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.

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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

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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 Buffalo to 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) for 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 straining 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!

WHERE HAVE ALL THE ARTISTS GONE?

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

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 agreement. The lease 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 Mohammadi, a retrospective of the Indian artist’s career that includes more than 130 paintings.

MATT SHAW

NEWS

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 space 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

THE ARCHITECT’S NEWSPAPER MARCH 2, 2016

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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

**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 a 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.

**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 Scafidi + 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!’”

**LEMBRUG Collection**

A new series of LED pendants paring velvet black finish and LED technology.

**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 and 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.

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.

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

**EXODRIP> THE EDITORS**

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 a 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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Remembering to Remember

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 380 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 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 bronze 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 equal and 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 working for Bohlin Cywinski Jackson 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 26 years old—it should 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 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
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.

“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, over head catenaries will not be used.

Although sources tell AN that the city has a copy of the plan, City Hall spokesperson Wiley Norvell stated that the city’s zero recommendations created by Zero recommendations created by 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 installation is comprised of a canopy, an entrance to PS1. the large space, two adjoining gravel-floored, an atmosphere of overall engagement within City–based Escobedo Solíz sought to create earth in this way was 2010's Pole Dance by YAP installation to mediate between sky and form a colorful overhead weave. The last form ties) in the walls, and overlapped to ropes will be anchored to holes (from concrete or sustainable, to use natural ropes imported and traditional techniques. It wasn't feasible, fiber ropes dyed using non-synthetic pigments and materials availability in New York. Initially, Escobedo Solíz hoped to get up to New York for two weekends to see its installation in action. Initially, Escobedo Soliz 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," Soliz 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 Soliz estimates that construction will take place in early May, in time for the first Warm Up a month later. Escobedo Soliz 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, Soliz noted that, though Warm Up usually skewed 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.
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 uncustomed 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. Though I know 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 offices, 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 is 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

**FAKE INDUSTRIES ARCHITECTURAL AGONISM**

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
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.”

RESOURCES:

Architects
Aixopluc

Construction Engineer
Jordi Royo

Engineer
Josep Maria Delmuns

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.
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.”

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.”

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 the building’s glass facade, creating a translucent screen that can be experienced from both sides of the wall.

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 rent 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.

Completed last year, this Tribeca condominium is two buildings—or, rather, one building twice. The original 1805 brick structure, a former coffee and tea warehouse, was restored and renovated while a dream-like metallic double of the city’s most expensive neighborhoods 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 reread and reappraise the original architecture of the city and the effects of time.
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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 feasible rezoning," said the Councilwoman Margaret Chin's spokesman. "We remain hopeful that through this inclusionary zoning-driven process a consensus can be reached that takes all of the varied interests in Chinatown into account."

"One of the first things we did when we came to power, 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, it 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, 292 South Street makes use of as-of-right bulk regulations to achieve an 800-foot height without requiring any variances. The high design ambition is known as the "vertical village" with "epic views" starting from $1 million to $3 million, offered exclusively to overseas buyers in China, Manhattan, 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
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

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

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
2 NOVA MODULAR SUSPENSION
3 HEX CREATIVE SYSTEMS LIGHTING
4 CASTOR BOLLARD LUMINAIRE
5 WINK MODULAR LIGHTING
6 PARCO BOLLARD HESS AMERICA
7 KJU CIRCLE

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.

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.

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.

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.

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.

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.

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.

legrand.com edglighting.com callighting.com erco.com supermodular.com hessamerica.com 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

targetti.com

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

targetti.com

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

flos.com

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

zumtobel.com

13 IVALO ALIANTE SCENCE 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 EGGSBOARD 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
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.
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 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.
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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 spruce board exterior 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

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.”
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 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

**LEFT:** JOURNEY INSTITUTE AT BROWN UNIVERSITY, PROVIDENCE, RI

**RIGHT:** CAPITOL VISTA OFFICE, ANKARA, TURKEY

**BELOW:** RED ROCK HOUSE, RED ROCK, NY
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.

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 Aluminium will be published by Routledge.
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.”
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 light and ventilation. “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 Zuazua, 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.

S-AR’s Casa 2G in San Pedro, Mexico.

S-AR 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 nestling 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 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
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 ambiling city, the vacant city, the object city”—layers of integrated space nested within the arbitrary geopolitical boundaries of place. That early experience, plus the influence of critical spatial theorists like Henri Lefebvre and Félix Guattari permeate her and her team’s work. “Placemaking is an ongoing process, while placemade is a product. Not as public space management, when people take possession of space, it becomes sustainable, and then it really works.”

The strategy is evident in Montiel’s Common-Unity, completed in 2015 with Alin V. Vallach, a project that engaged public housing residents in a Mexico City complex to redesign common spaces that were divided by inflexible and arbitrary boundaries. Montiel and her collaborators used participatory action research to best determine how the housing complex’s shared space should be designed. After observing that tenants extended the private space of their homes into shared courtyards via makeshift tents for parties and gatherings, the team built covered areas and equipped some for specialized activities, like blackboards and climbing nets. Consequently, residents felt a renewed sense of ownership and pride in their shared space. 2016 promises to be a big year for Montiel. With fellow architect José Castillo and INFONAVIT, she’s been selected to participate in (her second) Rotterdam Biennale, with “old and new housing for the next economy in Mexico.” The project conceives of “housing as more of an action than a product,” and entails creating public space in Mexico’s social housing, where there’s a shortage of half a million units nationally and a lack of community in the spaces that do exist. Montiel was also selected to exhibit—for the fourth time—at Venice this year. In March, she is contributing work to DEMO:POLIS, a show in Berlin that explores the significance of public space in contemporary cities.
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www.aia.org/convention
CALENDAR

MARCH/APRIL 2016

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.
tfa.aiany.org

TUESDAY 15
LECTURE
Anne Quinney
The City as Research Project
6:30 p.m.
SVA MA Design Research
136 West 21st 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

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

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

WEDNESDAY 30
LECTURES
Sean Corcoran
Design for Learning Spaces
6:00 p.m.
NYSID Auditorium
170 East 70th St.
nyisd.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

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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ARCHITECTURE WEEK 2016
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

Over the past few decades, the architectural practices of Latin America have gained much critical attention. The authors of this book, Luis E. Carranza and Fernando Luiz Lara, offer an assessment of the region’s architectural production in the postrevolutionary period from the 1950s to the present.

In their analysis, Carranza and Lara introduce the provocative term ‘antropofagia (cannibalism), first used by the Brazilian critic Oswald de Andrade in 1928 and many are not well known in the USA. Their demonstration of the richness and depth of the existing pluralities and that the history being presented within is provisional and intertemporal.

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-Losiano villa that Julio Vilmaj 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 regrettable never completed Helicoide in Caracas, Venezuela, begun in 1955, a radical... continued on page 31

**VIRTUEL REALITY**

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

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.

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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 encumbrances to his process. Most studies 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.
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Fax Resume to: CPH, Inc. 407-330-0639.
Comment: SoLange Fabião

Learned this lesson: At our core, on the heart level of our society, the “seventh world’s economy” suffers the consequences of neglect and sloppiness.

Today, 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, luckly not taken by the waves but 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.

The Museum of Tomorrow is the Museum of Today.

It is a large ship that docked at a small port in the city of Rio de Janeiro — bringing good 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! It has to be striking! It has to be gigantic! It has to scream loudly.

In Rio de Janeiro the museum of today has to screams 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 Kaka.) 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.

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. 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.

Anthropophagy[4], give us this day.

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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.

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. 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! It has to be striking! It has to be gigantic! It has to scream loudly.

In Rio de Janeiro the museum of today has to screams 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.

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Research shows that some roof insulations have the potential to lose 15% of their claimed thermal performance when it gets hot and in excess of 25% of their thermal performance when it gets cold. ROXUL® roofing products are made of stone wool, which provides for stable thermal performance across varying temperatures and climate zones. For links to external third party studies and to see how this would apply to a building in your climate zone visit us at roxul.com/buildingdesign
PROJECT: Loews Hotel Roof Deck. Chicago, IL
DESIGN: Wolff Landscape Architecture
PRODUCT: Umbriano®

Contact your Unilock Representative for samples, product information, and to arrange a Lunch & Learn for your team.

The possibilities are endless.

Our team has been trusted for over 40 years to provide technical expertise and project support in the exploration of segmental paving product options.

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