for an architectural space, and photographing an architectural space, like your photographs of Elizabeth Taylor's house?

Catherine Opie: I've done a lot of work in relation to architecture over the years. It's, you know, definitely a love of mine. And you know they're different. Working in an architectural space, you would hope that you reflect the notion of space in relationship to the piece, where when you're working on representing different moments of architecture, whether it be the American Cities body of work or Elizabeth Taylor's house, they have to do more with the specificity of identity. And even though the Federal Courthouse piece can connote that to a certain extent with something that is iconic as Yosemite Falls, you still want the piece to actually work within the space or hope to.

It's a huge piece: Each panel is 18 by 16 feet. How do you go about choosing a subject for and creating a piece that big?

The good thing about working with the

architects is that they put steel in the wall exactly where I need it so it can hold the weight of the pieces. So, it was a really cool thing to problem-solve because I've never made anything this big before.

And the subject—I've been making these abstract photographs for the past three years in national parks. And so one of the things that I was thinking about when they offered for me to make a proposal was what is something that people can live with every day? Who works there? And what is it to make a piece that also creates an ability to recognize nature as a moment of reflection? I was asking myself a lot of questions about how nature serves us, as well looking at the history of image-making, pecifically in California.

So, the Ansel Adams, Carleton Watkins, John Muir era?

Exactly. There's also a nod to the kind of great mural projects that the government funded, which happened not specifically around the Farm Security Administration photographers, but more the WPA. So there's a kind of breadth of the piece and making it very much this fractured mural, which is all in line with thinking about that history as well.

I'm curious about that, the question of murals and the history of the WPA murals, but also this question of identity. I think about the Diego Rivera murals of that time. Is there something to be said about identity through this kind of image making, especially in such a charged place as a courthouse?

Well, identity is interesting. Diego Rivera was always about political identity in relationship to the worker. My identity is about California as a site of identity. One of the things that I do within the piece that works on a more metaphorical level: I reflect the falls on itself, because I'm actually asking for people to have a moment of reflection. And also the way

my piece is structured is in relationship to me thinking about the scale of justice. So, you have absolute clarity within the first half of the mural. Then you come to the middle section, which is this river and kind of a darkish moment of woods and then you have the falls reflect on itself in the last two panels. And for me that's a little a nod to the scale of justice.

I'm asking for people to have that moment where life becomes incredibly abstract as well as perfectly defined with clarity. And that so much of life, for me, lies on that axis.

And then you'll have to roam the building in order to experience the piece, too. And that's what I really like about it. There won't be one vantage point where you can see all six panels. You have to experience it by actually experiencing the architecture, the site.

Was there a practical reason to fracture the image? What were the technical challenges?

Well, technically you can't just take one image and fragment it because of the scale of the images. So I had to map it out on-site and photograph each panel so that it would seem like it was almost one seamless photograph.

And you visualized the mural using a 3-D model of the courthouse lobby? Did you work directly with the architects at SOM?

Yeah, I plugged in existing images into the 3-D model to see how it would look. Then the architects would fly me around the space. It was great, and I had really interesting conversations with them about the building. The building inspired me because it's a reflective building that also fractures the space; I realized that the outside cladding would reflect the city, but it wouldn't be a mirror reflection, it would be also a fragmented reflection. That allowed me to think about the falls as fragmented.

lighting

Published by The Architect's Newspaper

www.archpaper.com

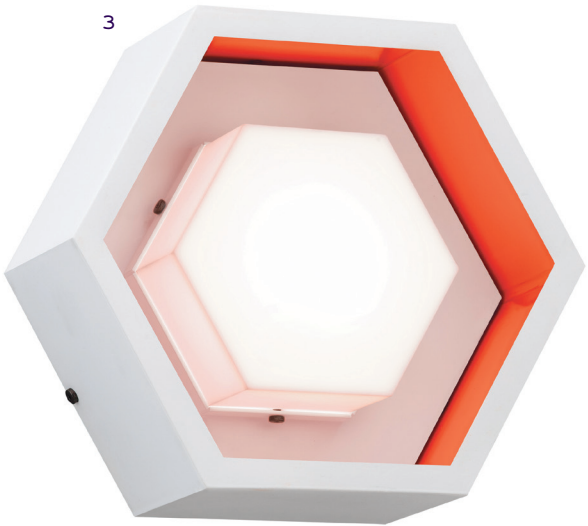
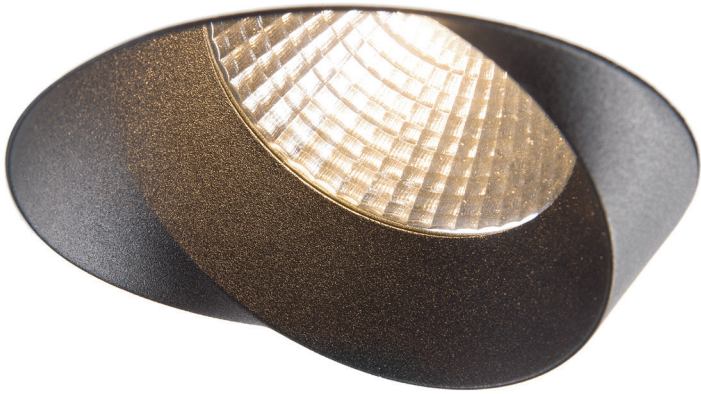
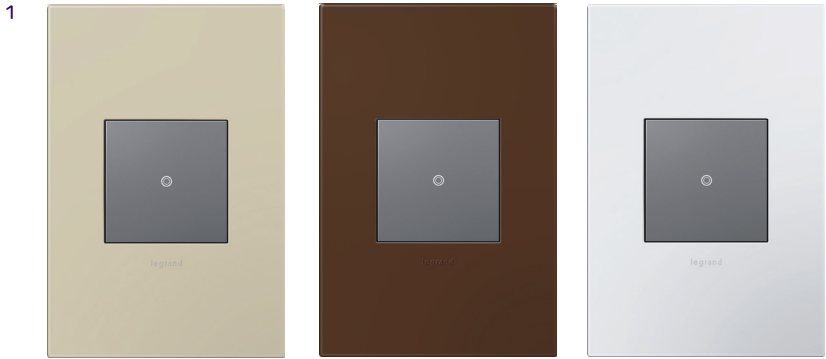
From custom installation to off-the-shelf products, the lighting industry continues to push the limits of technology and efficiency. With trends ranging from vintage-inspired to futuristic, we're bringing you the brightest innovations and newest ideas for residential, commercial, and hospitality projects.

Reported by Becca Blasdel

FLASHING LIGHTS

SOFTlab's custom light installation at Los Angeles-based fitness studio Rise Nation. See page 10.

COURTESY SOFTLAB



PRODUCTS

SHINE BRIGHT

Advances in LED technology allow for brighter stars outdoors and perfect clarity within, while providing stylish points of interest.

By Becca Blasdel

1 **ADORNE
BEYOND BEIGE
LEGRAND**

One of the latest interior design trends has been a return to soft, neutral palettes. Legrand has expanded the color options for their wall plates to include six new earth tones that are available in one to six-gang sizes, which support up to 12 functions.

legrand.com

2 **NOVA MODULAR
SUSPENSION
EDGE LIGHTING**

The Nova Modular Suspension system is highly adaptable to any commercial or residential environment and can be configured in nearly any pattern because of its ability to run from 4 to 120 inches in 2.4-inch increments. It is compatible with a variety of connectors and is available in six color temperatures from 24 kilowatts to 57 kilowatts.

edgelighting.com

3 **HEX
CREATIVE
SYSTEMS LIGHTING**

Geometric shapes have been popular as of late and can easily be incorporated with this hexagonal fixture, which is available in two sizes and countless finishes. Constructed of a stamped aluminum housing with a molded acrylic lens, this dimmable wall and flush mount is also safe to use in damp or wet locations.

csslighting.com

4 **CASTOR BOLLARD
LUMINAIRE
ERCO**

This sleek outdoor luminaire can project light either 180 degrees for pathways or a full 360 degrees for open areas and is available in two different sizes. The product's special Dark Sky technology prevents light from being diffused above the intended area, cutting down on glare.

erco.com

5 **WINK
MODULAR
LIGHTING
INSTRUMENTS**

Designed by Couvreur, Devos, the name is a cheeky nod to the often-comical ways in which a wink can be interpreted. The semirecessed fixture offers a symmetrical or asymmetrical lighting effect, with a wall-wash option. It is available in white or a black-grained finish.

supermodular.com

6 **PARCO BOLLARD
HESS AMERICA**

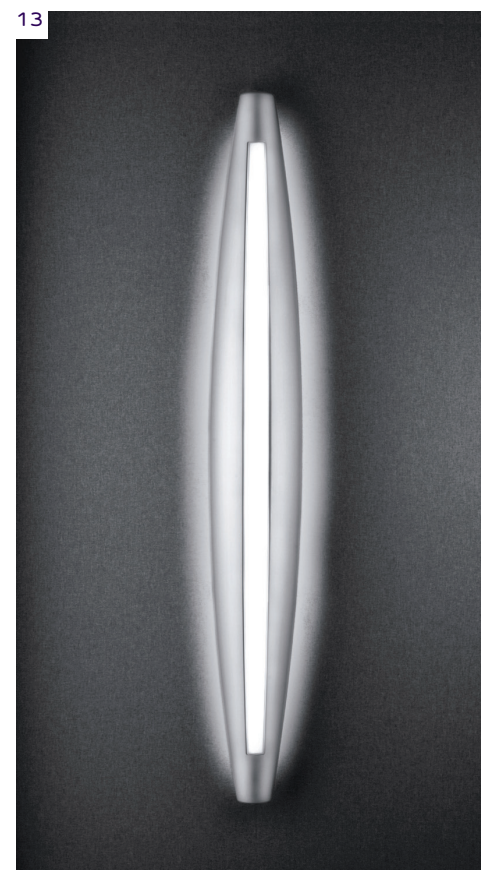
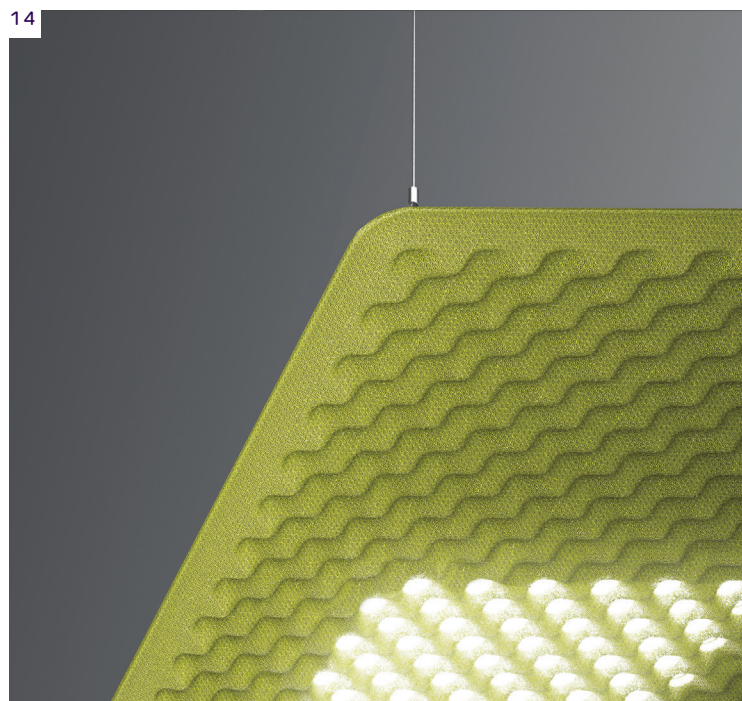
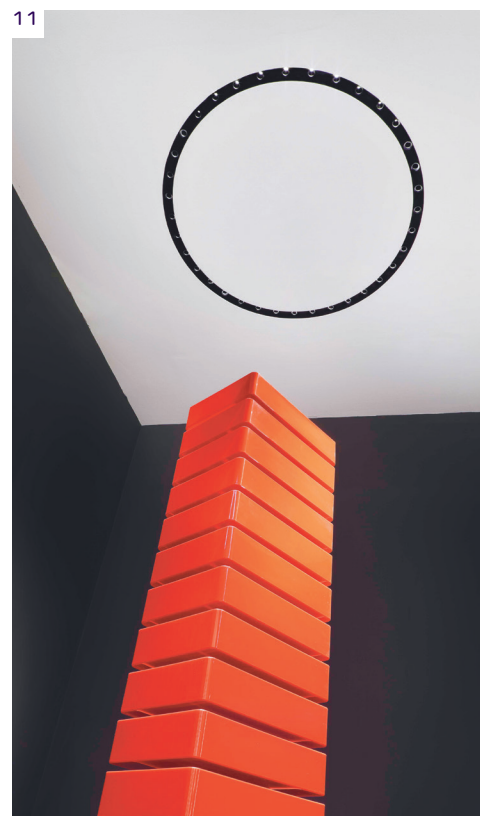
With its sleek curved design, Parco provides uniform illumination for pathways up to ten feet wide. The bollard satisfies IES-recommended light levels and uniformity requirements for use in urban and commercial settings as well as LEED lighting zones.

hessamerica.com

7 **KJU CIRCLE
SELUX**

Kju Circle comes in the option of a wall-mounted sconce or as a pendant with direct or direct-indirect lighting options. The opal covers allow for a diffused uniform illumination that can be used in corporate, hospitality, and retail scenarios.

selux.com



**8 STELLINA
AMERLUX**

The Stellina fixture is made of a 1.5-inch-thick extruded aluminum housing and is available in a variety of customizable options including a direct pendant, indirect pendant, or low fixture. Additionally it is available in a range of custom color finishes and can be equipped with integrated Enlighted Smart Sensors.

amerlux.com

**9 DECORA DIGITAL
CONTROLS
LEVITON**

Equipped with Bluetooth technology, the digital controls can be paired with an app to dim lights as well as program timed events that can automatically adjust for sunrise and sunset times as well as daylight saving time. There is no need for a hub, gateway, or internet connection as all functions can be controlled with the use of a smartphone, tablet, or optional remote.

leviton.com

**10 STILO
TARGETTI**

Perfect for highlighting walls and facades, the Stilo sconce, made of die-cast aluminum, is available in two styles. The flat configuration allows for a combination of effects including elliptical, asymmetrical, effect, and super-spot. Both styles have wattages that range from 11 watts to 33 watts.

targetti.com

**11 CIRCLE OF LIGHT
FLOS**

A ceiling-recessed aluminum ring of LED spotlights creates a luminous glow in open spaces. The Circle of light is offered in three diameters—300 millimeters, 600 millimeters, and 900 millimeters, which all offer a temperature of 2,700/3,000 kilowatts, 185/268 total lumen, and a CRI of 90/80.

flos.com

**12 SLOTLIGHT LED II
ZUMTOBEL**

This collection of highly versatile lighting products allows a range of different lighting effects to be achieved in a space, all with a cohesive look. The design possibilities are endless, as all of the pieces can be customized in terms of length and light output.

zumtobel.com

**13 IVALO ALIANTE
SCONCE
LUTRON**

Inspired by nautical elements, the minimalist fixture is available in four and five foot options that can be used in both interior and exterior spaces. It is now available in a 3,000 kilowatt color temperature, which allows for a whiter light, in addition to the 2,700 kilowatt and 3,500 kilowatt options.

lutron.com

**14 EGGBOARD
ARTEMIDE**

This two-in-one piece won the iF product design award for 2016 and offers both a high number of low-voltage LEDs and sound-absorbing capabilities. It is available in two sizes and three colorways to fully adapt to the needs of each room.

artemide.com



The Aggro Crag-reminiscent light show in full swing at Rise Nation.

COURTESY SOFTLAB

Q&A

High Climbing Design

SOFTLAB

New York design studio SOFTlab collaborated with Lucas Wertheim and Marcelo Pontes of experimental production company Black Egg to create a multi-faceted architectural lighting installation that has as much of an impact when the lights are off as it does when the display is on in full effect, corresponding with high-intensity music. SOFTlab founder Michael Szivos spoke to *AN* about the custom installation as well as the studio's upcoming projects.

The Architect's Newspaper: What inspired Rise Nation? Did the client have specific ideas of what they wanted?

Michael Szivos: The client is a gym that provides an experience much like a spin class but with climbing machines. The brief was for an

interesting light installation that responded to the music played during workouts. [Rise Nation] approached Lucas Wertheim, a technology director and friend of ours, about the project and once

they decided the best approach would be to design something that was both physical and interactive, Lucas brought us in on the project.

The initial inspiration was to produce an installation that evoked a rocky surface. This is the case when the lights are on, but during workouts the room is dark and the lighting is the only thing that is visible. What was interesting for us is this contrast. The seams between the rocky surface panels provide a lighting pattern that when animated is like lightning. On the one hand, the installation appears like something solid, and on the other, it is very ephemeral. Oddly enough it is the formal overlaps between these two opposite systems that give them

both their unique character.

What was the most difficult aspect of the design or production process?

The biggest issue was that [Rise Nation is] out in L.A. and the installation had to be put in pretty quickly. We had everything fabricated here in New York and shipped to Los Angeles, then assembled on site. The structure is made of all flat pieces of aluminum. Although it was challenging doing it across the country, it was our first permanent piece, which was really rewarding, and we have learned a lot from the project.

What can we expect to see from SOFTlab in 2016?

We are currently working on 3M's experience for South by Southwest, a large installation for a lobby renovation in the Financial District in New York, and on a product booth for a lighting company that will be installed in a number of shows around the world.

We also just finished an exhibition with our friends at Tellart in Dubai for the World Government Summit as well as a permanent installation in the new 21c Museum Hotel in Lexington, Kentucky.

SOFTlab is doing a number of permanent installations, which is a great progression for us, and we have permanent lighting installations on the boards for a landmark building in L.A. and a flagship store in New York.



architectural
area lighting

www.aal.net



Next
Generation
LUMINAIRES

kick™

CONTEMPORARY URBAN LUMINAIRES

www.aal.net/products/kick_medium_scale/



HUBBELL
Lighting

PROFILE

JENNIFER CARPENTER

New York-based architect Jennifer Carpenter recently teamed up with Lukas Lighting to create a collaborative working environment for digital marketing software company MediaMath at 4 World Trade Center.

The inspiration for the design has a lot to do with the company's strengths. MediaMath employs a lot of mathematicians who find patterns in seemingly random data. "The lounge ceiling is a sea of hexagonal fixtures, some lit and some unlit, in a pattern that looks random but is in fact calculated," Carpenter said. "The fixtures run parallel to each other and are organized along two

groups of intersecting parallel track lines."

"The client liked the notion of using different geometric shapes to identify the various collaborative spaces," she said. Linen was chosen for the shades to create a diffused lighting quality that would produce a calm space for workers to gather and socialize. In the three smaller lounges, a combination of thin rectangular pendants and acoustical panels are hung to distinguish the quieter, more work-oriented spaces using hard-edged geometry.

In terms of working directly with the manufacturer, everyone did his or her part,

especially in regard to deadlines. Carpenter remarked that she "provided renderings of the concept early on, but did not have specifications for the materials or how the pieces would come together—Lukas really brought that to the table."

The most intense parts of the design process included the onsite layout of over 80 fixtures. Carpenter and the electricians spent a sizeable amount of time drawing a full-size template on the floor using chalk and butcher paper. Afterward, they used lasers to mark attachment points onto the ceiling, and install (which involved some tricky

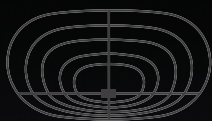
Below: The employee lounge at the MediaMath offices at 4 World Trade Center.

conduit work). Additionally, the schedule for the project combined with the manufacturing process didn't allow for extensive prototyping. The shades required laminating all of the custom linen fabric at once to ensure consistency, and time didn't allow for a mockup installation.

There is quite a bit on the horizon for Carpenter in 2016, including hospitality projects, a series of restaurants for fast casual company Honeygrow, and a new flagship store for menswear brand Ubiq. She will also continue to work with MediaMath on their global offices.



AMY BARKOW OF BARKOW PHOTO



ArcheType™ X

Kim Lighting is proud to announce the new LEAR™ (Light Engine Adjustable Ready) module, a concept that brings unparalleled flexibility to the lighting industry. By incorporating this latest design, Kim Lighting has developed the first outdoor luminaires with independently adjustable LED emitters. We call this concept the Type X distribution. X is whatever you want it to be.

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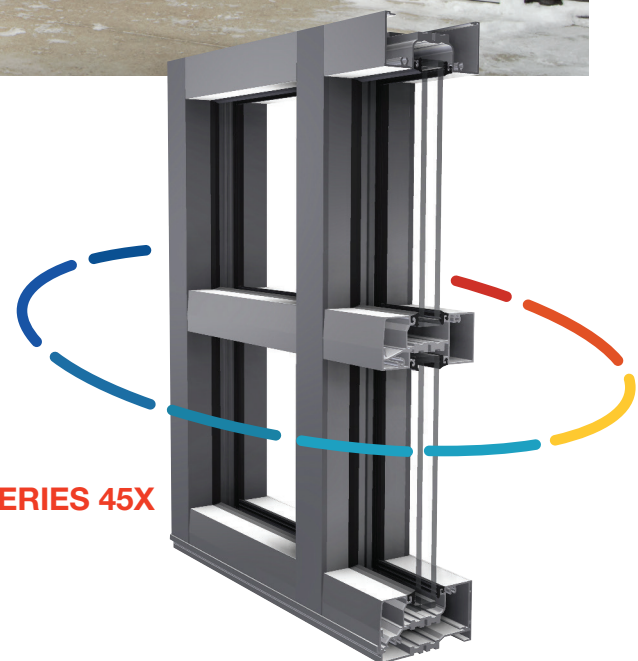
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EMERGING VOICES 2016



DOUBLESPACE PHOTOGRAPHY

THE ARCHITECTURAL LEAGUE OF NEW YORK'S EMERGING VOICES COMPETITION IDENTIFIES LEADING TALENTS IN ARCHITECTURE AND DESIGN IN THE U.S., CANADA, AND MEXICO. MEET THE EIGHT 2016 WINNERS THAT WERE SELECTED FOR THEIR "DISTINCT DESIGN VOICES AND SIGNIFICANT BODIES OF REALIZED WORK."

After completing his undergraduate studies at the University of Toronto, Omar Gandhi "decided on a whim" to move to Nova Scotia, where he received his master of architecture at Dalhousie University in 2005. The decision made a profound impact on his work, which employs the school's emphasis on craft and the region's traditional materials and techniques with a modern take.

"How do we take things that people know how to do,

like board and batten, and push it to the limit?" said Gandhi, who worked for Canadian firms like Young + Wright, MacKay-Lyons Sweetapple, and KPMB before starting his own design studio in 2010.

One of his first such investigations was the Moore Studio in Hubbards, Nova Scotia, which takes a traditional gable form and adapts them to a family's contemporary requirements and tastes. Where the family

needed more space, Gandhi pulled the roof up; where they needed more light, he installed long bands of clerestory windows. Birch plywood is not precious, nor are the light bulbs hanging from long cords, but the attention to detail and material are examples of Gandhi's work to "make something special out of something people don't think of as special."

More recently, Rabbit Snare Gorge, a cabin in Inverness, Nova Scotia,

employs similar ingredients and extrapolates them even further. The verticality of the exterior's cedar boards is emphasized by making them quite narrow and stretching them for longer lengths. To reinforce this tall effect and protect occupants from the elements, Gandhi installed a 22-foot-tall CorTen steel entry hoop. The birch plywood inside is still rough, but slightly more refined than the interior cladding for the Moore Studio. Still its texture and

even smell recalls "something people have inherent memories of," said Gandhi, making it feel comfortable.

The Float house, in Halifax, Nova Scotia, pushes the whole concept of a residential typology. It breaks up the solitary mass of most homes into four interconnected spaces, and outside it is meant to evoke the massive boulders that pop out of the ground on the site. Clad in the grayish-yellow hue of timber, volumes pop up like the headlights of a sports car,

allowing in light and glowing at night.

"People are often surprised by the quirkiness of some of the projects. But it's not that far off from the way people used architecture in the past. Maybe it's not turned on its head, but on its side," Gandhi said. The next step, he added, is bringing this pastoral sensibility to the city, where he is in discussions about multifamily and other urban-scale projects.

SAM LUBELL



**OMAR GANDHI
ARCHITECT**

—
HALIFAX, NOVA SCOTIA
+ TORONTO, ONTARIO



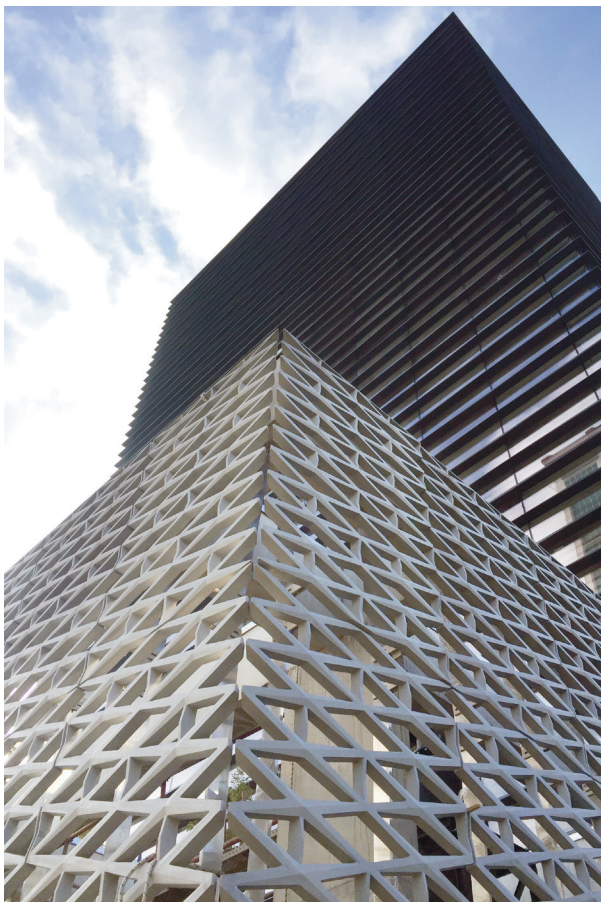
TOP: FLOAT, HALIFAX, NS;
LEFT: RABBIT SNARE GORGE,
INVERNESS, NS;
THIS IMAGE: HARBOUR HEIGHTS,
INVERNESS, NS

RIGHT: GREG RICHARDSON; LEFT: DOUBLESPACE PHOTOGRAPHY



Alex Anmahian and Nick Winton met in studio during their time at Harvard's graduate school. Their paths crossed under the stewardship of studio leader John Tuomey (now of O'Donnell + Tuomey), when they

collaborated on a project together. Shortly after, in 1992, they set up Anmahian Winton Architects in Cambridge with just the two of them at the helm. Now with 12 associates, each project, Anmahian said,



is approached with a mix of "anxiety" and juvenile zeal. From the outset, they have deterred from adhering to any set style or preconceived aesthetic principles. Rather, their ethos, if anything, derives from the cultural context of

the site, financial constraints, and client demands. Speaking about their most recent project, an observatory in New Hampshire, Anmahian describes how the abstract form "came from analyzing the contextual language

LEFT: JOUKOWSKY INSTITUTE AT BROWN UNIVERSITY, PROVIDENCE, RI
RIGHT: CAPITOL VISTA OFFICE, ANKARA, TURKEY

that came from the site, as well as tending to the need and aspirations of the client. The form developed as an outgrowth of the rock we were building on."

A glimpse at their work further reflects this philosophy. Through typology alone, one can see how the practice is continuously looking for something new, while maintaining a sense of honesty and well-being, and this mindset is what has been a catalyst to the duo's success.

"All projects have different character quality and are very specific and highly personalized to our client," said Winton.

"We don't try to express ideologies, and we don't have a style. What we bring is a way of thinking," Anmahian added. "Instead, we ask: Does it represent and absorb its cultural context? Hence, the results are unique."

They thoroughly enjoy the processes of design and are constantly eager to try new challenges—as revealed in the variety of their work, which ranges from basketball

BELOW: RED ROCK HOUSE, RED ROCK, NY

benches to observatories and bamboo-based offices. "We're not specialized in terms of typology; what has remained the same is the sense ofrepidation," said Anmahian.

Anmahian and Winton also express how their work focuses on the "rituals of everyday life," and in doing so, delve deeply into their clients' operations. "We take every space seriously. Obviously there is still hierarchy in the work, but we don't leave things unturned or focus on one space and let the others feed off [of it]."

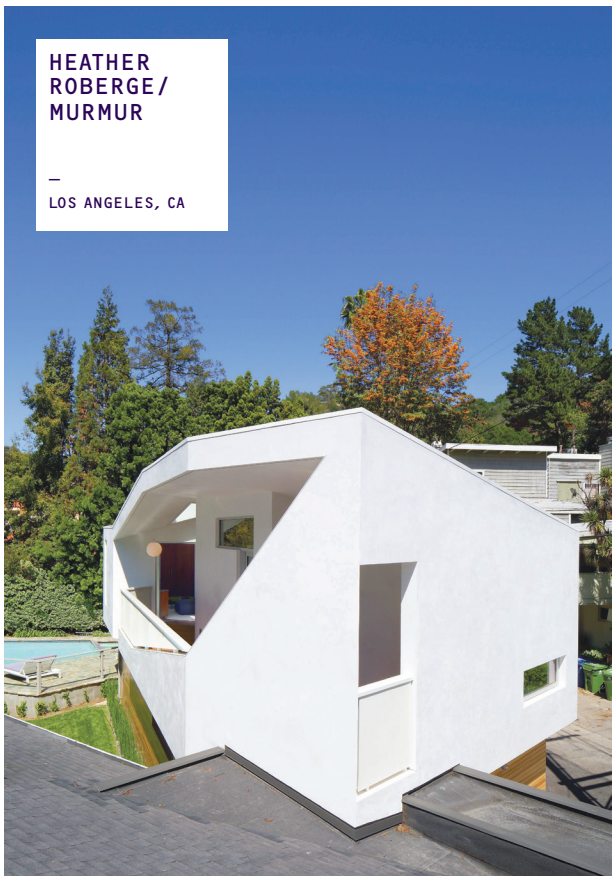
Where next? Neither Anmahian nor Winton are quite sure, but both are aware of how far they've come. "We look back on our first project with nostalgia while wincing [at the] missed opportunities." Being self-critical has allowed the firm to progress and adapt to their own growth. "We think globally with our projects; we work internally without specialized employees," said Anmahian. "In our office, the collaborative aspect of it has expanded a lot." **JASON SAYER**



ANMAHIAN
WINTON
ARCHITECTS

CAMBRIDGE, MA

CLOCKWISE FROM UPPER LEFT: PETER VANDERWARKER; COURTESY ANMAHIAN WINTON

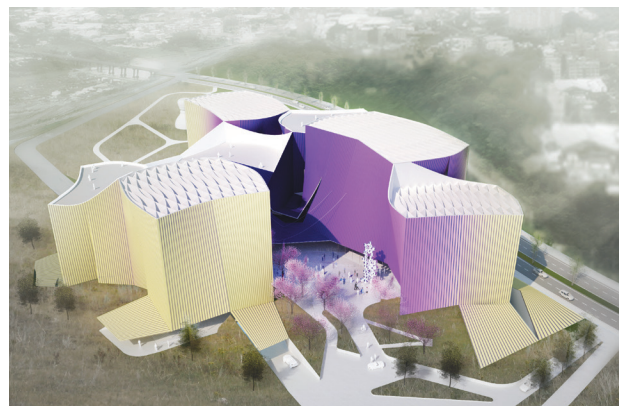


HEATHER ROBERGE/
MURMUR

LOS ANGELES, CA



THIS IMAGE: PHOTOTEKT; RIGHT: JOSHUA WHITE PHOTOGRAPHY; FAR RIGHT: COURTESY MURMUR



FAR LEFT: GATINS-CHAN RESIDENCE, BEVERLY HILLS, CA;

ABOVE LEFT: EN POINTE, SCI-ARC GALLERY, LOS ANGELES, CA
ABOVE RIGHT: NEW TAIPEI CITY MUSEUM OF ART, TAIWAN

Heather Roberge has been a faculty member at UCLA's Department of Architecture and Urban Design since 2002, and currently she is both

department and the director of the Undergraduate Program in Architectural Studies. Her research and teaching investigate how digital design and fabrication

influence architecture.

In 2008, Roberge merged this academic research with practice and founded Los Angeles-based firm Murmur. According to her department, Roberge contributes "innovative approaches to material, craft, and manufacturing as opportunities to expand the formal vocabulary and spatial implications of building envelopes." Similarly, Murmur's work exhibits unconventional handling of materials and architectural elements, taking influences from aerospace, fashion, and other design industries.

For instance, En Pointe, the firm's most recent installation, is the result of a research

project Roberge led at UCLA to break down the lineage of the column. The piece, exhibited in the SCI-Arc Gallery, consisted of nine aluminum polygons leaning into each other with empty spaces in between. According to the firm, En Pointe "challenges qualities long associated with structural and visual stability proposing alternative distributions of force and material and with these, reconfigured spatial experiences."

Another recent work and Murmur's first residential build is the Vortex House in Malibu. The five-sided structure measures 1,300 square feet in area and is arranged around a 500-square-

foot patio. Each of the five facades are designed to have a specific relationship with the landscape—including ocean-fronts, ridgelines, and hilltops—and therefore every room has at least two different views.

When designing this view-centric home, Roberge developed a strong interest in "tackling forms of perception" and has since introduced the topic to her classes. Currently, her studio asks, "How might architecture techniques respond to new forms of perceptions in contemporary technology,

like GoPro cameras and virtual reality glasses?" Roberge and her students then apply this research to real-life designs.

Whether in teaching, practice, or a merging of the two, Roberge's use of computation and materiality produces innovative works. She continues to ask, "How do we produce architectural surfaces with the technology we have now?"

Her upcoming book, *Fabricating Plasticity: The Art and Technology of Design with Aluminum* will be published by Routledge.

MARIA ELENA MOERSEN



MIN | DAY

OMAHA, NE
SAN FRANCISCO, CA



PAUL CROSBY

LEFT: BLUEBARN THEATRE + BOXCAR 10, OMAHA, NE

ABOVE: HOUSE ON LAKE OKOBOJI, WEST LAKE OKOBOJI, IA

Although multi-locale firms are increasingly common these days, in 2003 when Jeffrey Day and E.B. Min decided to establish their Min | Day between Omaha and San Francisco, there was no FaceTime to ease the distance. Instead, the pair learned to be flexible and develop a sense of trust and "looseness" in their working relationship. As a result, their design ethos is as much

a product of their combined art, landscape architecture, design, and architecture backgrounds, as it is from the firm's set up. Now, Day is the director of the Architecture Program at the University of Nebraska-Lincoln, a professor of architecture and landscape architecture, and runs student design lab *FACT* (Fabrication And Construction Team), while Min heads up the San Francisco office, is an

adjunct professor at California College of the Arts, and a director at the local AIA.

"I don't think we would have been a good fit in a traditional practice, Min said. "We think about architecture in ways that aren't standard. We both have diverse interests in art and other things and this translates into our willingness to take on different projects and scope."

Case in point: When

discussing one of their latest and most significant completed projects, the Blue Barn Theatre in Omaha, Day discusses the benefits in having a client that didn't have the funds to build everything at once, but rather, requested a structure that can be expanded, changed, and added onto later. And when the theater group welded its name prominently on the facade after it was built?

No big deal. The firm's goal is to respond "to the human desire to remake one's own environment in order to open up social and spatial opportunities that cannot be foreseen by the architect."

In this sense, they both cite their backgrounds in landscape architecture (Min previously worked at Delaney and Cochran, and Day teaches landscape architecture as well as architecture) as a huge influence. "Landscape architects design differently," Min said. "You can make something and then the client rips it all up or the plants don't do well. There aren't strict rooms and there is an acceptance that their design will change a lot over time."

Despite their practice rapidly ramping up, Day and Min are as open-minded as ever. Although they can't offer any details, there are several large projects in San Francisco—one is Min | Day's biggest yet—as well as myriad smaller projects, including expanding their budding modular furniture line, MD Mod, and a long-time client's kitchen renovation.

"We want to be meaningful and understandable to a broad audience," Day explained. "There might be issues we work through that concern others in the discipline, but we still want it to be enjoyed and appreciated on different levels."

OLIVIA MARTIN



S-AR

— MONTERREY, MEXICO

TOP: CASA CAJA, ZUAZUA, NUEVO LEON, MEXICO
BELOW: CASA DE MADERA, SAN PEDRO, NUEVO LEON, MEXICO

TOP: ALEJANDRO CARTEGNA; BELOW: ANA CECILIA GARZA VILLARREAL

Although the four young partners behind S-AR met at the Technical University of Monterrey in Mexico and are currently based in the historically industrial city, they have worked in architecture firms around the world. The result is a portfolio that combines weighty, often rough materials and techniques with the elegance, simplicity, and refinement of today's modernism.

"We've learned a lot of things in other countries," said principal César Guerrero, "but the work is very related to this city, not only in its materials and resources, but in the people who work in those enterprises. We try to use that knowledge about manufacturing and construction."

S-AR's Casa 2G in San Pedro, Mexico, utilizes handmade doors, windows, and handles, as well as imposing poured-in-place concrete walls. Outside it appears heavy, industrial, and monolithic. But walk inside and the house transforms, projecting lightness, openness to the outdoors, and a genius for permitting natural light.

Like Casa 2G, most S-AR projects have

the advantage of custom materials and resources and employ a healthy mixture of natural and manmade elements. Their Casa Madera, also in San Pedro, is the first domestic building in the city to be made completely of wood. Giant sheets of glass were produced locally in the biggest glass factory in Mexico.

The young partners are not content to work on one type of building or scale. They also create architectural installations, furniture, design objects, and publications. Their triangular chair transforms one medium-density-fiberboard sheet into triangular pieces that create a contained seating area; their CB container reinterprets a traditional basket in steel mesh; and their book *Macroplaza 20.30* explores interventions to transform a public space in Monterrey.

"Architecture has great possibilities to create knowledge," noted Guerrero. "It's important to be diverse in your experimentation. And it's more fun to keep your interest in a lot of things. One day you're designing a public space and the next a pavilion."

The firm has also created a nonprofit organization, Comunidad Vivex, that works with low-income residents to create houses, community centers, and other architecture. Materials are donated by local companies, and labor is provided, in part, by the future tenants themselves. Working with the organization they created Casa Caja, or Box House, in Zuzua, Mexico. It consists of concrete masonry, reinforced concrete, and a clay box, placed in the middle of the site, which leaves room for a large side patio as well as copious light and ventilation. Another box is placed at one end, containing core systems like HVAC, plumbing, and stairs. The first level contains flexible, open spaces, including room for commercial enterprises, while the second level contains private living and bedroom spaces.

"Architecture is not about the size of the buildings, it's about the size of the ideas," said Guerrero. **SAM LUBELL**



TOP: REFLECTS, CLEVELAND;
BELOW: SPLIT PERSONALITY
HOUSE, JOHNSON, AR

build a tree house for the Cleveland Botanical Garden's 2015 summer garden show, SILO AR+D created Reflects by merging the design sensibilities of Buckminster Fuller, Peter Eisenman, and Toyo Ito, among others, to create a "framework for play" on a challenging treeless site.

"We conceived of it as something that would be able to bring the kids up out of the walled courtyard to look at the trees, but at the same time draw the environment into the courtyard," Manack said. The firm inset silver reflective panels within a white monolithic steel frame to create a sort of periscope that reveal surrealist views of the garden while allowing children to climb up and peek over the walls.

Back in Fayetteville, the Hillside Rock House, to be completed in October, contrasts with its site while maintaining a dialogue. "We're creating an architecture that doesn't look like it's growing up from its site, but it still looks *attached* to its site," Jacobus said. "It doesn't try to divorce itself completely from the site. When you walk in, you're still going up several runs of stairs so it feels like its part of the hill."

Now well established, SILO AR+D is receiving larger and more distributed commissions, including a student life center at the University of Arkansas. "It's been a very intense but incredibly productive last couple of years for us," Manack said. "We're happy that you can't reduce our work to one liners."

BRANDEN KLAYKO

SILO AR+D quietly began in 2009 when principal Marc Manack landed a commission to convert an old industrial warehouse in Cleveland, Ohio, into the North Presbyterian Church. Three years later, Manack met Frank Jacobus while teaching at the University of Arkansas Fay Jones School of Architecture, and the firm began in earnest, split between Cleveland and Fayetteville.

The firm finds its split position outside of the country's established design capitals as a major influence of its work. "We're not bound to east coast or west coast cultures that maybe could limit our palate to a certain extent," Jacobus, who has roots in Texas and Idaho, said. "So we can explore architecture that other firms aren't necessarily exploring because we don't

feel compelled to fit within those groups."

The result is a hybridity of multiple languages. "We're interested in nesting different kinds of architectures in the same project," Manack explained, noting that the duo eschews the dogged conformity of rigid design philosophies. "Our work is involved in multiple conversations at one time."

For instance, the live-work Mood Ring House in Fayetteville casts both a private and public face. "The house was about two architectures in one—a sort of Dr. Jekyll and Mr. Hyde," Manack said. "During the day it's demure and at night, when the lights come on, it reverses the figure-ground and starts to take on a wild and colorful personality."

Winning a competition to



SILO AR+D

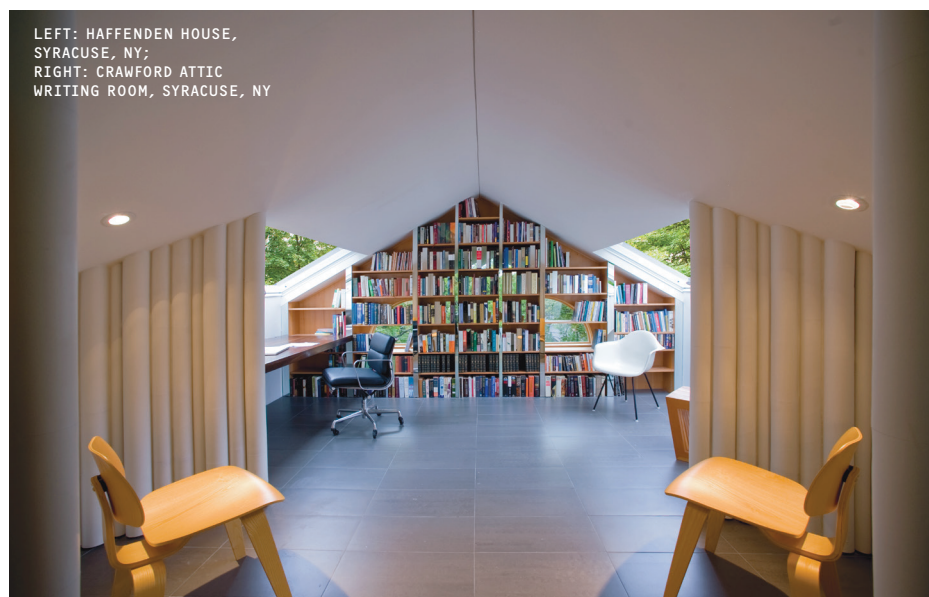
— CLEVELAND, OH
FAYETTEVILLE, AR

TOP: OHIO PLEASE PHOTOGRAPHY; BELOW: COURTESY SILO AR+D



JON LOTT/
PARA PROJECT,
COLLECTIVE-
LOK

NEW YORK CITY



LEFT: HAFFENDEN HOUSE,
SYRACUSE, NY;
RIGHT: CRAWFORD ATTIC
WRITING ROOM, SYRACUSE, NY

LEFT: NATHAN RADAR; RIGHT: PARA

Founded in 2007 by Jon Lott, PARA Project started as a means for Lott to explore ways of framing his practice after receiving a master of architecture from Harvard in 2005. Rather than beginning with commission-based work, PARA emerged as an exercise in finding a niche within the discipline. "Calling it PARA Project was a way to

emphasize that the work is about the project, before the project—it's for the project at hand, whatever it might be," said Lott.

Speculation has been a guiding principle of Lott's work. His first endeavor with PARA, a submission for the architecture journal *306090* titled "Lifting Mies," was a critique on the ways in

which architects today are manipulating tools of digital fabrication. Lott found the Post-Fordist mentality as dis-serving the discipline, causing the professional practice to become too specialized, ignoring other aspects of what architecture needs. "As a tool, it's nice, but it's a question of why we're doing this just because we

can," said Lott. "We should find some other criteria to enter into the mix."

Collaborative models of practice serve as an important outlet for Lott to maintain the theoretical component integral to his work. Collective-LOK, a collaboration he cofounded in 2013, provides an additional mode of architectural exploration, complementing his work with PARA. Collective-LOK's latest project, Heart of Hearts, the winning submission of a public art competition curated by the Center for Architecture, is currently on view in Times

Square. The installation acts as a reflective alternative pavilion, dissolving boundaries between viewing and performing.

Since forming PARA, Lott has taken on a variety of projects ranging from residential and educational work to gallery spaces and master planning. One of PARA's recent built works, Haffenden House, is a writing studio located in a suburb of Syracuse, New York. The house makes use of a translucent silicon impregnated fabric skin for a light-filled writing room and references Gianni

Pettena's 1972 Ice House as a void-like presence breaking up the repetitive image of the suburban house typology.

While PARA's projects are guided by the specific needs and curiosities of a diverse clientele, the practice also strives to raise important disciplinary queries, taking interest in the advantage of the profession's generalist position. "The work is a way to ask questions about what we're doing rather than just purely serving a solution," said Lott. "I think that the speculative quality is really key to the firm." **ALEX KLIMOSKI**



ROZANA
MONTIEL,
ESTUDIO DE
ARQUITECTURA

MEXICO CITY



LEFT: SANDRA PEREZNETO; RIGHT: JORDI BERNADO

Rozana Montiel's practice is centered around unveiling social constructions in conceptions of space, concern for placemaking over static products on all scales, and in both public projects and private commissions.

Montiel explained that, fifteen years ago, she got a grant from the Mexican government to study urban space. Montiel photographed the sites, people, and objects of Mexico City, conceiving of it as "a container of stories,

sites, and everything else." She came to realize "architecture is not only a construction with bricks, it's also a social construction." She mused that "there are different cities—the ambling city, the vacant city, the object city"—layers of integrated space nested within the arbitrary geopolitical boundaries of place.

That early experience, plus the influence of critical spatial theorists like Henri Lefebvre and Félix Guattari permeate

her and her team's work. "Placemaking is an ongoing process, while placemade is a product. Not as public space management, when people take possession of space, it becomes sustainable, and then it really works."

The strategy is evident in Montiel's Common-Unity, completed in 2015 with Alin V. Vallach, a project that engaged public housing residents in a Mexico City complex to redesign common spaces that were divided

by inflexible and arbitrary boundaries. Montiel and her collaborators used participatory action research to best determine how the housing complex's shared space should be designed. After observing that tenants extended the private space of their homes into shared courtyards via makeshift tents for parties and gatherings, the team built covered areas and equipped some for specialized activities, like blackboards and climbing

nets. Consequently, residents felt a renewed sense of ownership and pride in their shared space.

2016 promises to be a big year for Montiel. With fellow architect José Castillo and INFONAVIT, she's been selected to participate in (her second) Rotterdam Biennale, with "old and new housing for the next economy in Mexico." The project conceives of "housing as more of an action than a product," and entails creating

public space in Mexico's social housing, where there's a shortage of half a million units nationally and a lack of community in the spaces that do exist. Montiel was also selected to exhibit—for the fourth time—at Venice this year. In March, she is contributing work to DEMO:POLIS, a show in Berlin that explores the significance of public space in contemporary cities. **AUDREY WACHS**

APRIL

FRIDAY 1
PANEL DISCUSSION
VOID Salon
6:00 p.m.
California College of the Arts
360 Kansas St., San Francisco
cca.edu

LECTURE
Benjamin J. Smith
Architecture as Conviction:
Vapid Potential or
Rigorous Consequence
7:00 p.m.
The Steps
Southern California Institute
of Architecture
960 East Third St.
sciarc.edu

SATURDAY 2
EXHIBITIONS
Henry Taylor
Guadalajara
The Mistake Room
1811 East 20th St., Los Angeles
tmr.la

The Appearance of the Letters
of the Hollywood Sign
In the Smog and at a Distance
WUHO Gallery
6518 Hollywood Blvd.
wuho.architecture.
woodbury.edu

LECTURE
Haworth Charette
9:00 a.m.
Verle Annis Gallery,
Harris Hall
USC School of Architecture
usc.edu

MONDAY 4
LECTURE
Heather Roberge
6:30 p.m.
Perloff Hall
University of California
Los Angeles
aud.ucla.edu

TUESDAY 5
PANEL DISCUSSION
Sustainable Urban Housing
Beyond LEED
6:00 p.m.
SPUR San Jose
76 South First St.
San Jose
spur.org

WEDNESDAY 6
LECTURES
Jeffrey Kipnis
Why Bother, The Director's
Cut Part I: In Praise
of the Project
7:00 p.m.
W.M. Keck Lecture Hall
Southern California Institute
of Architecture
960 East Third St.
Los Angeles
sciarc.edu

Sou Fujimoto
Architecture Tokyo
6:30 p.m.
112 Wurster Hall
University of California
Berkeley
ced.berkeley.edu

SATURDAY 9
CONFERENCE
Next Generation Schools
8:00 a.m.
Lincoln High School
1600 Southwest Salmon St.
Portland
calendar.uoregon.edu

MONDAY 11
LECTURES
Michael Meredith
6:30 p.m.
Perloff Hall
University of California
Los Angeles
aud.ucla.edu

Carlos Javier Ortiz
6:00 p.m.
California College of the Arts
5212 Broadway
Oakland
cca.edu

WEDNESDAY 13
PANEL DISCUSSION
Resilient Oakland
12:30 p.m.
SPUR Oakland
1544 Broadway
Oakland
spur.org

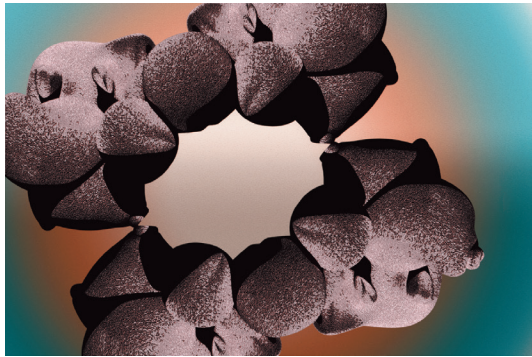
THURSDAY 21
PANEL DISCUSSION
City on Demand
12:30 p.m.
SPUR Urban Center
654 Mission St.
San Francisco
spur.org

LECTURE
Farah Al-Nakib
Kuwait Transformed:
A History of Oil &
Urban Life
5:00 p.m.
305 Wurster Hall
University of
California Berkeley
ced.berkeley.edu

FRIDAY 22
SYMPOSIUM
The Third U.S.-China Tall
Buildings Symposium
8:30 a.m.
Huang Engineering Center
Stanford University
475 Via Ortega
Palo Alto, CA
stanford.edu

MONDAY 25
LECTURES
Climate Change and
Indigenous Peoples
6:30 p.m.
Many Nations Longhouse
1630 Columbia St.
Eugene, OR
calendar.uoregon.edu

Adrien Gardère
The Museum as a
Site of Knowledge
7:30 p.m.
Los Angeles County Museum
of Art
5905 Wilshire Blvd.
lacma.org



COURTESY SCI-ARC

INSIDE THINGS
SCI-Arc Library Gallery
W.M. Keck Lecture Hall
Southern California Institute of Architecture
960 East 3rd Street
March 18–May 01, 2016

Inside Things by Ellie Abrons investigates the relationship between the interior and exterior. Abrons's background as an architectural designer and educator is reflected in the way the mix of clear architectural forms are juxtaposed with obstructive elements that appear out of sync with the rest of the configuration.

Here, collective parts that are alien to each other intentionally create confusion—parts are too big for their wholes and items don't quite line up. In this way architectural devices can be seen as ambiguous, a notion amplified through the varied use of materiality that prevents the audience from attempting to rationalize the works' form and objective.

Often eccentric and obscure, many pieces in *Inside Things* appear to be grappling with their own legibility, unsure of the message they wish to convey, and in turn, symbolizing the very message of the exhibition.

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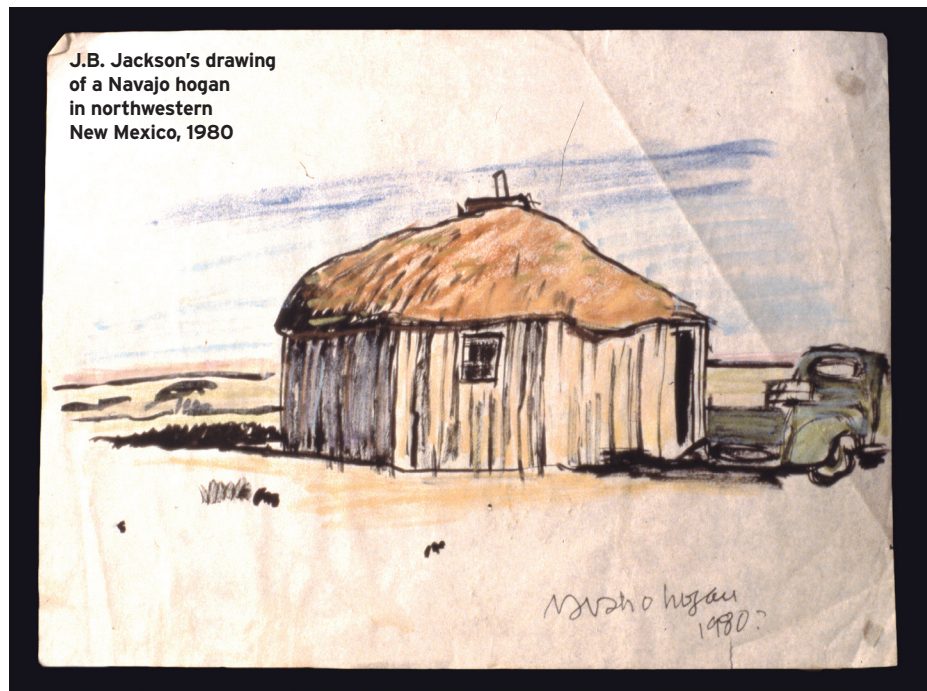
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J.B. Jackson's drawing of a Navajo hogan in northwestern New Mexico, 1980

CITIZEN JACKSON

Drawn to Landscape: The Pioneering Work of J.B. Jackson. Staunton, VA
Janet Mendelsohn and Chris Wilson, ed.
George F. Thompson Publishing, 2015, \$35.00 (softcover)

John Brinkerhoff Jackson, perhaps the father of American landscape studies, was an autodidact whose unique perspective on the world was shaped by travels through Europe, several short stints at elite schools, military service during World War II, and, ultimately, ranching in the Southwest. Jackson initially spread his ideas through

the periodical *Landscape*, which he self-published (and, as it was later discovered, wrote all the early articles under pseudonyms) from 1951 through 1968. As his acclaim grew, he turned the reins of the magazine over to trusted colleagues and split time between the east and west coasts, teaching at Harvard and UC Berkeley. Through these

venues, Jackson forcefully argued for an understanding of the American landscape that incorporated both the natural and the human, the architectural and the everyday. While they are now truisms — that the landscape includes human-made forms like roads and buildings or that banal signage and vernacular architecture provide insight into contemporary culture — these were revolutionary ideas when Jackson forced his way into the discourse of cultural studies. Indeed, it was Jackson's influence, directly or indirectly, that gave way to everything from Robert Venturi, Denise Scott Brown, and Steven Izenour's *Learning from Las Vegas*, to Bernard Rudofsky's *Architecture Without Architects*, to Reyner Banham's *Los Angeles: The Architecture of Four Ecologies*, to John Chase, Margaret Crawford, and John Kaliski's *Everyday Urbanism*.

Recently published is *Drawn to Landscape*, an edited volume that revisits Jackson's life and work. While the book will certainly give readers a sense of Jackson's intellectual importance, it focuses on two areas which would seem to be secondary to his ideas: his flamboyant personality and his visual art—sketches, magazine covers, and photographs. Given the rich body of Jackson's published work, however, and the strength of an earlier volume from many of the same contributors, *Everyday America*, which is perhaps a better survey of the impact of Jackson's ideas, the lighter fare of this book is welcomed. In fact, the lone essay that attempts to catalogue the various intellectual endeavors which owe lineage to Jackson, "Passing the Torch" by Timothy Davis, stands out as the weakest and least interesting to read, listing off subfields related to landscape studies without noting Jackson's influence and leaning heavily on interdisciplinary

jargon. It does, however, deserve credit for providing the sole mention of anything related to gender and sexuality in the book, a topic which is curiously absent given the politics of everyday existence which one would expect to find in a book so intimately biographical. While Jackson's personality is fondly remembered at length, his identity—and with it, issues of gender, race, and sexuality, among other things—is left as something unspoken or, at the very least, left without definition.

Despite this, the remainder of the book is a delight to read largely because the personality of John Brinkerhoff "Brinck" Jackson was so multifaceted—to some he was Brinck, the erudite scholar; to others he was Mr. Jackson, the professor without a graduate degree; and to others still, he was John, the church janitor. Like the titular character of *Citizen Kane*, Jackson revealed very different sides of his personality and history to the various people in his life, and in the end one can only imagine the depths to his character which will remain a mystery. He performed the roles of blue-blooded heir and worldly traveler, at the same time he was the hardscrabble pragmatist who learned with his hands, an evangelical Catholic, a raconteur par excellence, and a motorbike gang aficionado. Unlike the film, however, this book stays in the safe area of fond remembrance, leaving so much of Jackson an enigma.

While we never see Rosebud, the book makes a move, which comes close. Earlier books on Jackson's influence have reproduced his sketches, magazine covers, or photographs, but they have done so only in the singular. Here, the book presents three "portfolios" of 15 to 60 images each, which were surely **continued on page 22**



City As Muse

Your Future Home: Creating the New Vancouver
Museum of Vancouver
Through May 15

The *City As Muse* exhibition at Museum of Vancouver explores the future of housing in North America's most expensive city.

There is something surreal in the new exhibition at the Museum of Vancouver (MOV), *Your Future Home: Creating the New Vancouver*. It's not just the museum's late '60s architecture by Gerard Hamilton. It's not the giant crab in a fountain that ushers patrons into a dome-like edifice with a cavernous interior

reminiscent of some sci-fi film about "the future." (George Pal's *The Time Machine* springs to mind.) It's also not the slightly trippy Brian Eno music, or even the *Through the Looking Glass*-style mirror (*Can You Afford to Be Here* by Dialog) that exhales phrases in different languages about what

it's like to live in the city with the highest cost of housing in North America. This mirror returns the civic gaze—and responsibility—to the viewer.

Rather, it's the whole meta-theater of it: the museum is actually a kind of real estate sales center where patrons are prospective buyers.

"Vancouver is a city in flux, undergoing massive growth and redevelopment," said Gregory Dreicer, MOV's director of curatorial and engagement, who worked alongside exhibition designers McFarlane Biggar Architects. "With as many as three homes demolished each day—often to make room for denser living—we are experiencing a watershed moment in the history of the region."

While talking about the price of real estate has become something of a civic obsession, Dreicer said the aim of the exhibition is "to shift the conversation from real estate to the state of the city."

Your Future Home opens with a huge wall of photographs of various housing types in the city—from a homeless tent to a mansion to an old railway house—all underlined in red to mimic the current trend in real estate marketing literature. (In Vancouver's overheated market, homeowners regularly receive such notices of recent sales in their mailboxes.)

The intent here is to focus on the residential typology itself, rather than to fetishize price per square footage, and the wall of homes is an intriguing mosaic of Vancouver housing styles.

Next, patrons are ushered into a mock sales center with a collage

of various parts of the city. Faux sales sheets offer statistics about the city itself—as if it were a single property. An adjacent wall, plastered with a huge image of the typical Vancouver city view, is punctuated by various other statistics like "50% of Vancouverites use private cars, 5% bicycles." Across from this view, four flat screen monitors offer maps and statistics compiled by planner Andy Yan, illustrating the exhibition's central themes: housing affordability, residential density, ease of transportation, and quality of public space.

An animated video of Vancouver draws one into city streetscapes. Across from it another aerial view photograph of the city proves revealing: Vancouver's downtown is a tiny peninsula of density, surrounded by a sea of suburban style housing.

With text noting a projected population increase of 150,000 residents by the year 2040, the question, *Where will they all live?* hovers (metaphorically) above the idyllic view.

The third section attempts to answer that question while raising many others. While uneven at times, and slightly overwhelming, this part of the exhibition has a curiously Victorian feel about it, with many **continued on page 22**



A photograph of the Fremont Theater in San Luis Obispo, California, by J.B. Jackson

in multiple, the images begin to demonstrate the consistency of Jackson's eye, show what he paid attention to, and in a strange, mute sort of way, reveal even more about who he was as a person. In his sketches, the shapes of architecture just as easily give way to plant life or geography, or the physicality of the bodies of men in his photographs, as they stood without guile near cars or grouped together in a public landscape.

In the end, the greatest success of the book is that it continues Jackson's mission of imploring everyone to pay attention to the incredible landscape around them, to see value in the overlooked and apparently mundane. While it does so in part through strong texts and a well-curated set of Jackson's visual output, it does so most potently simply by invoking the inspiring yet inscrutable figure of Jackson, himself.

JONATHAN CRISMAN TEACHES IN THE URBAN HUMANITIES INITIATIVE AT UCLA AND IS DIRECTOR OF NO STYLE, A DESIGN AND PUBLISHING OFFICE.

CITIZEN JACKSON

continued from page 21
painstakingly curated given Jackson's prolific production. The images rarely stand on their own as anything close to art—and Jackson likely

would have agreed, given his penchant for casually discarding so much of his work. The sketches are quick and messy, while the photographs are competent yet prosaic. When presented



The Grid, a wooden cube encasing a pinhole camera that looks down into a montage of fantastical civic images.

CITY AS MUSE continued from page 21

of the several dozen mini-exhibits mounted on blocks, reading like dioramas reimagined for the 21st century.

One by Erick Villagomez called *The Grid* is a simple wooden cube with a grid imposed on it, and a kind of viewmaster-cum-pinhole-camera that looks down into a montage of fantastical civic images that aim to encourage a "new social and spatial order."

The grid is applied to a Vancouver beach, and a dense cluster of high-rises applied to a wealthy waterfront enclave. Nature is overlaid with built environment and new urban models are superimposed on suburban landscapes, offering inventive takes on new ways to inhabit the city.

Another highlight is architect Gregory Henriquez's *Vertical City* that plays with the idea of a dramatic shift in scale and Vancouver's obsession with "the view." Here, a model for a 2,500-foot-tall highrise

is created by upending a 15-block area of the city complete with existing buildings. A large roof top terrace features a "sky-garden" and a dizzying view.

Framed by a loop of photos of important civic events and city builders on one end and a film about public space and transportation on the other, neighborhood histories—how Chinatown residents rallied to save their community from a freeway—mingle with imagined futures like a post-global warming transportation network for bicycles.

Architect Oliver Lang offers a dense pyramidal model as an alternative to both low-rise sprawl and highrise living. And architect Javier Campos presents *Density in Section* as a kind of *cri de coeur* for greater diversity of built environment in the city, one that mixes residential, commercial, and industrial. Fittingly for a rail against homogeneity and conformity, the model consists of a series of tiny multi-leveled flags bearing images of buildings that form a triangular peak, and read like banners of protest.

Your Future Home is as much a call to arms to save the soul of a place in danger of becoming a resort town for the wealthy, as it is a celebration of the city. The exhibition manages to foil Vancouver's real estate-fuelled fortress mentality of isolation and unaffordability even as it critiques it, simply by engaging patrons and offering both historical insight and potent possibilities.

HADANI DITMARS WRITES ABOUT ARCHITECTURE, POLITICS, AND CULTURE AND IS THE AUTHOR OF BETWEEN TWO RIVERS: A JOURNEY THROUGH THE ANCIENT HEART OF IRAQ (FORTHCOMING).

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SAH.ORG/LASEMINAR

The **Society of Architectural Historians** presents a public seminar examining **SurveyLA**, Los Angeles' first-ever comprehensive program to identify significant historic resources throughout the city. Speakers include:

Ken Bernstein | City of Los Angeles Office of Historic Resources
Maristella Casciato | The Getty Research Institute
Timothy Hyde | MIT
David Myers | The Getty Conservation Institute
Trudi Sandmeier | USC School of Architecture

This program is hosted by SCI-Arc.



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**ARCHITECT'S
NEWSPAPER**



A photograph of the Fremont Theater in San Luis Obispo, California, by J.B. Jackson

in multiple, the images begin to demonstrate the consistency of Jackson's eye, show what he paid attention to, and in a strange, mute sort of way, reveal even more about who he was as a person. In his sketches, the shapes of architecture just as easily give way to plant life or geography, or the physicality of the bodies of men in his photographs, as they stood without guile near cars or grouped together in a public landscape.

In the end, the greatest success of the book is that it continues Jackson's mission of imploring everyone to pay attention to the incredible landscape around them, to see value in the overlooked and apparently mundane. While it does so in part through strong texts and a well-curated set of Jackson's visual output, it does so most potently simply by invoking the inspiring yet inscrutable figure of Jackson, himself.

JONATHAN CRISMAN TEACHES IN THE URBAN HUMANITIES INITIATIVE AT UCLA AND IS DIRECTOR OF NO STYLE, A DESIGN AND PUBLISHING OFFICE.

CITIZEN JACKSON

continued from page 21
painstakingly curated given Jackson's prolific production. The images rarely stand on their own as anything close to art—and Jackson likely

would have agreed, given his penchant for casually discarding so much of his work. The sketches are quick and messy, while the photographs are competent yet prosaic. When presented



The Grid, a wooden cube encasing a pinhole camera that looks down into a montage of fantastical civic images.

CITY AS MUSE continued from page 21

of the several dozen mini-exhibits mounted on blocks, reading like dioramas reimagined for the 21st century.

One by Erick Villagomez called *The Grid* is a simple wooden cube with a grid imposed on it, and a kind of viewmaster-cum-pinhole-camera that looks down into a montage of fantastical civic images that aim to encourage a "new social and spatial order."

The grid is applied to a Vancouver beach, and a dense cluster of high-rises applied to a wealthy waterfront enclave. Nature is overlaid with built environment and new urban models are superimposed on suburban landscapes, offering inventive takes on new ways to inhabit the city.

Another highlight is architect Gregory Henriquez's *Vertical City* that plays with the idea of a dramatic shift in scale and Vancouver's obsession with "the view." Here, a model for a 2,500-foot-tall highrise

is created by upending a 15-block area of the city complete with existing buildings. A large roof top terrace features a "sky-garden" and a dizzying view.

Framed by a loop of photos of important civic events and city builders on one end and a film about public space and transportation on the other, neighborhood histories—how Chinatown residents rallied to save their community from a freeway—mingle with imagined futures like a post-global warming transportation network for bicycles.

Architect Oliver Lang offers a dense pyramidal model as an alternative to both low-rise sprawl and highrise living. And architect Javier Campos presents *Density in Section* as a kind of *cri de coeur* for greater diversity of built environment in the city, one that mixes residential, commercial, and industrial. Fittingly for a rail against homogeneity and conformity, the model consists of a series of tiny multi-leveled flags bearing images of buildings that form a triangular peak, and read like banners of protest.

Your Future Home is as much a call to arms to save the soul of a place in danger of becoming a resort town for the wealthy, as it is a celebration of the city. The exhibition manages to foil Vancouver's real estate-fuelled fortress mentality of isolation and unaffordability even as it critiques it, simply by engaging patrons and offering both historical insight and potent possibilities.

HADANI DITMARS WRITES ABOUT ARCHITECTURE, POLITICS, AND CULTURE AND IS THE AUTHOR OF BETWEEN TWO RIVERS: A JOURNEY THROUGH THE ANCIENT HEART OF IRAQ (FORTHCOMING).

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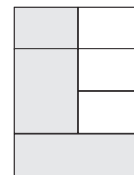
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RONALD RAE ASKS, "CAN THE DESIGN OF A WALL CREATE HUMANE, OR EVEN LIBERATING ENVIRONMENTS?"

DESIGNING THE BORDER WALL?

Recently, ArchDaily.com announced a competition on behalf of the Third Mind Foundation called "Building the Border Wall." Perhaps in response to emerging criticism about the ethical implications of such a call to architects, the competition website later added a question mark to the title, changing it to "Building the Border Wall?" Since the announcement, as ArchDaily.com noted, several other edits have been made to the website, creating some controversy about the clarity of the competition's agenda, the position of the organizers, and moreover, the moral implications of the contest itself. Further raising questions is the competition organizers' insistence that they are "politically neutral" on the issue of building a wall along the U.S. border and that they wish to remain anonymous.

Is participating in a design competition for a wall along the U.S.–Mexico border a good idea? The competition echoes and perhaps has been prompted by presidential candidate Donald Trump's proclamations that he will, if elected, begin "building a wall" along the border. While his declaration seems to excite his audiences as if, finally, someone will build such a wall, his call to construct this barrier exemplifies the ignorance of current realities along the border, where approximately 700 miles of single, double, and triple walls are already built. This is not one single stretch of wall, but still, approximately one third of the 1,954-mile-long border between the U.S. and Mexico has already been walled off.

Historically, there have been several approaches to architects building walls. For the most part, architects and designers have steered clear of this issue. In 2006, the *New York Times* called on 13 well-known architects to redesign the existing border walls. Architect Ricardo Scofidio commented, "It's a silly thing to

design, a conundrum. You might as well leave it to security and engineers." Diller Scofidio + Renfro and several other firms declined the challenge altogether because they felt it was a purely political project, something from which many architects shy away.

However perfunctory—and sometimes offensive—many of the proposals were (Antoine Predock suggested a 300-foot-wide hot plate buried under the desert floor to discourage crossings and a massive rammed-earth wall constructed in the hot sun by "Mexican day laborers"), some did scratch the surface in recognizing the inherent opportunities of the existing wall as a possible armature for design. In its current state, the wall ignorantly bisects many culturally and environmentally rich places. Therefore, perhaps design offers the potential for the wall to be transformed into a variety of interpretations and applications, ideally ones that would benefit borderland residents.

The reality is that the U.S.–Mexico wall in its current manifestation has created a territory of paradox, horror, and transformation on an enormous scale. The wall divides rivers, farms, homes, Native American lands, public lands, cultural sites, wildlife preserves, migration routes, and a university campus. The construction and maintenance costs of the wall construction that is called for by the U.S. Secure Fence Act of 2006 have been estimated to exceed \$49 billion over the next 25 years. And while recent statistics show a 50 percent drop in the number of people caught illegally entering the United States from Mexico over the past few years, human rights groups put the number of deaths during attempted crossings at its highest since 2006, and nearly 6,000 people have died attempting to cross the border since 1994.

Noam Chomsky has said that "the U.S.–Mexican border, like most borders, was established

by violence—and its architecture is the architecture of violence." It has been suggested by many in the discipline that architects should emphatically refuse to participate in the design of architecture that promotes violence. For example, in 2013, Michael Sorkin wrote an essay for *The Nation* calling on architects to refuse to participate in the design of prisons for several reasons:

Disgust with the corrupt enthusiasm and extravagance of our burgeoning "prison industrial complex"; objections to our insane rates of incarceration, our cruel, draconian sentencing practices and the wildly disproportionate imprisonment of minorities. Designing spaces of confinement and discipline is also contrary to what most architects imagine as their vocation: the creation of comfortable, humane, even liberating environments.

The parallels between prisons and the "border industrial complex" are easy to imagine, but can the design of a wall create humane, or even, liberating environments? Architect Lebbeus Woods offered a different approach toward that end. In his project *The Wall Game*, Woods concluded that the only way to address an architecture of violence, and in this case he was addressing the Israeli separation barrier in the West Bank, was to design a means to dismantle it through a complex set of rules directing architects and builders on both sides to create a series of constructions that would eventually force it into an imbalance that would topple the wall.

So what are architects to do about the border wall? Do they ignore the issue altogether or actively protest in refusals to participate? Do they strategize how design might dismantle the existing wall, or rethink the

potential of the existing wall as an armature for correcting problems with it?

Should they take on the challenge of designing new walls?

Ignoring the issue entirely and designing new walls are perhaps the most contentious strategies. Wall design and construction will without question continue, but should they continue without the input of architects? Does not participating in the design of the wall make architects as complicit in its horrific consequences as does participating in its design? Now that we are aware of the costs to taxpayers, as well as the cost in human lives, it is urgent that we take on these questions. Re-envisioning the existing and future walls as something other than architecture that exacerbates violence, and transforming the wall into an infrastructure that can be put to work in other ways, is more necessary now than ever before. In its current form, it reflects the inflexibility of an ancient strategy of a wall as a singular means of security. Instead, the wall could be reimagined both as a security measure and as a productive infrastructure that could contribute positively to a borderland ecosystem, breaking the cycle of violence from where it comes. For example, coupling the wall with a viable infrastructure that focuses on water, renewable energy, and urban social programs, could be a pathway to security and safety, both in the border communities and the nations beyond them.

According to the United States–Mexico Health Commission, three of the ten poorest counties in the United States are located in the border area, and two of the ten fastest-growing metropolitan areas in the United States—Laredo and McAllen—are located on the Texas–Mexico border. Due to rapid industrialization, communities on the Mexican side of the border have less access to basic water and sanitation services

Left: Looking east toward urban Tijuana and quasi-pastoral San Diego; Middle: The existing wall along Highway 2 in the Sonora Desert on the Mexican side. Right: A child scales the fence near Brownsville, Texas.

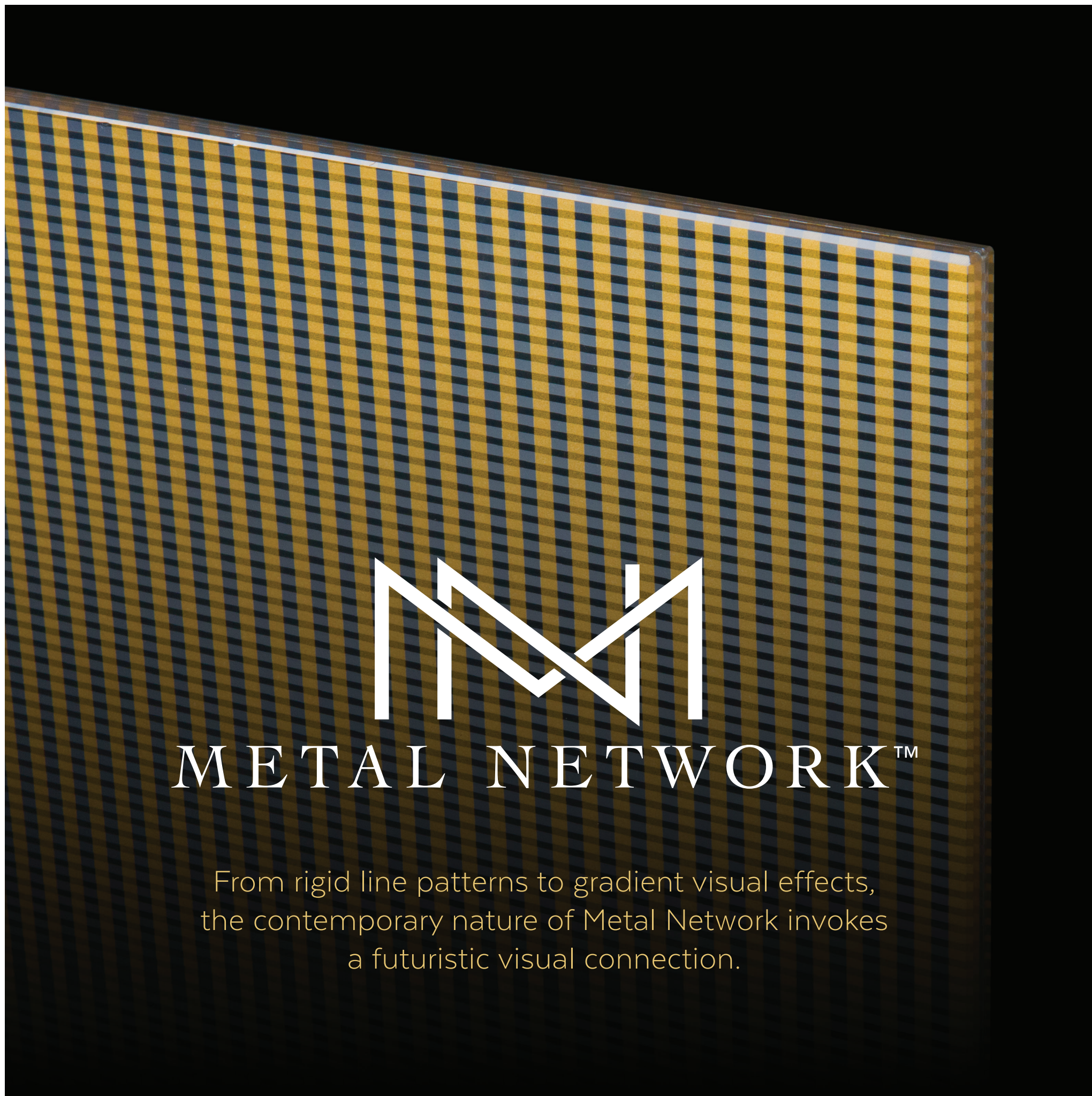
than the rest of the nation.

A commitment to multifunctional water, solar, environmental, and social improvements on the border, with the wall itself as the vehicle of delivery, would require that a portion of the vast amount of taxpayer dollars in capital expenditures be maintained. Instead of a future scenario in which walls are dismantled solely in the name of freedom and democracy, walls designed in response to a much-needed investment in some of the most impoverished and fastest-growing regions in the U.S. might become, along with our investment in them, the armatures upon which the possibilities of a postborder world can be grafted.

Whether Trump is elected or not, it is time to advocate for a reconsideration of the wall. And rather than impose an embargo on Mexico, which, as Trump believes, will force Mexico to build the wall, we must end the embargo on multifunctional design at the border. Advocating for a reconsideration of the wall at the border is not an endorsement for the construction of more walls, and it does not provide the wall builders with a greater reason for building them. Rather, if design—if architecture—can be smuggled into the creation and reimagining of the border wall now, it could put into place important conditions that would affect the future of the landscapes, cultures, and bio-ecologies that it now divides.

There is one more strategy that architects should consider if they take on the challenge—if an appeal is being made to tear down *this* wall, as others have demanded it, then what replaces it in the future must absolutely be designed now.

RONALD RAE IS AN ASSOCIATE PROFESSOR OF ARCHITECTURE AT THE UNIVERSITY OF CALIFORNIA, BERKELEY, AND AUTHOR OF THE FORTHCOMING BOOK *BORDERWALL AS ARCHITECTURE*.



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