

THE EAST
ARCHITECTS NEWSPAPER

WWW.ARCHPAPER.COM ISSUE 2 MARCH 2, 2016

\$3.95



AN CHECK-ON NEW INITIATIVES AND PROPOSED PROJECTS IN THE WAKE OF MAYOR DE BLASIO'S ANNUAL ADDRESS TO NEW YORKERS

STATE OF THE CITY

A proposed streetcar could connect the waterfront of Brooklyn and Queens.

COURTESY FRIENDS OF THE BROOKLYN QUEENS CONNECTOR

The fabric of New York—from shoreline to skyline—is getting a thread-count upgrade, much of it due to the success of ongoing projects like Vision Zero, coastal resiliency efforts, and a spate of new public ventures coming down the pike. In his annual State of the City address in early February, Mayor

Bill de Blasio championed accomplishments from 2015 and shed light on what's to come: New Yorkers will see projects and policies that could facilitate new commutes, provide civic and green spaces in the outer boroughs, and reshape neighborhood density via rezoning. continued on page 6



Kevin Roche and John Dinkeloo's faceted, mirrored 1975 design

COURTESY KEVIN ROCHE JOHN DINKELOO AND ASSOCIATES

WILL THE BATTLE OVER THE THREATENED AMBASSADOR GRILL PAVE THE WAY FOR THE PRESERVATION OF POSTMODERN BUILDINGS?

GONE GRILL

The UN Plaza Hotel Ambassador Grill and Lounge, designed by Pritzker Prize-winning architect Kevin Roche and John Dinkeloo and completed in 1975, cleverly uses mirrors and lighting to create faux skylights that help transform the basement space into a theatrical yet tasteful dining room that feels surprisingly spacious. If *Mad Men* aired for

another few seasons, we surely would have seen Don Draper brokering international ad deals in its velvet banquettes. Maybe that would've helped cultivate some romantic attachment to the spaces, which are now under threat. The hotel was renovated and rebranded as One UN New York in continued on page 7



COURTESY METROPOLITAN MUSEUM OF ART

RENEWED AND BRINGING HAND-SOME BACK FOR THE 21ST CENTURY, THE MET BREUER IS SET TO OPEN
NICE TO MET YOU

The iconic Marcel Breuer-designed Whitney Museum is set to reopen March 18, giving back one of the city's most beloved architectural spaces. The building will be reborn as the Met Breuer; the Metropolitan Museum of Art continued on page 3

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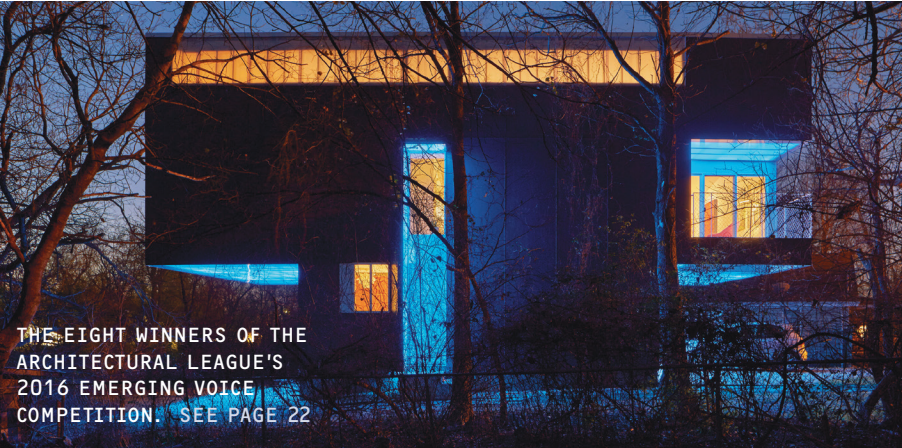
THE COALITION TO PROTECT CHINATOWN AND LOWER EASTSIDE PROPOSES A COMMUNITY REZONING PLAN TO PREVENT DISPLACEMENT

COURTESY EXTELL

CHINATOWN REVOLT

Protesters from every borough gathered for a monthly action in front of Gracie Mansion. One seething speech after another—in

Chinese, Spanish, and English—rallied against Mayor Bill de Blasio, declaiming his affordable continued on page 12



TIMOTHY HURSELEY

THE EIGHT WINNERS OF THE ARCHITECTURAL LEAGUE'S 2016 EMERGING VOICE COMPETITION. SEE PAGE 22

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VOLUME 14, ISSUE 2 MARCH 2, 2016. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR. INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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WHERE HAVE ALL THE ARTISTS GONE?

In 2010, Far Rockaway resident Patti Smith proclaimed that “New York has closed itself off to the young and the struggling” and she recommended other cities like Detroit and Poughkeepsie where they should consider living. “New York City,” she said, “has been taken away from you. So my advice is: find a new city.” Sadly, Patti is right: Many artists are giving up on New York because of the high cost of residential real estate and studios. In addition, if *The New York Times* is to be believed, many young artists just starting out are bypassing New York for more affordable cities like Los Angeles and second tier towns where a live-work studio can be had for a fraction of the price of a walk up tenement in Crown Heights. A recent *Times* article, “Art Scene Heats Up in Downtown Los Angeles” quotes L.A.-based artist Sterling Ruby. “Culturally we’ve always been overshadowed by the film industry, [but] now the art world is at a weird parallel with it,” Ruby, the *Times* writes, works in a four-acre studio complex in Vernon, California, just south of Downtown. A four-acre studio?

New York will not soon be replaced as a preeminent marketplace for art—given the city’s enormous wealth, tradition, and gallery infrastructure. But what has made New York such a unique and exciting city for the past 60 years is that art is not just consumed here, but is also produced in the five boroughs.

Is it possible that New York can continue as a creative center for artists in all mediums given the struggle for affordable space in the city? Maybe?

Last year there were signs that the city was catching up to the problem and offering viable solutions for the art community. Mayor de Blasio announced plans to develop 150 units a year (over the next ten years) of artists’ housing alongside a separate 500 units of workspace. In this plan, low-income artists can qualify if they make between \$29,400 and \$47,000 a year, with families of four qualifying between \$41,951 and \$67,120. Only artists and musicians falling within these annual salary ranges would qualify for the new units. The mayor’s office proposed four artist developments that are currently in the RFP stage: 55 Stuyvesant in Staten Island, Spofford (the former juvenile detention center) in the Bronx, the Slaughterhouse project in Manhattan, and a Downtown Brooklyn South site. These projects spread across the city are important first steps but for a city that needs scores of Westbeths, it is not addressing the enormous need.

It will be hard to compete with southern California’s low residential property values, but other European cities like Paris and Berlin have developed strategies to create, fund, and maintain housing for artists. So must New York City find a model that works in the five boroughs or the city will lose one of its greatest cultural assets—artists and cultural production.

Who wants to live in a city of only brokers and Wall Street financiers? New York seems to be strangling from its own success as it adds scores of new high-end apartments for wealthy art buyers but no room for the artists. The aforementioned projects are a drop in the bucket of the real need for affordable accommodations for artists but they point in the right direction. Fingers crossed!

WILLIAM MENKING

Marcel Breuer looks like his newly-eponymous building: harsh, but handsome.



COURTESY METROPOLITAN MUSEUM OF ART

NICE TO MET YOU continued from front page will repurpose our old concrete and granite pal as a contemporary arts outpost in an eight-year lease. The agreement includes a restoration and series of contemporary interventions to bring the museum up to speed.

“We wanted to take the building from harsh back to handsome,” said Met exhibition designer Bika Rebek, referencing a 1966 Ada Louise Huxtable article that called the quasi-Brutalist Breuer building “harsh and handsome.” Over time, the Whitney had removed many of the warm, “handsome” parts including rich wood details and colorful carpets.

The Met’s in-house design group and architecture firm Beyer Blinder Belle (BBB) had three main goals in mind at the outset: To create a welcoming visitor experience, to treat the building as a work of art, and to establish a Met identity within the building.

These three goals presented challenges. “We had to figure out how to update the building without erasing history,” said Brian Butterfield, senior exhibition designer at the Met. Four interventions will provide this update, including the removal of the flag display in the front, a large media screen in the lobby, a new welcome desk with a subtle, angular form that nods to Breuer’s geometric twists in the original building, and a new public café space with a row of trees by Swiss landscape designer Günther Vogt.

BBB led the restoration, which included refurbishing the bush hammered concrete using a precise matching aggregate. They also refinished the floors and updated the wood and metal around the stairs, leaving the patina to show where hands had worn it away over the years.

The Met Breuer will open with its lobby and lower floor un-ticketed. The outdoor area below Madison Avenue will be open to the public, drawing in patrons and passersby. The inaugural exhibitions, also opening March 18, will be *Unfinished: Thoughts Left Visible*, which focuses on a wide range of unresolved artworks by the likes of Cézanne and Jackson Pollock; and *Nasreen Mohamedi*, a retrospective of the Indian artist’s career that includes more than 130 paintings.

MATT SHAW

BIG UNVEILS SUPERTALL OFFICE TOWER AT HUDSON YARDS

Big Ol’ Tower

New York-based Bjarke Ingels Group (BIG) has unveiled The Spiral, a 65-story skyscraper at Hudson Yards. The tower, programmed for offices and 27,000 square feet of retail, is located along the High Line, with a front entrance facing under-construction Hudson Park and Hudson Boulevard East.

For those tracking the recent explosion of supertalls, The Spiral, at 1,005 feet, is eye-level with the 1,004-foot One57.

The prevailing visual element is a stepped group of terraces and hanging gardens, connected to double height atria that wrap around the side of the building. For tenants renting out multiple floors, the atria can be programmed to connect to other floors, a tweak that could reduce reliance on elevators.

With BIG’s unveil, Phase 1 development is continuing apace at Hudson Yards. When complete, the new neighborhood will allow for 26 million square feet of office space, 20,000 units of new housing, three million square feet for hotels, and two million square feet of retail. **AUDREY WACHS**



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Voyager Espresso, a 550-square-foot coffee bar, brings the perks of artisanal coffee to New York's perpetually caffeine craving Financial District in the new Fulton Center.

The coffee bar was crafted by New York-based design practice Only If, a team of five architects and designers. The clients wanted the space to look distinct from the ubiquitous white tile, reclaimed wood, and Edison bulb aesthetic and had ambitious design plans despite their tight budget. With this in mind, Adam Frampton, principal at Only If, opted for an "inexpensive but futuristic" material palette of black marble, perforated aluminum and copper, and black rubber; with walls made of aluminum enamel painted oriented strand board.

"In such a small and constrained space, our first intuition was to be very pragmatic with the layout and articulate the design through the materials and details. However, we didn't want to simply decorate the space," Frampton said.

He devised a layout based on two circles: The positive volume, a barista station, allows two baristas to work simultaneously and a negative volume, the "grotto," is a seating space carved out of the surrounding walls. "What's really interesting about the layout is how it activates different social settings and creates different types of seating." **OLIVIA MARTIN**

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INTERPRETABLE
TRANSPARENCIES

When *New York Magazine* art critic **Jerry Saltz** isn't posting vintage (and I mean vintage, like Medieval) erotica on Instagram, he is busy making fun of architects and the bad museums that they design. One of his main punching bags is **Diller Scofidio + Renfro**, which is slated to design both the Culture Shed and MoMA's new controversial expansion. He recently mocked them for their slippery language and vague proposals, capping it off with an anecdote about "interpretable transparencies." Saltz claimed that he was in a three-hour meeting with them, and he had to stop them to ask if "interpretable transparencies" meant windows. He said, "They looked at me blankly and said, 'Yes.'"

BAUHAUS CHINA SET

China's culture of copying is well documented, but the recent sale of Berlin-based art dealer and collector **Torsten Bröhan's**, large collection of 19th and 20th century design objects to the city of Hangzhou, China. The "Bauhaus Collection" deal was allegedly made for tens of millions of dollars and contains over 7,000 pieces of design from the modernist period. Scholars have questioned the use of Bauhaus, but argue that in China, they understand Bauhaus as modernism, not just the products of the seminal school. The curious case is compounded by a lawsuit that charges that Bröhan never gave business consultant **Stephan Balzer** his 10 percent cut of the purchase price.

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COURTESY MIAMI DESIGN DISTRICT

UNVEILED

MUSEUM GARAGE

The Miami Design District is renowned for its eclectic architectural and art scene, including many novel parking garages by top architects. In a sort of game of architectural one-upmanship, another parking garage is about to add a jolt of art by transforming its facade into a larger-than-life canvas.

The so-called Museum Garage will be clad with six radically different facades, all designed by different practices. Due for completion by the end of this year, the garage's display was curated by Terence Riley of K/R Architects and will feature a postmodern mix of facade designs ranging from a wall of used cars, human-scale ant farm-esque cut outs, and partially tessellating oversized corner detail.

The teams working on the designs include Sagmeister & Walsh, WORKac, K/R

(Keenen/Riley Architects), Clavel Arquitectos, J. Mayer H., and Nicolas Buffe.

Together, these facades will be part of a seven-story floor and retail space, with a garage (hence the name) being able to accommodate for 800 cars.

Clavel Arquitectos, based in Murcia, Spain, and Miami, drew on the vicinity's urban growth with a facade named *Urban Jam*. Subsequently the design will feature 45 reused cars, all of which have been painted silver and gold.

New York-based WORKac incorporated what appears to be an enormous cut-out "ant farm" or a stylized Rorschach Test into the design for its program that includes a library, playground, and a pop-up art space.

Serious Play comes from Paris- and Tokyo-based Nicolas Buffe. Taking inspiration from retro video games, cartoons fill the facade in juxtaposition with baroque decoration detailing.

From Berlin, J. Mayer H. introduced *XOX*, featuring an embedded lighting system. While it sounds a little like a Miami club, it is anything but, and will probably be the only part with tessellating corner components painted with car stripes in the area.

Also from New York is Sagmeister & Walsh. *But I Only Want You* is a mural with burning candles at each ends implying that, despite being at extremes, love can find a way.

Finally, curators K/R Architects, from New York and Miami, use mockup traffic barriers for the facade. Dispersed among the "barricades" are light fittings which will draw attention to the barriers at night, as they are able to spin with the wind. **JASON SAYER**

Designers: Sagmeister & Walsh, WORKac, K/R, Clavel Arquitectos, J. Mayer H., and Nicolas Buffe
Location: Philadelphia, PA
Completion Date: 2018



The World War I Centennial Commission in Washington, D.C., announced January 26 that Joe Weishaar and Sabin Howard were the winners of the two-stage World War I Memorial Competition. After soliciting proposals to design a national WWI memorial for Pershing Park, the commission received 360 entrants, which were narrowed down to five in August 2015. The park was designated as a National WWI Memorial by the federal government in late 2014, but the park has not been redeveloped to reflect this new designation.

Weishaar and Howard's design, titled "The Weight of Sacrifice," is comprised of a 137-foot-long gradually sloping wall that

surrounds a grass lawn and singular sculpture. The wall, constructed of darkened bronze, is animated with reliefs depicting the various roles of soldiers throughout the war. The cubic space encapsulated by the wall is also equal to that of the number of U.S. soldiers lost in the war—one cubic foot for each of the 116,516 lost. At the heart of the project is an intent to keep the site as a public park space. The project narrative reads, "The allegorical idea that public space and public freedom are hard won through the great sacrifices of countless individuals in the pursuit of liberty provides the original design concept for this project."

Weishaar is a young designer currently

Designer Joe Weishaar and sculptor Sabin Howard crafted a design that connects World War I to current and future generations.

working for Brininstool + Lynch in Chicago. A recent graduate of the University of Arkansas at Fayetteville with a Bachelor of Architecture, Weishaar is still working toward his licensure. Baltimore-based GWWO Inc. will act as architect of record as the project is refined. For those noting Weishaar's young age—he is only 25 years old—it should also be noted that Maya Lin was only 21 years old when she designed the Vietnam Memorial, one of the nation's most visited memorials.

After being shortlisted, Weishaar needed to find a sculptor to help realize his conceptual design and prepare for the final round of judging. "I started with the simplest way to find a sculptor: Google." After searching for "Sculptor+United States" and hours of browsing web portfolios on the National Sculpture Society website, "I came across Sabin's work and was instantly sold," Weishaar explained to *AN*. "I sent Sabin an email immediately and had a phone call with him two hours later. He was on-board from the first minute and really brought a lot to the design."

Howard is a New York-based classical sculptor who studied at the New York Academy of Art. The frieze he developed with Weishaar will include a diverse set of scenes from the frontlines to the efforts on the home front. In order to complete the planning for the piece, Howard worked with models in authentic World War I uniforms. With relatively few images of the war, Howard

and Weishaar worked to compose a long narrative of the war that is read as visitors navigate the memorial.

The four other shortlisted offices included proposals ranging from contemporary rectilinear concepts to a neoclassical design reminiscent of a triumphal arch design. Each one was guided by ten design goals set forth by the World War I Centennial Commission. These included guidelines addressing enclosure, access, contextual considerations, and sustainability. The negotiation of what to do with the current park amenities and memorial was left up to the participants to address. The winning design proposes to keep the current General Pershing monument as it stands.

Though the park has already been designated as the National WWI Memorial, the park itself has also recently been named as being eligible for listing in the National Register of Historic Places by the National Park Service. If the park achieves this designation, there would be a foreseeable conflict of redevelopment as the project attempts to move forward. The park's current configuration was designed by landscape architects M. Paul Friedberg and Oehme van Sweden & Associates.

Weishaar reflected on the task of memorializing one of the world's most devastating wars: "This is a memorial long overdue for this country. I tried as much as I could to create something that would be a simple yet timeless testament to a bygone generation that gave their courage and made a great sacrifice to secure democracy abroad." **MATTHEW MESSNER**



A FORMER SAM'S CLUB BECOMES A TEMPORARY CORPORATE HEADQUARTERS FOR AN ATHLETIC APPAREL BRAND AS PART OF MASTERPLAN

Eighteen months ago, the former Sam's Club in south Baltimore was one of hundreds of "dead" big-box stores that were abandoned by their former operators due to poor sales.

Today, the Sam's Club has been reborn as a bustling workplace for up to 600 employees, complete with a fitness center, auditorium, commissary, and a wide range of work settings.

Under Armour, the sports apparel giant based in Baltimore, saw opportunity where others saw misfortune. It hired Bohlin Cywinski Jackson (BCJ) to transform the vacant big-box store into a high-performance workplace for its financial and accounting, IT, supply chain, legal, and corporate real estate divisions.

The result is an adaptive reuse project that gives Under Armour 170,000 square feet of flexible

workspace. Renamed Building 37, it's the first structure to be completed on a 50-acre waterfront campus where Under Armour plans to build a new global headquarters with up to 3.9 million square feet of space for 10,000 employees and BCJ as the master planner.

Besides addressing Under Armour's space needs, Building 37 provides valuable lessons in ways to recycle big-box stores that are sitting vacant all around the country, such as the 154 U.S. stores Walmart closed in January.

"We really turned a sow's ear into a silk purse," said BCJ partner Frank Grauman, principal-in-charge of master planning for the Under Armour campus. "White elephant buildings like this are a national problem. I think a lot of communities would benefit from a solution like this."

Grauman believes that the same design approach would work equally well for vacant big box stores in the suburbs, which tend to be surrounded by housing. "Being near where people live," he said, "makes it even better."

The vacant Sam's Club wholesale store had 130,000 square feet of space and ceiling heights ranging from 25 to 30 feet. It was sitting on a peninsula that was purchased for Under Armour's new headquarters and offers sweeping views of the Patapsco River—a condition Sam's Club didn't utilize.

Under Grauman, principal-in-charge Mike Maiese, and project manager Monica Barton, BCJ made a series of design moves that transformed the building for its new use and helped it take better advantage of its waterfront setting.

First, the architects reoriented



the building to the waterfront by opening up its rear wall and inserting floor-to-ceiling windows that provide framed views of the river beyond. "That was our aha moment," Grauman said.

To help reorient the building to the water, the designers set aside a circulation zone just inside the newly glazed wall facing the river and made it all collaborative space, with sofas, chairs, and work stations not assigned to any one employee.

The architects also located all private offices near the center of the building to "democratize" the perimeter and give every employee access to natural light and views. They added a mezzanine level with 40,000 square feet of workspace but kept double-height spaces around most of the perimeter to retain a sense of openness.

To avoid a claustrophobic feeling, BCJ removed the cornices, parapets, and piers, and introduced open stairways, giving the building a clean, modern look. Then, they shifted the main entrance to the building's north side, where they used super graphics and a projecting wall to mark the arrival point.

For all its innovative ideas, Building 37 is not considered a permanent part of Under Armour's campus. In the master plan showing the full build-out of the global headquarters, it's nowhere to be found. Grauman said that even though the recycled building suits the company's needs now, there likely will come a time when the land is too valuable for a two-story structure, and it will make economic sense to replace it with a larger one.

ED GUNTS



Vision Zero street improvements are intended to make roads safer for cyclists and pedestrians. Left: Studio Gang's fire station and training facility in Ocean Hill/Brownsville, is in a neighborhood de Blasio has pinpointed for targeted redevelopment.



STATE OF THE CITY continued from front page

Streets and Shores

Two large-scale, controversial rezoning proposals, Mandatory Inclusionary Housing (MIH) and Zoning For Quality and Affordability (ZQA), reached the City Council early February. Councilmembers heard public testimony for and against the measures, which are intended to increase the amount of affordable housing and create more interesting streetscapes in exchange for increased density in special districts. The full Council will vote on the proposals—the most sweeping zoning changes since 1961—in March.

Rezoning may change the look of the streets, and it's almost guaranteed more pedestrians would be around to see it. Since the launch of Vision Zero three years ago, traffic fatalities have fallen annually, with a drop of almost nine percent between last year and 2014. (Although City Hall may not want readers to know that traffic-related injuries spiked by more than 2,000 incidents in the same period.)

The initiative is New York City's version of an international campaign to end traffic-related deaths through better street design and harsher penalties for traffic offenders, and it has a record-setting \$115 million budget for 2016. More than a quarter of that money (plus \$8.8 million from the NYC Department of Transportation's capital budget) will go to road improvements in Hunters Point in Long Island City, Queens, especially at busy nodes along main thoroughfares Vernon Boulevard and Jackson Avenue.

The low-lying neighborhoods are some of many flood-prone areas that will benefit from the \$20 billion in climate-change-resiliency measures that launched following Hurricane Sandy. Included in that figure is a massive project coming out of the U.S. Department of Housing and Urban Development's Rebuild by Design competition to protect Manhattan from rising seas. The City has selected AECOM to lead the design and build of these coastal resiliency measures, formerly known as the Dryline (and before that, BIG U). The project team includes Dewberry, Bjarke Ingels

Group (BIG) and ONE Architecture. BIG and ONE provided the original vision for the 10-mile-long project, and are now working on Phase One, the \$335 million East Side Coastal Resiliency Project. That phase, which should go into construction next year, deploys a series of berms and floodwalls from East 23rd Street to Montgomery Street on the island's Lower East Side. Phase Two extends the project from Montgomery Street around the tip of Manhattan up to Harrison Street in Tribeca.

Although those ten miles of coastline could be safer, the other 510 would still have a lot to fear from global warming. Fortunately, the Department of Design and Construction's Build It Back RFP is having an immediate impact on those who lost homes to Sandy. By last October, the program, which rebuilds homes ravaged in the 2012 hurricane, broke ground on around 1,900 projects and finished construction on 1,200 others.

Targeted Reinvestment

The recovery impetus extends beyond the property line and out into neighborhoods. In his speech, the mayor singled out three outer-borough neighborhoods—Ocean Hill–Brownsville, the South Bronx, and Far Rockaway—for targeted reinvestment. Civic architecture often heralds or spurs financial interest, and these neighborhoods happen to be the sites of three public projects by well-known architects in plan or under construction. Studio Gang is designing a 20,000-square-foot Fire Department of New York station and training facility in Ocean Hill–Brownsville in Brooklyn, while BIG is designing a new NYPD station house in Melrose in the Bronx.

In Queens, far-out Far Rockaway, battered by Sandy and isolated from the rest of the city by a long ride on the A train, is anticipating both a \$90.3 million, Snøhetta-designed public library and \$91 million in capital funds for improvements in its downtown on main commercial roads like Beach 20th Street.

On and Beyond the Waterfront

In New York, a trip to the “city” is a trip to Manhattan. This idea, however, doesn't reflect how New

Yorkers traverse the city today: Older, Manhattan-centric commuting patterns at the hub are becoming outmoded as development intensifies in the outer boroughs.

It's estimated that this year bike-sharing service Citi Bike will have 10 million rides. The system is adding 2,500 bikes in Manhattan, Brooklyn, and Queens to accommodate the increased ridership. The East River ferry service will begin this year, knitting the Brooklyn, Queens, and Manhattan waterfronts together in patterns not seen since the 1800s.

Along the same waterway, the project that's raised the most wonder (and ire) is the Brooklyn-Queens Connector (BQX), a streetcar line that would link 12 waterfront neighborhoods from Sunset Park, Brooklyn, to Astoria, Queens.

The project proposal comes from a new nonprofit, Friends of the Brooklyn-Queens Connector (FBQX), which first surfaced in January of this year. Its founders include the heads of transportation advocacy and policy groups Regional Plan Association and Transportation Alternatives; directors of neighborhood development groups; and real estate professionals like venture capitalist Fred Wilson and Helena Durst of the Durst Organization.

The full plan, commissioned by FBQX and put together by consultants at New York-based engineering and transportation firm Sam Schwartz, is not available to the public, although the company's eponymous president and CEO shed some light on the plan with *AN*.

“Within an area that has so many [transit] connections, what we are addressing is transit that goes north–south,” explained Schwartz. His firm's plan calls for a 17-mile route that roughly parallels the coastline, dipping inland to link up to hubs like Atlantic Terminal and the Brooklyn Navy Yard.

At a projected cost of \$1.7 billion, why not choose the bus, or bus rapid transit (BRT)? The team considered five other options before deciding on the streetcar, Schwartz explained. “The projected ridership is over 50,000 [passengers] per day, while ridership for the bus and BRT maxes out at 35,000 to 40,000 per day.” Streetcars, Schwartz elaborated, can make fine turns on narrow streets, reducing the risk for accidents. They will travel at 12 miles per hour in lanes separate from other traffic, and, to minimize aesthetic offense and flood-damage risk, overhead catenaries will not be used.

Although sources tell *AN* that the city has a copy of the plan, City Hall spokesperson Wiley Norvell denied any relationship between de Blasio's streetcar proposal and the plan commissioned by FBQX. (Although it's not unusual for the city to consider the recommendations put forth by outside groups: In 2014, the city adopted many of the Vision Zero recommendations created by Transportation Alternatives.)

Norvell stated that the city's plan calls for a \$2.5 billion, 16-mile corridor that will be financed outside of the auspices of the (state-funded and perpetually cash-strapped) Metropolitan Transit

Authority (MTA) using a value-capture model. The streetcar line's success, essentially, is predicated on its ability to raise surrounding property values. The increased tax revenues, he explained, could be plowed back into a local development corporation, which would then use the funds to capitalize the project.

Critics wonder why the streetcar is being privileged over other initiatives, such as the Triboro RX proposal, a Utica Avenue subway extension, and the not-completely-funded Second Avenue subway, that would serve more straphangers. Though a fare-sharing system could be brokered with the MTA to enhance multimodal connectivity, critics point out that the streetcar line's proposed stops are up to a half mile from subway stations, bypassing vital connections between the J/M/Z and L.

The Hills on Governors Island Are Alive and Ahead of Schedule

With a growing population and growing need for more parks, the city is looking to develop underutilized green space within its borders. The Hills, a landscape on Governors Island designed by West 8 and Mathews Nielsen, is set to finish nearly one year ahead of schedule.

The news coincided with the mayor's announcement that the island, a former military base and U.S. Coast Guard station, will now be open to the public year-round. The city has invested \$307 million in capital improvements to ready 150 acres of the island for its full public debut. Forty-eight new acres of parkland (including the Hills) will open this year.

The Innovation Cluster, a 33-acre business incubator and educational facility that builds on the example of Cornell University's campus extension on Roosevelt Island, will bring several million new square feet of educational, commercial, cultural, research, and retail space to the island's south side.

The Trust for Governors Island, a nonprofit dedicated to stewarding and capitalizing on the island's assets, will release an RFP to develop the vacant land and historic district by the end of this year, and construction could begin as early as 2019. **AW**



The Hills, ten acres of rolling green space on Governors Island, will provide sweeping harbor views and all-ages recreation beginning this summer.

GONE GRILL continued from front page

2012 by owners Millennium Hotels and Resorts, who announced the second phase of their renovation last November, promising “the debut of a new restaurant and bar concept.” It was a call to arms for preservationists, who were further alarmed by reports that exploratory demolition was underway in the Ambassador Grill despite a lack of permits. The reports were disputed by Millennium, who closed the restaurant last year and said that no decisions have been made.

Opponents of the presumed renovation are seeking to protect the restaurant, as well as the hotel lobby—a decidedly postmodern hive of reflective glass and marble completed in 1983—by having them designated interior landmarks. In early January architecture advocacy group Docomomo US filed a Request for Evaluation with the Landmarks Preservation Commission and have created a petition to raise support for an expedited public hearing. To qualify as a landmark, an interior must be 30 years old, publicly accessible, and have a “special character” or historical import that gives it cultural value. Those against landmarking call the

spaces ugly and dated; those in favor argue that they are some of the most intact and significant late-modern spaces in the city and an exemplar of Roche’s use of mirrored glass, which he pioneered in 1962 while working on Bell Laboratories for Eero Saarinen.

Of the 117 interior spaces that have earned the landmark designation since it was initiated in 1973, only four are restaurants, including the Four Seasons, which has been threatened despite its status. Currently, the “youngest” interior landmark is Roche and Dinkeloo’s 1967 Ford Foundation, so the actions of the commission are particularly important because they’ll set a precedent for the preservation of late-modern and postmodern architecture in New York.

In lieu of a Draper-esque pitch to inspire careful action moving forward, the comments from the 1982 Pritzker jury seem apt: “In this mercurial age, when our fashions swing overnight from the severe to the ornate, from contempt for the past to nostalgia for imagined times that never were, Kevin Roche’s formidable body of work sometimes intersects fashion, sometimes lags fashion, and more often makes fashion.”

JIMMY STAMP

2016 YOUNG ARCHITECTS PROGRAM WINNER ESCOBEDO SOLÍZ STUDIO EXPLAINS ITS INSTALLATION FOR MOMA/PS1

COURTYARD AVANT-GARDE

“We wanted to take an intervention, an approach—I don’t know if it’s land art, exactly, but it’s inspired by an art source,” explained Andres Solíz Paz who, with Lazbent Pavel Escobedo Amaral, is one half of Escobedo Solíz Studio, the winner of Museum of Modern Art and MoMA PS1’s 2016 Young Architects Program (YAP).

With *Weaving the Courtyard*, Mexico City-based Escobedo Solíz sought to create an atmosphere of overall engagement within the large space, two adjoining gravel-floored, concrete-walled courtyards that front the entrance to PS1.

The installation is comprised of a canopy, an earthwork, and a water feature that together occupy almost the entire space from above and below. YAP installations coincide with Warm Up, a summer concert series that brings DJs to the museum for all day outdoor lounging, dancing, and beer drinking. Solíz cited artists Christo and Jeanne-Claude’s “simple and ephemeral actions” that shape space with few materials, relying on scale and repetition to give the work its force.

A mix of resources from New York and Mexico contribute to the hybrid installation. Being in Mexico City, Solíz explained, means the studio is not as familiar with construction and materials availability in New York. Initially, he said, the studio was hoping to use natural fiber ropes dyed using non-synthetic pigments and traditional techniques. It wasn’t feasible, or sustainable, to use natural ropes imported from Mexico; they worried the ropes might not withstand a New York summer’s brutal heat and humidity.

Instead, the team is sourcing synthetic rope and intends to find a local manufacturer to dye it in the appropriate sherbet hues. Those ropes will be anchored to holes (from concrete form ties) in the walls, and overlapped to form a colorful overhead weave. The last YAP installation to mediate between sky and earth in this way was 2010’s Pole Dance by Brooklyn-based SO-IL.

Initially, Escobedo Solíz wanted to extrude the gravel that covers the surface of the courtyard for the earthworks. It would be tough on the skin, they reasoned, so gravel was substituted for finer-grained stone. The embankment in the main courtyard is graded for lounging, with a retention wall that doubles as a bench. Since 2010, the YAP has solicited entries that engage recycling, sustainability, and reuse: The modular bench, consequently, can be taken apart and recycled (or given away) when the installation wraps.

In the smaller courtyard, there’s plans for a mist nozzles to be mounted on the walls to make “an express refresh.” “We think the mist will condense to produce a powerful atmosphere,” Solíz explained. That same courtyard has a wading pool that fronts the back wall; to unify the scene, reflections from the water will create an aqueous mural on the raw concrete.

Richard Wilson, chief of installation at PS1, collaborated with the pair on the logistics of the installation during the finalist phase of the competition. Right now, the studio is finalizing those logistics, and Solíz estimates that construction will take place in early May, in time for the first Warm Up a month later.

Escobedo Solíz hopes to get up to New York for two weekends to see its installation in action. When asked what music is most compatible with *Weaving the Courtyard*, Solíz noted that, though Warm Up usually skews towards house and techno, he thinks ambient-electronic Boards of Canada, indie pop Saint Etienne, and (are you listening, MoMA?) dream pop The Radio Dept. would pair nicely. **AW**



Weaving the Courtyard will veil PS1's outdoor spaces in a colorful rope canopy.

COURTESY ESCOBEDO SOLÍZ STUDIO



Architect: MdeAS Architects

Instant Reclad

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IN PRAISE OF THE URBAN OBJECT



WXY and Dattner Architects' Spring Street Salt Shed joins a select few buildings in New York City that can be considered estranged urban objects as much as architecture.

the nominal usage for these structures (for air exhaust and salt storage respectively), I don't know how I can use them. I cannot enter these structures, physically, visually, or even conceptually, for in a way they are buildings that are not for people, their function is on a different scale of material organization. As such, these buildings remain objects that resist reduction to the relations of human events.

This "objectness" can often be viewed negatively as these constructions do not in themselves provide any activities for urban street life. I would like to argue otherwise. The positive appreciation of a city should not be reducible to the amount of people on a street, to the amount of restaurants, to the amount of shopping, to the price per square foot of commercial exchange. This reduction of the city to commerce is one of the underlying drivers of how urban success is measured. Manhattan real estate crossed one trillion dollars in worth recently, and this number seems to attest to the strength and vibrancy of the city. Stone, glass, and concrete disappear into an abstraction of economic data.

The reader may now quickly suggest that the Brooklyn–Battery

Tunnel Ventilation building and the Salt Shed are nothing if not gigantic components in the economic engine allowing car traffic to access the densest part of the city and continue to function during inclement weather. This is, of course, correct regarding the functional necessity of these buildings. But, this is not the crux of the argument. When I walk past Battery Park, the ventilation building always strikes me. Why? It is not a beautiful building; it is not even that interesting as an architectural design, so why does it hit me? One reason: It is a free-standing building with no windows. This makes me think, 'what the hell is going on in there?' The absence of aperture suggests that this thing may not be for human inhabitation. It is the following condition where things get interesting.

The elongated intensification of attention that the exhaust building created forces me to look at all of the buildings nearby differently. They leap out of their background for a moment, and become exactly what they are, aesthetic objects in the city. And during this experience I see the city for the material fact that it is. This is what a successful urban object can do. It disturbs, or

The city consists of a multitude of architectural and infrastructural objects. We tend to resist the description of "object," for we typically find that the life of urbanity comes from events, not blunt material things. It is through programmatic activities that we experience the vibrancy of human occupancy that lends quality to the experience of the city. These activities come so much to the fore that architecture often drifts into a backdrop experienced in a habitual state

of distraction. In a city such as New York, architecture is often only noticed by someone unaccustomed to it—the tourist—or when a change in demolition or construction reconfigures it. Even so, these changes usually amount to new amenities, new restaurants, new residences, new offices; changes that fit comfortably within the set of activities of the city, and after a brief period of acclimation settle into the background again.

But not all urban structures

are so easily assimilated. There are a collection of buildings in the city that always strike one as *other*, as something not easily reduced to the events of inhabitation. I define these as objects, for these structures maintain their objecthood over a longer period of time than other buildings. Two examples in downtown Manhattan that testify to this quality are the Brooklyn–Battery Tunnel Ventilation building and the lower west side's new Salt Shed. Even though I know

FAKE INDUSTRIES ARCHITECTURAL AGONISM



New York-based Fake Industries Architectural Agonism "smashed" two iconic houses—an L.A. Case Study and Le Corbusier's Maison Jaoul—together to create this home in Alforja, Spain.

For clients who wanted two separate houses, one for the first floor and one for the ground floor, they couldn't have found a better architectural match than in Fake Industries Architectural Agonism. Headed up by Cristina Goberna and Urtzi Grau, the New York–based firm is constantly exploring new approaches to architecture. One of Grau and Goberna's theories is on expanding the possibilities of replicating and copying architecture, and they have written a monograph on the topic: *Architectural Replicas: Four Hypotheses on the Use of Agonistic Copies in the Architectural Field*.

As a result, the OE House in Alforja, Spain, is a mash-up of a Case Study house on the ground floor with Le Corbusier's Maison Jaoul on top. The Case Study house is for summer use while Maison Jaoul is for winter. It is, as Fake Industries puts it, an architectural "exquisite corpse." The clients wanted to be able to completely close off one "house" and then move to the other "house," depending on the season and their current needs. "There are two different ideas of domesticity," Grau said. "The sense of enclosure [on the upper level] and a traditional Catalan rural style of home,



then the airy Case Study on the ground floor that has a relationship to the outside and the landscape."

The challenges of this construction—super heavy and robust on top and permeable and light on the bottom—as well as what elements, like the staircase, could be used to reconcile the two, took careful planning. Fake Industries developed open-source systems and interchangeable components so that the house could be completed in 12 months. But "it was hard to find someone to do dry construction in Spain; specialized workforces who could do things like the brickwork are



FIELD CONDITION

estranges, the background of reality for a moment and allows an engagement with the city in an alternate matter. Without moments like this, the city quickly becomes a habitually consumed image, smoothly operating as a backdrop for tourism, domesticity, labor, consumption, and investment.

This is why I quite like the new Salt Shed. The first time I saw it I had the reaction of “What the hell is this?” Yes, it does have a striking form of faceted geometry and a raw exposed concrete surface that speaks a language of difference in rela-

tion to its context. But, as important as these formal and material aspects are for the architecture, they are doubled when I realized that I could see no doors or windows, no exterior indication of interior use, the appearance of a single solid mass. I have no idea if this structure serves its function successfully. (I hope it does, for I would like it to stay). I also have no idea about the symbolic associations desired by the architects. My interest in the building is not to be found in these explanations of functional or cultural meaning. Instead its strength is similar to the best aesthetic

abstractions; it resists interpretation and obscures easy understandings. When you see it, you don’t know what to do with it. It forces you to look at it longer, more intensely, differently. This aesthetic shift offers a re-engagement with the city in its vicinity, it pushes the background to the fore for a moment and allows one to consider just how abstract and artificial the construct of “the city” as material reality actually is. It is in these moments that the aesthetics of the city come alive, which is quite a wonderful gift to the City of New York.

MICHAEL YOUNG



JOSE HEVIA

The OE House is located on a hazel tree field—the lower level is designed to open up to the landscape, while the upper level is insulated from it. A restrained material palette was used to cut down on construction time and complications. Both volumes are replicas of two seminal houses from architectural history.

disappearing,” Grau said. All in all, it took five years to complete the house due to the economic crisis in 2008 and initially selecting the wrong contractor.

However, throughout that time, the house became a part of the family’s history. They lived across the street and their children grew up playing in the construction site and watching the house gradually rise. It was completed January 2016; the family has moved into the second floor while the

first floor is currently a massive playground. “It is very similar to the way the Eameses had their living room organized—as a place to play,” Grau said. “And it’s like the Case Study houses where the social aspect and relationship were more important than the furniture itself; that is already emerging naturally here.” **OM**

RESOURCES:

Architects

Aixopluc
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Construction Engineer

Jordi Royo

Engineer

Josep Maria Delmuns



Architect: Skidmore, Owings & Merrill
Structural Engineer: WSP Cantor Seinuk
Photograph: Tex Jernigan

World View

While the world watched, **One World Trade Center** grew in both height and symbolism, its 1,776-foot crystalline form bringing unmatched views back to Lower Manhattan. A redundant structural steel frame, the result of creative collaboration between **Skidmore, Owings & Merrill** and **WSP Cantor Seinuk**, ensures that its safety is as substantial as its stature. Read more about it in **Metals in Construction** online.

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THE SCHUMACHER



THE STERLING MASON

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& 38-42 W 18TH STREET

372 LAFAYETTE



COURTESY MORRIS ADJMI

Framed drawings of Aldo Rossi's Modena Cemetery line the hallway at Morris Adjmi Architects in New York's financial district. "Working with him was the most important experience I had in my architectural education," Adjmi told me. After ten years in Rossi's office, he founded his own practice in 1997 and has since become known for contextual but contemporary buildings—often built in historic districts. It seems he learned his lessons well.

In *L'architettura della città* (*The Architecture of the City*), Rossi advocates for an architecture that shapes, and is shaped by, the collective memory of a city. "Aldo's work was very specific to his experience," Adjmi said. "It was important for me to take his attitudes and his approaches and reformulate them into something that was relevant for me and the place and the time I was practicing." For the most part, the place is New York, and the time is a moment when the city is being terraformed with anonymous glass high-rises. The buildings designed by

Morris Adjmi Architects offer a refreshing alternative. In scale, composition, and materiality, they just feel like New York. Buildings like 372 Lafayette bridge the present and the past without reverting to historicism or relying on nostalgia, even when they incorporate architectural artifacts, as with the Wythe Hotel, the High Line Building, and the Sterling Mason residential building.

Developers are keeping them busy and future projects will have an even greater sense of continuity as the firm expands its interiors department, completes an upcoming line of lighting fixtures, and plans to develop its own furniture. And with recently completed projects in Philadelphia and D.C., they're taking their contextual approach to other cities. When asked if he ever feels restricted by his chosen milieu, Adjmi said he finds it liberating. "There are so many different ways you can interpret a city. There are so many different ways to make the context work." **JIMMY STAMP**

THE SCHUMACHER
NEW YORK CITY

A patina of time, paint, and hasty renovation was stripped away from this former printing house to reveal a brick structure with a street level cast iron facade. Historic preservation consultants Higgins Quasebarth & Partners unearthed blurry photos showing a missing pediment, which, combined with drawings of similar structures by the original architect, helped complete the building. Inside, 20 condo units surround a courtyard designed by Ken Smith. But the most striking feature are the brick and terra-cotta vaulted ceilings, which were restored carefully, but not *too* carefully. "The first time the mason fixed a piece, it was perfect," Adjmi said. "And I was like, this isn't going to work. It's too perfect. It has to look like it was always there."

41-43 W 17TH STREET
& 38-42 W 18TH STREET
NEW YORK CITY

These two buildings share a lot and both respond to the context of the Flatiron District without resorting to slavish imitation. On 18th Street, the building's structure gets thinner as it rises, a move inspired by evolution of the buildings in the neighborhood, from small masonry structures to much larger glass buildings. The 17th Street structure is the ghost of a building that never existed. A metal mesh, woven to imitate the architectural elements of a typical New York building—brick, stone, cornices, windows, doors—floats less than a foot in front of the building's glass facade, creating a translucent screen that can be experienced from both sides of the wall.

372 LAFAYETTE
NEW YORK CITY

There's a reason Morris Adjmi Architects's new office is also an art gallery; one never knows when inspiration might strike, or where it might come from. This rental building in one of the city's most expensive neighborhoods was initially inspired by New York's cast iron buildings but when resolving its columns, Adjmi looked to one of the city's great artists, Donald Judd. A Judd piece featuring a metal column partially embedded in a wood box inspired the combination of masonry and steel—a change from the original design made in response to the city's Landmarks Conservancy, proving that, despite what many architects want to believe, sometimes elaborate bureaucratic processes can actually result in better buildings.

THE STERLING MASON
NEW YORK CITY

Completed last year, this Tribeca condominium is two buildings—or, rather, one building twice. The original 1905 brick structure, a former coffee and tea warehouse, was restored and renovated while a dream-like metallic double was built next door using contrasting material. "I kept sketching buildings that look sort of like the building next door and then there was that moment when I realized, these are the exact same lots. And the building looked to me like it was cut." So Adjmi completed building that never was. Perhaps more than any other project, The Sterling Mason recalls Rossi's work: An ideal form drawn, quite literally, from the city around it, offering the opportunity to reexamine and reappraise the original architecture of the city and the effects of time.

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THE ARCHITECT'S NEWSPAPER MARCH 2, 2016

CHINATOWN REVOLT *continued from front page* housing plan as a sell-out to developers. He's worse than Mayor Michael R. Bloomberg, they say, for having promised more.

The 21 groups that make up the Citywide Alliance Against Displacement are united in opposition to the de Blasio administration's Mandatory Inclusionary Housing and Zoning for Quality and Affordability (MIH-ZQA) initiative, which seeks to impose affordability requirements on certain categories of new residential development. They have one thing in common: They abhor new residential construction of any kind. Squeezed by rising rents, they say the small number of new affordable units produced by the existing model of luxury-tower-subsidized affordable housing come at the expense of rent pressure on everything else around it.

Among the most vocal, well-organized, and populous opponents, the Coalition to Protect Chinatown and Lower East Side has a special grievance. In 2008, much of the predominantly white East Village won relief from as-of-right development through a "contextual rezoning" that significantly limited bulk along most side streets, but excluded ethnic enclaves in nearby Chinatown and the Lower East Side. Little Italy is protected by a special zoning district. Tribeca has a special mixed-use district. Soho has a historic district and national landmark status. But Chinatown survives in the absence of any special protections. Since 2002, it lost nearly one-quarter of its rent-regulated apartments, threatening to alter the character of one of the city's most distinctive cultural districts.

"One of the first things we did when we did the analysis was to show that virtually it was one of the few areas that did not have some controls," said Eva Hanhardt, a planner at Pratt Institute who worked on zoning recommendations for the *Plan for Chinatown and Surrounding Areas*, commissioned in 2011 by a coalition of neighborhood organizations. "It had a very high density 'C-6' [commercial] zone, which didn't reflect what is quite a dense residential neighborhood."

The 53 member organizations of the Chinatown Working Group spent six years negotiating a comprehensive plan emphasizing preservation of affordability and neighborhood character. But in meetings with de Blasio's City Planning Commission, officials rejected its zoning recommendations as "too far-fetched and too ambitious," according to Jei Fong, an organizer at the Chinese Staff and Workers' Association.

Completed in December 2013 by the Pratt Center for Community Development's Collective for Community, Culture, and the Environment, the plan recommends the creation of a special-purpose district for the historic core of Chinatown and its expanded area north of Canal Street. The district would use downzoning to C-4 with 85 height limits as one of the tools to preserve what makes Chinatown unique, to mitigate residential displacement, and to protect neighborhood small businesses from being priced out.

"We were given those three mandates that were essentially, how do we preserve what we feel is valuable—the people, the businesses, and the culture—and where can we provide growth, while we preserve that which is important to maintaining Chinatown as a unique place," said Hanhardt.

In November, after the City Planning Commission's rejection, 700 residents attended a town hall meeting to advocate for the plan's adoption. Local elected officials offered little encouragement, according to activists, treating the commission's rejection as a *fait accompli*. "As a representative of the area who has spent decades advocating for Chinatown's best interests, Council Member Chin is taking an active role in engaging different community stakeholders with the goal of achieving a feasible and focused proposal," said the Councilwoman Margaret Chin's spokesman. "We remain hopeful that through this inclusive community-driven process a consensus can be reached that takes all of the varied interests in Chinatown into account."

On the surface, the image of Chinatown appears unchanged, crowded with tourists, restaurants, bakeries, fish sellers, novelties, and herbal apothecaries. Yet residents see the dangers looming everywhere, symbolized most poignantly by a particularly ludicrous luxury tower being developed by Extell on the East River just north of the Manhattan Bridge.

"The essence of it for us is, how much is there left to compromise?" said David Tieu, a member of the National Mobilization Against Sweatshops. "If you take a walk around, Chinatown is on the verge of being gone if this community rezoning plan is not passed and if urgent action is not taken to stem the development of luxury housing and to stem the real estate speculation in the neighborhood."

Designed by Adamson Associates Architects, 252 South Street makes use of as-of-right bulk regulations to achieve an 800-foot height without requiring discretionary action. It's marketed as a "vertical village" with "epic views" starting from \$1 million to \$3 million, offered exclusively to overseas buyers in China, Malaysia, and Singapore.

"It's possible because this area was not protected," Fong said. "It's an as-of-right building, but it's really the zoning protections that prevent these things from happening."

Surrounded on every side by public housing and low-income tenants, and built on an urban renewal site purchased for \$103 million formerly occupied by a Pathmark grocery store, it will be joined by a separate 13-story "poor door" building designed by Dattner Architects, providing the required 205 affordable units. (Pegged at 60 percent of the area median income, a two-bedroom would start at \$1,081.)

At Gracie Mansion, activists demanded a new model. They dubbed 252 South Street the "Extell Tower from Hell" and donated its photo to Mayor de Blasio on a placard. "We have a gift for you," they shouted. "You are evil to give us this building. We reject it, and we are giving it back." **STEPHEN ZACKS**

A 22-story condo tower at 150 Seaport Boulevard is one of several large developments at Boston's Seaport.



BOSTON'S FASTEST DEVELOPING NEIGHBORHOOD—THE SO-CALLED INNOVATION DISTRICT—IS AT A CRUCIAL CROSSROAD

SEAPORT SETS SAIL

With more than a dozen projects under construction or preparing to break ground soon, the South Boston Waterfront is finally fulfilling the ambitions of so many developers—and the late ex-mayor Tom Menino, who once proposed moving City Hall there—who have glanced across the Fort Point Channel and seen potential.

Menino never decamped city government from its Brutalist offices downtown, but he did rebrand part of the South Boston Waterfront as the Innovation District. Although more commonly known as the Seaport District, the area has nonetheless succeeded in attracting the kind of tech jobs that its futuristic nickname suggests. General Electric announced last year that they'd leave their longtime headquarters in Connecticut for Boston, setting their sights on the Seaport District. Already home to millions of square feet of new office space, the Seaport hardly needed more validation as the epicenter of Boston's commercial real estate boom. But GE's intentions also come amid calls for more holistic planning in the rapidly changing Seaport, where shortages of housing and parking threaten to throttle human-scale development in the new neighborhood just as it gets on its feet.

The Seaport District, which comprises about 1,000 acres on the South Boston Waterfront, has long been an urban oddity. Until recently it was a sea of parking lots, rail yards, and muddy, postindustrial wharfs. Just across the Fort Point Channel from downtown Boston, it seemed ripe for rebirth. Things got going in 1991, when Pei Cobb Freed & Partners planted the John Joseph Moakley Courthouse there, paving the way for future development. Rafael Viñoly's gleaming convention center opened in 2004, along with the public transit route known as the Silver Line, followed two years later by the Institute of Contemporary Art, designed by Diller Scofidio + Renfro.

Commercial development followed. Vertex Pharmaceuticals bought more than one million square feet of lab and office space in a pair of 18-story towers along the waterfront. Last year PricewaterhouseCoopers left Boston's Financial District for the green-glass office block at 101 Seaport Boulevard, now also home to the U.S. arm of its Swedish builder, Skanska.

Skanska broke ground in July on an oval-shaped building by CBT Architects, departing from the district's growing forest of boxy office towers. Kohn Pedersen Fox's 23-acre Seaport Square project, first proposed in 2010,

is offering an "urban village" with high-rise housing clustered around landscaped plazas. Elkus Manfredi Architects is behind several projects in the neighborhood—which is also home to its office—most recently 150 Seaport Boulevard, a 22-story condo tower whose glass facade twists and billows like a ship's sail.

"There were many people who didn't believe this could be a viable part of Boston," said principal Howard Elkus, whose latest project is targeting a 2017 groundbreaking. "You're seeing the early stages of development. It's hard to believe, given everything that's going on, but there's a lot of remaining potential here in the Seaport."

City plans say more than 25,000 people may live in the Seaport District once it's all built out (at an unspecified date in the future), which would make it more populous than many better-known Boston neighborhoods including Charlestown and Back Bay. Today, however, it has fewer than 2,000 housing units and largely empties out after business hours. That hasn't stopped condos from fetching astronomical fees. Last year the area topped Back Bay as the priciest real estate in the city per square foot—a figure somewhat skewed by the sale of four penthouses at developer Fallon Company's Twenty Two Liberty, which totaled more than \$25 million. With GE on the way, city planners and developers now have to pull off a real innovation: How to translate a developer's playground into an affordable, livable community. **CHRIS BENTLEY**

150 Seaport Boulevard, a residential tower by Elkus Manfredi Architects.



COURTESY 150 SEAPORT BOULEVARD

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Published by The Architect's Newspaper

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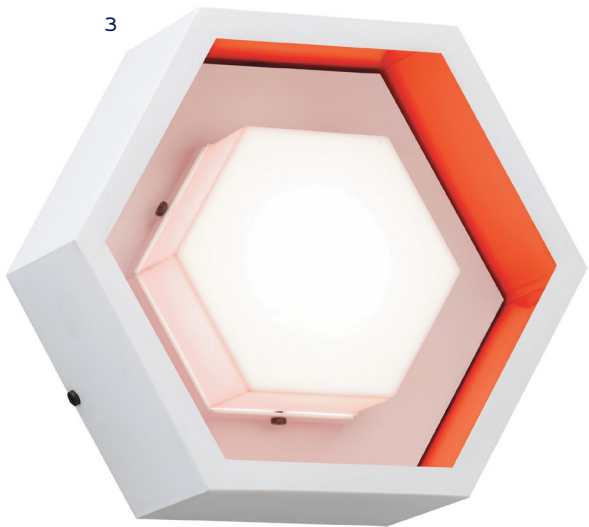
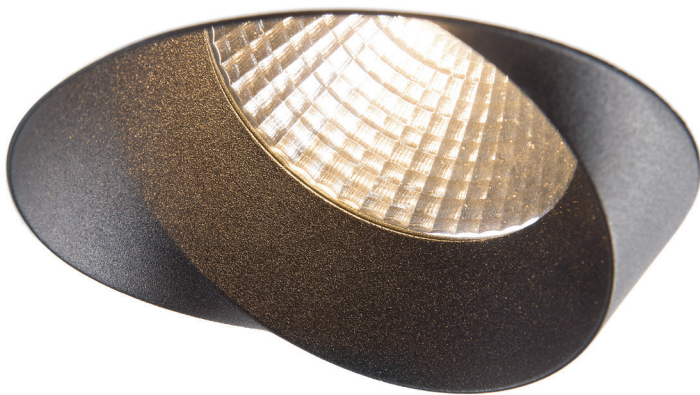
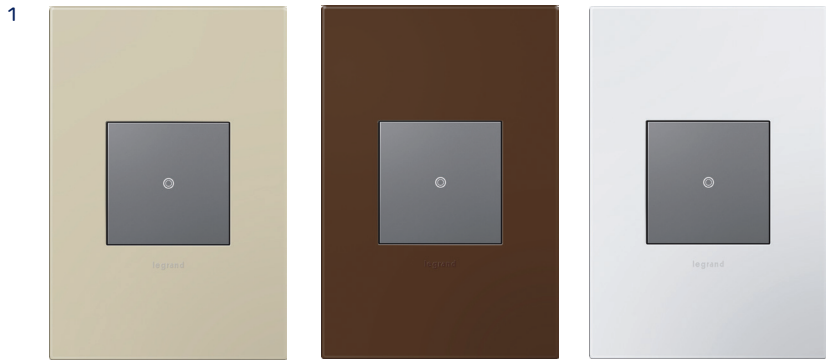
From custom installation to off-the-shelf products, the lighting industry continues to push the limits of technology and efficiency. With trends ranging from vintage-inspired to futuristic, we're bringing you the brightest innovations and newest ideas for residential, commercial, and hospitality projects.

Reported by Becca Blasdel

FLASHING LIGHTS

SOFTlab's custom light installation at Los Angeles-based fitness studio Rise Nation. See page 16.

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

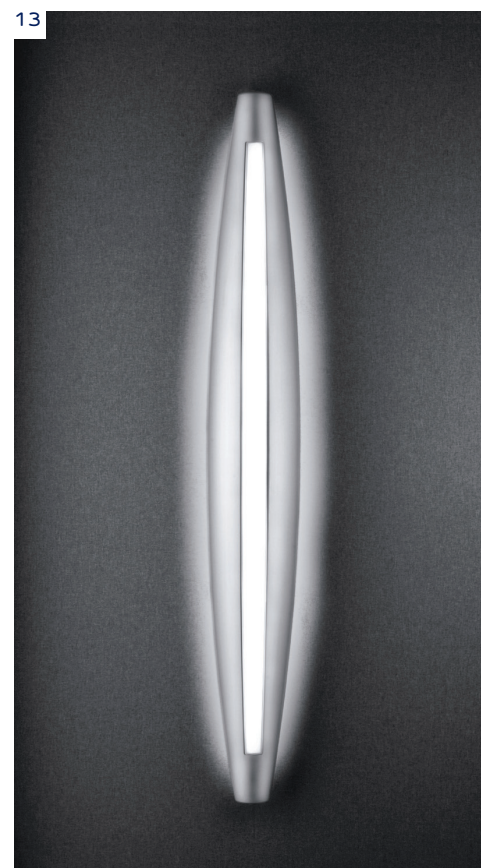
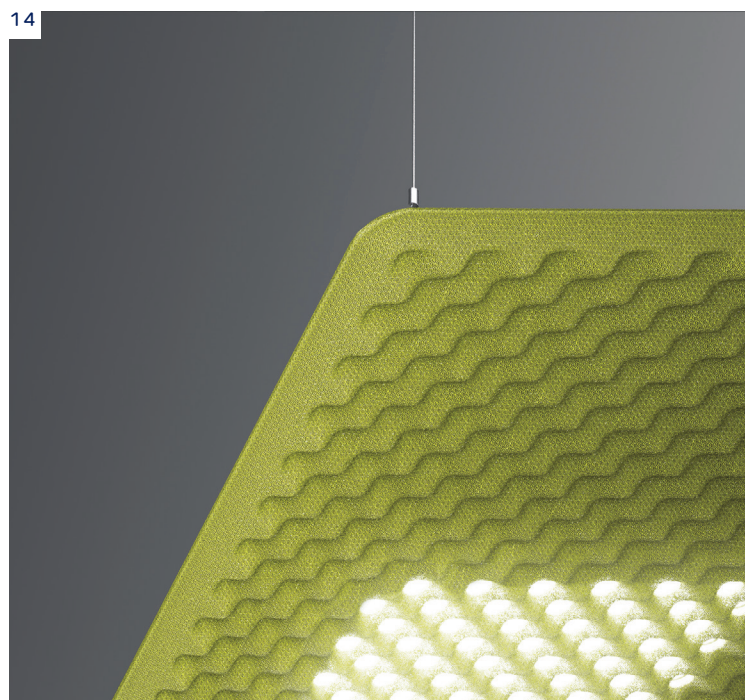
With its sleek curved design, Parco provides uniform illumination for pathways up to ten feet wide. The bollard satisfies IES-recommended light levels and uniformity requirements for use in urban and commercial settings as well as LEED lighting zones.

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
ZUMTEBEL

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.

zumtebel.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 Werthein 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 Werthein, 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
arealighting

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

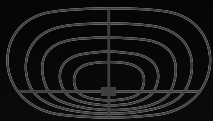
Below: The employee lounge at the MediaMath offices at 4 World Trade Center.

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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- Create your user defined distribution specific to your site using AGi32 v16 new feature Design Isolines
- Site, flood, wall product options

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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



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

BELOW: RED ROCK HOUSE, RED ROCK, NY

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

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

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

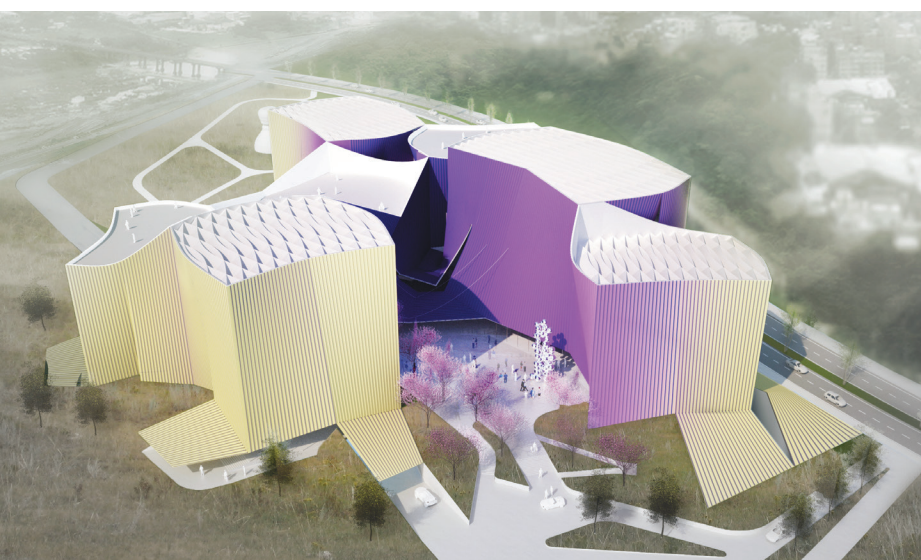


ANMAHIAN
WINTON
ARCHITECTS
—
CAMBRIDGE, MA

CLOCKWISE FROM UPPER LEFT: PETER VANDERWARKER; COURTESY ANMAHIAN WINTON

HEATHER
ROBERGE/
MURMUR

—
LOS ANGELES, CA



CLOCKWISE FROM LOWER LEFT: JOSHUA WHITE PHOTOGRAPHY; PHOTOTEKT; BENNY CHAN; COURTESY MURMUR

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

LEFT: GATINS CHAN RESIDENCE, BEVERLY HILLS, CA;
TOP RIGHT: VORTEX HOUSE, MALIBU, CA

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

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.

Currently, Murmur is working on a self-initiated research project to create a master plan for the Veterans Affairs campus in West Los Angeles. The firm's research efforts include drone photography and other documentation technologies, and Roberge's students at UCLA will have the opportunity to contribute redevelopment plans.

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

PHOTOS PAUL CROSBY/RENDERING COURTESY MIN | DAY

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**

CLOCKWISE FROM TOP LEFT: BLUE-BARN THEATRE + BOXCAR 10, OMAHA, NE; BUCKTOWN HOUSE, CHICAGO;

MUNI/BART STREET ENTRANCES, SAN FRANCISCO; HOUSE ON LAKE OKOBOJI, WEST LAKE OKOBOJI, IA



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**



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

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 surrealistic 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





JON LOTT/
PARA PROJECT,
COLLECTIVE-
LOK

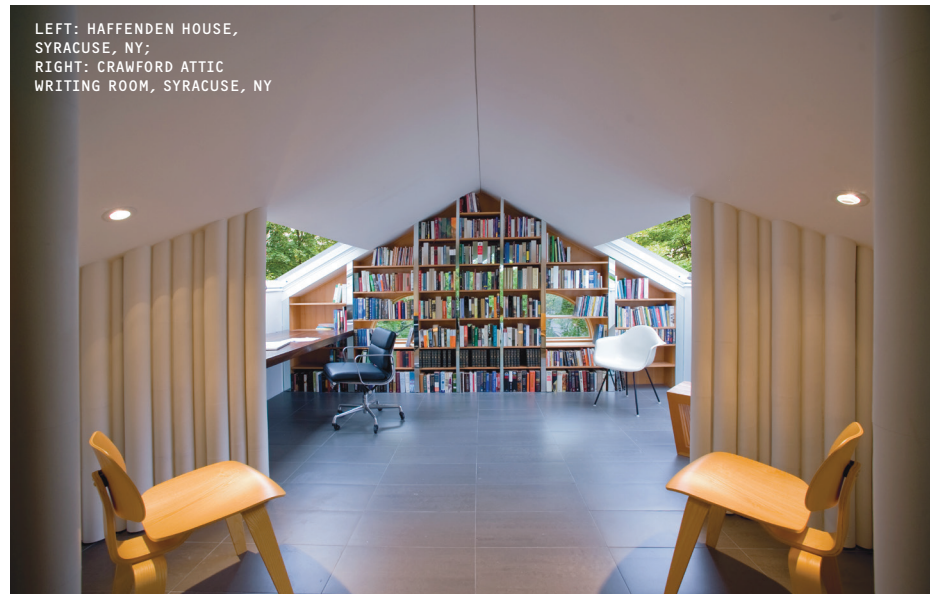
NEW YORK CITY

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



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

LEFT: NATHAN RADAR; RIGHT: PARA

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

Pettina'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

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 placemaking 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



LEFT: SANDRA PEREZNIETO; RIGHT: JORDI BERNADO

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.

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MARCH/APRIL 2016

MARCH

SATURDAY 5

TOUR

United States Coast Guard Headquarters
10:00 a.m.
2700 Martin Luther King Jr. Ave. SE, Washington, D.C.
go.nbm.org

TUESDAY 8
LECTURE

Vanessa Watson
Making the Case for a Southern Perspective in Planning Theory
1:00 p.m.
Ware Lounge
GSAPP
1172 Amsterdam Ave.
events.gsapp.org

WEDNESDAY 9

PANEL DISCUSSION

Client Conversations: Placemaking for Mixed-Use Developments
8:00 a.m.
BSA Space
290 Congress St.
Boston
architects.org

SATURDAY 12

PANEL DISCUSSION

Citizen/Designer: Everyday People Making the City
11:30 a.m.
Usagi
163 Plymouth St.
cfa.aiany.org

TUESDAY 15

LECTURE

Anne Guiney
The City as Research Project
6:30 p.m.
SVA MA Design Research
136 West 21 St.
eventbrite.com

THURSDAY 17

EVENT

Thom Browne
Reflecting on Uniformity
6:30 p.m.
Cooper Hewitt
Smithsonian Design Museum
2 East 91st St.
cooperhewitt.org

Emerging Voices: Jon Lott; Heather Roberge
7:00 p.m.
The Sheen Center
18 Bleecker St.
archleague.org

WEDNESDAY 23

LECTURES

Timothy Rohan: NYC's Modernist Architectural Interiors
6:00 p.m.
NYSID Auditorium
170 East 70th St.
nysid.edu

Mark Wasiuta: Environmental Communications and the Contact High
6:30 p.m.
Meyerson Hall
Lower Gallery
210 South 34th St.
Philadelphia
design.upenn.edu

EVENT

Emiliano Godoy and Rodrigo Corral: DISEÑO
6:30 p.m.
Cooper Hewitt
Smithsonian Design Museum
2 East 91st St.
cooperhewitt.org

THURSDAY 24

FILM + TALK

Robert Simon
Another Way of Living: The Story of Reston, VA
6:30 p.m.
National Building Museum
401 F St. NW, Washington, D.C.
go.nbm.org

LECTURE

David Gamble and Patty Heyda
6:00 p.m.
BSA Space
290 Congress St., Boston
architects.org

MONDAY 28

LECTURE

Craig Buckley
Envisioning Assemblage
6:30 p.m.
Meyerson Hall
210 South 34th St.
Philadelphia
design.upenn.edu

TUESDAY 29

LECTURES

Benjamin Prosky
Designing Culture
6:30 p.m.
SVA MA
Design Research
136 West 21st St.
eventbrite.com

Emerging Voices: Omar Gandhi; Rozana Montiel
7:00 p.m.
The Sheen Center
18 Bleecker St.
archleague.org

PANEL DISCUSSION

Urban Data Analytics Panel
1:00 p.m.
Ware Lounge
GSAPP
1172 Amsterdam Ave.
events.gsapp.org

WEDNESDAY 30

LECTURES

Sean Corcoran
Design for Learning Spaces
6:00 p.m.
NYSID Auditorium
170 East 70th St.
nysid.edu

Kustaa Saksi and Tuomas Markunpoika: New Frontiers of Finnish Design

6:30 p.m.
Cooper Hewitt
Smithsonian Design Museum
2 E 91st St.
cooperhewitt.org

APRIL

MONDAY 4

LECTURE

Kengo Kuma
6:30 p.m.
Wood Auditorium
GSAPP
1172 Amsterdam Ave.
events.gsapp.org



COURTESY MOMA

A JAPANESE CONSTELLATION: TOYO ITO, SANAA, AND BEYOND
Museum of Modern Art
11 West 53rd Street, New York
From: March 13–July 4, 2016

Boasting models, drawings, and images of over 40 architectural designs, *A Japanese Constellation* seeks to display the prominence and impact of Pritzker Prize winners Toyo Ito and SANAA and the effect they have had on Japanese design since the 1990s.

This is reflected through film and imagery projected onto translucent curtains used to articulate an intersectional spatial arrangement within the exhibition. The feature reflects how Ito's influence permeates through the works of contemporary Japanese designers such as Sou Fujimoto, Akihisa Hirata, Junya Ishigami, Ryue Nishizawa, and Kazuyo Sejima.

Many of the featured architects have played a part in the changing face of Japan's architecture since the 2011 earthquake. The exhibition highlights 44 designs, from small houses to museums, which display the innovation and cross-pollination evident in contemporary architecture.

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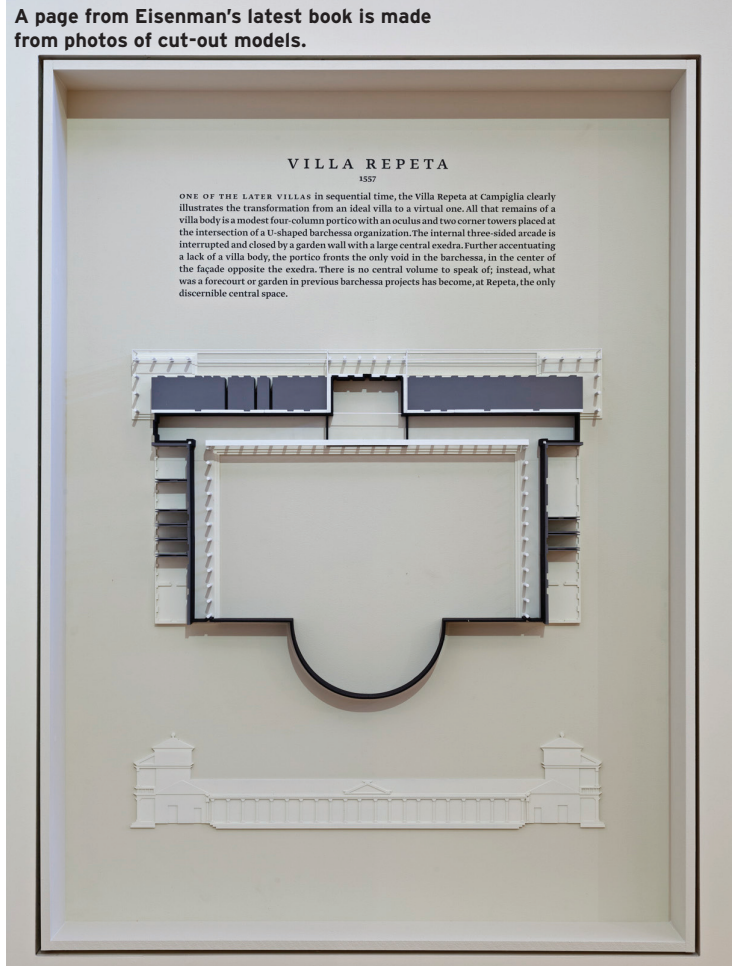
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VIRTUEL REALITY

Palladio Virtuel
Peter Eisenman with Matthew Roman
Yale University Press, \$65.00

Peter Eisenman's *Palladio Virtuel*, the most recent of his exquisitely crafted books, promises a new take on Palladio as a designer of villas. The book reprises material presented in an exhibition at the Yale School of Architecture in 2012, which received high praise. Among other enthusiasts, Anthony Vidler felt the show was of crucial importance primarily because Eisenman's method of analysis successfully overturns accepted interpretations that had long held sway.

Acknowledging the superabundance of volumes on Palladio and his legacy, Eisenman asserts that as a practicing architect, he can discern "unseen" aspects in the buildings, and promises to rescue previously undetected yet significant qualities from oblivion. While respectfully citing Colin Rowe's brilliant essay "The Mathematics of the Ideal Villa,"

Eisenman challenges the ideas espoused by Rowe and inherited from Rudolph Wittkower. Implicit throughout his discussion is the affinity between Palladio's method of generating architecture and his own. By uncovering the hidden evolution in Palladio's production of country home, it seems that Eisenman hopes to reveal aspects of his own creative process as well as others of his persuasion.

One might ask: Why Palladio now? He claims that he intends to "awaken" similarities with a historical period that he believes shares much with the present. He has uncovered a shift within Palladio's *oeuvre* from the "ideal" toward the "virtual"—a term that describes states of "disarticulation disjunction, or disaggregation." Eisenman notes how the villas refuse to be read as a single homogenous space and writes:

"Such a structure inscribes its own internal strategies with references that are no longer to the body, to Christ, or to God but to the decomposition of what were then thought to be traditional typological structures."

Eisenman believes Palladio's revisiting of his villas in the post facto drawings offers a key into understanding the complex strategies in his design process. To examine the scope or purpose of these drawings, Eisenman establishes a relational process in which he deploys three modes of analysis, presenting in turn the drawings, models, and texts. He feels that by compounding the ways of reading the villas, new meanings will emerge as he charts the process from "ideal" to "virtual." For clarity he divides the villas into three periods: the first being Villas without

continued on page 31

LATIN KINGS

Modern Architecture in Latin America: Art, Technology, and Utopia
Luis E. Carranza and Fernando Luiz Lara; foreword by Jorge Francisco Liernur
University of Texas Press, \$90.00

Luis E. Carranza and Fernando Luiz Lara's book, *Modern Architecture in Latin America: Art, Technology, and Utopia*, published by the University of Texas, is an ambitious survey covering buildings (and to a lesser extent, the visual arts) across a vast geographic area during the century between 1903 and 2002. Formatted as a textbook with a preference for words over images, this book will likely appeal to the scholar or student rather than to the casual reader. Published at the same time as the Museum of Modern Art's more graphically appealing exhibition catalogue, *Latin America in Construction: Architecture 1955–1980*, which seems almost breezy in comparison, it provides an interesting and much more nuanced point of view.

In his thought-provoking foreword, the Argentine historian Jorge Francisco Liernur sets the reader up for the literary, postmodern positions of the authors when he calls into question the very notion of a "Latin American architecture," stating that the book is rather a pioneering "compendium" (with all the randomness and critical neutrality associated with that concept) of projects that happen to be located in a selected group of 13 countries across North and South America that either speak Spanish or Portuguese. According to him, "the emergence of geographic (or regional) constructions is contradictory to the very notion of modernity within which the idea of universality is implicit." Liernur's hope seems to be that the quality of the

work will stand on its own and at some point become fully absorbed into the canon of modern architecture, which up to now has only included a scant handful of works in Latin America, usually put down as derivative due to the "North Atlantic hegemony...over the global phenomenon of modernization."

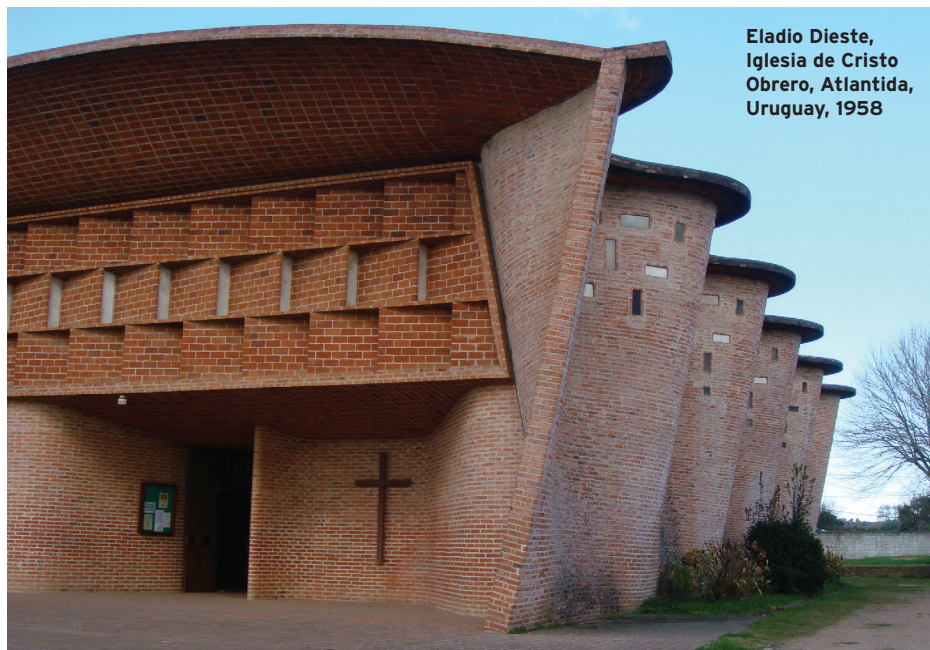
Carranza and Lara, however, take a position that is not quite as radical as Liernur's. To them, the region is still important. In their "(Notes Toward an) Introduction," they discuss a notion of development in the specific way that Latin American countries felt inferior when compared to the USA and Europe in the 20th century. They tried to catch up by attempting to replicate, often through direct importation, their northern neighbor's methods of modernization, including that of art and architecture. As an alternative to passive copying, Carranza and Lara introduce the provocative term *antropofagia* (cannibalism), first used by the Brazilian critic Oswald de Andrade in 1928 to describe a dialectical process of ingesting and then regurgitating new ideas with local inflections. They continue by privileging the resulting "hybrid" or "incomplete" works as more radical than they might appear. In these works, received ideas are actively changed and adapted to local circumstances, so much so that eventually they become entirely original and no longer dependent on the parent. This desire to encourage new interpretations lies behind their decision

to organize the book chronologically rather than geographically, as opposed to the Museum of Modern Art's exhibition catalog. According to Carranza and Lara, "the book becomes more 'genealogical' and dismantles traditional devices that construct a comprehensive, linear, and coherent view of history...we have acknowledged and accepted the condition of discontinuity of history as a central part of our proposal... the book allows the reader to simultaneously see the development of multiple and parallel historical strands, and, at times, their interconnections and overlaps—to see, in short, the existing pluralities and that the history being presented within is provisional and interminable."

The projects presented are fascinating, and many are not well known in the USA. They demonstrate a richness and depth that

goes far beyond such stereotypical works as the Ministry of Education and Brasilia. Despite their rhetorical neutrality, the selections and written descriptions suggest a certain point of view. They generally privilege public works over private, communal housing over commercial projects, abstract over literal, modern and neo-modern over postmodern, and structurally expressive over scenographic. Among the projects that stood out to me were the luxurious, almost-Loosian villa that Julio Vilmajó designed for himself in Montevideo, Uruguay, in 1930, and the austere functionalist school buildings designed by Juan O'Gorman in Mexico City in the early 1930s for the Mexican postrevolutionary government. Still others included the regrettably never completed Helicoide in Caracas, Venezuela, begun in 1955, a radical

continued on page 31



VIRTUEL REALITY continued from page 30
Gardens, then those with garden walls but no *bargesse* (farmhouse), and finally those that dissolve the body of the villa into mere remnants of the villa as type. His commentary reiterates his claim to have discovered the profound source of Palladio's spatial syntax in the country homes, one that expands the idea of heterogeneity through disarticulation and decomposition. Again, might we detect a mirror of Eisenman's own thinking?

Finally then, is this book really about Palladio? This question need not imply critique, for a contemplation of one's own life's work would be commendable in itself. Beyond the self-referential aspect, Eisenman seems compelled by an overarching desire to fully grasp how creative leaps happen in an architect's (or artist's or writer's) career. To this end, Eisenman whittles down the variables and restricts his field of vision, eschewing historical, social, political, and aesthetic considerations of taste as encumbrances to his process. Most studies begin with a search for sources and influences as they trace the way an architect's vision is formed and then move on to describe the new forms that resulted. Eisenman begins with the work itself. Close examination or textual reading has become a rare if not extinct practice today, and one must commend Eisenman for his precision of focus and in-depth scrutiny that one finds only in the work of a few writers like the late Leo Steinberg. But the brilliance of writers such as Steinberg is the way they manage to ground their looking in a re-examination of historical context, question

prior scholarship, and re-propose the questions. For example, need Eisenman's method necessarily preclude considerations of the demands of the clients? In *The Perfect House*, Witold Rybczynski recounts his experience of the villas and weaves historical material into his stories so we begin to understand them as "homes," since that is what they were. Under Rybczynski's guidance, the proclivities and requisites of the owners begin to emerge, and in process, we begin to understand how those exigencies were subsumed by Palladio's larger vision. Who were these clients, what were their needs, what image did they project in this new kind of home? For Eisenman's system to prove an appropriate or useful one, it would be useful to fathom how or if he has taken these aspects into consideration.

In a similarly reductive manner, Eisenman surgically removes any conversation between building and locus from his discussion. Palladio had strong ideas about the sites for which his villas were intended. He was concerned about the qualities, light, and the orientation of the villas. That Palladio's villas were designed in relation to nearby small urban centers must *per force* exert a deep effect on the nature of their design. It would be a difficult task to integrate these considerations into Eisenman's project, and perhaps would require another book entirely.

Despite what might be considered defects, in proposing a new approach to the study of Palladio, Eisenman's book, an elegant object in itself, offers delight.

NANCY GOLDRING IS AN ARTIST BASED IN NEW YORK AND A PROFESSOR AT MONTCLAIR STATE.



Luis Barragán, Luis Barragán House, interior, Mexico City, 1947-1948.

LUIS E. CARRANZA/COURTESY OF TEXAS PRESS

LATIN KINGS continued from page 30
project where a spiral ramp for cars wound around the exterior of a mountain-shaped shopping center, and a group of nearly unknown postmodern buildings, particularly those from Brazil in the early 1980s when the country was still isolated under a military dictatorship.

The book is broken into 108 short chapters arranged by year. Some years have no chapters and some have multiple chapters, which are labeled alphabetically. While some of the chapters discuss one of three named concepts—art, technology, or utopia—others, printed on grayed-out paper, focus on one

building or architect. The art, technology, and utopia chapters are further marked by an abbreviation for which country they mostly pertain (AR-Argentina, BR-Brazil, and so on). Most of them conclude with a list of suggestions for further reading. These chapters frequently move on to discussions of events and projects that happen before or after their specific year and in different countries as well. This complicated system of labeling and color coding combined with a discursive text seem better suited to a website where one could more easily navigate, for example, to all the entries for one country or one of the themes.

This analog version, which requires a lot of flipping back and forth and the barrage of not-always-related information, makes things hard for the reader, especially one unfamiliar with the region and the works discussed. This is distracting and takes away from what the authors have to say. One of the benefits of a printed book in the age of websites is the fact that its narrative can be fixed. Unlike a screen of hyperlinks, the bound pages are permanently ordered. The authors would have done well to take advantage of this to provide a more coherent experience for the reader. However, these faults should perhaps be excused on the grounds they are really more akin to the technical glitches and bugs common in the first versions of things. This book is a very good step in deepening academic discussion on the subject of Latin American modernism, but by no means a final word.

BEN KOUSH IS AN ARCHITECT IN HOUSTON. HE WRITES ABOUT ARCHITECTURE AND DESIGN FOR TEXAS ARCHITECT AND CITE MAGAZINE.

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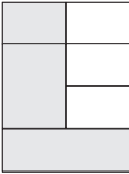
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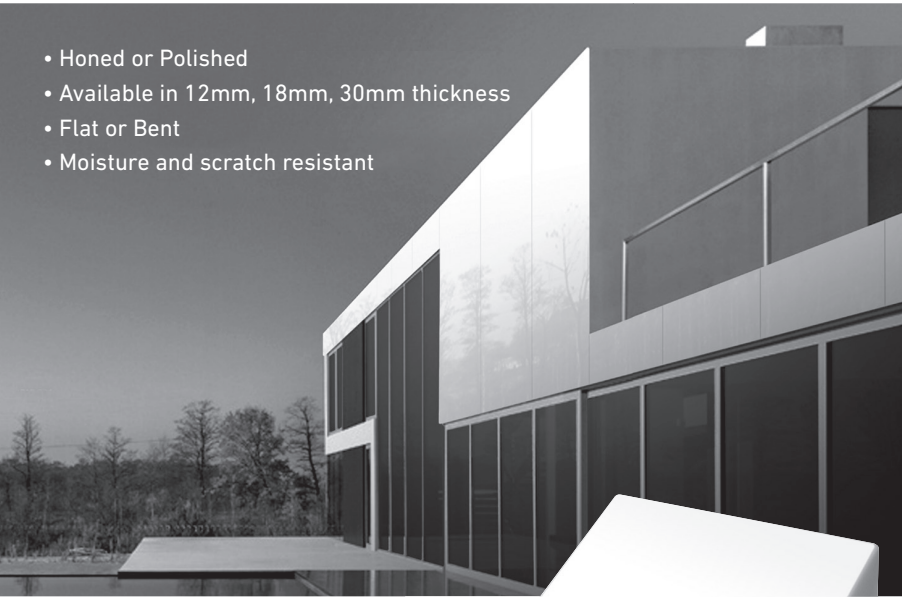
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—ON SANTIAGO CALATRAVA'S MUSEUM OF TOMORROW

The *Museum of Tomorrow* is the *Museum of Today*.

It is a *large ship* that docked at Mauá Square, in the port of the city of Rio de Janeiro—bringing good news. Emotive news. Good news, in the sense that when we are inside of this *large vessel*, we are able to leave our small screens (of mobiles, etc.) and digest fundamental information—both current and projected—not selected by us, a “selfie,” or by “I like or I don’t.”

This pilgrimage is a new development.

The museum’s monumentality is as fortunate as it is necessary: *The Museum of Tomorrow* in the city of Rio de Janeiro has to be striking! It has to be gigantic! It has to be objective; it has to be honest!

And it is.

In Rio de Janeiro the **museum of today** has to scream loudly.

It is a gigantic *mouth*, very open. It is *the whale Moby-Dick* that wants to devour. (And he can protect us, if we keep ourselves alert, for longer than tomorrow).

This museum of today advances, advances in two fronts.

It screams very loudly and not because we want to show that we Brazilians exist at an international level before our post-colonized status. For those who don’t know, we are *the* Brazilians, we are the ones who extracted the brazilwood to be taken by caravels; this is where our name comes from (Informed by our Brazilian-Indian Kaká.) We did extract from our land for the profit of others. This name, *Brasileiro*, does not refer to the ones that cultivate or care for the land but to the ones that extract from it, extract from their own land to hand the goods to others by force, for commercialization in Europe in the 16th century. And we have learned this lesson: At our core, on the one side there is intrinsic corruption and

on the other there is the fight against this strange sickness, pervaded, of centuries. Corruption is active in each and every level of our society. The “seventh world’s economy” suffers the consequences of neglect and sloppiness.

Toward the sea, this whale’s *mouth of today* washes and filters rotten, polluted water from the Guanabara Bay between its white and new *ivory* teeth—this water regulates the temperature of the building, too. The dirty water in the bay was caused by ignorance, by our lack of control, by our stinginess. In the city of Rio de Janeiro, the year 2016 starts with the health system paralyzed, with the emergency areas in the hospitals in a state of calamity, literally in a state of emergency. Our army is now out on the streets combating the Zika virus.

Coming from the land/city side, common families, young and carefully dressed as if on the way to the church on a Sunday, approach this *whale* shyly, with tenderness, with curiosity, to find themselves in front of this emblematic *monster*, the *Tomorrow*. It touched me to see our fragile society, many of them having for the first time the opportunity of experiencing a monumental architecture like this, to have to be confronted with the crucial subjects of our time. (Real-time planetary data on climate and population is projected 50 years into the future.)

Because...

In the city of Rio de Janeiro everything is “oba-oba.”^[1] Everything is papaya, watermelon, Coca-Cola and Matte-Leão^[2]... The water sold in the airports is Coca-Cola’s Crystal, not local. In a Christmas luau on the beach of Copacabana—“our jewel,” “the national string of pearls”—is about to receive a golden tooth, but it would be preferable to have a museum of Sexual Education^[3]—our youth is induced to drink alcohol by strangers, leaving the beach in the dark, covered by sand and salty water, close to alcoholic coma, luckily taken not by the waves but

to the Copa D’or Hospital. Boys and girls of the age of 14 are “naturally” forced to some sexual practice, so they are “not left behind” or because that is “what they are made for...” This takes place in the South Zone of Rio de Janeiro^[4], so one can imagine what happens in other areas of the greater Rio and in the entire country.

Anthropophagy^[5], give us this day.

Not knowing to which side to turn, through these two sides, through this museum, we scream with a very open mouth with the hope of continuing to exist—for the world to continue to exist. Brazil is only one example.

The *Museum of Tomorrow* does not hide this Brazilian truth. In its hallways, ramps, lights and spectacle, and aboriginal paths, we see the world **through the eyes of this white whale**.

Coming out of his throat, at this refreshing *tongue of water*, there is a slip; this water tongue towards the Guanabara Bay is disproportionate even if aesthetically convincing. On this water-mirror, the museum’s structure of solar panels and all their mechanisms do not form a space

of shade for us to rest underneath, to rest for a moment, to rest from a *global* heat of 98° F.

At this pool’s horizon we were given a star, but this mirage-star does not belong to us.

After all of this: I was looking for something more: for an *homage* to what our Land *Brasil* is.

What would this be?

Soil.

- [1] oba-oba: fun, partying
 [2] Certain fruits in Rio de Janeiro have the connotation of specific body parts. Matte-Leão—a Brazilian ready to drink ice tea brand bought by Coca-Cola Company in 2007, that has been for decades sold at the beach in Rio.
 [3] Copacabana beach in Rio de Janeiro is possibly the most popular beach in the world and Brazil’s main identity. The new Museum of Image and Sound (MIS) is currently under construction at Copacabana Beach.
 [4] South Zone of Rio de Janeiro is the wealthiest part of the city and the best known overseas.
 [5] Anthropophagy is a central term in Brazilian Modernism. The Manifesto Antropófago (Cannibal Manifesto) was published in 1928 by the Brazilian poet and polemicist Oswald de Andrade.

SOLANGE FABIÃO IS AN ARTIST, DESIGN-ARCHITECT, SET DESIGNER, AND WRITER. SHE DESIGNED THE CITÉ DE L’OCEAN ET DU SURF IN BIARRITZ, FRANCE, IN COLLABORATION WITH STEVEN HOLL ARCHITECTS.

The massive museum appears as a ship or a whale that has come to the busy beach of Rio de Janeiro, bringing with it a history of otherness, colonialism, and resource extraction.





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