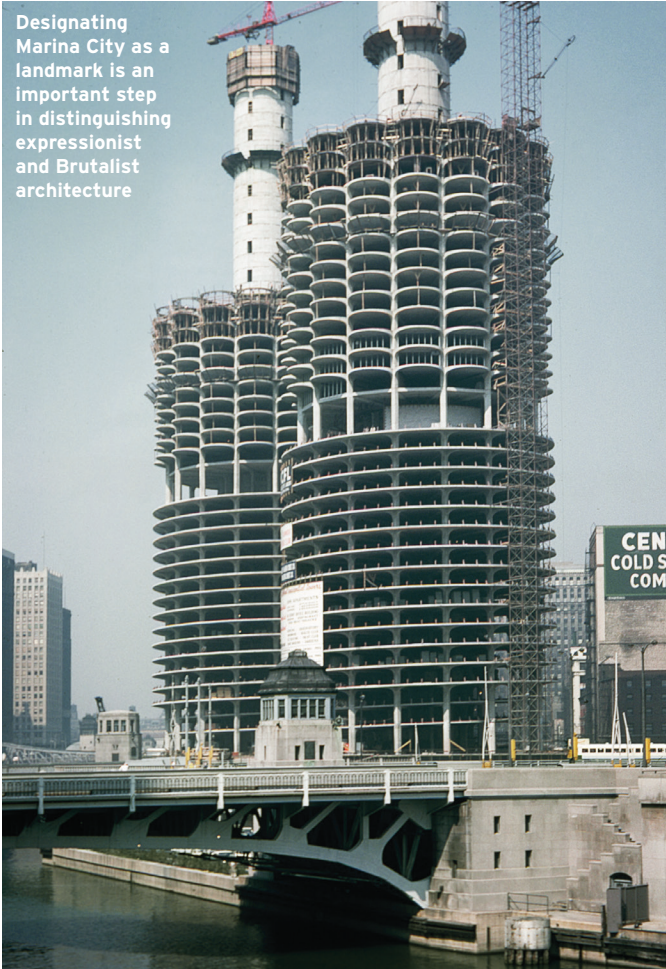


THE MIDWEST ARCHITECTS NEWSPAPER

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Designating Marina City as a landmark is an important step in distinguishing expressionist and Brutalist architecture

RUUDOLF OHRNING

MARINA CITY GAINS LONG OVERDUE LANDMARK STATUS

LANDMARK CITY

Though Marina City, Bertrand Goldberg's vanguard mixed-use project on the Chicago River, became an official landmark February 10, 2016—less than one year after its application—the architecture community still held its breath. After the tragic loss of Goldberg's Prentice Women's Hospital less than two years before, no one wanted to take any chances protecting the towers, affectionately referred to as the "Corncobs."

Completed in 1967, the two 65-story spires, along with a theater and two 10-story office buildings, were substantially funded by the Building Service Employees International Union, a janitorial trade union. The union believed building middle-income housing in urban centers would help reinvigorate the ailing downtown and bring in new janitorial jobs for the large project. This was a shift from

continued on page 6

WHY'S NEW SPEED MUSEUM OPENS WITH A BANG IN LOUISVILLE



RAFAEL CAMO

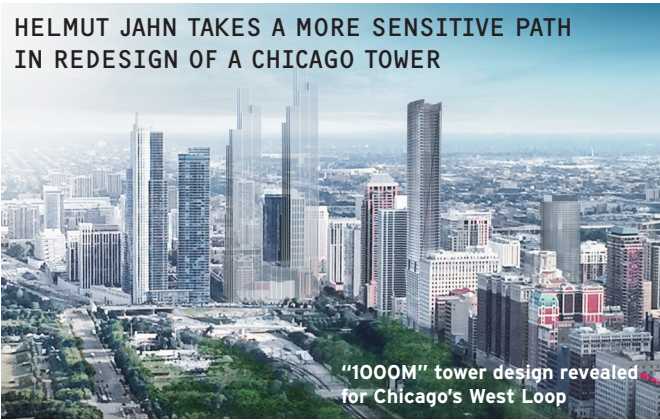
GO SPEED MUSEUM GO!

After over four years of construction, Kentucky's oldest and largest art museum has reopened. Louisville's Speed Art Museum, now nearly twice

The 60,000-square-foot expansion is the museum's largest renovation to date its former size, has just finished its new

continued on page 4

HELMUT JAHN TAKES A MORE SENSITIVE PATH IN REDESIGN OF A CHICAGO TOWER



COURTESY HELMUT JAHN

"1000M" tower design revealed for Chicago's West Loop

CONSIDERATE CURVES

A few weeks ago, architect Helmut Jahn unveiled a new look for a downtown Chicago skyscraper proposal. It is not a minor tweak, but a wholesale revision with an eye for distinctive design in the aesthetically underwhelming South Loop.

Dubbed "1000M" for its

1000 South Michigan Avenue address, New York developers Time Equities (who also partnered with Jahn on a New York City tower bearing close resemblance) and JK Equities lopped nearly 200 feet off the plan, bringing the height to 832 feet with 73 stories. It conforms

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CHELSEA ROSS

Thanks to the Sweet Water Foundation, vegetables are growing in South Side warehouses

UNUSED CHICAGO BUILDINGS BECOME AQUAPONIC FISH FARMS

Thanks for the Fish

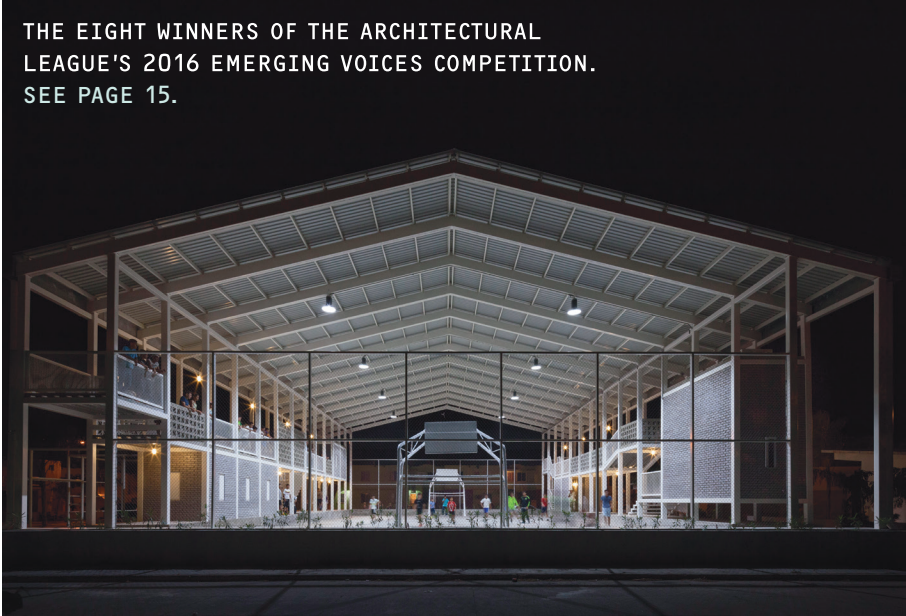
On Chicago's far South Side, tucked into a postindustrial strip of Cottage Grove Avenue that hugs the Metra tracks, Sweet Water Foundation is farming fish in a former shoe warehouse.

The story of continued on page 6

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



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SAVING ARCHITECTURE

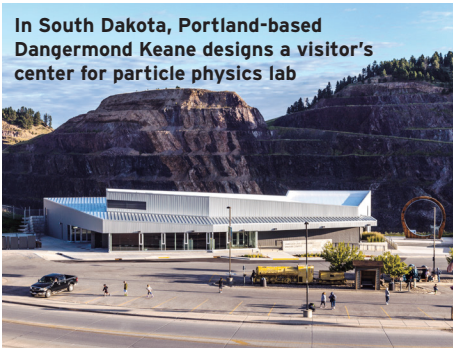
This is my first stand-alone issue as Midwest editor of *The Architect’s Newspaper*. For those of you who have been following along, I have been in this position for around four months. In that time I have been writing, meeting, and talking about architecture with a wide range of practitioners and academics in the Midwest and beyond. And though I came to the paper with strong positions on many architectural subjects, I quickly found that to be a voice for a particular field or a particular region, I would have to do more listening than talking. What I have been hearing the most is that though the industry is finally recovering, many architects have concerns that reach far beyond just building.

“Saving architecture” can mean a lot of different things to a lot of different people. To some it means literally saving our built world, either from demolition or simply disrepair. Perhaps nowhere has a more sordid past with this concept than Chicago. The list of seminal buildings that have been razed sometimes feels as though it will overtake the list of those that still stand. Large swaths of Chicago are interlaced with the level of disrepair one would never expect in a modern city. Yet at the same time, there is hope. With Marina City’s recent landmark designation architects around the world can breathe a sigh of relief. On the South Side, the Sweet Water foundation is transforming a handful of old abandoned buildings into aquaponic fish farms, creating highly productive sources of food and community.

The other saving architecture is the architecture that serves. And perhaps there is no bigger debate in contemporary architecture than the discussion of who and how architecture serves. In the Graham Foundation’s current exhibition, *Architecture of Independence: African Modernism*, we get a look at architecture so grand, it is charged with nothing less than defining the independence of post-colonial Africa. In our last issue we spoke with Cynthia Davidson and Mónica Ponce de León, the curators of the U.S. Pavilion for the Venice Biennale. Though they have no illusions of architecture being the ultimate problem solver, this year’s entire biennale is particularly focused on just that. This month, we speak with Detroit Resists, a group that is intent on challenging the architectural system it believes is having the very opposite effect of saving anyone.

This discussion will surely continue as long as there is architecture to be saved and people who could maybe use more architecture in their lives. I am very interested to hear what you, our readers, think about all of this. And I’m even more interested to hear what you think is important that I might be missing.

MATTHEW MESSNER



In South Dakota, Portland-based Dangermond Keane designs a visitor’s center for particle physics lab

COURTESY DANGERMOND KEANE ARCHITECTS

SANFORD LAB’S HOMESTAKE VISITORS CENTER IS FOR SCIENTISTS AND THE CURIOUS PUBLIC ALIKE

Science on the Edge

Once one of the main producers of gold in the world, the town of Lead, South Dakota, with its Homestake mine, is now the site of one of the most advanced experiments in particle physics ever undertaken. Nearly 5,000 feet underground, the Sanford Underground Research Facility is attempting to understand the properties of elusive neutrino particles and dark matter.

To allow for educational programs, as well as provide a space in which the scientists themselves could gather outside of the laboratory, Portland, Oregon–based Dangermond Keane Architecture was called in to design the Sanford Lab Homestake Visitor Center. Situated at the very edge of the mine near Lead’s small downtown, the Visitor Center functions as an exhibition space to present the history of the mine and the town, and to explain the experiments happening directly below. Spaces are set aside for lectures and classes, as well as a gift shop to support the exhibit maintained by the Lead Chamber of Commerce. The exhibit itself was designed by C&G Partners and includes a 3-D printed and laser-cut model of the mine. Dangermond Keane has also continued a collaboration with ARUP engineers to design and develop the underground laboratory spaces. **MM**

CLARIFICATION

In the February story, “Remembering to Remember” we wrote, “The park’s current configuration was designed by landscape architects M. Paul Friedberg and Oehme van Sweden & Associates.” More precisely, “The park’s current configuration was designed by landscape architect M. Paul Friedberg, with a subsequent planting plan by Oehme van Sweden & Associates.”



COURTESY POPULOUS

UNVEILED

MINNESOTA UNITED FC STADIUM

Major League Soccer’s newest expansion team, the Minnesota United FC, unveiled the first renderings of its planned 20,000-seat stadium. Designed by Kansas City–based stadium experts Populous, the field is expected to be complete by the start of the 2018 season in the Snelling-Midway neighborhood of St. Paul. The outdoor stadium will be enveloped in an LED-illuminated translucent PTFE (polytetrafluoroethylene) facade, which will act as a shade for the spectators. Currently the proposed site, a parking lot for city buses,

is not so fondly referred to as the “bus barn.” But the team believes the location, outside of downtown, can grow with the team and that the stadium can help give the area an identity all its own. Much to the praise of the public, the team plans to privately finance the entire \$150 million budget, a departure from the economic model of most stadiums. Once completed the stadium will become publicly owned. Plans for the surrounding area have also been unveiled, including mixed-use retail, office, and residential developments.. **MM**

Architect: Populous
Client: Minnesota United FC
Location: St. Paul, MN
Completion: 2018

NOT FACE TO FACEBOOK

Father Michael Pfleger, the outspoken and often controversial South Side Chicago priest, took to Facebook to criticize nonprofit Friends of the Parks for attempting to stop the construction of the MAD-designed lakefront Lucas Museum of Narrative Art.

In his post he wrote, "Who Are 'Friends of the Parks'? Years ago they fought against the Chicago Children's Museum, now they are fighting against turning a parking lot into the George Lucas Museum, which will bring HUNDREDS of jobs in building and operations...all at his own expense! But, who are they? Who is their board, how diverse is it? Where do they live? How many on their board from the South and West Sides???? WHO ARE THEY?????"

MARCO RUBBLE-O

As the Republican candidates geared up for Tuesday's Florida primaries, the *New York Times* reported that senator **Marco Rubio's** Orlando headquarters looked "bleak." It described the location as "...the vacant offices of what used to be an architecture firm, the floor littered with broken ceramic tiles and orange cones marking where hazards protruded."

SEND INTRODUCTIONS AND CAUTION TAPE TO EAVESDROP@ARCHPAPER.COM



COURTESY HELMUT JAHN

Helmut Jahn's supertall tower offers a visual counterpoint to its South Loop setting

this "is the only building to get bigger toward the top."

The shift from rectilinear base to more curvaceous top also delineates the change from apartments to condos in the tower. One hundred and forty rental units would fill the base, providing an aesthetic screen for ten floors of parking. An amenity level divides these lower rental units from the 366 condos planned for the upper floors, while external load bearing "super columns" also signal this break on the tower's facade.

Architecture critic Blair Kamin noted in the *Chicago Tribune* that the historic district's tallest structure is the 430-foot-tall Metropolitan Tower several blocks north. Immediate Michigan Avenue neighbors are 100- and 272-feet-tall, the shorter of which was acquired by the developers. Clearly, the pose struck by Jahn's tower will be instrumental to its contextual success or failure.

To that end, the tower's shape is derived largely from its relationship to adjoining buildings. The taller north neighbor's setback is matched and a 20-foot gap exceeds the 12 feet required by code, preserving greater sunlight and airflow for that building's south-facing tenants. A sloping 17-foot outcrop hovers over the southern neighbor, in a way cradling it (the outcropping and expansion of floor plates also helps with the economics of a shortened proposal).

In material terms, a metal facade system transitions to a greater ratio of glass once the tower clears its neighbors. Community reaction to the new concept has been overwhelmingly positive, but a lingering concern is whether equal care will be given to the less prominent west facade.

Relative stature may be diminished, but Jahn's redesign still sets out to create a visual counterpoint to the wall of skyscrapers rounding Michigan onto Randolph. Together with Rafael Viñoly's twin 76-story tower designs at Michigan Avenue and Roosevelt Road and Hartshorne Plunkard Architecture's rendering of a 585-foot-tall apartment building two blocks north of 1000M, a bolder definition of Grant Park's south rim is on the way.

Developers hope to break ground in 12 to 15 months. **IAN SPULA**

CONSIDERATE CURVES continued from front page to new height guidelines that govern the south portion of the Historic Michigan Boulevard District, which runs from Randolph Street to 11th Street, and assuages residents' concerns over the appropriateness of dropping a supertall on an iconic streetwall. The amendment from the Commission on Chicago Landmarks allows for new towers up to 900 feet on Michigan and Wabash Avenues between 8th and 11th Streets.

In the process, a staggered stacked cube concept was scrapped, replaced by sinuous curves and triangular planes. Project text attributes the "hard sloping north edge, the soft and natural southeast corner, and curved east and west faces" to the textures of city, lake, and park, respectively.

A decidedly rectangular base transitions to parallelogram from the 24 through 72 floors, allowing the tower's top-heavy dimensions to develop slowly and gracefully. An enclosed omni-directional top houses mechanicals and a 5,300-square-foot roof terrace. Among Chicago's tallest towers, Jahn said at the community presentation,



COURTESY 21C MUSEUM HOTELS

> 21C MUSEUM HOTEL

1167 W. Main Sreet, Lexington, KY
Tel: 859-899-6800
Architects: Deborah Berke Partners/
Perfido Weiskopf Wagstaff + Goettel

Lexington, Kentucky's oldest skyscraper, the 1913 15-story McKim, Mead & White-designed Fayette National Bank Building, has been remodeled into the fifth iteration of the 21c Museum Hotels. 21c's founders, two Louisville art collectors, spent \$43 million converting the former bank into an 88-room boutique hotel. The Louisville-based chain is notable for including contemporary art spaces in its hotels. 21c Lexington includes 7,000 square feet of exhibition area with original art throughout the guest rooms and public spaces. New York-based Deborah Berke Partners were the design architects for the project, while Pittsburgh-based Perfido Weiskopf Wagstaff + Goettel acted as executive architects. The hotel's restaurant, Lockbox—a nod to the building's heritage—includes a 12-person private dining room in the original vault with a functional locking door. 21c's exhibition space is free and open to the public, with tours offered on Wednesday and Friday evenings. **MM**

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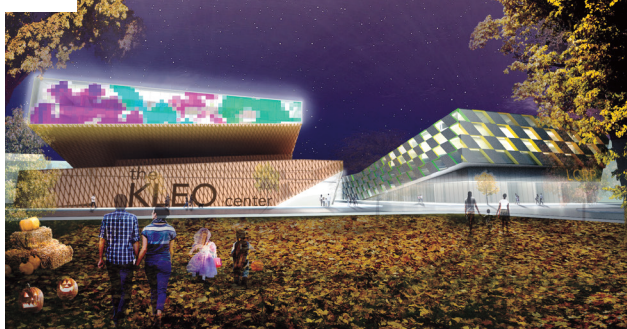
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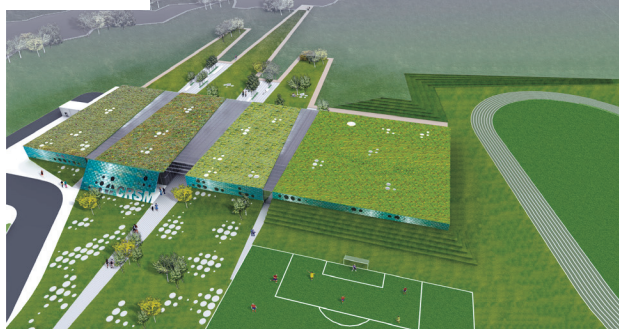
KLEO



EL CENTRO



CRISTO REY



COURTESY JGMA

Trains rumble past the large, plate-glass windows of the oft-overlooked Holabird & Root McClurg building on the east end of Chicago's Loop. And though the train is less than 20 feet away from the second-story office of JGMA, one is more likely to hear the discussion of facade materials and patterning over a raucous game of foosball as the young office takes lunch. Despite the office's very "Chicago" setting, it bears little resemblance to the more well-known behemoths of Chicago architecture, many in buildings less than a block away.

At only 18 employees (there are 16 desks, so someone is always standing, model building), JGMA is atypical for a Chicago architecture firm in almost every way. Small firms in Chicago are often relegated to smaller projects, and they are rarely given the opportunity to design the kind of challenging architecture that is now JGMA's signature.

The office's work ranges from exhibitions to high-rises and everything in between. With a reputation for producing projects that are particularly sensitive to the client as well as the surrounding community, JGMA founder and president, Juan Gabriel Moreno, is quick to point out that he has no intention of specializing in socially conscious design. "I love to say that

we are not specialist," he said. "People try to pin me down, they ask, 'What do you specialize in?' I just say, 'Architecture.'"

As its projects rake in awards, JGMA continues to challenge what architecture can be in Chicago. Each project takes on new distinctive forms and colors. The work is decidedly radical in a city of black glass boxes. Yet even as conservative as the world of Chicago architecture can be, JGMA has found a way to resonate with the traditional establishment as well as the greater public. Its latest major structure, the Northeastern Illinois University El Centro building, has won both a Chicago AIA Honor Award and the Chicago Neighborhood Development Award, a distinction usually earmarked for housing projects.

All of this happens in an office that prides itself on the mentorship of its young employees. With more than a dozen projects on the boards, everyone is expected to pull his or her weight, and those with more experience are expected to keep the projects in check. "What happens here, and my approach just holistically, is that everyone has a voice, period. I don't care if you just arrived. What I am trying to establish is an environment where people are courageous enough to say what is on their minds." **MM**

UNO CHICAGO

The United Neighborhood Organization (UNO) Soccer Academy Elementary School is located in the predominantly Hispanic neighborhood of Gage Park in southwest Chicago. The design of the building brings the students and community together in its sweeping form that wraps around the school's central soccer field. Classrooms and circulation spaces are filled with natural light, and views of the city are visible through long expanses of glass. UNO is a certified LEED Silver Project.

EL CENTRO CHICAGO

The blue and yellow finned El Centro sits along one of Chicago's busiest interstates. Motorists see shifting form and color as they fly (or crawl, depending on traffic) past the low-slung form. El Centro is the urban campus of Northeastern Illinois University and includes 56,000 square feet of classrooms, computer labs, a multimedia resource center, conference rooms, and community rooms. Even before the project was completed, and subsequently began to collect accolades, it was garnering the city's attention. Moreno explained a moment when a concerned onlooker questioned the building's cantilever: "I can remember while the steel was being framed, on the north side of the building there is a diagonal cut. For shoring purposes, our structural engineer reminded the erectors that they had to put a shoring column in. I started to get calls, 'Don't tell me you lost the cantilever, Juan!' That's when I knew people were engaging with the building."

KLEO CHICAGO

Keep Loving Each Other (KLEO) is a South Side Chicago not-for-profit focused on facilitating the area's arts community. Located just south of the University of Chicago, in an area that is experiencing a renaissance of art culture, JGMA's KLEO apartments will provide 60 affordable units for senior artists with studio spaces, community rooms, and retail space. "As soon as you go into something that is quote unquote 'social,' people start talking about punched openings. This is for artists and the quality of light matters. So let's look at a monolithic polycarbonate building," Moreno said. The polycarbonate allows for a simply installed system, which provides extreme flexibility in facade coloring and patterning. It also produces exceptional soft working light for artists. JGMA is going through standards and tests to ensure the polycarbonate system (rarely used in the United States) meets the rigorous Chicago fire codes.

CRISTO REY WAUKEGAN, IL

As part of the national network of private charter schools aiding underserved communities, Cristo Rey asked JGMA to design a school that matched its unconventional curriculum. When finished, the school will be housed in a former Kmart big-box building. By replacing much of the oversize parking lot with a sports field, wrapping the facade, and literally cutting the building into pieces, JGMA is working to distance the school from its less academic past. Large cuts through the building will bring much needed light to the expansive floor area and connect the interior to the wetland area behind the building.

GO MUSEUM GO! continued from front page North Pavilion and remodeled the interior of its 1927 neoclassical building. The addition was designed by Los Angeles and New York-based wHY with local architecture firm KNBA. Selected from an open RFQ and eight team shortlist, wHY beat out Bernard Tschumi, BIG, Gluckman Tang, Henning Larsen, SANAA, Snøhetta, and Studio Gang for the commission. This 60,000-square-foot expansion is wHY's second new construction museum project in the United States and the first major cultural building completed by its New York office.

Although additions were made to the original museum in the 1950s, 1980s, and 1990s, it has never seen a renovation of this scale. In this latest overhaul, the museum gains more permanent contemporary and modern art spaces, multimedia galleries, a new light-filled lobby, and an improved youth art education area.

The fully fritted glass exterior of the new wing holds traditional white-wall galleries, as well as spaces left with exposed textured concrete for more flexible or unconventional art installations. The new galleries take greater advantage of natural light than the older building and have open layouts for guests to wander and explore. Newly remodeled galleries in the original building carry the theme of the new wing throughout the museum. Along with these galleries, there is a new outdoor sculpture garden and a 142-seat cinema for the museum's new "Speed Cinema" film program.

wHY describes its design approach as Acupuncture Architecture™. This comes from its goal of activating the original structure from multiple points. The approach included allowing the public, and in particular the neighboring community from the University of Louisville – Belknap's campus, to experience the entire museum in new ways. To achieve this, public amenities—cafe, shop, cinema, etc.—were decentralized and made accessible both indoors and out. A suspended bridge from the new wing reaches into the original building's Grand Galleries.

The most notable new space is the open ground level, which includes an entry hall, an auditorium with indoor-outdoor capabilities, and a bright double-height lobby. Suspended from the lobby's ceiling, a 675-pound steel sculpture by artist Spencer Finch welcomes visitors.

The opening of the museum included a free 30-hour party with performances, discussions, and screenings. Thanks to a recent one million dollar gift from the Brown-Forman Corporation, the museum will be free every Sunday for the next five years. **MM**

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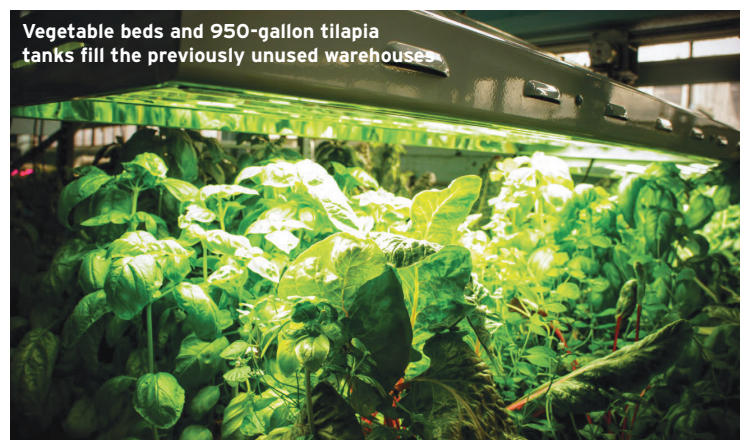
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THE ARCHITECT'S NEWSPAPER MARCH 23, 2016



Sweet Water sites serve as community hubs and work with schools and youth programs



Vegetable beds and 950-gallon tilapia tanks fill the previously unused warehouses



Aquaponics is a closed-loop biofeedback system where fish provide nutrients for the plants, and plants purify the water for the fish



Sweet Water also offers gardens, classrooms, workshops, and a fully-functioning kitchen

COURTESY SWEET WATER; CHELSEA ROSS

THANKS FOR THE FISH continued from front page urban farming as a tool for urban development is, perhaps unfortunately, cliché at this point. Emmanuel Pratt, Sweet Water's cofounder and executive director, would know: He came up under Will Allen, MacArthur "genius" grantee and founder of Growing Power. Allen practically wrote the story and developed a much-lauded and effective framework for using farming as a tool for community and economic development.

Like Growing Power, Sweet Water has operations in Chicago and Milwaukee that serve as community hubs, education centers for school groups, and employers for hundreds of youth.

However, Pratt's background in architecture and planning pushed him to take a different approach. He holds a Bachelor of Architecture from Cornell and studied under Mark Wigley as a doctoral candidate in Columbia University's Urban Planning program. He can weave a conversation seamlessly from the biology of farming and the science of aquaponics to the architecture of space and design.

Pratt decided to form Sweet Water in 2011, because he saw farming as just one tool in the box of neighborhood revitalization. The organization's "blight-to-life" approach uses the biological regenerative principles of nature to, in Pratt's words, "invent new forms of building typologies."

"It's all about programming and reprogramming. Space is the crux, and programming is the vehicle," said Pratt.

He describes the Aquaponics Innovation Center at the University of Wisconsin's Stevens Point as a "tinkering shop." Along with the 950-gallon tilapia tanks that cycle water to the vegetable beds and back, there is a full-scale wood shop run by a master carpenter, where farming infrastructure is built and participants learn design-build techniques using hand drawing, Rhino, and SketchUp.

"It's a playground. A place for imagination in a space of lost labor production, in an era of hyper-capitalism," said Pratt.

Along with the Aquaponics

Innovation Center and a similar operation in Milwaukee, Sweet Water owns a single-family house that sits alone on two acres of land in Englewood. Built on the site of a former youth correctional school during the housing boom, the house went into foreclosure during the recession.

Now called the Think-Do House, Sweet Water converted the surrounding land into a working farm that feeds 200 people a week at peak growing season. The house has become a community center with workshops, classrooms, and a functioning kitchen. There is a view of the Willis Tower through the kitchen window.

"The aesthetics and conditions of the built environment play a

major role in a cultural otherness that is reinforced by patterns of development in the city," said Pratt. "Neighborhoods like Englewood have a strong housing stock from the last 100 years. Tearing down buildings is not just erasure of culture and history, it's also a matter of material and soil waste."

Sweet Water sees buildings as part of the ecological system of a neighborhood. "We look at the relationship between water, light, soil, plants, buildings, and culture as a closed circuit," said Pratt.

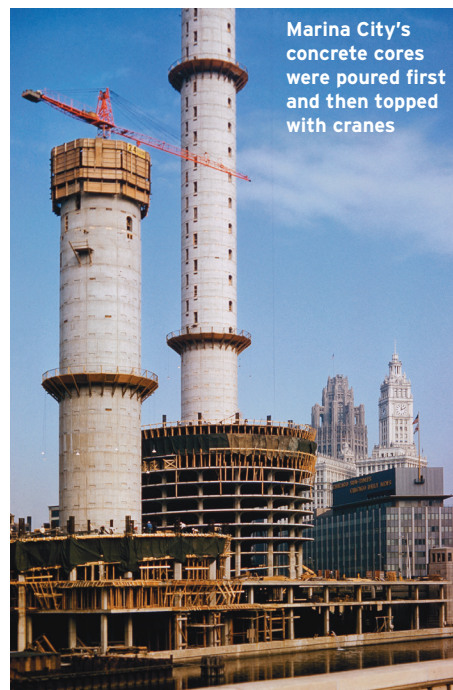
A combination of geography, demography, and work that straddles the intersection of urban development, architecture, and community beg comparisons to flashier examples of South Side redevelopment, such as Theaster Gates's top-down, development-as-conceptual-art project or Amanda Williams's building-as-beacon Colored Project. However, Pratt said that Sweet Water's bottom-up, asset-based relationship approach looks at revitalization as "not just about the economy of a neighborhood, but about the ecosystem as well."

It may not be as sexy, but it's working. And Sweet Water's footprint is growing.

Directly across the alley from the Think-Do House sits the historic Raber House, a landmarked building owned by the city. Pratt told *AN* that Sweet Water is currently in talks with Ross Barney Architects, Latent Design, DMK Restaurants, and the Illinois Institute of Technology's architecture department to recover the property for the neighborhood's use.

"Building neighborhoods and the business of development are at odds," said Pratt. "Architecture has the power to negotiate that, but there is a race for architects to catch up to their role."

CHELSEA ROSS



Marina City's concrete cores were poured first and then topped with cranes

LANDMARK CITY continued from front page the more suburban low-income housing the organization had been building for its members. Goldberg's unconventional ideas of life in the city made a good match for this innovative approach to job creation.

Envisioned as a "city within a city," Marina City intended to provide everything its residents would need or want for living, working, and playing. Few projects even today offer the sheer number and diversity of amenities that Marina City does. With office space, a theater, a gym, restaurants, a bodega, the famous balconies, car parking, and, of course, boat parking, the concept was like no other housing project ever built. It would later influence other historic projects, including the John Hancock Tower.

The construction methods used, especially for the towers, were also novel. Poured-concrete cores were built to full height and topped with cranes. Those cranes then lifted formwork and concrete to construct each floor radiating from the cores. When the towers were complete, they were the tallest

reinforced-concrete buildings in the world.

Considering all of this, many felt that landmark designation was long overdue, and the fate of Prentice served as a painful reminder. Becoming a landmark is not easy though, even for older buildings, and landmark status carries with it certain responsibilities regarding upkeep. Marina City's status also adds to a larger conversation about the preservation of modernist architecture, in particular that of oft-aborred expressionist and Brutalist projects.

Achieving a landmark title in Chicago can be a long and political journey. Just as in many bureaucratic processes, the project will undergo a series of reports, garner recommendations, and secure resolutions before it can be presented the city council for a vote. Marina City's quest began July 9, 2015, with a preliminary landmark recommendation made by the Commission on Chicago Landmarks. The reports ordered by the city after that initial recommendation found that Marina City fulfilled five landmark

criteria, one of which was its innovative design by a distinguished architect that adds cultural value to the city. Another aspect was its "distinctive physical appearance" that represents a "familiar visual feature of the City of Chicago."

Now that the complex's status is official, any major renovations or new construction must pass through the Commission on Chicago Landmarks. Aside from greater protection from demolition or excessive exterior remodeling, landmark status affords the building's owners a handful of economic incentives such as state and federal tax credits directed at rehabilitation, as well as the waiving of permit fees.

Though many feel the influence of Marina City on the world of architecture was already clear, only time will tell if the example set by its landmarking will help protect other concrete wonders in our city centers. Marina City joins Mies van der Rohe's IBM Building (now the AMA Plaza) as one of the few modernist buildings designated as a Chicago landmark. **MM**

lighting

Published by The Architect's Newspaper

www.archpaper.com

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

Reported by Becca Blasdel

FLASHING LIGHTS

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

COURTESY SOFTLAB



PRODUCTS

SHINE BRIGHT

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

1 ADORNE
BEYOND BEIGE
LEGRAND

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

legrand.com

2 NOVA MODULAR
SUSPENSION
EDGE LIGHTING

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

edgelighting.com

3 HEX
CREATIVE
SYSTEMS LIGHTING

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

csslighting.com

4 CASTOR BOLLARD
LUMINAIRE
ERCO

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

erco.com

5 WINK
MODULAR
LIGHTING
INSTRUMENTS

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

supermodular.com

6 PARCO BOLLARD
HESS AMERICA

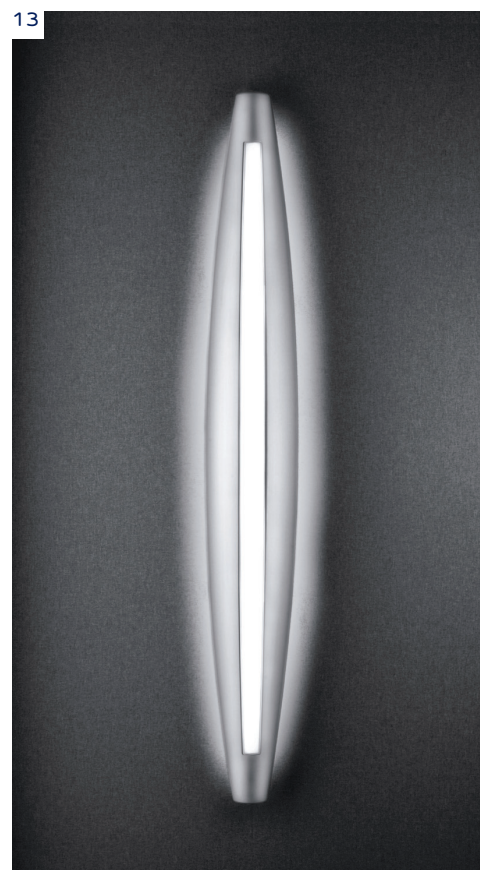
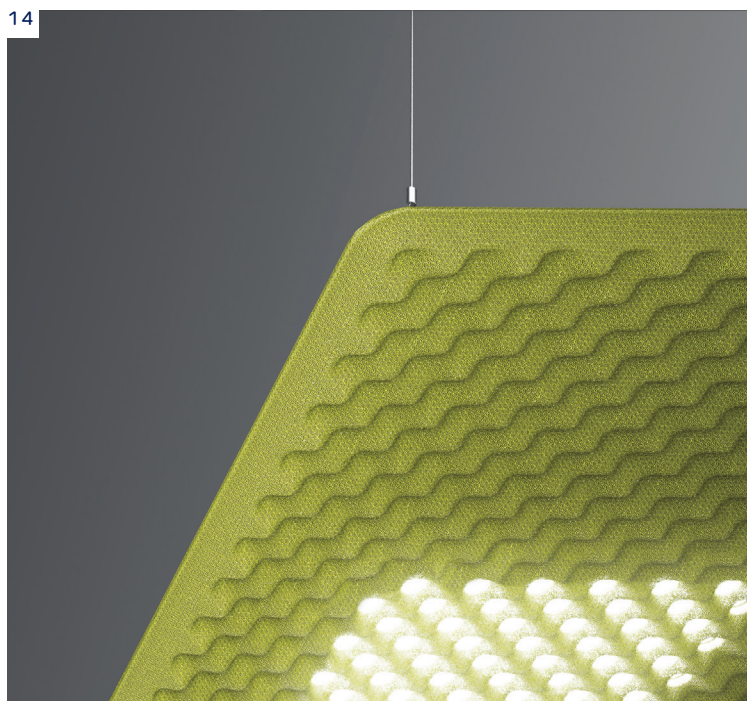
With its sleek curved design, Parco provides uniform illumination for pathways up to ten feet wide. The bollard satisfies IES-recommended light levels and uniformity requirements for use in urban and commercial settings as well as LEED lighting zones.

hessamerica.com

7 KJU CIRCLE
SELUX

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

selux.com



8 STELLINA
AMERLUX

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

amerlux.com

9 DECORA DIGITAL
CONTROLS
LEVITON

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

leviton.com

10 STILO
TARGETTI

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

targetti.com

11 CIRCLE OF LIGHT
FLOS

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

flos.com

12 SLOTLIGHT LED II
ZUMTOBEL

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

zumtobel.com

13 IVALO ALIANTE
SCONCE
LUTRON

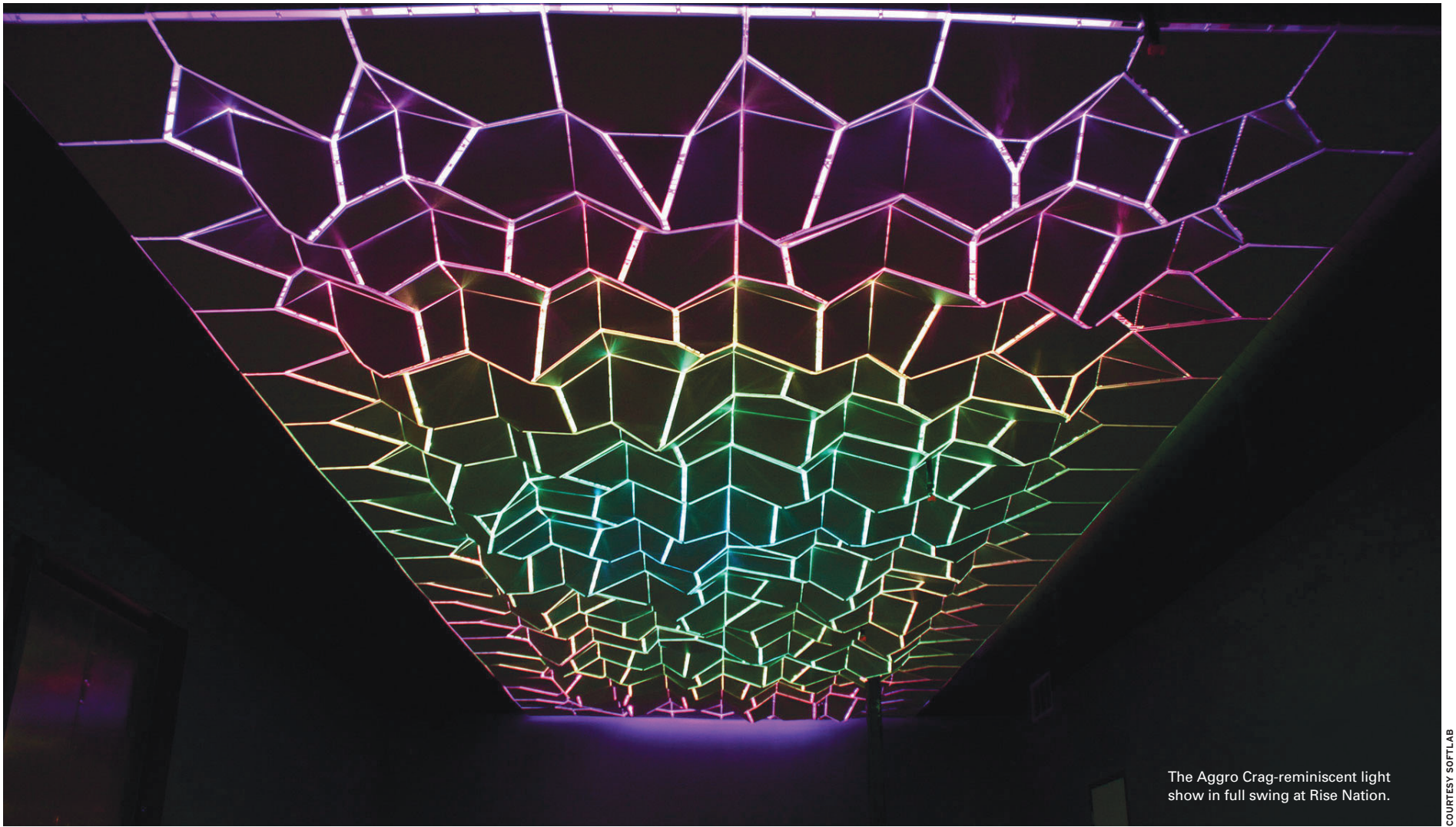
Inspired by nautical elements, the minimalist fixture is available in four and five foot options that can be used in both interior and exterior spaces. It is now available in a 3,000 kilowatt color temperature, which allows for a whiter light, in addition to the 2,700 kilowatt and 3,500 kilowatt options.

lutron.com

14 EGGBOARD
ARTEMIDE

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

artemide.com



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

COURTESY SOFTLAB

Q&A

High Climbing Design

SOFTLAB

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

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

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

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

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

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

both their unique character.

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

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

What can we expect to see from SOFTlab in 2016?

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

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

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



architectural
area lighting

www.aal.net



Next
Generation
LUMINAIRE

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

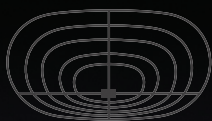
Below: The employee lounge at the MediaMath offices at 4 World Trade Center.

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

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<http://www.kimlighting.com/typex/>



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INTRODUCING **ARCTICFRONT™ SERIES 45X** HIGH PERFORMANCE DUAL THERMAL STOREFRONT SYSTEM

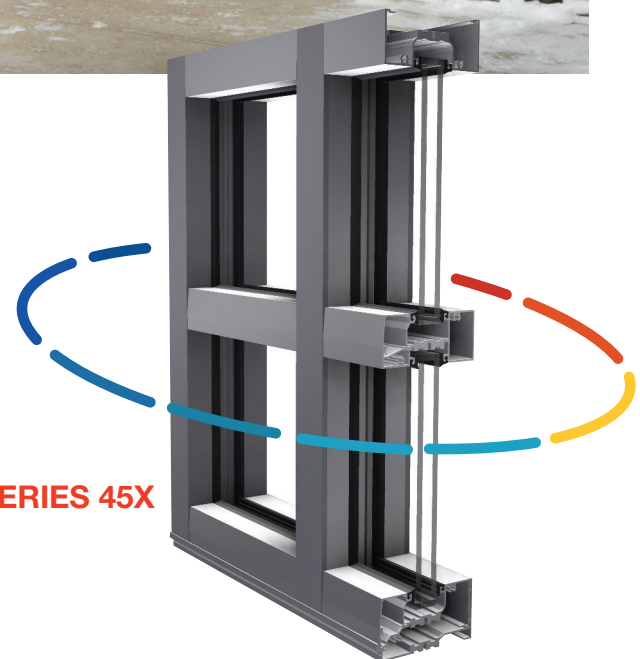
When it comes to meeting energy codes for thermal performance, opposites do not attract. Keep the cold air out and the warm air in with the new **ArcticFront™ Series 45X High Performance Storefront System** from CRL-U.S. Aluminum. By incorporating dual polyurethane thermal break points that act as a superior thermal barrier, it can produce U-factors as low as 0.19. The system excels at maintaining desired internal temperatures and condensation resistance. In addition, the NFRC Rated ArcticFront™ Series 45X comes in the familiar design and installer-friendly features of a traditional storefront.

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EMERGING VOICES 2016



DOUBLESPACE PHOTOGRAPHY

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

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

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

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

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

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

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

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

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

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

allowing in light and glowing at night.

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

SAM LUBELL



**OMAR GANDHI
ARCHITECT**

—
HALIFAX, NOVA SCOTIA
+ TORONTO, ONTARIO



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

RIGHT: GREG RICHARDSON; LEFT: DOUBLESPACE PHOTOGRAPHY



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

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



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

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

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

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

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

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

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

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

BELOW: RED ROCK HOUSE, RED ROCK, NY

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

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

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



ANMAHIAN
WINTON
ARCHITECTS

CAMBRIDGE, MA

CLOCKWISE FROM UPPER LEFT: PETER VANDERWARKER; COURTESY ANMAHIAN WINTON

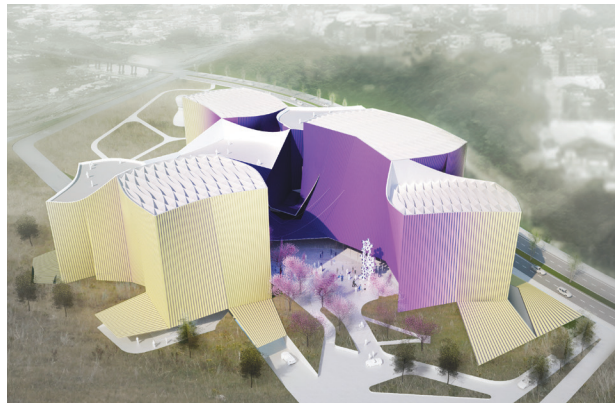


HEATHER ROBERGE/
MURMUR

—
LOS ANGELES, CA



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



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

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

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

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 Aluminum* will be published by Routledge.

MARIA ELENA MOERSEN



MIN | DAY

—
OMAHA, NE
SAN FRANCISCO, CA



PAUL CROSBY

LEFT: BLUEBARN THEATRE +
BOXCAR 10, OMAHA, NE

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

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

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

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

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

Case in point: When

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

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

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

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

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

OLIVIA MARTIN



S-AR

—
MONTERREY, MEXICO

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

TOP: ALEJANDRO CARTEGNA; BELOW: ANA CECILIA GARZA VILLARREAL

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

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

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

Like Casa 2G, most S-AR projects have

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

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

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

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

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



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

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

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

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

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

feel compelled to fit within those groups."

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

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

Winning a competition to



SILO AR+D

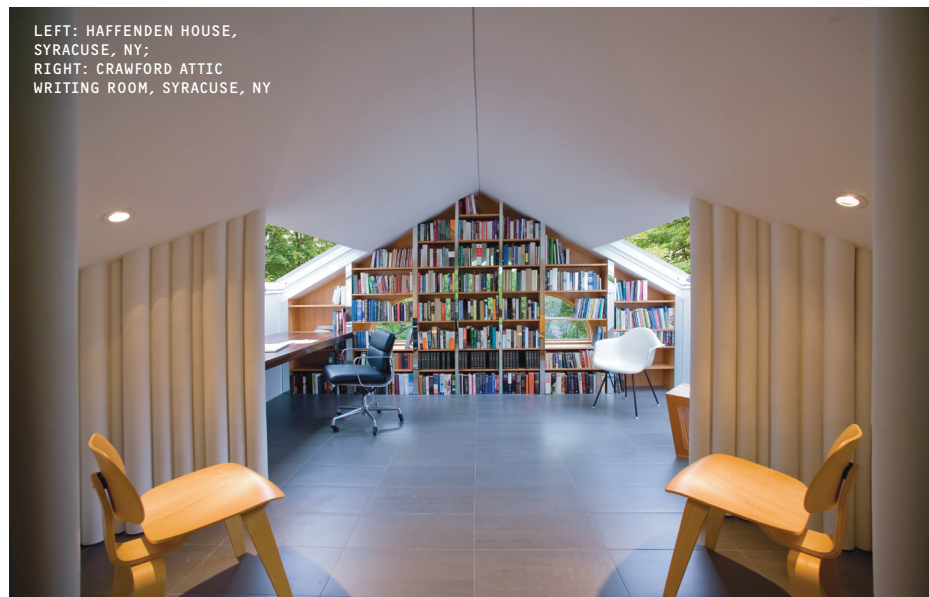
—
CLEVELAND, OH
FAYETTEVILLE, AR

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



JON LOTT/
PARA PROJECT,
COLLECTIVE-
LOK

NEW YORK CITY



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

LEFT: NATHAN RADAR; RIGHT: PARA

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

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

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

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

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

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

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

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

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

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



ROZANA
MONTIEL,
ESTUDIO DE
ARQUITECTURA

MEXICO CITY



LEFT: SANDRA PEREZNETO; RIGHT: JORDI BERNADO

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

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

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

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

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

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

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

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

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

LEFT: COMMON-UNITY, MEXICO CITY;
RIGHT: CITY OUT OF LINE, MEXICO CITY

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

THE ARCHITECT'S NEWSPAPER MARCH 23, 2016

MARCH

FRIDAY 25

LECTURE

Allison Newmeyer:
Recent Work of Design
With Company
4:30 p.m.
UM-W School Of Architecture
and Urban Planning
2131 East Hartford Ave.
Milwaukee, WI
uwm.edu

SATURDAY 26

WITH THE KIDS

Saturday Studio

12:00 p.m.
Chicago Architecture
Foundation
224 South Michigan Ave.
architecture.org

MONDAY 28

EVENT

Joseph Altshuler
2016–17 Architecture
Fellowship Candidate
12:00 p.m.
Art + Architecture Building
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

LECTURE

Linna Choi &
Tarik Oulalalou
Oulalalou+Choi
6:00 p.m.
Art + Architecture Building
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

WEDNESDAY 30

LECTURE

Geoffrey Von Oeyen Design
5:30 p.m.
Gui Auditorium, Knowlton
School of Architecture
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

THURSDAY 31

LECTURE

Ola Uduku
Education Independence,
Development, and Modernity:
Africa's New School Buildings
of the 1950s and 1960s
6:00 p.m.
Graham Foundation
4 West Burton Pl.
grahamfoundation.org

APRIL

FRIDAY 1

SYMPOSIUM

MCHAP.Emerge 2014/15
S. R. Crown Hall
arch.iit.edu

EXHIBITION

Research Through Making
3:00 p.m.
Liberty Research Annex
University of Michigan
305 West Liberty St.
Ann Arbor, MI
taubmancollege.umich.edu

MONDAY 4

LECTURE

Sarah Blankenbaker
One and Three
6:00 p.m.
Graham Foundation
4 West Burton Pl.
arch.uic.edu

TUESDAY 5

LECTURE

Phillipe Block
6:00 p.m.
Art + Architecture Building
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

WEDNESDAY 6

LECTURE

Gil Peñalosa: 8 80 Cities
5:30 p.m.
Gui Auditorium, Knowlton
School of Architecture
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

MONDAY 11

EXHIBITION OPENING

Joshua Prince-Ramus
Marcus Prize
UM-W School Of Architecture
and Urban Planning
2131 East Hartford Ave.
Milwaukee, WI
uwm.edu

LECTURE

James Goettsch; Thomas
Kerwin; Tony Markese
Chicago River Building Boom
6:00 p.m.
Chicago Architecture
Foundation
224 South Michigan Ave.
architecture.org

SATURDAY 16

EVENT

CAF's 50th Birthday Bash
10:00 a.m.
Chicago Architecture Foundation
224 South Michigan Ave.
architecture.org

MONDAY 18

LECTURES

Mack Hagood
5:30 p.m.
1100 Architecture+Design
Studios
845 West Harrison St.
arch.uic.edu

Voices: Erin Manning

6:30 p.m.
College of Architecture,
Design, and the Arts
University of Illinois
cada.uic.edu

WEDNESDAY 20

LECTURE

Abraham Thomas
The Grand(er) Tour: Architec-
tural Imagination Beyond the
Classical World
6:00 p.m.
Chicago Architecture
Foundation
224 South Michigan Ave.
architecture.org



COURTESY REX

MARCUS PRIZE: JOSHUA PRINCE-RAMUS

School Of Architecture and Urban Planning
2131 East Hartford Avenue
Milwaukee, WI
April 11 - May 6, 2016

Founder of REX and a founding partner of OMA New York, Joshua Prince-Ramus was awarded the \$100,000 Marcus Prize last September by the Milwaukee-based Marcus Corporation Foundation. According to the jury, the prize was awarded for REX's "exuberant yet carefully considered designs, [which] possess a broader cultural significance."

Celebrating this achievement, Prince-Ramus's work and notorious hyper-rationalist methodology will be on display at the University of Wisconsin, Milwaukee School of Architecture and Urban Planning. Here, visitors can find examples of notable works such as the Seattle Central Library, Vakko Fashion Center, AT&T Performing Arts Center, Dee and Charles Wyly Theatre, and 5 Manhattan West.

Alongside these works will be details of REX's process-oriented approach to design. This will include how a schematic rationale plays a key role in every project REX undertakes, hence forming purely functional-based buildings—something that is reflected in its aesthetic in unexpected ways.

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La Pyramide market building in Abidjan, Côte d'Ivoire (1973) by Italian architect Rinaldo Olivieri

AFRI-GRAHAM

Architecture of Independence: African Modernism
Graham Foundation Madlener House
Chicago
Through April 16

Architecture of Independence(!): African Modernism(!). (Exclamation points mine). The title of the current exhibition at the Graham Foundation is the first hint that the show is a departure from the Graham's usual oeuvre. More historical survey than discursive inquisition, *Architecture of Independence* presents an impressive catalogue of architecture from five sub-Saharan countries (rarely- or never-before-seen by Western audiences) built at the height of late-modernism, at the moment

just after independence from colonial rule. Rigorously researched and curated by Swiss architect Manuel Herz, the exhibition is the outgrowth of a book dominated by photographs by Iwan Baan and Alexia Webster. Originally presented at the Vitra Design Museum Gallery in Germany, the mounting at the Graham is the first and only scheduled presentation in the United States. According to Herz, the aim of the research is to bring the architecture into the discourse through documentation and presentation.

"There is virtue in just documenting these buildings," he said. Focusing on the multitude of public and cultural institutions built during the era, the exhibition argues that architecture was used as a nation building tool in post-colonial Africa, and that the buildings themselves act as witnesses to the complicated and often violent history and politics of the regions following independence. Aside from a case of archival materials that includes historical photographs, postcards, and architectural plans and sketches, the exhibition is an abbreviated representation of the book, exploded throughout the galleries. Like the book, the exhibit is organized by country: Senegal and Côte d'Ivoire are on the first floor of the Madlener House, and Ghana, Zambia, and Kenya are on the second.

This approach works best with an illustrated timeline that spans the north wall of the library, charting the political, economic, demographic, and cultural histories of each country from the time of independence to the present. Where each country's timeline is separate in the book, the exhibit overlays them all, quickly revealing trends and discrepancies between them.

Each building is presented within a wood box with photographs and texts arranged behind glass on a wooden back.

To fit over 700 images of over 80 buildings into the frames, the photographs are snapshot-sized and the text is small, forcing an intimate proximity to the walls. While the archival-style presentation unfortunately precludes large-format prints of most of the architecture, the clustering is reminiscent of a family portrait wall, which plays nicely against the residual domesticity of the Madlener House.

To absorb the scope of the assemblage is staggering. It inspires the speculation of an entire city composed of these buildings

alone: skylines full of experimental, strangely expressive, beautifully dominating, concrete and steel monoliths. It is like a hyper-Brasilia, which is itself a close relative of the work on display, both in terms of architectural style and political ambitions.

The writing accompanying each building sticks mostly to close readings and formal descriptions of the architecture. The wall text introducing each country positions the architecture as intensely optimistic projections of the hopes and dreams of newly independent nations. Like La Pyramide market building in Abidjan, Côte d'Ivoire, or Independence Square in Accra, Ghana, massive buildings were constructed to facilitate and anticipate the rapid cultural and economic development of each nation. Now both defunct, the exhibition reveals how the architectural style and utopian rhetoric of modernism were widely adopted to bring post-colonial Africa into conversation and competition with the Western world.

Also like La Pyramide and Independence Square, most of the architecture on display was designed by European or American architects, in many cases from each country's former colonial power.

In fact, it could be argued that the work is not the *Architecture of Independence* at all, but is, in every way, the architecture of colonialism; the architectural manifestation of a kind of cultural Stockholm syndrome. The authorship and intentions of the architecture presented raise important questions about the meaning of freedom, autonomy, and independence in the wake of colonialism, the effects of which continue to play out today around the world. As Audre Lorde wrote, "The master's tools will never dismantle the master's house."

In the introductory essay to the book, Herz examines the complexities and problems of authorship and architectural expression in relation to the slippery **continued on page 22**

SUH'S WORLD

Do Ho Suh
Passage
Contemporary Arts Center
Cincinnati, Ohio
February 12 through September 11, 2016
Curated by Steven Matijcio

Walking the streets of downtown Cincinnati, it is easy to miss Zaha Hadid's Contemporary Arts Center (CAC)—especially to those on the lookout for the free-flowing parametrically derived forms. The CAC is something different. Boxy and monolithic, its gallery volumes give way to a generous interior lobby that is surprisingly porous. Views up through the six floors of galleries are pierced by a continuous thread of stair runs. It was here in the lobby that an inspired Do Ho Suh met with curator Steven Matijcio, embarking on a two-year journey that has led to *Passage*, a landmark survey of the Korean artist's work.

Suh's work is a deeply personal exploration, mapping identity, memory, and his reflections on the

idea of home. The artist—living transnationally among Seoul, New York, and London—produces work that strides between the intimate space of the individual and collective networks that bind us together. *Passage* contains a remarkable range of media: Six new pieces are dispersed alongside drawings, videos, architectural models, and Suh's iconic, highly detailed "transportable fabric" sculptures.

While it is easy to become seduced by the quality of objects resulting from various mapping techniques aimed at documenting abstract memories and emotions, the most compelling aspect of the exhibition is not Suh's artwork. Rather, it is the ways in which Suh's virtually constructed spaces

seem to haunt Hadid's architecture. Traversing the galleries through a continuous staircase system allows Suh to take the visitor on a path through his personal history. Ghostlike forms float in the background behind the CAC's powerful massing. Suh's videos mutate from a solitary screen along a vast gallery wall to an immersive projection, which literally envelops the viewer. At the terminus to the exhibit, a dead-end corridor invites potentially lost visitors to reflect on their understanding of home.

A significant example of the dialogue between Suh and Hadid is how Suh's fabric sculpture *Reflection* is revealed to visitors. We first stumble upon the sculpture almost accidentally. Turning a corner, a blue archway modeled after Suh's childhood home hangs upside-down overhead—its ornate roof tiling and decorative wall patterning conveniently at eye level. A fabric ground plane conceals the remainder of the sculpture, which is revealed only upon leaving the gallery. Here, we finally see the entirety of the piece. A doubling of the image consumes nearly the entire volume of the gallery below. A changing of perspective, enabled

by Hadid's architecture, reveals new views into Suh's world. Continuing to exit the galleries, one must walk through the hallway of Suh's New York stairwell, as if leaving his apartment before continuing down Hadid's stairwell. Suh's works in these cases have been carefully arranged to heighten the reveal through a careful juxtaposition within Hadid's circulation system. Walking

through the CAC is temporarily no longer about experiencing Hadid's space, it is about experiencing Suh's.

Another key moment occurs on the upper floor where limitless virtual space is explored. The stair, leading to the upper level of the exhibition, begins in a dark space enclosed in fabric where models of vernacular houses from Suh's life have been grafted into foreign contexts. **continued on page 22**



COURTESY DO HO SUH



Independence Arch is one of several structures around Black Star Square in Accra, Ghana

AFRI-GRAHAM continued from page 21 meanings of the terms “independence” and “modernism” in the context of Africa. Unfortunately, that critical framework is not explicitly carried over into the exhibition.

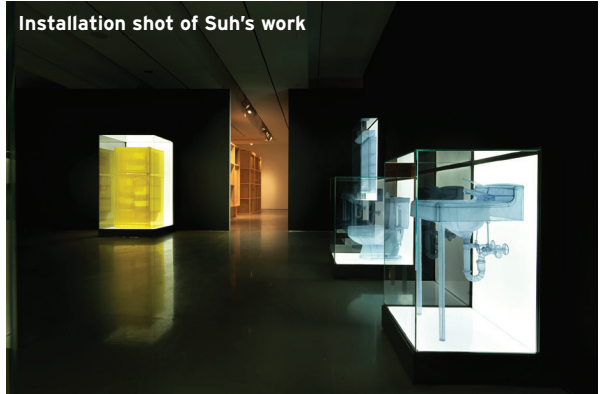
There is also the unavoidable problem of the white gaze. The framing and narration of the exhibition and the book are situated firmly in the scholarly, white, Western view, for a Western audience, fetishizing both the architecture and the anonymous black bodies populating the images. The existence of the white gaze is not as troubling in and of itself as the fact that it goes completely unacknowledged.

From a purely disciplinary perspective, the *Architecture of Independence* brings attention to a canon of architectural history (for five countries) that is full of important and interesting work by European, American, and some African architects. However, it raises the questions: Who can lay claim to this work? Where does it belong? In the Western discourse of modern architecture, studied alongside other known works by Denys Lasdun, Harry Weese, and Henri Chomette, or through the lens of African politics, history, and culture? While the exhibition seems to be saying both, the framing of the work seizes it solely for the

Western discourse. Many of these issues could have been addressed by simply changing the title from a statement to a question. Changing “*The Architecture of Independence*” to “*The Architecture of Independence?*” would not only shift grammar and tone to be more reflective of the complexities and idiosyncrasies presented, but it would also provide a more compelling framework for the exhibition.

Go see this show. The architecture is stunning, the research rigorous, and the images striking. Stand too close to images of iconic architecture you have probably never seen, get a crash course in the recent history of five African countries, take in the sublime photography of Iwan Baan and Alexia Webster. Do it. It’s worth it. But do so with one eye sideways, craning around the singular gaze presented to the complex questions that the exhibition raises.

CHELSEA ROSS IS AN ARCHITECTURE AND DESIGN WRITER AND TEACHES ARCHITECTURE AT UW-MILWAUKEE.



Installation shot of Suh's work

SUH'S WORLD continued from page 21 Exiting the room, the viewer is presented with a series of multicolored fabric rooms, becoming narrower and narrower, until dead-ending in a video area where a camera steadily moves, drone-like, through the streets of Korea. A sense of discomfort arises. First presented with loose hand drawings, Suh’s work has a mechanistically precise quality deeper into the exhibition. When this initial fuzziness gives way to precision, our senses heighten as we try to process the details. It’s as if Suh’s memories are becoming clearer as we proceed—or as if the separation between virtual and physical

is not so distinct. At times, Suh’s work feels uneasy and foreign in Hadid’s building, while at other points along his “passage,” the work feels strangely made for her space: “magically site-specific” in the words of Matijcio. Perhaps this is a result of aesthetic differences in their projects. Suh’s use of color as an organizational strategy—a mapping tool to communicate geographical information—activates Hadid’s muted museum palette. Hadid’s broad, sweeping architectural gestures play nicely with Suh’s borderline obsessive attention to detail. Both are motivated by a utopian ideal: The museum as a

central meeting place open to the city, and the search for humanity’s deeper collective unity. Compelling art exhibitions are able to ground the viewer and offer an immersive engagement with the subject matter, while allowing space for moments of self-reflection and imagination. This is where *Passage* succeeds. By pairing Suh’s work with the fundamental diagram of the building, Hadid’s CAC has been suddenly activated and transformed. The dialogue produced by these two architectures—one embedded into the city, the other momentary and fleeting—elevates both the work of the architect and the work of the artist to an excitingly synergistic level. When it all comes down in September, perhaps the real question will be how Hadid’s galleries will feel once the nebulous images of Suh’s past have vanished.

JOHN STOUGHTON IS A DIRECTOR AND COFOUNDER OF TEAM B ARCHITECTURE & DESIGN AND A WEEKLY CONTRIBUTOR TO FACADES+, THE ARCHITECT'S NEWSPAPER'S SPECIAL SECTION ON BUILDING ENVELOPES.

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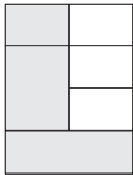
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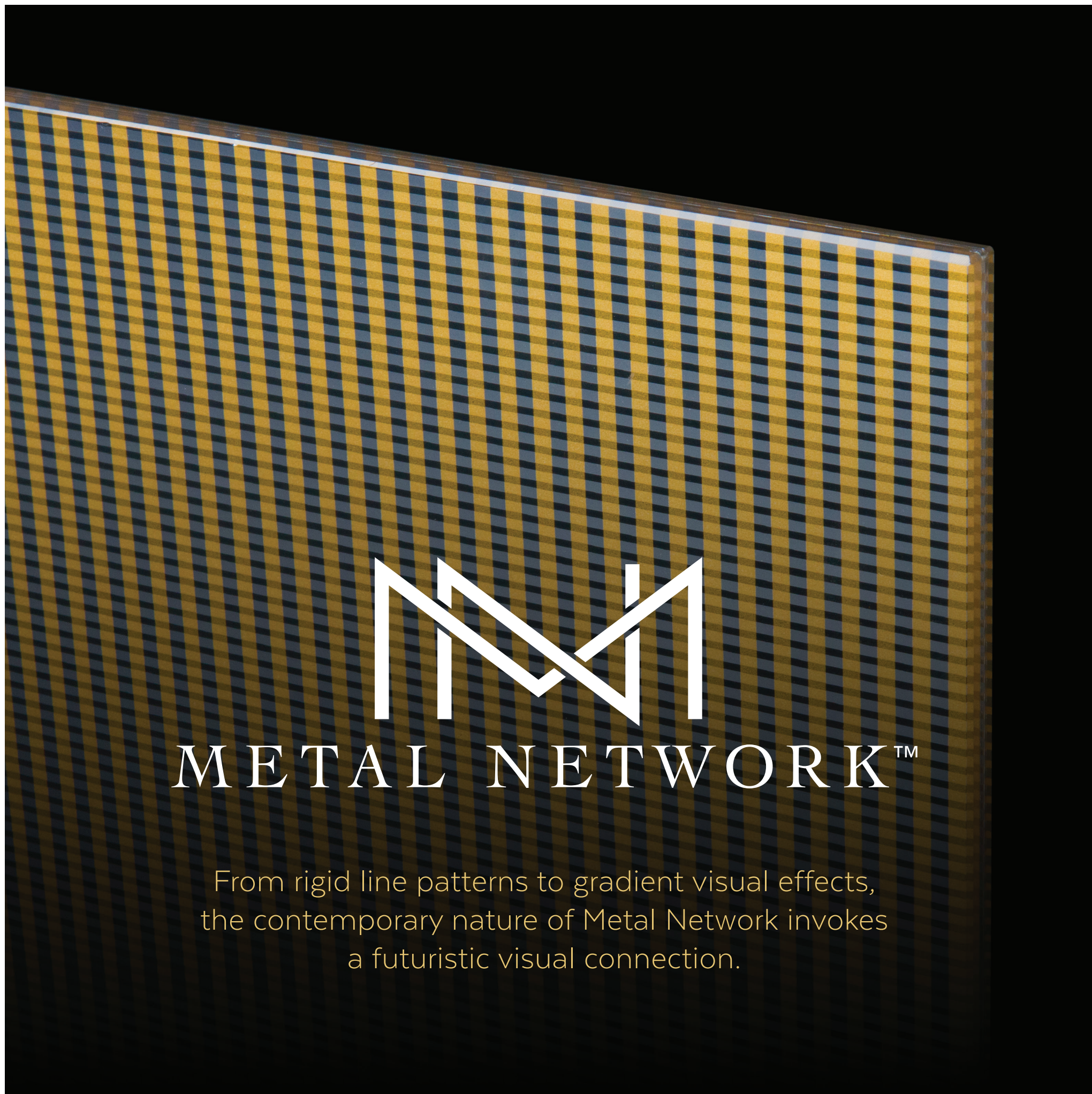
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COURTESY DETROIT RESISTS

As we edge closer to the Venice Biennale opening and the opening of the Detroit-centric U.S. Pavilion, titled “The Architectural Imagination,” not everyone is convinced that the project is addressing the issues that are actually important to Detroit. In a statement released online February 20, an anonymous group identifying themselves as Detroit Resists wondered “who and what benefits from an idealization of ‘The Architectural Imagination’ in Detroit at a time when architecture is being violently reimagined by austerity politics.” In the statement, links are drawn between the architectural establishment and the systemic racism, classism, and political dealings that have resulted in some of Detroit’s most pressing issues.

AN caught up with Detroit Resists to get a better sense of its agenda and to get some clarification on its strong statement.

The question that is perhaps on most people’s minds is, who are you? If not specifically who are you, why the anonymity?

Detroit Resists is a coalition of activists, artists, architects, and community members working on behalf of an inclusive, equitable, and democratic city. Our Open Statement is anonymous because it’s not about us; it’s about the way in which the U.S. Pavilion uses Detroit and how this use of Detroit might relate to other processes of value extraction and dispossession currently underway in the city. We think that who we are does not bear upon the accuracy of our critique; we hope that our critique speaks for itself.

Of the hundreds of cities and towns in the Rust Belt that are facing similar situations as Detroit, why do you think Detroit is so often singled out as a space for architectural conjecture?

The recent interview in *The Architect’s Newspaper* with the two curators of the U.S. Pavilion provides a very revealing answer to the question of “Why Detroit?” In response to the thesis of the U.S. Pavilion, one curator said that “Detroit is a city that is rethinking what it means to be a postindustrial city in the 21st century,” and then the other curator said, “The project is not about Detroit....We wanted to commission original work by architects to think about the 21st century.” From our perspective, *they are both right*; in other words, we also understand their project to be both about Detroit and not about Detroit. The U.S. Pavilion is about Detroit to

the extent that it will exhibit architectural interventions in the city, but it’s not about Detroit to the extent that those interventions will explore “the architectural imagination” instead of respond to the city’s particular conditions.

We think that Detroit might solicit this sort of architectural conjecture because it’s so often framed as a “blank slate”: an urban topography defined by abandonment, vacancy, and emptiness. Where better to speculate on architecture than in a city where so much architecture seems to be uninhabited, unused, missing, or ruined? And here we approach an issue that is very important to us because the blank slate is not only a rhetorical term. It’s also an on-the-ground reality—a reality produced by foreclosures, evictions, water shutoffs, blight removal, and other processes that displace people, demolish buildings, and prepare the ground for speculative development. To the degree that the projects of the U.S. Pavilion apprehend Detroit as a blank slate, then, those projects are marching in lockstep with the processes of displacement and dispossession that are currently wiping Detroit’s urban slate blank.

Do you believe architecture is equipped to address the structural problems you have outlined in your statement and your Detroit 102 reading list? What should architects and designers be doing (or not doing) for a city like Detroit?

These are great questions. In announcing their project, the curators of the U.S. Pavilion wrote that they selected “12 visionary American architectural practices to produce new work that demonstrates the creativity and resourcefulness of architecture to address the social and environmental issues of the 21st century.” In fact, Detroit is really challenged by social and environmental issues: poverty, austerity urbanism, gentrification, lack of affordable housing, school closings, and the enormously uneven impact of each of the preceding on the city’s low-income black communities.

When the curators presented the U.S. Pavilion at the Museum of Contemporary Art in Detroit a few weeks ago, however, we saw that the issues addressed by the visionary architects might be quite different. To be fair, we didn’t see projects—we saw programs for projects. But those programs concerned us. Based on what we saw, we are wondering if what we will find in the U.S. Pavilion is a passionate embrace of issues that admit—or, to be precise, *seem* to admit—technical solutions, along with a corresponding dismissal of issues that solicit political solutions—an embrace and dismissal that, of course, have long structured the

imagination of architecture.

What you refer to in your question as “structural problems,” we see as political issues—issues that are profoundly playing out in architectural and urban form in Detroit. Think of the single-family house: at once a work of architecture, the predominant repository of wealth for many of Detroit’s residents, and the target of foreclosures, water shutoffs, blight removal, and so many other practices of austerity urbanism. Along with many others, architects can and are addressing these practices, sometimes in their professional capacity as architects and sometimes in their capacity as concerned citizens. So austerity urbanism, gentrification, and environmental injustice are not just conditions of possibility for speculative architecture; they are also the targets of architectural resistance.

If not through architecture, by what means does Detroit Resists envision positive change coming about? How might Detroit Resists define positive change?

More great questions. We see positive change as change that leads to an inclusive, equitable, and democratic city. Of course, this doesn’t seem to be what the U.S. Pavilion is focused on, and we recognize that. At the same time, though, we wonder if investments in architectural imagination, at least in certain formulations, and investments in a just city might not only be *different* but also *mutually exclusive*—this because some versions of architectural imagination require sites cleansed of politics to manifest themselves. For us, no politics equals no possibility of positive change.

Who do you see as your audience? Are you hoping to directly engage with the organizers of the U.S. Pavilion, or is there another public you want to inform?

Our sense is that many people in Detroit might have other concerns than how their city is represented in the U.S. Pavilion in the Venice Biennale. But one audience of the U.S. Pavilion is certainly the architecture world. The community in that world we’re most interested in addressing is the community of architecture students. Our concern is that the U.S. Pavilion might be poised to teach architecture students that austerity, gentrification, and the legacy and reality of racial injustice are not included among the relevant “social and environmental issues of the 21st century,” but are rather mere background noise behind the supposedly real business of architecture. We think otherwise and we hope that our engagement with the U.S. Pavilion might allow us to frame architecture differently.

At the same time, we are also interested in how the U.S. Pavilion itself might be reframed. The projects that will be exhibited in the pavilion are authored by “visionary architects,” which is to say by architects who have been selected on the basis of their architectural visions rather than their knowledge of and experiences in Detroit. But we believe that there are important architectural visions coming out of Detroit from engagements with the specific challenges facing the city. We think, then, that the U.S. Pavilion also solicits a presentation of Detroit’s architectural imagination—the presentation that the U.S. Pavilion is forgoing—to any and all audiences interested in the U.S. Pavilion’s declared topic.

What upcoming plans does Detroit Resists have for the coming months? Will we be seeing you in Venice?

Detroit Resists identifies with the title of the 2016 Venice Biennale—“Reporting From the Front”—though we are also, of course, not sure if and how the biennale will keep faith with the ambitions that this title gestures to. The frontlines of the battles that most of us are occupied with are in Detroit, but the U.S. Pavilion has waded into some of those battles in its attempt to stage Detroit as a space to reimagine architecture and the city. Precisely as a means of “reporting from the front,” then, we are planning to augment the exhibition in the U.S. Pavilion.

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