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HOUSTON IS BEING TRANSFORMED BY LANDSCAPE IN A WAY NOT PREVIOUSLY SEEN THIS CENTURY, ACCORDING TO THE CULTURAL LANDSCAPE FOUNDATION

TOM FOX/COURTESY SWA AND THE CULTURAL LANDSCAPE FOUNDATION

GULF GREEN

Houston's green renaissance set the stage for a recent conference of landscape architects, designers, planners, institutional leaders, and policy makers who convened at the Museum of Fine Arts Houston on March 11.

Hosted by Washington, D.C.–based nonprofit The Cultural Landscape Foundation (TCLF), *Leading with Landscape II: The Houston Transformation* focused on how landscape architecture is changing the city at a scale not seen in the U.S. in a century.

Charles Birnbaum, **continued on page 5**

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A former Kraft Foods factory that will house the urban art outpost.

MIKE SINCLAAIR

THE WALTON FAMILY WILL BRING CRYSTAL BRIDGES INTO BENTONVILLE WITH NEW SPACE

ART FACTORY

The Crystal Bridges Museum of American Art has announced plans to convert a former Kraft Foods plant into an experimental art space, not unlike MoMA PS1 in Queens, New York. The Bentonville, Arkansas, institution has chosen Chicago–based Wheeler Kearns Architects to redesign the industrial space. Dan Wheeler, founding principal of Wheeler Kearns, said in a statement **continued on page 4**



The charcoal gray brick Moody Center for the Arts floats above a glass base.

COURTESY MICHAEL MALTZAN ARCHITECTURE

MICHAEL MALTZAN DESIGNS A NEW ARTS CENTER TO FIT INTO THE RICE UNIVERSITY CAMPUS

In the Moody

A new building now under construction, the Moody Center for the Arts, designed by Los Angeles architect Michael Maltzan, continues the exploration of how to design new buildings for Rice University that respect and consider rather than imitate the existing buildings. **continued on page 8**

HOW CHANGES IN AUSTIN'S HOUSING MARKET ARE AFFECTING THE CAPITOL AND ITS INHABITANTS

CLOSE IN AND SKY HIGH

In a teaser for the new season of *Portlandia*, Fred Armisen comes to Austin, where Kyle Mclaughlin plays the mayor who navigates the pitfalls of our neighborhoods. Coffee shops, record stores, a couple of bars, "Alright, cool," he said. But then strollers and baby **continued on page 6**



OUR BIGGEST FACADE SUPPLEMENT EVER: 36 PAGES OF CASE STUDIES, PROFILES, AND PROJECTS. SEE PAGE 16

COURTESY C. F. MØLLER ARCHITECTS

PHILADELPHIA THEN & NOW

IN PARALLEL TO MAY'S AIA NATIONAL CONVENTION IN PHILADELPHIA, *AN* TALKS TO DENISE SCOTT BROWN ABOUT THE LITTLE-KNOWN HISTORY OF THE UNIVERSITY OF PENNSYLVANIA'S UNIQUE 1960S ARCHITECTURE AND SOCIAL CITY PLANNING MOVEMENTS. WE ALSO EXAMINE MODERN DAY PRESERVATION INITIATIVES PROTECTING THE CITY'S PAST AND SHAPING ITS FUTURE. SEE PAGE 9

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REPORTING FROM TWO FRONTS

Recently architecture has taken a "social turn," with grassroots, designer-as-activist work becoming the field's most talked about sector. The theme for the 2016 Venice Biennale, opening in late May, is "Reporting from the Front," and it will feature socially conscious work from practitioners around the world. Curator Alejandro Aravena likens the struggle to improving daily life on a battlefield. The show picks up, in some ways, what the Chicago Architecture Biennial started: socially engaged, often local interventions.

While this seems like it is all for the best, it comes with baggage, including—ironically—the hagiographies and moral dogma similar to its antithesis, modernism.

Additionally, these endemic remediations are often criticized for being only slightly effective, or a "band-aid on a sucking chest wound," as critic Rory Hyde once quipped. This type of work certainly brings about a parallel discussion about the agency of design. Is architecture really effective as activism? Or is it just relevant and interesting art?

Architecture alone cannot address the structural problems that the world faces. Improving our built environment for a more just society is a two-front war. On the one hand is the liberal pragmatism of activist architecture, and on the other is the more extreme possibility of policy change.

For example, a debate surfaced online around a competition called "Building The Border Wall." Twitter outrage followed, as many people felt that there should be "NO WALL." This hardline ideological approach—architects should not engage with walls because this makes them complicit with state violence—builds on legitimate, preexisting anti-wall sentiments from Berlin to Gaza.

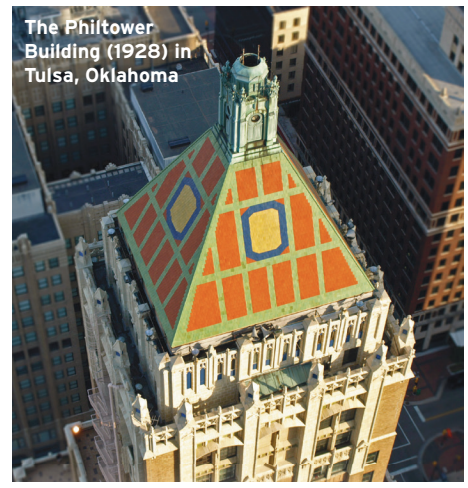
But in this instance, does the "NO WALL" protest accomplish anything? As Ronald Rael, associate professor at University of California, Berkeley and author of the forthcoming book, *Borderwall as Architecture*, notes on page 54, there are already 700 miles of wall on the border, creating a terrible scenario that divides cities, ecological zones, and even a college. The barrier creates a zone of exclusion, division, and violence, but it also has political support from both sides. Some in the United States want to keep out people and drugs, while some in Mexico want to keep out American guns.

Does simply saying "NO WALL" and refusing to engage with the pressing issues at hand paradoxically make us even less resistant to the realities of the situation? Perhaps the real solution is to engage architecturally with the physical reality and attempt to change the structural policy problems through the places where we can make more change: lobbying congress, drafting policy alternatives, or joining one of many grassroots immigration organizations. The architecture of the wall (or lack thereof) is only as good as the policy supporting it. This two-front approach could work by mitigating a terrible situation through design, while fighting for real structural change in the long term. These two fronts do not necessarily contradict one another.

Homelessness offers a similar conundrum. Do we simply refuse to design for the current crisis of homelessness because that implies that we are supporting the policies causing it? Can one believe in the right to full, dignified housing for all and still attempt to make clever (if often insulting) solutions that would allow the homeless to sleep under a roof, no matter how small or temporary? Is it possible to approach this issue with a two-front strategy of short-term design solutions, and a real, long-term advocacy for true affordable housing that allows every person access to a climate-controlled space with natural light and running water?

Fortunately for the profession and its discourse, not everyone has such a totalizing attitude toward engagement with sensitive issues. AGENCY, an El Paso-based design studio led by Ersela Kripa and Stephen Mueller, recently announced the first "Border Insecurities Summer Workshop," sponsored by the Texas Tech University College of Architecture. (see below). The gathering will be led by some top experts from both sides of the Rio Grande. These explorations may not solve the problems of the border between the United States and Mexico, but it can certainly intellectualize it so that we can better understand the territorial implications of the current laws and their manifestations.

At its core, architecture is complicit with all sorts of bad things: gentrification, reification of power, gaudy inequality, and even violence. Perhaps the way that architecture has the most impact is alleviating the worst political realities (on the first front), while also making the invisible visible to open up critique and (on the second front) help enact real policy change. **MATT SHAW**



The Philtower Building (1928) in Tulsa, Oklahoma

REX BROWN VIA FLICKR

A PROPOSED CUT TO HISTORIC PRESERVATION TAX CREDITS IN OKLAHOMA RAISES CONCERNS

PRESERVATION, RATIONED

In October 2014, photos surfaced of John Johansen's Mummers Theater, or rather, the theater reduced to a pile of scrap metal and rubble—the humbled remains of bold architecture traded in for corporate towers courtesy Robert A.M. Stern.

In 2010, before its demolition, the 1970 theater was vacant and severely damaged by flooding. Finding funding for historic preservation, especially for structurally compromised buildings, can be challenging.

And, if two Oklahoma state senators, Mike Mazzei and Rob Standridge, have their way, more buildings could lose funding sources for preservation and go the way of Mummers Theater.

This past February, the two Republican lawmakers introduced Senate bill 977, a sweeping proposal to close the state's budget deficit by nixing a slew of tax credits for two years, including those intended for historic preservation.

Oklahoma's Own *News on 6* reported that the bill could affect Tulsa buildings like 400 South Boston, a planned hotel conversion; the TransOK building at Sixth and Main, a 30-unit residential building; and the Palace Theater, a residential conversion in process. The largest project to be affected is in the heart of downtown Oklahoma City: The $30 million renovation of the city-owned First National Center, a 33-story, almost one-million-square-foot 1931 art deco building at Broadway and Park Avenue.

On January 7, 2016, Oklahoma City awarded Lewisville, Texas–based NE Development the contract to preserve First National and convert it to the mixed-use trifecta of residential, retail, and hotel. Senate bill 977 was introduced the following day, complicating the project's timeline and casting **continued on page 8**

WORKSHOP ANNOUNCEMENT

The Texas Tech University College of Architecture at El Paso will host a "Border Insecurities Summer Workshop" for students who are interested in emerging conceptions of public space in the borderlands. Participants will travel around the dynamic El Paso-Ciudad Juárez region, including military training environments, simulated logistics cities, testing ranges, detention centers, and military archives, as well as place-specific art installations in Cabinetlandia and Marfa.

Faculty

Ersela Kripa and Stephen Mueller, AGENCY, Dr. Robert Gonzalez, director at TTU El Paso.

Guest Speakers

Tatiana Bilbao (Tatiana Bilbao ESTUDIO), Teddy Cruz (Estudio Teddy Cruz, UCSD), Fonna Forman (Blum Cross-Border Initiative, UCSD), Patrick Schaefer (Hunt Institute, UTEP), Chris Taylor (TTU)

Students will investigate emerging "securocratic" territories throughout the southwest, uncovering the effects of military doctrine, security interests, and emerging technologies on the built environment of the borderland. Students will work with Arduino and Raspberry Pi to craft working "hackable infrastructures"— small-scale, built interventions that manifest as wearable technologies or other micro-projects of the students' designs. A final exhibit is planned in a public space in Ciudad Juárez.

June 7–July 7, 2016

Registration Deadline: May 15, 2016 For questions and application information please contact: ersela.kripa@ttu.edu

OPEN> BAR



KNOXPHOTOGRAPHICS

> BACKBEAT
1300 S Lamar Boulevard
Austin, TX
Tel: 512-551-9980
Architect: Chioco Design

Austin's newest bar, Backbeat, sits on busy South Lamar Boulevard, a main drag that was strictly car-oriented until recently. "Our main concern and objective was to create a comfortable neighborhood cocktail bar," explained Jamie Chioco, principal of Austin-based Chioco Design. Drawing from their experience running popular watering hole drink. well, Backbeat's owners are enticing South Lamar's pedestrians with the Pink Squirrel (a spiked milkshake), pâté melts, and an indoor-outdoor dining area that offers a pleasant contrast to its hectic surroundings.

To beckon patrons and light into the long, narrow interior, Chioco installed a large monitor—essentially a two-story glass shaft—to visually connect the roof deck with the main floor below. One wall of the shaft is clad in mirrors, giving patrons views to the outdoors above. Through the glass-paneled main and rear entryways, bright desert-blue booths and stools complement the walnut wall and ceiling panels, as well as the brass light fixtures and white marble bar, the heart of all the action.

AUDREY WACHS



EAVESDROP> THE EDITORS

THE LOWEST SPOT NORTH OF HAVANA

After Casa Daros closed this past December, it appears Rio de Janeiro's art scene is shaky to say the least. The Escola de Artes Visuais do Parque Lage, one of the city's art schools, and the Casa França-Brasil, a cultural center, both made significant programming and staff cuts. Now comes news that **Diller Scofidio + Renfro**'s Museum of Image and Sound is going under—quite literally. According to *AN*'s sources, the structure's foundation is sinking into the ground in Copacabana Beach. The inauguration has consequently been postponed until further notice.

CONGRUENT ANGOLA

In 1991 EDI chairman and principal **Victor Mirontschuk** took an exotic gig in Angola to improve the country's infrastructure prior to a visit from **Pope John Paul II.** The country's three bridges and numerous roads had been blown away, so the firm was tasked with rebuilding them. Since then, EDI has created many buildings in West Africa, but the experience was a little more than Mirontschuk bargained for. In addition to working during a volatile civil war, *AN* heard that the architect was shot at, nearly arrested for taking photos, had several of his buildings bombed, ended up on the receiving end of an AK-47, and dodged a mine field. "I didn't even get hazard insurance," he quipped, according to our sources.

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MIKE SINCLAIR

The industrial interior of the former Kraft Foods factory.

ART FACTORY continued from front page that "the ambition of the project—to embed and engage living American artists within a community, to celebrate the intersection of art and everyday life—is thrilling."

The new exhibition space will house temporary and interactive art, as well as performances in a less formal setting than the museum's current building. The museum's permanent collection is displayed in a Moshe Safdie–designed building that bridges natural spring ponds in a forested setting outside of the city. The grounds are also home to the Frank Lloyd Wright–designed Bachman-Wilson House, which was moved from its original location along the Millstone River in New Jersey.

When finished, the space will take on a much different feel than the polished Safdie galleries. The former factory will be allowed to maintain much of its industrial character throughout its 63,000 square feet. Wheeler Kearns will draw on its award-winning experience working with visual arts institutions and adaptive reuse. The project's downtown location will also distinguish it from the museum's more rural main campus. The biggest difference, though, will be the way in which art is displayed and created in the space.

Instead of a typical white-wall, gallery-based museum, the project will include experimental contemporary visual art, performance venues for music, film, and theater, and a new multi-disciplinary artists-in-residence program. As such, Wheeler Kearns plans to design the space to be extremely flexible. Crystal Bridges will also collaborate with the Massachusetts Museum of Contemporary Art (MASS MoCA) to develop the programming for the space.

The Walton Family Foundation, Walmart's philanthropic foundation, is heavily involved with Crystal Bridges. Steuart and Tom Walton—grandsons of Walmart founder Sam Walton—are leading the foundation's support for the new space and both have served on Crystal Bridges' board of directors. "Our family is committed to giving back to the place where we grew up," Steuart explained. "Surrounded by urban trails and new culinary offerings, this experimental concept will complement our work in Northwest Arkansas—raising the quality of life for all residents, especially the Millennial generation." The yet-to-be-named exhibition space is scheduled to be completed in 2018.

MATTHEW MESSNER



BRIGITTE CORNAND PHOTO BY PIERRE BÉRENGER



PIERRE BÉRENGER; LEFT: BRIGITTE CORNAND

Claude Parent, 1923-2016

Left: Parent at the Drusch Villa in 2001. Right: Suma supermarket in Ris-Orangis, France, 1969.

Reading the chorus of celebrative obituaries that have followed Claude Parent's death on February 27, 2016, I remembered the first time I met the already-famous architect. The scene took place in the spring of 1968, on Paris's Boulevard Raspail, near the École Spéciale d'Architecture, where the students had followed the steps of their peers from the École des Beaux-Arts, and engaged in a radical strike, occupying the school day and night for two months. Supremely elegant in his tailored suit and flamboyant sideburns, Parent was cruising in his shockingly white Rolls-Royce in front of the school, with a skeptical smile on his face.

For the radical students of revolted Paris, this provocative spiel added to the negative reception of the extravagant drawings Parent and his then-partner Paul Virilio, a city-planner-not-yet-turned-philosopher, were publishing of their "oblique" megastructures. In contrast to the subversive discourse of groups such as Utopie, or the rather touching drawings with which Yona Friedman pleaded for a "democratic" architecture, the designs of *Architecture Principe*—the name the partners coined for their two-man group and magazine—seemed at worst oppressive, and at best apolitical, in the highly loaded atmosphere of 1968.

Born in 1923, Parent had been among the most subversive students of the École, studying first from 1936 onward with Noël Le Maresquier, whose name still remains synonymous with conservatism, and then at the atelier of Charles Nicod. With his friend and first professional partner, Ionel Schein, a young Romanian refugee, he succeeded in inviting modernist designer Georges-Henri Pingusson to lead the atelier, before engaging in a successful Parisian career. Together with Schein, Parent was one of the few architects designing modernist houses in the conservative atmosphere of postwar France, and they won a competition organized on this theme in 1953 by the large-audience magazine *La Maison Française*, building an innovative prototype in Ville-d'Avray.

In 1952, Parent helped the publisher of *L'Architecture d'Aujourd'hui*, André Bloc, an engineer turned sculptor, to build his studio in the Parisian suburb of Meudon, before designing his imposing house on the Riviera (1959–1961), using a monumental exterior skeleton in steel. He also built a series of striking residences, playing with geometry and structure, as in the Bordeaux le Pecq house in Bois-le-Roi (1963–1966), covered by ample concrete waves. Thanks to the support of Bloc, Parent became the editor of *L'Architecture d'Aujourd'hui* and a frequent contributor to *Aujourd'hui*, its sister magazine celebrating the encounter of art and architecture. He worked with the painter Yves Klein at imagining an architecture of air and fire. In 1961, under the auspices of Bloc's architecture magazine, he conceived a provocative plan for a "Parallel Paris"—a new town the size of the French capital.

But his encounter with Virilio was a turning point: In the early 1960s both friends started documenting the leftover bunkers of the Atlantic Wall. They published their pictures in 1966 in the nine issues of the magazine *Architecture Principe*, before completing in the same year their own interpretation of the bulky concrete volumes—the Church of Sainte-Bernadette in Nevers. One of the main features of the building was its sloping floor, an example of the "oblique function" promoted by Parent and Virilio in their short-lived periodical, and in dozens of striking drawings by the former, which depicted vertiginous slopes ascending to the sky. In contrast to these ambitious landscapes, the two shopping malls built for Goulet-Turpin in the northeast of France (1969 and 1970) seem almost tame, yet they remain to this day among the boldest statements of Parent.

Another memorable building of his still hovers above the Paris beltway: The Pavilion d'Iran at the Cité Universitaire remains a unique illustration of megastructural concept, with its two blocks of dormitories suspended under a gigantic steel portico. In the 1960s, Parent played a significant part in establishing design guidelines for the flourishing French nuclear program. The sculptural shapes of the power plants he built in Cattenom and Chooz (1978–90), in which the streamlined blocks of the reactors are in dialogue with the hyperboloids of the cooling towers, remain as monumental evidence of the Gaullist technological utopia.

Always polemical in his writings and his verbal statements, Parent remained close to the world of fashion and of contemporary art, building numerous public facilities throughout France. In 2010, a retrospective exhibition at the Cité de l'Architecture et du Patrimoine gave an account of the full extension of his built and graphic work. But the most telling legacy of the architect whose former draftsman Jean Nouvel considered "a Piranesi of our times" is another structure standing by the Paris beltway: The new Philharmonic Auditorium, with its slope and its walkable roof a belated homage by his disciple to the "oblique function."

JEAN-LOUIS COHEN

GULF GREEN continued from front page

founder and executive director of TCLF, posited Houston's built heritage in three sections: The linear hardscape and engineering of freeways, the iconic architectural monuments connected by said infrastructure, and today's emerging landscape architecture that is stitching together the natural and built environments.

"The story of zoning and planning in Houston is a fascinating study, one that lies at the very center of the conference and tours. It is a story characterized by political wrangling, economic boom and bust cycles, hurricane and flooding, the influence of the automobile in infrastructure and housing development, public-private partnerships, and the presence of the many bayous that traverse the city," Birnbaum wrote in the conference guide. "Houston provokes the question, 'Can a city that has developed largely without a plan also be one that is leading with landscape?' "

Conference discussions looked ahead to the ambitious new plans for Bayou Greenways, Memorial Park, the Menil's Campus, and the Houston Botanic Garden, while examining the successes of Discovery Green and Hermann Park. Issues of street-level design for pedestrian experiences, equity, inclusion, and funding were also brought to the forefront to improve upon the city's connectivity and accessibility.

The daylong panel discussions included the voices of leading landscape architecture firms and various institutions: SWA, Michael Van Valkenburgh Associates, West 8, Hargreaves Associates, the Office of James Burnett, Reed Hilderbrand, Design Workshop, Nelson Byrd Woltz Landscape Architects, Asakura Robinson, Clark Condon, the Hermann Park Conservancy, the Kinder Institute for Urban Research at Rice University, the *Houston Chronicle*, the Kinder Foundation, Chilton Capital Management, Clean Line Energy, the School of Architecture at the University of Texas at Austin, the Houston Parks and Recreation Department, Rice University, the University of Houston, and the Anchorage Foundation of Texas. San Antonio mayor Ivy Taylor and former Houston mayor Annise Parker also spoke during the final session titled, "An Appraisal."

Taylor, an urban planner originally from Queens, spoke about parks as potential anchors for neighborhoods, including San Antonio's redevelopment of the Riverwalk, Pearl Brewery, and drainage improvements, as well as matters of park equity. She cited having grown up near Central Park in New York, "the granddaddy of them all."

"As a little girl, I didn't go to those parks. We had a square patch of grass. How do we reach out to folks to experience the natural environment?" Taylor asked. Her presentation led to the question: How are we to be stewards for the next generation?

The foundation also hosted expert-led free tours March 12–13 at more than 30 iconic sites that demonstrate Houston's legacy of green and public spaces, including Buffalo Bayou Park, Sesquicentennial Park, the Menil's Campus, Gerald D. Hines Waterwall Park, Sabine Promenade, and Discovery Green.

"This is my city. I love this city," Parker said. "This is a city of big ideas and we tackle big things in big ways." She continued to discuss the importance of the Port of Houston, the Astrodome, "Houston" as the first word on the moon, and issues including infrastructure, parks, preservation, and public art. She also elaborated on the Bayou Greenways Initiative and how it touches every community in Houston by creating an interconnected green web. As great cities attract intellectual capital, it also needs amenities and attractions for its citizens. **FLORENCE TANG**



The Instagram account "uglyaustinhouses" takes cues from social media account "uglybelgianhouses" and others, documenting the blight that is overtaking Austin's housing market at the moment. For more photos, see: instagram.com/uglyaustinhouses.



ALL PHOTOS COURTESY UGLYAUSTINHOUSES

CLOSE IN AND SKY HIGH continued from front page clothing stores start popping up, "Not cool!" Mclaughlin protested. The show's hyperbole isn't far off: Finding a good, affordable place to live is hard in this town.

The Austin real estate bubble's most difficult issues manifest themselves in the realm of single-family housing. Buoyed by soaring property costs, speculative redevelopment has been transformative in central neighborhoods, especially East Austin. Typically, developers will buy properties and quickly erect a cheap new house that maximizes the allotted FAR (floor area ratio) of the site, thereby maximizing sales profit. This type of development is disruptive: As houses grow larger and boxier, they disrupt a street's definitive qualities of scale and grain.

Last December, the Austin City Council updated the Accessory Dwelling Unit (ADU) requirements, which set limitations on the size and placement of back houses. ADUs are now able to be 1,100 square feet (up from 850 square feet), closer to the main structures (10 feet, down from 15 feet) and a parking space is not required in some areas. The minimum lot size required for an ADU is now 5,740 square feet, down from 7,000 square feet. The legislation also placed restrictions on the use of ADUs for short-term rentals, a contentious issue that further affects housing prices. This is a step in the right direction. Currently, Austin's minimum buildable lot size is 5,750 square feet, and a movement for small lot amnesty calls for that number's reduction. The opposition is explicit in its reasoning: Such a change would allow developers to buy larger lots and subdivide them, encouraging further conversion of neighborhoods into engines of capital creation. Unfortunately, whatever is good for urban density is good for developers, as it increases the number of housing units to be sold.

Small secondary houses do improve density, but they don't adequately address affordability. Those residences are sold or rented at market cost-per-square-foot prices, rendering them only available to individuals or couples who can both afford them and only require so much space—youthful types who move here in large quantities. Hence, gentrification. This doesn't help families or low-income individuals, populations that are in decline in central Austin. Minority residents of East Austin, for example, are priced out of their homes and are exiting the city in large numbers. African-Americans in particular are adversely affected, singled out as the only demographic that's shrinking in our booming city. Such trends have created an Austin that is now the most economically segregated metro area in the country.

For Anthony Alofsin, AIA, a practicing architect and professor in architecture at the University of Texas at Austin, the concerns of diversity outweigh the concerns of density. Alofsin has been in Austin for almost 30 years, long enough to recount previous boom and bust cycles in the real estate market. Some of his academic research studies builder homes, which remain the most common way Americans house themselves, a statistic largely ignored by the architectural profession. In Alofsin's view, a diverse mix of individuals—different patterns, passions, occupations, incomes, and ethnicities—leads to an "urban experience," and Austin is short on this type of urbanity. Alofsin also worries about larger repercussions of civic housing trends: Changes in national family trends combined with the exodus of families from the city center spells disaster for the future of Austin's public schools. Form-making isn't important at this scale: Whether a house has a flat roof or fake stone or a turret is irrelevant to the economics at work.

Back in Central East Austin, typical builder house plans, combined with the formal restrictions of the Code's Residential Design and Compatibility Standards (the infamous "McMansion" ordinance), generate a menagerie of jumbled shed roof arrangements. Some of the architectural results are cringe-worthy, but for most buyers, if the bed-bath count and location work, a home's design can be overlooked. Architectural services, too, are seen as inessential. In a typical development spreadsheet, they are a line item cost to be minimized. In procuring design, developers regularly shop around for the lowest fees, pitting architects against each other. This, combined with the large number of hungry architects and designers in Austin, creates an enormous downward pressure to reduce fees in order to land jobs. And in return, architects do work that matches the fees, with mediocre results. Along the way every decision is questioned and value-engineered if found to deviate too far from status quo specs. Or worse, the question, "Can't you just copy one of your older plans and put it on my site?" It can be an embittering process, where design is irrelevant for one's clients, developers, and potential buyers alike.

To see what's on the market now, Creede Fitch, a real estate agent with Skout who focuses solely on modern and midcentury properties, toured me through neighborhoods near 12th Street. Close to the railroad tracks, one luxury spec house near the railroad tracks set a high water mark, selling for around $600,000 last year (it was also featured on the 2015 AIA Austin Homes Tour). A few blocks away, Fitch points out a slim lot with an older structure on-site, clearly not worth salvaging. "$290,000!" he reports, not without disbelief. Fitch, who himself is building a new home in East Austin, tries to educate clients on both Austin and modern architecture, though he admits that "modern" is not important to many buyers. Fitch is also aware of better ways to increase density; he described one solution where smaller existing homes are maintained and a larger "primary" new build house is placed behind, providing privacy and preserving the scale of the street. A pilot project in this style is a casita renovated by architect Alan Gonzalez,











sited on the front half of its lot. The steep price tag—a listed $375,000 for 785 square feet—would make most wince, but it's a baby step in the right direction.

The good news is that some architects are working to change market realities, or at least their aesthetic dimensions. Jared Haas, principal of Un.Box Studio, spoke with me about a house he recently completed with Newcastle Homes. Knowing the market and the ground rules of spec projects, he designed a clean shape with a restrained material palette inside and out. Instead of the ubiquitous Hardie board siding, he sourced a vertical wood board at a comparable price. The house was purchased before it was completed, and Haas is at work on two more with the same company. Other models of practice—architect-as-developer, design-build, design-build-develop—offer exciting alternate avenues of investment and engagement, and there are a number of successful examples at work in East Austin. Speculative building is now seen as pejorative, but it can be incredibly progressive. Haas, for one, looks forward to the time where spec projects, rather than further isolating residents, can bring them together in hybrid social spaces. What if speculative housing led the way toward new formats of living?

Later, I drove around East Austin to check in with its progress. I lived in the Chestnut neighborhood for two and a half years in a full-size back house with two housemates; the house's builder-developer had created a condominium complex of two houses on a single lot, another way to circumvent typical density limitations. It is both smartly dense, lucrative, and ruinous to the property values of neighbors. Nearby blocks are majority new builds, with accompanying new residents. Construction has started on The Chicon, a three-building complex of affordable and market-rate apartments, close to an intersection that was once singled out as the city's most dangerous. In 1925, one could take a streetcar from that corner all the way downtown. Now there's a skee-ball bar on the block. Neighborhoods roll over, sometimes with unfortunate consequences, but the tide keeps going—part of life in a city. I stopped in front of a particularly ugly spec home with walls that bulge and tilt, as if frozen in nauseous mid-collapse. I slow my car to photograph the offense, but instead smile, wave, and move along—there is a moving truck out front with a couple unloading bicycles, ready to make that house their home.

JACK MURPHY







project: The George, Silver Spring, MD
architect: Bonstra | Haresign



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COURTESY MICHAEL MALTZAN ARCHITECTURE

IN THE MOODY continued from front page According to Maltzan, the *parti* for the Moody Center—which will house workshops, galleries, and performance spaces for an interdisciplinary arts center—is a "hyper village of making; a microcosm of the campus itself."

Rice University's campus in Houston is one of the most compelling in the United States. Its original master plan was devised by Boston architect Ralph Adams Cram in 1909 and is characterized by a series of parallel, narrow buildings. It has, at least in spirit, been a consistent guiding force for more than 100 years. Not only did Cram devise a building typology, but he also created a formal language for the entire campus based on a particular set of materials, like Lovett Hall (1912) with its orange St. Joe Brick made in Louisiana from bayou clay, pink Texas granite, and gray Ozark marble and exotic inspiration, Adriatic Italian Byzantine architecture of the medieval era.

Maltzan says he was struck by the physical sensations of being on the campus. A massive grove of live oaks—planted at the time of the college's foundation—forms allees between the buildings and is green year round. It hovers over the flat campus, and defines space architecturally as much as the buildings.

In his scheme, Maltzan figuratively pushed together the long, bar-like buildings and the landscaped spaces between them to "exaggerate the intensity of spaces." The irregular mass of smaller classrooms and workshops interspersed with larger galleries and theaters will be clad in a charcoal gray brick colored with shimmery magnesium oxide that changes in appearance from light to dark, much as the tree canopy does throughout the day. These brick walls, which are mostly solid except for large, strategically placed openings for day lighting, will be raised one story above the ground. The ground level will be entirely sheathed with clear glass, an echo of the clear sightlines through the tree trunks under the leafy canopy.

Although its radical appearance will be a big departure from the more conservative buildings near it, the Moody Center will hopefully become a valued landmark as the campus architecture of Rice University continues to evolve and adapt.

In recent years, there has been a subtle but palpable change apparent in the construction of key buildings like the Brochstein Pavilion (2009), designed by New York architecture firm Thomas Phifer + Partners, and the Brockman Hall for Physics (2011), designed by Philadelphia architects Kieran Timberlake. Both are fitted between existing buildings and use different strategies: one a glass box and the other raised on tapered pilotis to minimize the intrusion. With these two buildings, a new, a less literal interpretation of Cram's master plan has emerged that enhances and expands the original intent.

BEN KOUSH





REX BROWN VIA FLICKR; FAR LEFT: C. JILL REED VIA FLICKR

Far left: Boston Avenue Methodist Church, built in 1929; Left: Tulsa Spotlight Theater, built in 1928; Below: The Pavilion at Expo Square, built in 1931

PRESERVATION, RATIONED

continued from page 3 momentary doubt on its financial feasibility.

The issue with rehabbing big buildings like First National Center, said Luke Harry, president of asset management at NE Development, is that "you have to figure out ways to normalize the costs, not to make it cheap, but to make it regular. I could build a 30-story tower for half the price of rehabbing First National."

The aim of federal, state, and new market tax credits, tax increment financing, and similar incentive programs, said Harry, is to mitigate the risk of investing in often-costly rehabs. "Nobody's making money off of the tax credit, they're making money off what you can do five, seven years down the road, once everything starts to stabilize."

To many developers and preservationists, the cuts seem like a cheap shot. Harry explained that in order to receive a tax credit, his work—plans, rehabilitation, and completed construction—is checked at those three key points before the state issues any tax credits. "Everyone assumes the developers gets these credits. They don't really understand that the money never gets close to [the developers]. We actually take a small loan out on the money. It's not like when we have $20 million in tax credits, we're walking around with $20 million in our pockets."

NE Development will not close on the building until after May 27, 2016, the day the legislative session concludes for the year. Right now, the bill is in legislative purgatory. It's been stripped of its title, and a title-less bill cannot be made into law. Roxanne Blystone, Senator Mazzei's executive assistant, said that the bill was amended to reinstate historic preservation tax credits. The sponsors of the bill could resuscitate the bill during the next session, although this is not likely to happen.

While the near-certain death of the bill is good news for the historic preservation tax program, its mere presence has delayed the timeline of large projects like First National and all but killed smaller projects, especially in rural Oklahoma, observed Harry. Anticipating a delay like this, NE Development had two extensions related to preservation credits in its contract, "Mostly because it's a longer process. We're comfortable with our ability to get the credits, we're just uncomfortable with whether they're going to be there," Harry noted, ruefully. Melvena Heisch, deputy state historic preservation officer at the Oklahoma Historical Society, said that she doesn't know if the bill has affected any projects yet, but the agency was "quite concerned" about that possibility early on.

If the threat of cuts to historic preservation has real-world ramifications in Oklahoma, the bill also raises questions around civic priorities and the future of preservation in the state. Harry suggested an intervention as simple as a lunch-and-learn for legislators to address misperceptions about the tax credits and give a clear explanation of how they work. "I think everybody would understand [the credits] because they're just not tricky, they're very transparent. Historic tax credits work really well. Without that money, beautiful historic buildings rot in place."

AUDREY WACHS



JANICE WALTZER VIA FLICKR

National Treasure

As architects descend for the 2016 AIA National Convention, the City of Brotherly Love will be in the spotlight. Philadelphia was just named a World Heritage City, the first in the United States. Denise Scott Brown and Robert Venturi will be awarded the AIA Gold Medal during the convention and a new mayor is fighting to preserve the city's landmarks, which include the Liberty Bell, Independence Hall, Philadelphia City Hall, and a host of modern and postmodern relics—not to mention the urban fabric that composes the neighborhoods. In light of all that is happening, *AN* dove head first into Philadelphian architecture, both past and present.



The Philadelphia City Hall (1871–1901), built in the Second Empire style, was the tallest structure in the world from 1894 to 1908. It is still the world's tallest masonry building, and until 1984, it was the tallest in Philadelphia, thanks to a gentlemen's agreement that limited the heights of buildings below its 548 feet.

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J. FUSCO FOR VISIT PHILADELPHIA®

Preserving Heritage

Despite a World Heritage City designation, Philadelphia and its new mayor face preservation challenges.

This year Philadelphia—home of the Liberty Bell, Independence Hall, and Rittenhouse Square—can boast of another historic attribute: It is the first and only city in the United States to be named a World Heritage City, one of 266 around the globe.

Civic leaders, who received word of the recognition last fall, note with pride that it gives Philadelphia a distinction that big-city rivals such as New York and Boston can't claim. They hope it will make residents more aware of the city's historic assets and help draw more tourists .

However, a letdown is that the World Heritage City designation doesn't offer Philadelphia any money to protect or promote historic buildings. It comes from a Canadian group, the Organization of World Heritage Cities (OWHC), not the United Nations Educational, Scientific and Cultural Organization (UNESCO), and it provides no funds for preservation.

Some fear the designation could lull people into a false sense of security about local preservation activity. "There's been a tremendous amount of confusion," said architect Kathy Dowdell, principal of Farragut Street Architects. "It's essentially a marketing campaign. It doesn't actually protect anything. But if it gets people to think about the need to protect [historic buildings], I don't care if it is a marketing campaign."

Despite its recent designation as a World Heritage City, Philadelphia has had a decidedly uneven record and reputation for historic preservation. Architects who come to the AIA convention will find Center City relatively intact. But other areas of the city are losing historically and architecturally significant buildings at a steady rate, largely due to development pressures and lack of landmark protection.

This spring, many residents are smarting from the recent loss of the main auditorium of the Boyd Theater, the city's last movie palace, and the former Union Baptist Church, where Marian Anderson learned to sing. Compared to its peers, local preservationists say, Philadelphia is doing a poor job of safeguarding its historic assets. More than a few describe the preservation scene as being in a state of crisis.

"There is a real culture of despair, or resignation, when it comes to preservation in this town," said Aaron Wunsch, assistant professor in the University of Pennsylvania's graduate program of historic preservation, in an interview with PlanPhilly, a website that monitors preservation activity in Philadelphia. "It's not that people don't care; it's either that they assume that the system is working, or have given up on it ever doing so."

Lack of imagination is one of the city's problems, Wunsch said.

"Philadelphia has become a real can't-do kind of place, unwilling or unable to think creatively about preservation and adaptive reuse. We have the architectural



CHANDRA LAMPREICH

Left: The Declaration of Independence and the U.S. Constitution were both debated and signed in Independence Hall, built in 1732. It is part of Independence National Historical Park, which spans over 55 acres on 20 city blocks in the historic district of the City of Philadelphia. **Above:** The art deco Boyd Theater (1928) is one of the most recent losses for Philadelphia's preservation community. The 1920s movie palace was one of the last of its kind in the city.

resources of a Colonial Williamsburg for the 18th century, and far better than Manhattan for the 19th. But we continue to think like Detroit, treating every development proposal, no matter how shoddy, as our city's last hope."

"My feeling is that there are two different stories here," said Nathaniel Popkin, writer, critic, and editorial director for Hidden City Philadelphia, another



FRANK HANSWIJK/COURTESY VENTURI, SCOTT BROWN AND ASSOCIATES, INC.

Denise Scott Brown

The Other Philadelphia School: An Unknown History of Architecture and Planning at the University of Pennsylvania

At the 2016 AIA convention in their hometown of Philadelphia, Denise Scott Brown, Hon. FAIA, and Robert Venturi, FAIA will receive the 72nd AIA Gold Medal, the highest honor that the institute gives. For this occasion, editor-in-chief William Menking and senior editor Matt Shaw sat down with Scott Brown at her and Venturi's home in suburban Philadelphia.

***The Architect's Newspaper*: Can you talk about what brought you to Philadelphia to study and teach?**

Denise Scott Brown: Peter and Alison Smithson, our gurus at the London Architectural Association (Peter wasn't teaching there then) intrigued us with their New Brutalism. After the war, young architects with passion wanted to follow Le Corbusier's urban visions and rebuild Europe's cities, and the brightest wanted to study urban planning in America first. But the Smithsons contested the idea of "decanting" the London poor into the rural, middle-class "New Towns," and produced models following their street-life patterns for rebuilding in cities on bombed sites. This is what Brutalism stood for then, not the overwrought use of unfinished concrete. The Smithsons and Louis Kahn met over debates on this subject through CIAM and their 15-year correspondence is in the Smithson archives at Harvard. So when Peter said the only place to go for city planning was the University of Pennsylvania because Louis Kahn taught there, Robert Scott Brown and I went.

But before we left, we read an article in *Time Magazine* about Philadelphia and the planning we would encounter there thanks to its liberal reform government. A "white noose" of suburbs lay around the neck of a center city that was half black and half white, and measures were under discussion to keep blacks out of Philadelphia's center. I was surprised. This was not happening secretly—it was openly discussed—just like in my sad and miserable country of South Africa, people in Philadelphia were



MARK COHN/COURTESY VENTURI, SCOTT BROWN AND ASSOCIATES, INC.

organization that pays close attention to preservation in Philadelphia.

"Some people will tell you that there is a crisis. There is certainly a feeling that the regulatory process is not working… On the other hand, there is an enormous amount of preservation work happening—high quality preservation work and high quality adaptive reuse work—and there is opportunity for much more."

Philadelphia seems to regard preservation differently than other cities do, observes Inga Saffron, *The Philadelphia Inquirer*'s Pulitzer Prize-winning architecture critic.

"In most cities, historic designation means a building is protected—forever," she wrote after the city's historic commission approved a proposal to tear down the Boyd auditorium. "In Philadelphia, designation is increasingly seen as a temporary state, good until a developer offers a compelling alternative."

Despite the recent losses and threats to the city's historic fabric, no one has given up hope. New Mayor James Kenney took office in January, and preservationists are optimistic that he and his administration will put preservation on a better course. They note that Kenney once worked for a local architectural firm that specializes in preservation, Vitetta, and that as a city council member he introduced legislation that would have added landmarks to the Philadelphia register and doubled funding for the historic commission. The

practicing apartheid.

In the 1940s, South Africa was in social turmoil. I grew up with it and came away with a guilty conscience and sympathy for African needs. In England there was socialism and more turmoil, but in the late 50s, America decorum ruled—sloppy joes, long skirts, and bobby sox were in style—not protest. Yet within two years, the social turmoil familiar to me was here, too. We arrived from our experiences of Africa and Europe with lots of questions, and were happy to find not answers, but ways to search for them. At the semester's end Herbert Gans, our sociology professor, said, "You came with such interesting questions. Where are the answers?" We were all very young, but I have since said to Herb, "You didn't have answers, why did you expect us to have them?"

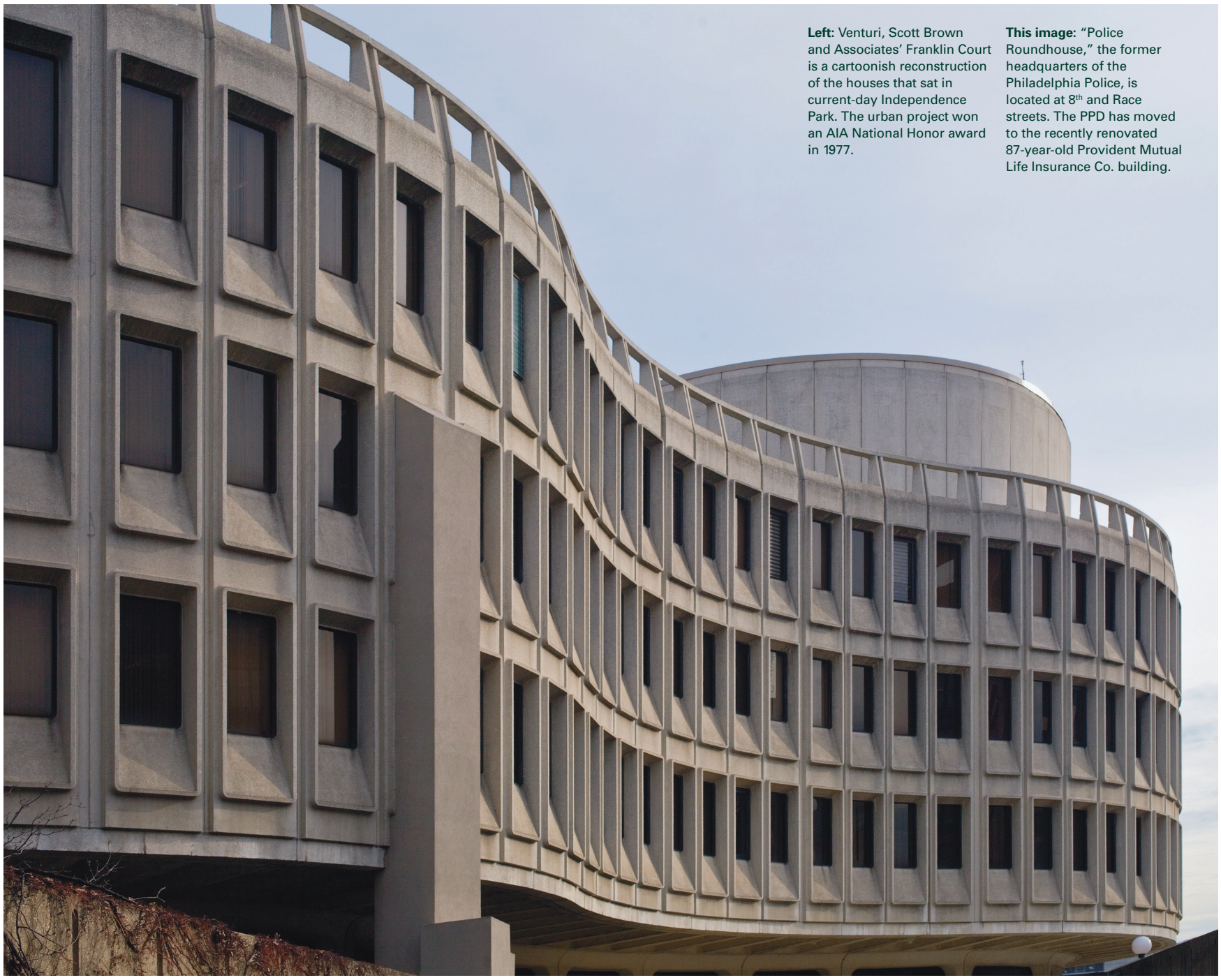
In the 1940s Kahn belonged to a citizens' group for city planning that convened under the reformed government and was good at purveying planning facts via metaphors intriguing to architects. The ideas in his famous street plan came from this group—our transportation professor, Robert Mitchell, belonged too, and behind Lou's plan I recognized the content of Mitchell's lectures.

Robert Scott Brown and I entered planning school hoping to study early modern planning ideas, like Arturo Soria y Mata's linear city. We thought it was an interesting solution to urban-rural disconnection in mass cities. Trains, we suggested, should travel at 100 miles an hour. When teachers observed that would be too fast for transit stops, we replied, "That doesn't matter!" We were early modern machine romantics.

Formulating the questions was Penn's planning school's strength. But we learned it from social scientists and activists, not architects. Faculty and students in the architecture department were unaware it was happening.

The planning school was in the school of architecture?

Yes. How did a great socially based planning school develop in a school of architecture? The key was research. When federal urban renewal programs were created in the 1940s, research was mandated. But where would you put it? At first, architecture schools where cities were designed were the only receptacles for this largesse. So Penn's Institute for Urban Studies hired



Left: Venturi, Scott Brown and Associates' Franklin Court is a cartoonish reconstruction of the houses that sat in current-day Independence Park. The urban project won an AIA National Honor award in 1977.

This image: "Police Roundhouse," the former headquarters of the Philadelphia Police, is located at 8th and Race streets. The PPD has moved to the recently renovated 87-year-old Provident Mutual Life Insurance Co. building.

PETER WOODALL

legislation never passed, in part because Kenney left the council before it could advance. But it underscored his passion for preservation.

As the new mayor settles in, Philadelphia's preservation scene is a study in contrasts. On the plus side, Philadelphia has one of the richest collections of historic buildings in the country and a sophisticated citizenry that understands the importance of preservation. The Philadelphia Historical Commission was formed in 1955, making it one of the country's preservation pioneers. Philadelphia has excellent architecture and preservation schools, first-rate architects and builders; strong philanthropic organizations, and a longtime preservation advocacy group, the Preservation Alliance of Greater Philadelphia.

But the city faces an uphill battle in protecting its assets for a variety of reasons. The historic commission has one of the lowest budgets of any big city preservation agency in the country—less than $500,000 a year. With the limited budget, commission staffers devote much of their time to processing building permit applications rather than preparing reports recommending new landmark designations. Only about two percent of the city's buildings have any sort of local landmark protection.

Designated landmarks aren't necessarily safe from the wrecking ball either. Over

Mitchell, architect turned transportation planner; Martin Meyerson, who came out of Penn and the University of Chicago; Herbert Gans, a city planning doctoral student (Penn's first); C. Britton Harris and Jack Dyckman from Chicago; William Wheaton from Princeton and Harvard; and a young Paul Davidoff from Yale Law School. They were high-powered people, some, like Wheaton, were influential in Washington and were rainmakers for the school.

Universities use programs to fund activities temporarily while they are of interest. The Graduate School of Fine Arts' Institute for Urban Studies was one of Penn's first, but more followed as other departments tapped federal urban-related money. The presence of its young researchers was one of the reasons Robert Scott Brown and I found Penn to be the most exciting intellectual atmosphere we'd been in on three continents. People at Penn were thinking about the things we were thinking about, and thrilled to have us. But this was not so among the architects.

Architect planners like David Crane, our student advisor, had the same straddling problems I had. Whereas in London, architects approached urban planning because it was the going game, in America, you went there when you found you were not good at design. So I was seen as a non-designer in Penn architecture and was not invited to participate as I had been in England. But the American architectural elite had not yet caught up with Team Ten and the New Brutalism. Lou of course knew them and I introduced them to Bob and my students. By that time Robert was dead, people here had rallied to help me, I had formed lifelong friendships, and in 1960 I had begun teaching in the planning department.

In 1961, I started teaching the fall semester theories course for architects and was given a joint appointment in architecture and in planning, This meant I was the only full-time person teaching in architecture. The architects spent three afternoons a week in the school, whereas I was there day and night. To connect the studio and the theories course, I gave studio crits at night, so I had good ties with beginning architecture students, and very good ties with planning students by teaching studio and kibitzing in their theory course taught by Paul Davidoff. So, I saw things that few faculty, and none in architecture, saw, especially around the turmoil going on



Penn Fruit was one of the most popular supermarkets in Philadelphia from 1928 to 1978. Its over 40 locations were some of the finest midcentury designs in the city, but the location at Frankford Avenue and Pratt Street is the last remaining intact. It was in the Preservation Alliance for Greater Philadelphia's Places to Save list this past November because of the threat of demolition from Rite Aid.

PETER WOODALL

the years, the historic commission has approved a number of requests to demolish buildings after owners argued it would be a financial hardship to maintain them. The city has few tax incentives for preservation.

Much of the problem, said Popkin, can be traced to the city's loss of manufacturing jobs in recent decades and its subsequent budget woes. In addition, Popkin said, Philadelphia never had the sort of overheated real estate market New York City has. As a result, he said, the historic commission has been perennially understaffed, underfunded, and ill equipped to cope with the sort of development pressures it's facing now.

In awakening from its real estate doldrums and embracing urban revitalization, the city sometimes acts as if it never learned the lessons of the past 50 years about preservation and urbanism, Wunsch said. "It's almost as if Jane Jacobs never existed."

The city's lead public official in charge of preservation efforts, Historical Commission executive director Jonathan Farnham, offered no comment for this article. In other interviews, Farnham has defended his commission, saying he thinks it does well given its budget and staff size. He disagrees with those who complain that the commission isn't recommending enough buildings for landmark status. He denies that it sides with developers too frequently.

How can the situation be improved? In an op-ed for the *Inquirer*, Wunsch and Preservation Alliance executive director Caroline Boyce urged the city to increase funding for the historic commission; undertake a comprehensive survey of Philadelphia's historic resources, and provide tax incentives for preservation, among other suggestions.

Another key to any turnaround would be for elected officials to demonstrate the political will to make preservation a higher civic priority, and that's where Mayor Kenney comes in.

Carl Dress, principal of Heritage Design Collaborative of Media and chairman of AIA Philadelphia's Historical Preservation Committee, said he's encouraged that Kenney wants to rehab and reopen older libraries and recreation centers. In addition, he said, the city is moving its police headquarters from one older building, the Roundhouse by GBQC, to the former Provident Mutual Life Insurance building in West Philadelphia. It also hired Kieran Timberlake to refurbish the "Saucer" welcome center at LOVE Park.

"There are great hopes that he will help take preservation in the right direction," Dress said of Kenney.

During last year's campaign for mayor, "Kenney was the first person to talk positively about preservation in as long as anyone can remember," Popkin said. "He understands it. He gets it…Hopes are very high." **EDWARD GUNTS**

in social planning. It was 1961—an enlivening time in American cities and at Penn. But the architects didn't notice.

What was the turmoil about?

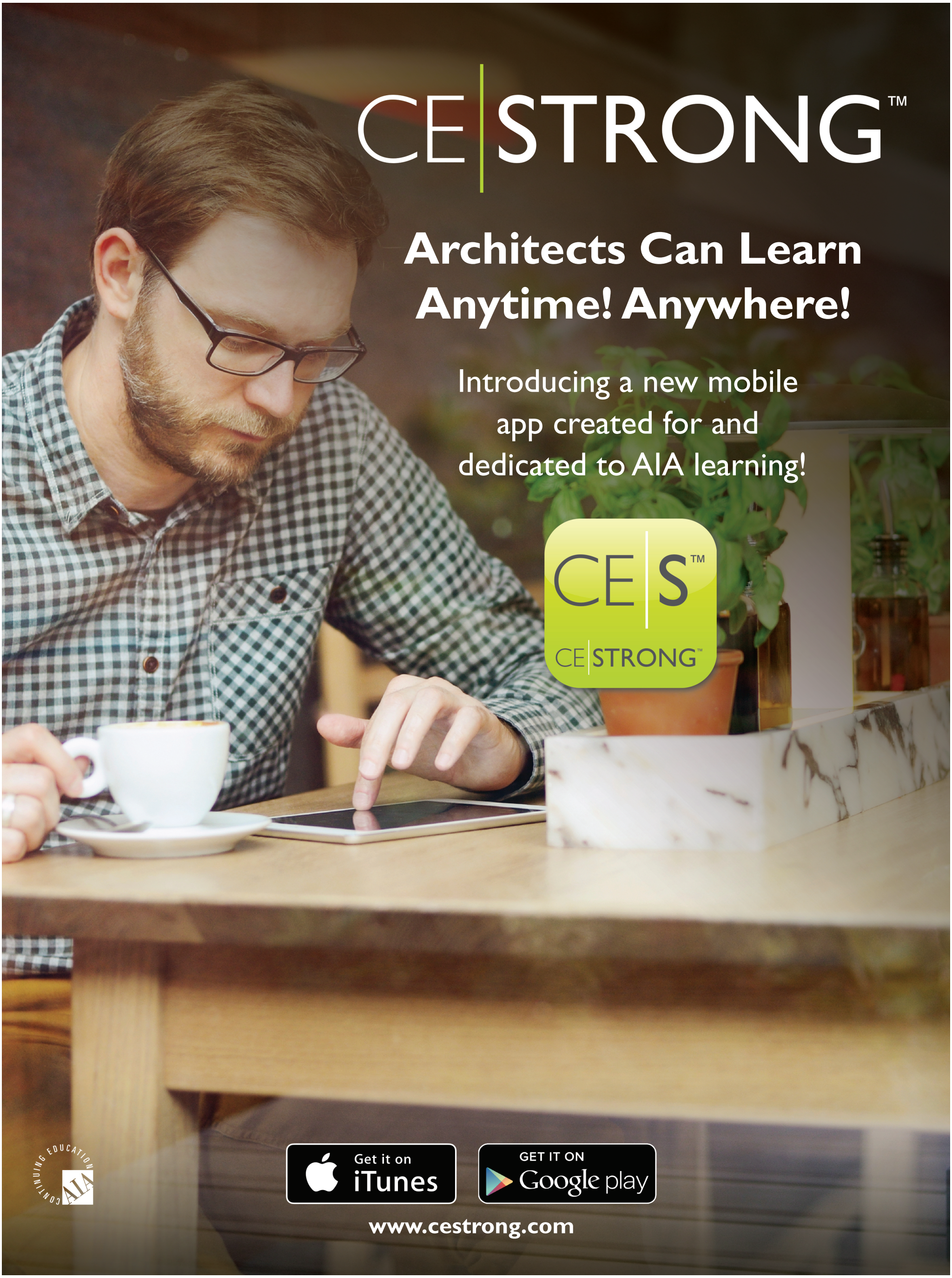
There was social unrest in cities related to injustice and particularly to urban renewal, seen as "human removal." And when the social planners erupted at Penn, architects asked, "Who are these people horning in on our field? We were doing very nicely without them." They said, "don't fix what ain't broke." So eventually all the planners left Penn, as well as many architects who were not Harvard-trained modernists. This was because research money dried up with Nixon and Reagan, but also because our dean, great in many respects, saw Harvard as the shining model for architectural education. So nonconformists were not reappointed, and beyond the social planners, Crane and I left and Bob too, and Penn lost the opportunity to be the first school to build on the early links then forming, over our somewhat mangled bodies, between the social and the physical in architecture.

Where did you go next?

Bill Wheaton invited me to be a visiting professor at Berkeley, so I taught there during the Foul Speech movement, one semester after the Free Speech movement, at Berkeley. Then I went on to start a school of architecture at UCLA. I was one of three founding faculty members there, and I taught studio as I had learned from Dave Crane's planning studios. This was the model for the *Learning From Las Vegas* studio, and is the reason why every school of architecture now has one teamwork, urban project studio with a visit somewhere. Sadly they're often junkets, not real research.

This model of teaching comes out of planning?

Yes but it needed adapting for architects and very careful putting together. Dave Crane pushed me at Penn to study regional science, an economic discipline, nicknamed "city physics." It helped me greatly in connecting form and forces with architects. But at UCLA I taught urban design and brought in experts from various fields. The principal was George Dudley, who I had worked with in New York, and Henry Lu, Peter Kamnitzer, and I were faculty. I ran the first studio and set the model for interdisciplinary teaching via studio. "Determinants of urban form," my subject, investigated the forces that make form, and how to design with them. In team studios everyone shared information collected for the project with everyone else and we all shared the project. In that way everyone saw how the whole thing was put together.



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facades

Published by The Architect's Newspaper www.archpaper.com



Facade technology is constantly evolving. Get up to date on the latest construction techniques and innovative products with our annual facades feature. This year the focus is on retrofitting, as architects grapple with the challenges of preserving aged modernist structures. We visit Cambridge's Bruner/Cott, a firm that has restored several important Brutalist buildings by Josep Lluís Sert. We also look at several projects where facade interventions have added entirely new spaces in addition to increased performance and aesthetics. And as always, we share some shiny (and patinated) new constructions as well.

RETROFIT MANIA

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RETROFIT: PROFILE

FASANO HOTEL & RESIDENCES AT SHORE CLUB

MIAMI BEACH, FL

ORIGINAL ARCHITECT:
ALBERT ANIS / DAVID CHIPPERFIELD
ARCHITECTS: ISAY WEINFELD
EXECUTIVE ARCHITECTS: STANTEC
DATE OF COMPLETION: 1939 / 2001
DATE OF RETROFIT COMPLETION:
PROJECTED 2017

Above: Outdoor terraces extend the interior out toward the Atlantic Ocean. **Below:** Diagrams show the volumetric addition to the facade, which adds habitable area and improves the look and environmental performance.

The Fasano Hotel & Residences at Shore Club is a complex of several luxury hotel and condo buildings, anchored by the iconic Shore Club at 1901 Collins Avenue. The project is one of the biggest underway in South Beach and features Brazilian architect Isay Weinfeld's sophisticated renovation of a former hotel tower, designed by British modernist David Chipperfield in the 1990s as a combination of the 1949 Shore Club and the 1939 Sharalton.

Thorsten Kiefer, director of design and development at HFZ Capital Group—the developer of Fasano Hotel + Residences at Shore Club—said that retrofitting Chipperfield's tower will be an "architectural collage" fusing the old and the new: "The light veil of large outdoor gardens in the sky, for example, is a very sensitive addition, which still recognizes the Chipperfield design from the nineties. We do think that a sensitive juxtaposition between old and new will add to the sense of luxury the Shore Club had in its past," said Kiefer.

The most significant features of the renovation are the large terraces reshaping Chipperfield's stepped tower into an elegantly rectilinear volume. Through minimal detailing, transparent glass balcony railings, and a whitewashed color palette, the new outdoor gardens produce a transparent volumetric addition to the building.

The building was not designed to take on such large terraces, so a new structural system was carefully integrated into the existing tower. Pedro Ricciardi, project architect at Isay Weinfeld, said that this was the most challenging issue with the project: "We were very specific and respectful about placing new columns into the building." The design team was able to keep roughly 90 percent of Chipperfield's building envelope intact.

The original historic Shore Club building, designed by Miami architect Albert Anis, is notable for its landmarked art deco lobby, which contributes to the National Register Art Deco District. The lobby seamlessly transitions into outdoor labyrinthine gardens, supporting a marketing campaign that champions a "door to shore" lifestyle. Recently, Swiss landscape firm Enea Landscape Architecture has contributed to this vibe with a "living, breathing environment that forges a delicate balance between nature and design." Weinfeld's office intensified this diagram of blending nature with the built environment by providing a facade retrofit solution that dissolves the perceptual exterior envelope of the building into an occupiable outdoor living zone of variable depth.

The project is currently completing a documentation phase with construction scheduled for later this year and a completion date of 2017. **JOHN STOUGHTON**



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RETROFIT: STUDIO VISIT

RETROFITTING BRUTALISM

Leland Cott, FAIA, and Henry Moss, partners at Bruner/Cott sit down with *AN* to discuss history of Brutalism, the technical complexities of renovating reinforced concrete towers, their firm's respect for the history of modern architecture, and their optimism for a future of restored modernist projects.

Stationed between Harvard University and MIT in Cambridge, Massachusetts, Bruner/Cott finds itself at arguably the epicenter of Brutalism—the Charles River—where reinforced concrete towers thrived in the 1960s due to postwar campus expansion programs and the desire for an effect of stability and permanence among institutions. Bruner/Cott's pioneering work with adaptive reuse in the 70s,

RICHARD MANDELKORN



along with extensive experience in managing the preservation of entire campuses of buildings—some nearly entire towns—has naturally led the firm to Boston University and Harvard University , where the architects find themselves reengaging the work of their former colleagues and teachers.

Technical complexities of renovating Brutalism bring forth a new set of preservation issues not seen in the restoration of 19th century clapboard buildings and limestone buildings—namely the cultural and tectonic baggage of exposed concrete. People often dislike concrete buildings. And concrete-formed structures are prone to sprawling and cracking since they are often reinforced and formed incorrectly. There is an art to concrete restoration that not only involves labor-intensive selective demolition, but also a precise pairing of aggregates to minimize the difference between old and new exposed finishes. "This is very fascinating work on a level that is very different than renovating a 19th century Victorian church. Modern architecture is of my time. We were around when modern architecture was new and innovative, and now we are renovating it. Its very interesting to see its faults and to be able to bring it back so it can continue for many years—hopefully many decades," said Cott.

The following projects have much in common despite a range of nearly 20 years between completion dates. Their stories all stem from what Cott describes as a "downward spiral" of disinvestment—a familiar story that goes something like this: The building is not particularly liked by the public leading to a decline in its use, which triggers owners to stop taking care of it because of costly repairs. The building deteriorates, and its occupants hate it even more. Now demolition is on the table as a solution. The first question from these owners is often, "If we clear out the building, can we demolish it?" All of this effort is ironic for an architectural movement that made every aesthetic, formal, and structural attempt at erasure of a tumultuous past that included the Great Depression and two world wars. But Bruner/Cott sees its work as a respectful blend of preservation and correction of modernism's faults, and "do the impossible" by making these buildings better than they ever were to begin with.

CORRECTING FAULTY ENVIRONMENTAL DECISIONS

PEABODY TERRACE

- Date of Retrofit: 1995, window replacement 2004 (original construction 1962)
- Architect: Bruner/Cott
- Project Scope: concrete envelope repairs, replacement window system, building system upgrades
- Structural Engineer: Foley and Buhl Engineering, Inc., Watertown, MA
- Mechanical Engineer: Zade Associates, Boston, MA
- CM: Shawmut Design & Construction, Boston, MA
- Windows: Custom Window, Plymouth, MA

Josep Lluís Sert's career was born in Barcelona where, after briefly working for Le Corbusier in Paris, he went on to found numerous influential artist groups influential in the growth of modern architecture. He was exiled to New York City during WWII where he worked on several urban planning schemes for cities in South America. From this experience, he became dean of Harvard's Graduate School of Design, initiating the world's first urban design degree program.

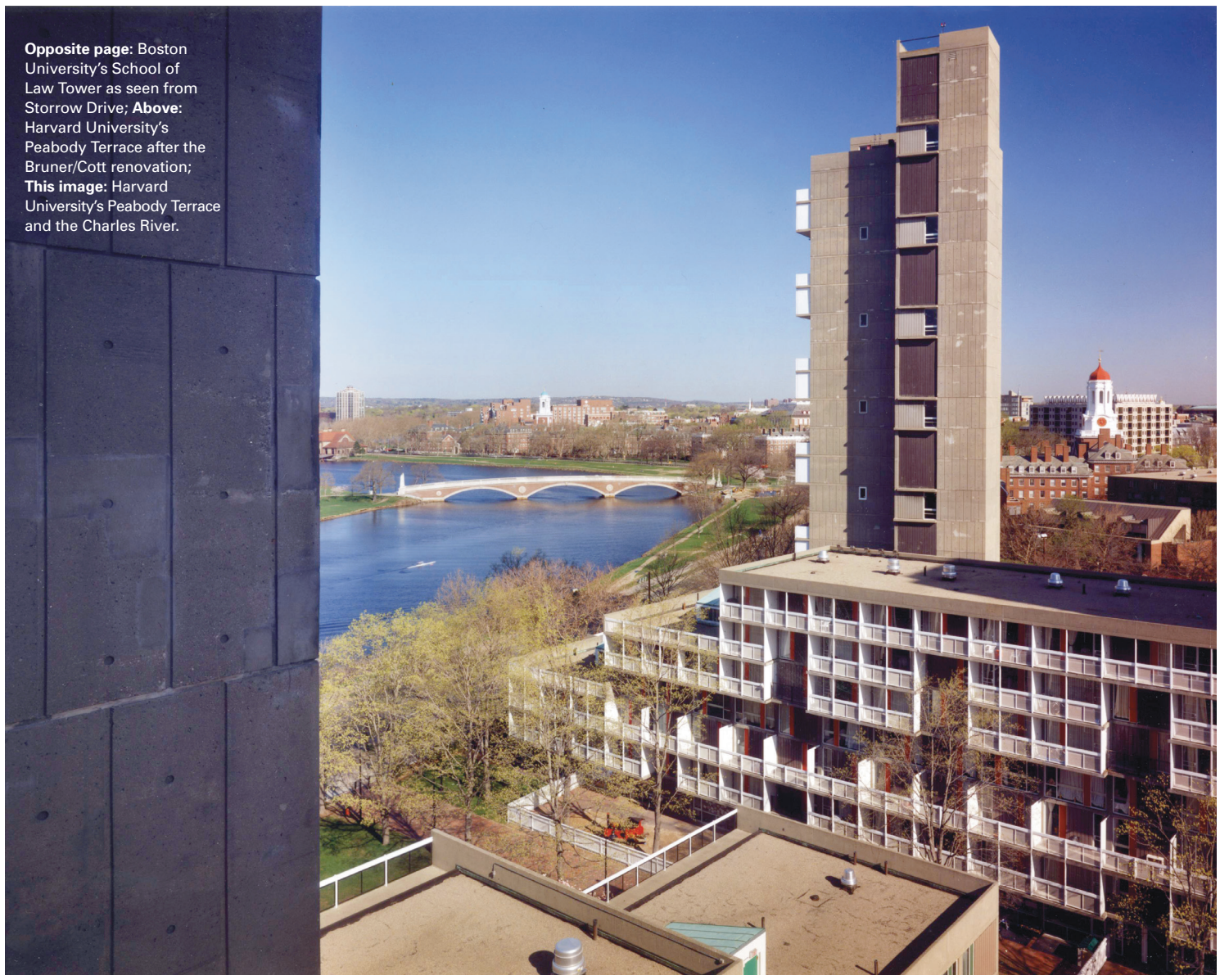
One of his trademarks, prominently found on the facade of Peabody Terrace, are wonderfully colored panels integrated into window systems. "They're very romantic," said Cott. "…and surprisingly brightly colored. You can open them up and let in fresh air." The problem was that these panels were literally the only means to temperature control in the building. All of the dwelling units, despite various solar orientations, ran off one thermostat. Tenants had no control of their heat, often using Sert's operable panels to cool their overheating spaces in the winter months. The units were neither air tight or waterproof, further adding to the deterioration of the building.

"That was the extent to the sophistication of what I would call the most innovative housing project designed in the past 100 years," said Cott. "It was the work of a genius, the way he [Sert] aggregated apartment units around stair cores and skip stop elevators […] an incredibly beautiful exterior without any regard to occupant comfort."

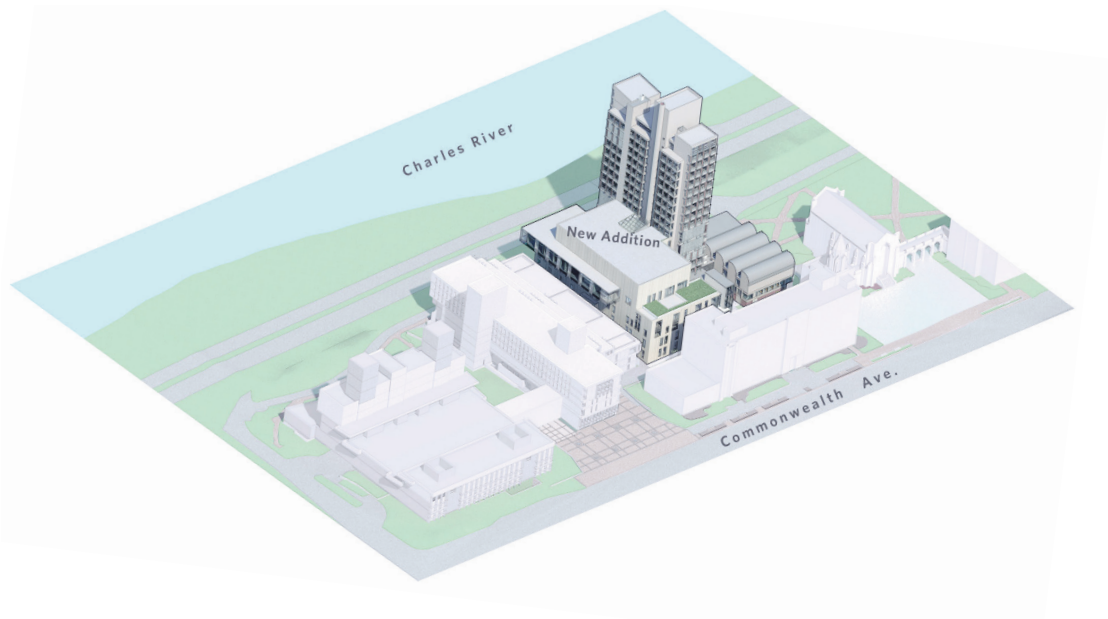
Bruner/Cott approached the project in the 1990s as a preservation exercise, reconstructing the 500 interior units, repairing the concrete envelope, and designing an extensive replacement of Sert's window system.

Moss said that owners will typically just cover up the issues in these types of aged buildings. "That kind of recladding approach is going to become more and more endemic, but for good modern buildings it is a real problem. Often it skips the step of understanding and then working sympathetically with the original architecture."

Opposite page: Boston University's School of Law Tower as seen from Storrow Drive; **Above:** Harvard University's Peabody Terrace after the Bruner/Cott renovation; **This image:** Harvard University's Peabody Terrace and the Charles River.



STEVE ROSENTHAL; ABOVE: STEVE ROSENTHAL





LEFT: COURTESY BRUNER/COTT; RIGHT: RICHARD MANDELKORN

Above Left: An axonometric drawing showing the urban context of the Boston University School of Law Tower; **Above Right:** Boston University School of Law Tower and School of Theology as seen from Commonwealth Avenue; **Below:** Harvard University Smith Center.

CORRECTING PROGRAMMATIC FAILURE

BOSTON UNIVERSITY LAW TOWER

- Date of Retrofit: 2015 (original construction 1965)
- Architect: Bruner/Cott
- Project Scope: New Redstone building; total gut renovation of Tower and Pappas Library; facade restoration.
- Consultants: Weidlinger Associates (structural); BR+A (mep/fp); Richard Burck Associates (landscape design); Colburn & Guyette (foodser vice design); Acentech (acoustic, av); Atelier Ten (lighting); Haley & Aldrich (geotech); Nitsch Engineering (civil); Faithful & Gould (cost estimating)
- Windows: Graham Architectural Windows
- Facade Installer: Sunrise Erectors

The project began with Bruner/Cott compiling a report that paired preservation principles with a development-minded approach. This became the blueprint for renovations to Sert's Boston University Law Tower. Bruner/Cott's message to BU's administrators was simple and direct: "You are the stewards of an incredibly important piece of modern architecture." In total, the architects added 100,000 square feet to Sert's composition, which Cott said was already a generally well-defined and complete scheme. "The owners were smart enough to ask the question, 'Can these buildings be saved?' which is music to any architect's ears."

Bruner/Cott's comprehensive renovations to the 265-foot-tall tower included building system upgrades that required the insertion of new vertical distribution chases through Sert's concrete slabs, and a chilled-beam, passive cooling system. Building envelope repairs included the patching of more than 630 separate areas of concrete through a labor-intensive process involving sawing and chipping away at the structure to get behind reinforcement bars. New patches of concrete were carefully color matched to the existing concrete through a process of specifying matching aggregates to Sert's original mix. The patched areas were bush hammered to match the existing finish. Cott said this method of renovation is invasive not only to the building, but its occupants: "If the owner thinks they can't afford to move people out of the building, then all of that noise and vibration is something for the occupants to complain about."

One of the major flaws of this building was the circulation system of the building, which relied on elevators to transport large crowds of students to elevated lecture halls in the tower. During classes, it would take 20 to 30 minutes to clear the room, which was disruptive to the academic schedule. Bruner/Cott reprogrammed the building, swapping in administration and faculty offices for the large occupancy areas, which have relocated to a new five-story 93,000-square-foot addition between the base of the tower and an adjacent library. "We made every effort to make the new construction part of the aesthetics of the original tower," said Cott. "When you're inside, you know the building has been renovated, but you don't really know what is renovated and what is original." The architects worked to maintain the historic character of the building intact through exposed, board-formed concrete finishes.



COURTESY HOPKINS ARCHITECTS

REBUILDING A COMMUNITY

HOLYOKE CENTER

- Date of Retrofit: 2018 projected, (original construction 1965)
- Architects: Hopkins Architects (Design Architect); Bruner/Cott (Executive Architect)
- Consultants: Arup Partners (mep, structural engineering); Faithful & Gould (cost consultant); Simpson Gumpertz & Heger (structural engineering); Michael Van Valkenburgh Associates (landscape architect)
- Project Scope: Renovation of former Holyoke Center will include much-needed modernization of the building; improved access to Harvard's information center; enhanced landscaped plazas at north and south ends of the site; new, flexible interior spaces for events; and common spaces to attract varied constituencies within the university.
- Clear window film: 3M, Solyx
- Installers: A+A Window, American Window Film

Recently renamed the Smith Campus Center, Sert's former Holyoke Center at Harvard University is an h-shaped 10-story building offering a panoramic view of the nearby Charles River. With a crumbling exterior concrete envelope and inefficient heating and cooling system, the building is undergoing a significant renovation process spearheaded by London-based Hopkins Architects and executive architects Bruner/Cott.

Two quotations might aptly describe Sert's dogmatic approach to campus planning and architecture, which often was in conflict with popular taste. The first, from Sert himself, proclaiming his disdain for Harvard Square's historical colonial architecture that he partially demolished for his Holyoke Center: "Stepping into Harvard Square is like entering one of Dante's circles of hell in terms of anything associated with human enjoyment, pleasure, or beauty." A year after its completion, Harvard's student journal shot back with: "The one nice feature about Holyoke Center is that it's the one place in Cambridge from which you can't see Holyoke Center."

Today, the building—recently renamed the Smith Campus Center—is undergoing a major physical and cultural transformation that seeks to strengthen the Harvard community, rather than to divide it. The university has engaged the university student and faculty body through 25 focus groups to produce a collective vision for the new center. The committee organizing the reprogramming of the building has received over 6,000 survey responses.

While Boston University's Law Tower received an addition that blended old with new, blurring the lines between Sert's building and new construction, the Smith Center's addition will separate itself from Sert's architecture—a move that seems intentional. Visualizations of the addition promise relaxed spaces full of nature: A natural wood-clad ceiling and light-filled glassy expanses offering glimpses to nearby renovated leafy plazas.

It is ironic that here in the very building Sert used to set forth a modernist agenda erasing the past, a new addition and campaign by the university is on track to culturally erase his project—from the facade system down to the name of the building. "The new Smith Campus Center will embody the aspirations and values that we hold dear and seek to preserve. It will draw us together more closely, strengthening the sense of community at Harvard by encouraging spontaneous interactions among students, faculty, and staff, as well as members of the broader community," said Harvard President Drew Faust.

"We realize if we're going to save these buildings and have another 50 years of usable life, we really have to make them better than they ever were to begin with. Because as good as they might have been in the beginning of 1960, they're much better now than they ever were in terms of occupant comfort and ease of movement." **JOHN STOUGHTON**

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This image: The CRL-U.S. Aluminum-made facade glows in the sun. **Below left:** A newly renovated ground floor. **Below right:** Expansive views of the L.A. landscape.

RETROFIT: PROFILE

THE ELYSIAN

LOS ANGELES, CALIFORNIA

ARCHITECTS: DAVID LAWRENCE GRAY ARCHITECTS
FACADE MANUFACTURER: CRL-U.S. ALUMINUM
FACADE INSTALLER: LINEAR CITY DEVELOPMENT (CM)
FACADE CONSULTANTS: KMN STRUCTURAL ENGINEERS, DAVIDOVITCH & ASSOCIATES (MEP), ILAN DEI STUDIO (PATIO DESIGN)
DATE OF COMPLETION: 2015

After sitting vacant for nearly 20 years, the eight-story Metropolitan Water District office tower in Los Angeles's Echo Park has been converted from an office building to a luxury residential tower. The original building was designed in two phases—a low-rise podium and high-rise tower—by famed modernist William Pereira through a process that spanned from 1961 to 1973. Pereira's design was a structurally expressive concrete frame building with cantilevered exposed concrete slabs establishing a wraparound balcony on each level. The building boasts bays along the longitudinal axis capped with infrastructurally-scaled white concrete columns, while perforated concrete panels form an iconic modernist brise-soleil along the podium.

Named after an ancient Greek conception of heaven, the Elysian blends architectural modernism with contemporary luxury in the 120,000-square-foot building with 96 live-work units. David Lawrence Gray Architects carefully and respectfully restored Pereira's original structure, while pushing the building forward into the 21st century. This is evident in the remediation of Pereira's concrete columns, which contained a high quality quartz aggregate cast under decades worth of grime—much to the surprise of the team. Another preservation marvel was the restoration of the existing mullions on the building. Metal panels from the lower third of the opening were removed along with original glass panes. The steel mullions were ground down and repainted. The openings were replaced with new double-paned coated glass and micro shades to produce a new building envelope. The architects worked with CRL-U.S. Aluminum to integrate an operable window unit and patio doors within Pereira's mullion layout. Also notable is the new steel railing, which translates the original construction in a new horizontal assemblage without visually overpowering the building's envelope.

While the renovation makes historical acknowledgements to Pereira's modernism, the new work tends to give way to necessary market demands of luxury residential living: Amenities like floor-to-ceiling windows and a two-story penthouse addition subtly transform the modernist building into something more transitional. The penthouse is carefully designed, but produces the most deleterious effect on Pereira's proportioning system. His primary columns, once soaring optimistically beyond the body of the building, have now been capped by the stealthy addition.

However, the penthouse addition creatively conceals a rooftop mechanical space that houses condenser units and a photovoltaic array for solar hot water heating.

The existing building was designed with a generous floor-to-floor dimension of approximately 13 feet, allowing for an adaptive reuse of the building with minor modifications to the slabs required. The project team efficiently stacked new residential units, allowing for an economy in utility distribution, and limiting slab penetrations between floors to simply a new shaft and stairwell.

A curtain wall system, improved by a continuous thermal spacer that is interlocked within pressure plates, is a sophisticated update to Pereira's steel mullions. The system picks up where Pereira's mullions left off, set in alignment with the mullion spacing throughout and color matched with the rest of the building envelope.

Historians might argue for removal of the penthouse entirely, while environmentalists might argue for a full replacement of the original mullion system. Regardless, occupants of the building—especially those in the upper floors—will surely take delight in the 360 degree views of Los Angeles's distant hills and sprawling low-rise cityscape.

JOHN STOUGHTON





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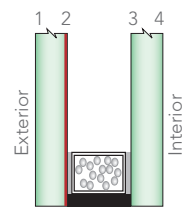

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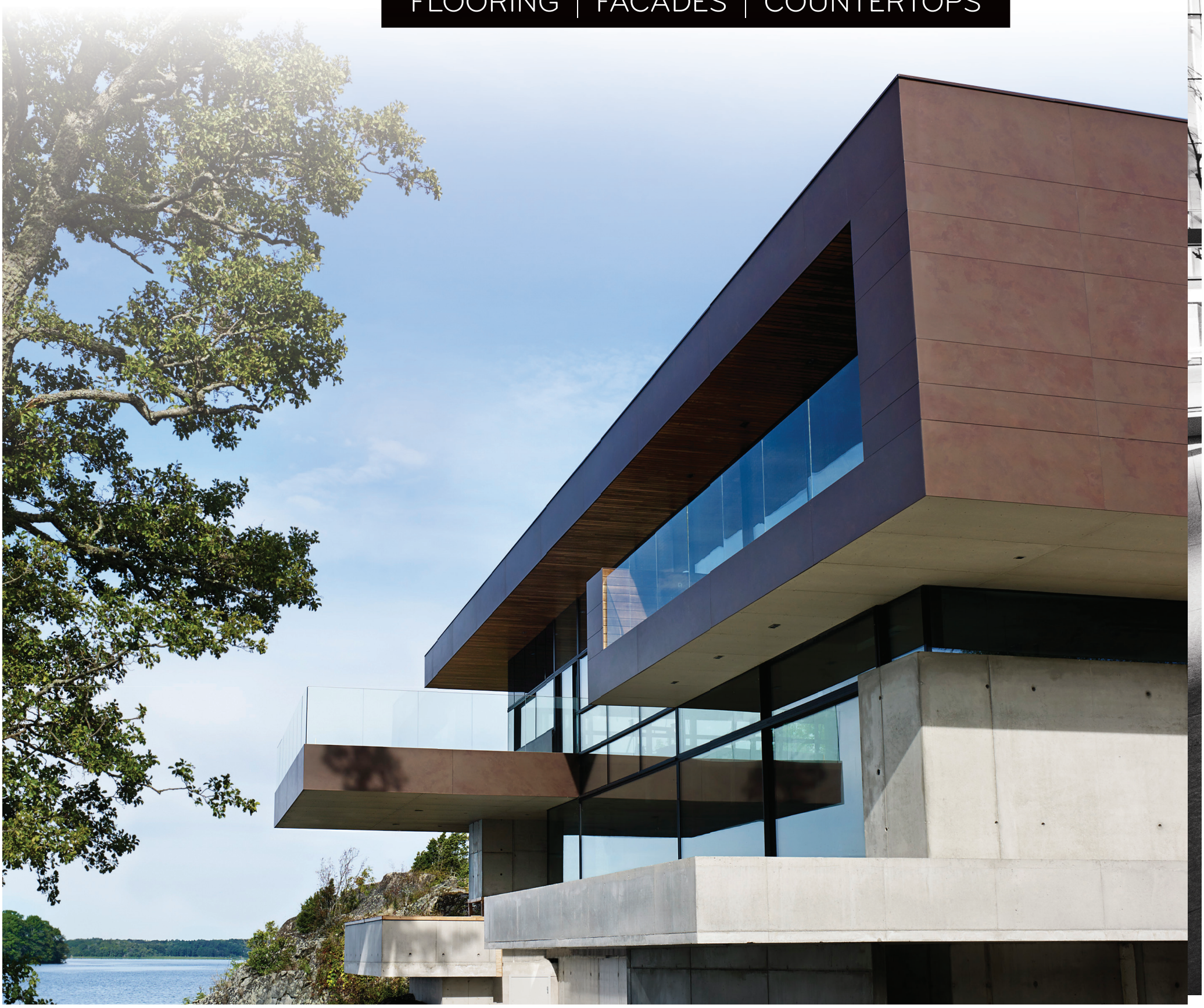

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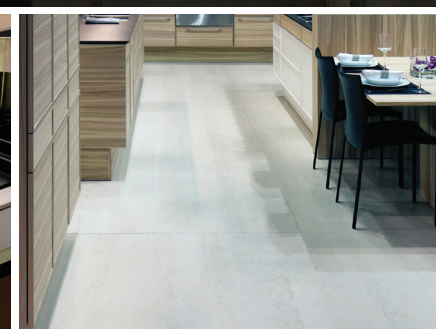

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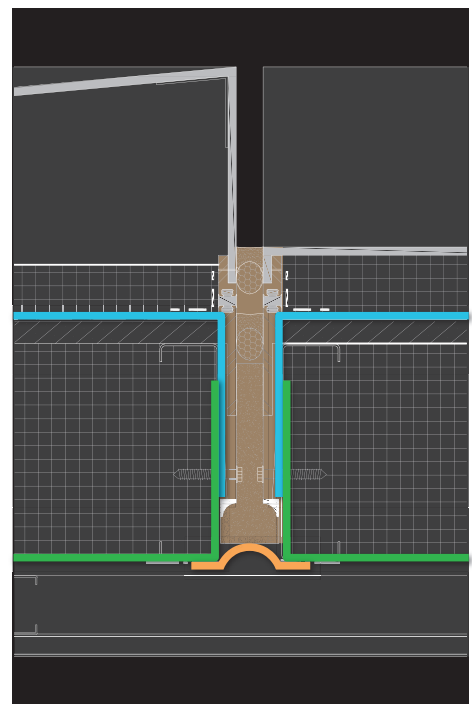
CONSTRUCTION MANAGER: MONADNOCK CONSTRUCTION
STRUCTURAL CONSULTANT: BURO HAPPOLD
INSTALLERS/FABRICATORS: EASTERN EXTERIOR WALL SYSTEMS, AND WALSH WINDOWS
DATE OF COMPLETION: AUGUST 2017



COURTESY HANDEL ARCHITECTS

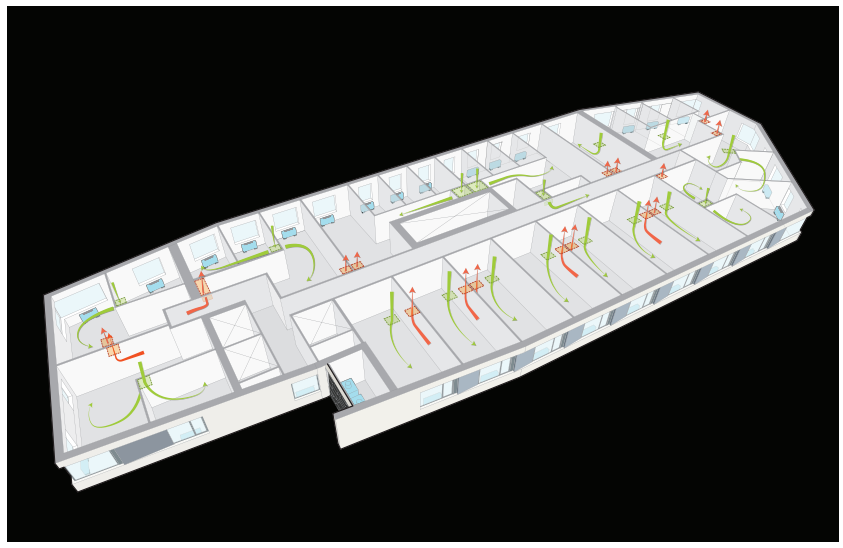
Clockwise from right: Extra precaution was taken to make sure the building was sealed as tightly as possible; passive ventilation cools the building in the warm months; insulation prevents heat loss in cool months; the residence's rainscreen and glass facade.

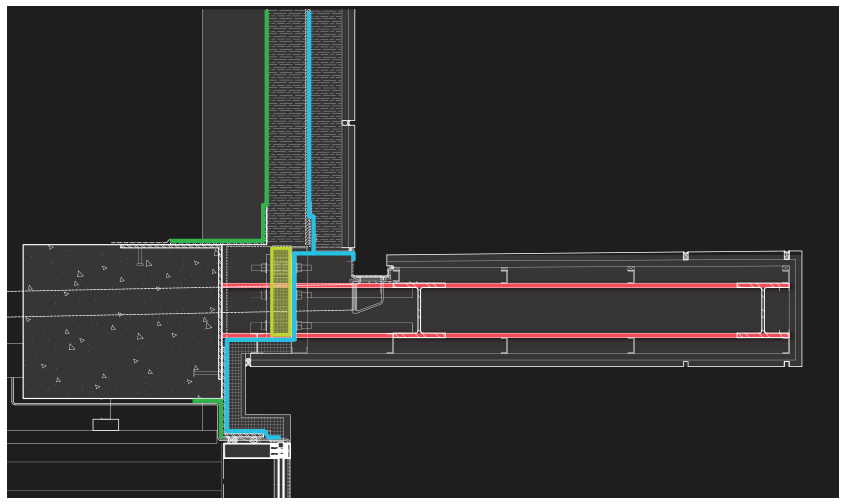
A residential tower is being built according to Passive House Institute U.S. (PHIUS) standards on Cornell Tech's new Roosevelt Island Campus. PHIUS is the most rigorous energy-efficiency standard in the world and is based on absolute energy use, not enhancement over code. To meet the code, the tower's facade must be ten times tighter than is typical, and it must be insulated—this is the biggest challenge for the architects. Project architect Deborah Moelis of Handel Architects said that "having as much as possible fabricated and assembled in the shop is a great avenue to success."

In addition to meeting the PHIUS standards, designs for the new tower must be approved by New York Public Design Commission (PDC). Moelis said she was "grateful for the process…the image of the building is a result of vigorous design standards, both beautiful (PDC) and efficient (PHIUS)." Handel used a combination of insulation, air-water barriers, vapor retarders, and tape to seal the facade anchors.

A rain-screen cladding system painted in Chromaflair "plays up the subtle facets of the facade and ranges in color from silver to gold depending on the light viewed at different angles," said Moelis. Windows are triple-glazed low-e glass with warm edge spacers and a thermally broken metal frame. "The main goal is to reduce air exiting, and once you do that you reduce energy costs up to 75 percent," said Moelis. "You almost don't have to heat the building with more than a hair dryer, and the building may never actually have to be heated." **BECCA BLASDEL**









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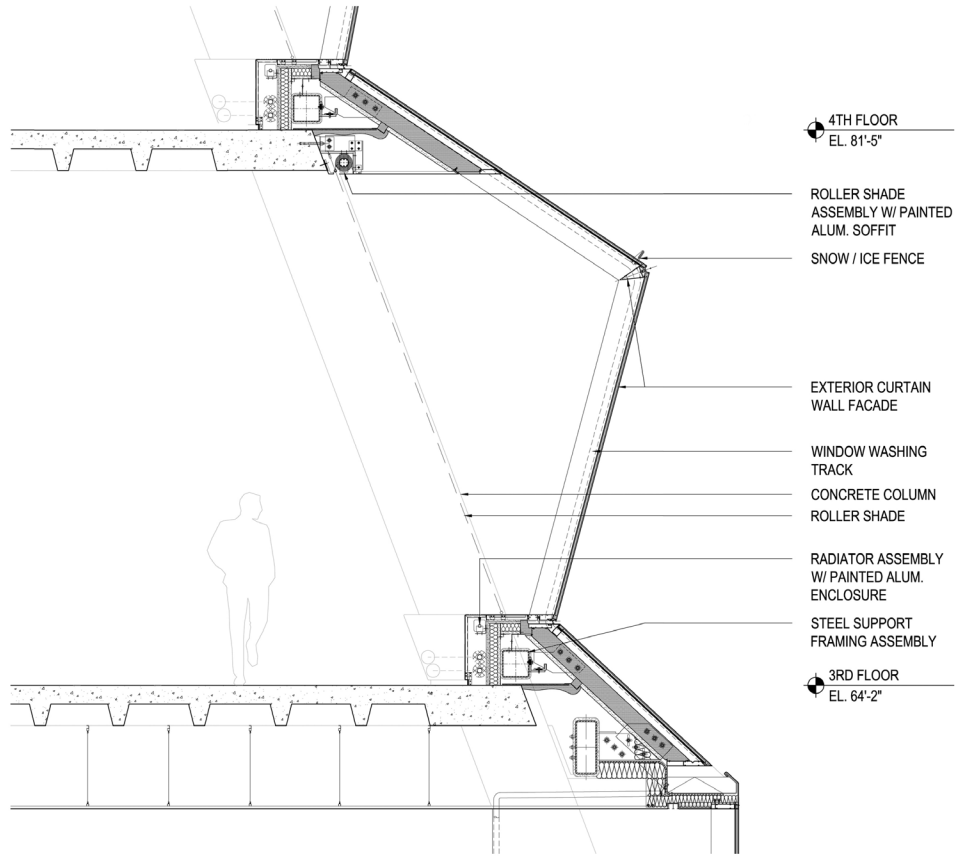
RETROFIT: PROFILE

FIVE MANHATTAN WEST

NEW YORK, NEW YORK

ORIGINAL ARCHITECT: DAVIS BRODY
ARCHITECT: REX
STEEL MANUFACTURER AND INSTALLER: PERMASTEELISA
DATE OF COMPLETION: 1970
DATE OF RETROFIT COMPLETION: EXPECTED 2016





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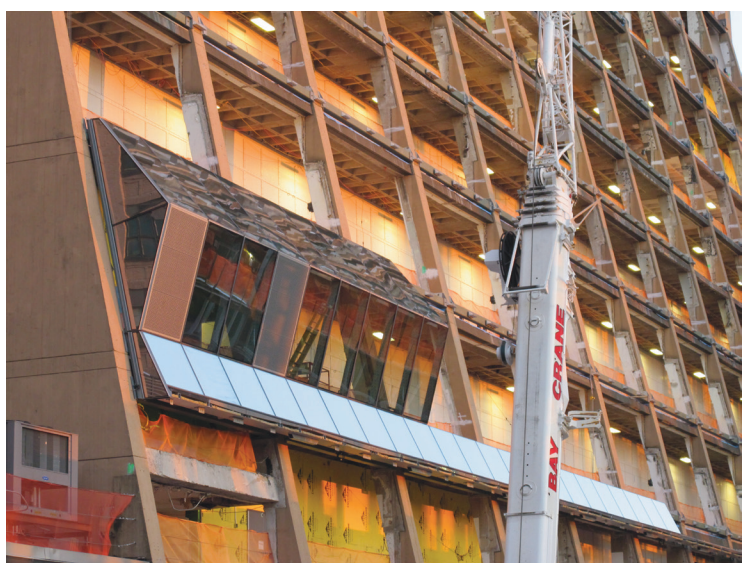




Before BIG built its pyramid on New York's west side, there was the concrete ziggurat at 450 West 33rd Street, designed by Davis Brody (now Davis Brody Bond) and completed in 1970. The 16-story office building lost whatever Brutalist charm it possessed when, in the 1980s, its precast concrete facade was painted beige and covered with brown metal panels and it gained the dubious honor of being one of the ugliest structures in New York. Now known as Five Manhattan West, the building is undergoing another makeover, spearheaded by REX, to update its facade with the latest in form-fitting fenestration.

The client, Brookfield Office Properties, was committed to transforming its ugly duckling into a swan. "If anything, our initial design sketches weren't ambitious enough," said REX founding principal Joshua Prince-Ramus. "We were trying to do something innovative and exciting thinking that we were pushing the envelope, and then they said 'it's a bigger envelope.'" REX ultimately devised a "pleated" glass facade that ripples down the building to flood the large, open interiors with light. These pleats are composed of panels angling out toward each other from the floor and ceiling, a design driven by the need to mitigate the structure's slope, which limited the leasable space along the interior perimeter. But the unique form is more than just window dressing. According to Prince-Ramus, "What's interesting about the geometry is that the sun doesn't hit the lower piece of glass, so we can have a building that is transparent and simultaneously energy efficient."

Every adaptive reuse project presents unique and unexpected challenges. To compensate for weakness or irregularity in the nearly 50-year-old concrete slabs, REX devised an unobtrusive steel substructure to support their new facade. Beyond re-cladding the building, the architects dramatically reconfigured its lobby and improved its core and mechanical systems. Impressively, this was all done while tenants continued to occupy the building.

The glistening glass pyramid will anchor Brookfield's adjacent Manhattan West development and its investment and ambition seem to be paying off. The massive floor slabs and floor-to-ceiling windows are attracting tech companies and other businesses looking for nontraditional office space. The anything-but-retro retrofit will be completed by the end of this year but the transformation is already profound. At street level, Five Manhattan West feels brighter and less imposing. Though its edges may have softened, the once-Brutalist building still cuts a distinct figure among the increasingly anonymous glass towers of Manhattan.

JIMMY STAMP

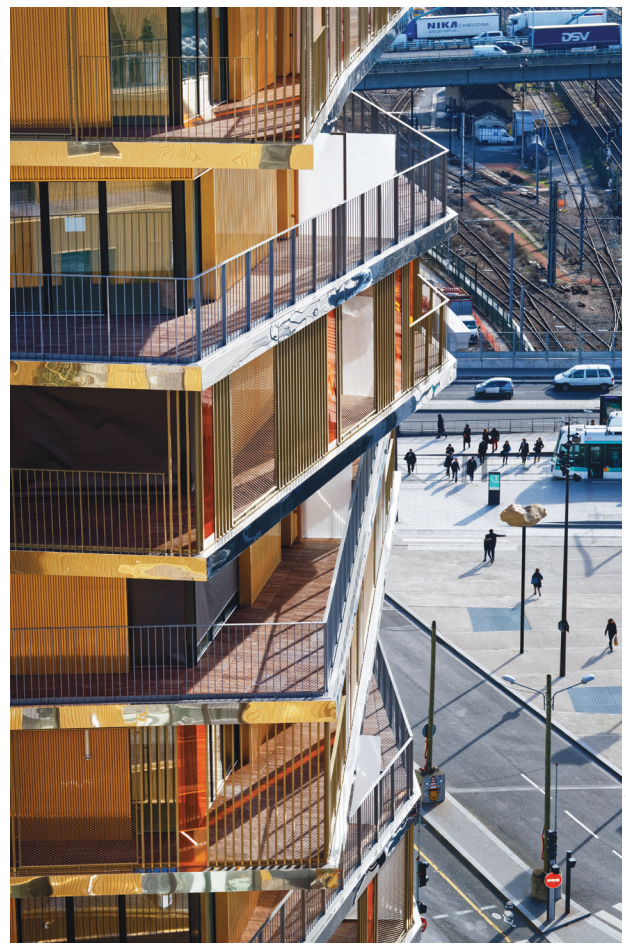




Opposite above: A section of the window washing system. **Opposite below:** The renovated facade gleams on the left, while the original stepped facade is on the right. **Clockwise from above left:** The pleated facade created additional interior space; a renovated outdoor terrace maintains the stepped, open spaces of the original ziggurat; pleats make their way up the elephant-foot-like Davis Brody building; a rendering of the new scheme; the first glass modules are installed in the building.







TAKUJI SHIMMURA/MILÈNE SERVELLE

PROFILE

BATIMENT

PARIS, FRANCE

ARCHITECTS: HAMONIC + MASSON & ASSOCIÉS (LEAD ARCHITECT), COMTE VOLLENWEIDER ARCHITECTES (ASSOCIATE ARCHITECT)
FACADE MANUFACTURER: ALUBEL & EURAMAX
FACADE INSTALLER: SMAC (FACADE ASSEMBLY), BOUYGUES BÂTIMENT HABITAT RESIDENTIAL (GENERAL CONTRACTOR)
FACADE CONSULTANTS: SIBAT (STRUCTURAL/MEP ENGINEERING/QUANTITY SURVEYING);
ATELIERS YVES LION (URBAN PLANNER);
SÉMAPA (URBAN PROJECTS DEVELOPER)
DATE OF COMPLETION: 2015

Hamonic + Masson & Associés designed the first residential high-rise building constructed in Paris since the 1970s. Appropriately called "Home," the building is a collective assemblage of 90 apartment typologies that result in 200 residential units.

The massing of the structure is staggered, clad with a prefabricated aluminum sheet panel and finished in anodized and brushed gold colorations. The architects said they employed these two finishes as a compositional strategy, highlighting the transition from repetitive low-rise to unique vertical massing elements. "The finishes applied to the cladding highlight the natural beauty of aluminum, while the glossy topcoat reflects the sunlight beautifully."

The aluminum screens were prefabricated off-site by local companies Euramax and Alubel, and then fitted onto the building by SMAC. Over 300 spring isolators are tucked away in the base of the structure to dampen vibrations from the three-level, below-grade parking garage. This detail is unseen, but crucial to the occupant comfort of the units above.

The architects said this project is a pedagogical tool, a demonstration that height is an effective urban planning solution for Paris. "Housing constitutes 80 percent of the city, so the 80 percent has to be exceptional."

JOHN STOUGHTON

JEBERKOWITZ

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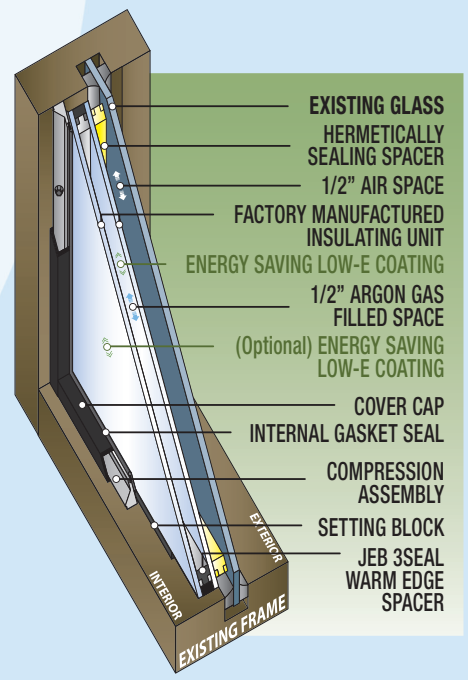

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The XGLOSS series is an incredibly resilient high-gloss surface that is suitable for both interior and facade treatments. Nanotechnology lends Dekton's new colors their luxuriously shiny finish. The five new color options are available in large format slabs in three different thickness options.

dektonusa.com



PRODUCT

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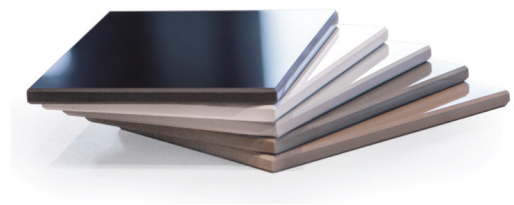


FIRST IMPRESSIONS

In addition to some serious technological and ecological improvements, these cladding, glazing, and glass materials for exterior walls make quite the statement.

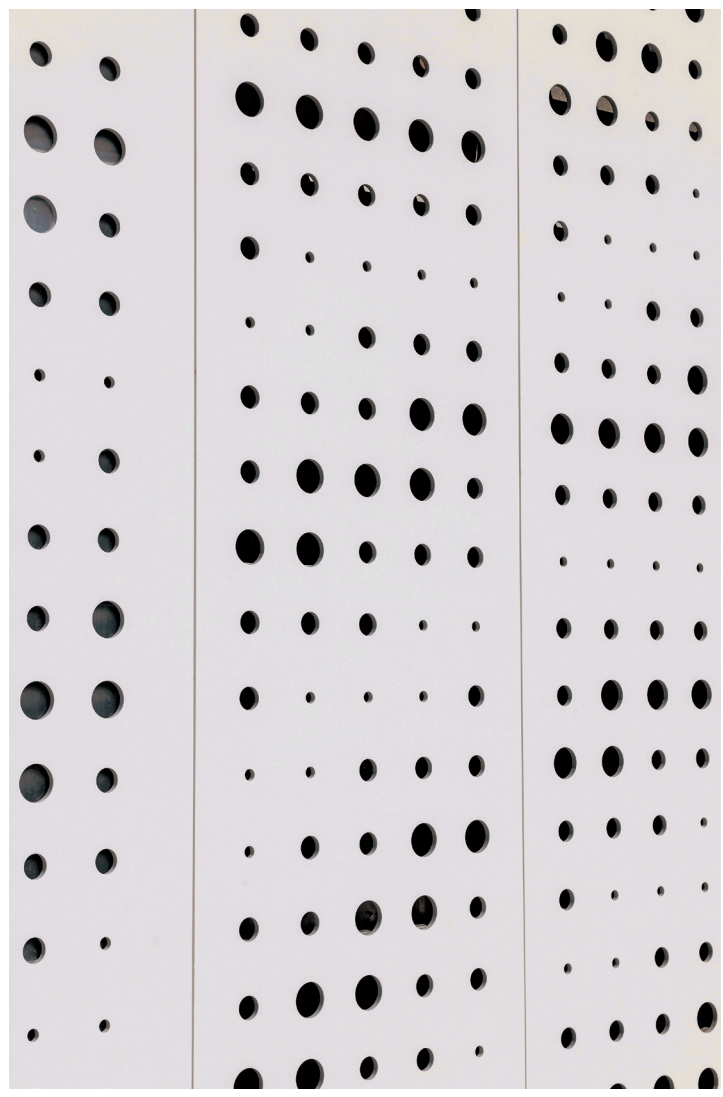
By Becca Blasdel



TRANSLUCENT COLOR PORTFOLIO
3FORM

3form has expanded its range of translucent color panels to offer 250 options that can be layered with different colors and textures to allow for infinite combinations. The colors can be applied to any of five material options including resin, polycarbonate, glass, recycled acrylic, and recycled resin.

3-form.com



KRION
PORCELANOSA

This exterior wall cladding system is particularly useful against adverse weather conditions, and the development of advanced fixing systems allows Krion to be used in ventilated facades. In addition, it can be thermoformed to create different curves, shapes, or textures. Krion is 100 percent recyclable, and made of an ecological material that is available in a wide range of colors.

porcelanosa-usa.com

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PRODUCT

Full Metal Jacket

New techniques take these metal clad facades up to eleven

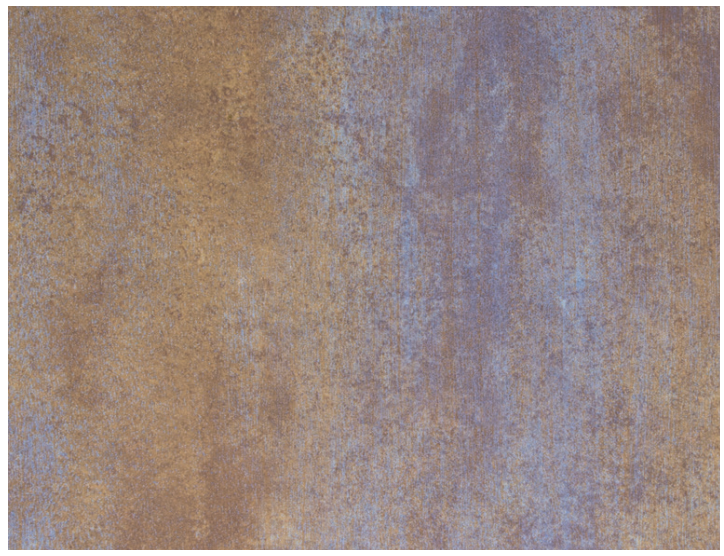


3D PERFORATED METAL
ZAHNER
(ABOVE AND RIGHT)

One of Zahner's classic facade manufacturing techniques has now become streamlined thanks to its automated method for creating perforated louvered screen wall facade systems. Now it is easy to create picotage effects for architectural metal that allow airflow without harsh sunlight.

azahner.com

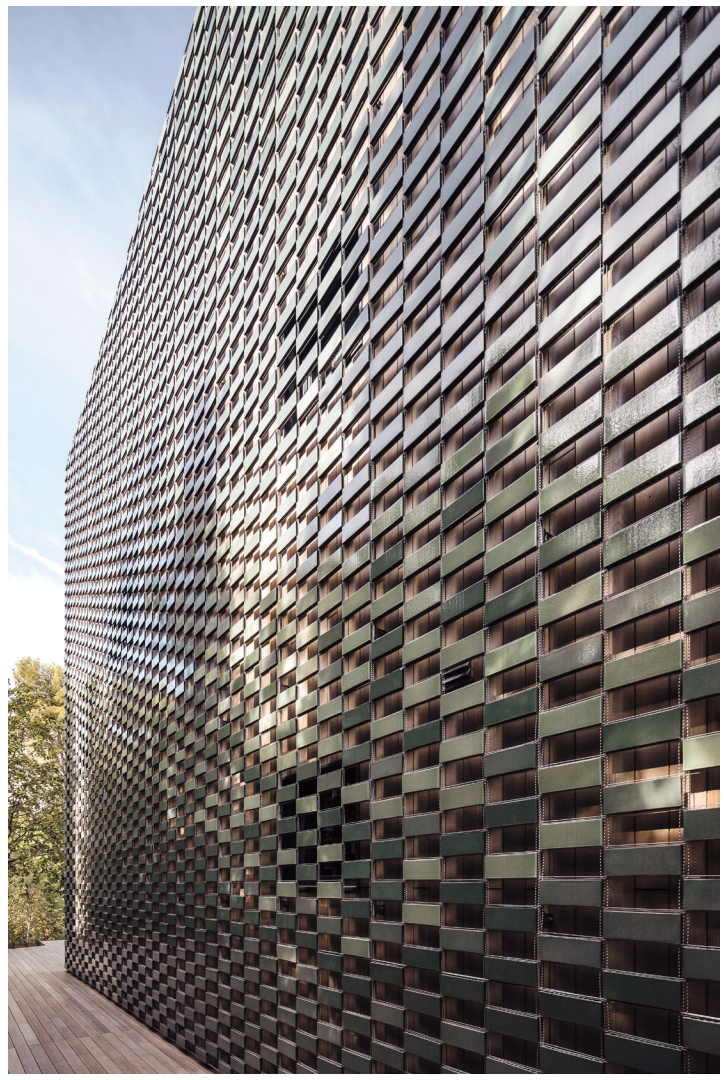




SIMPLY MODERN
PURE + FREEFORM

Inspired by the designer and creative director's travels throughout Europe, the finishes are meant to evoke tradition and craft. The Blue Rust finish was taken from the Beverly Pepper sculpture installation outside of the Ara Pacis in Rome. All six finishes can be used for both interior and exterior spaces.

purefreeform.com



FABRIK
SHILDAN FOR FLEXBRICK

Fabrik is very much like a textile for exterior architecture. It consists of a steel framework into which materials are woven (including terra-cotta, glass, wood, etc.) to create endless patterns in a flexible architectural mesh. In addition to facades, Fabrik can be used for pavement, roofing, shade screens, and more.

flexbrick.net



HUDSON
CAMBRIDGE ARCHITECTURAL

Designed for parkade facades, Hudson is a new stainless-steel mesh pattern and exterior cladding system with an open area of 82 percent. It provides a high level of ventilation, while still being capable of screening indirect sunlight and exterior views from the street.

cambridgearchitectural.com

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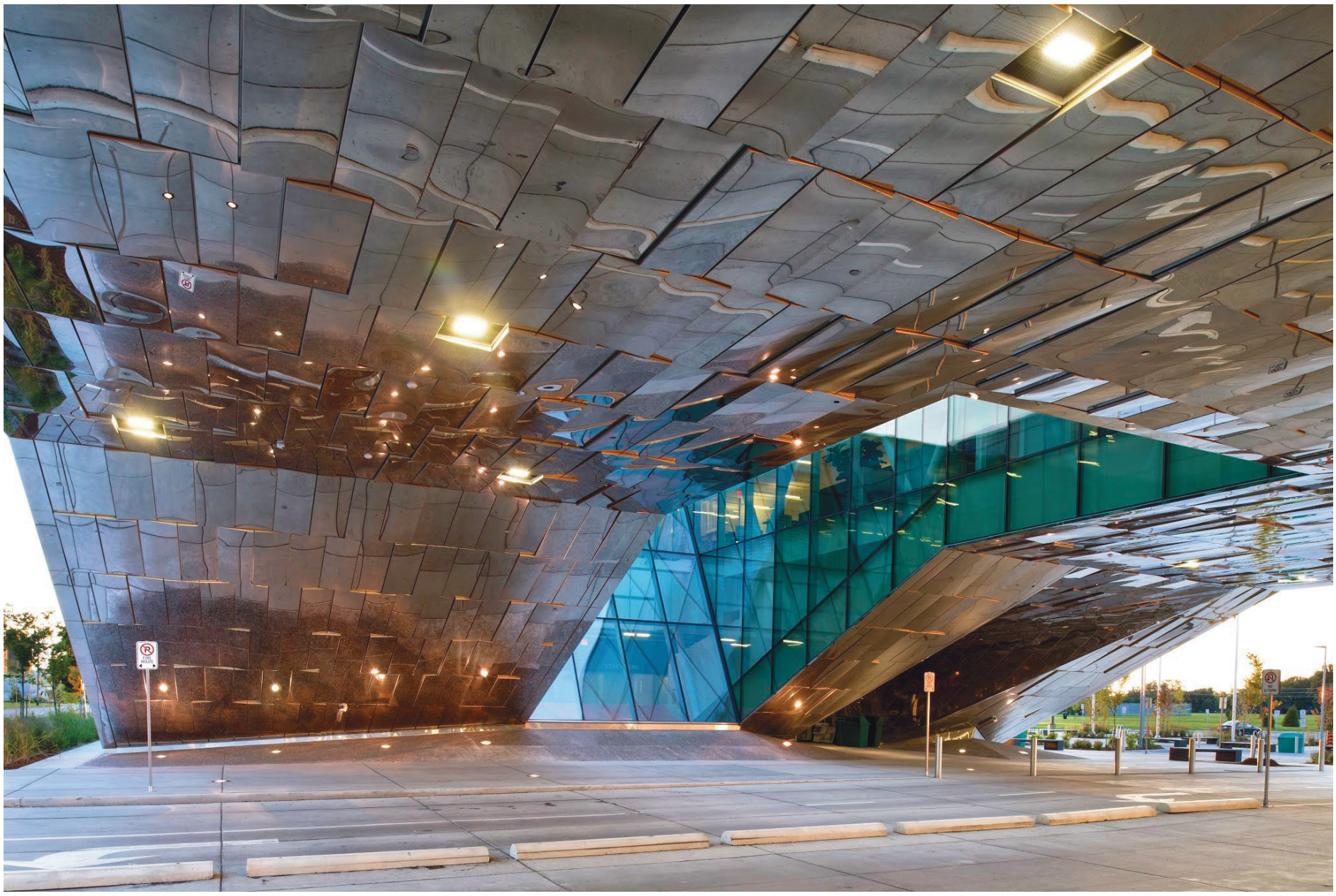


PROFILE

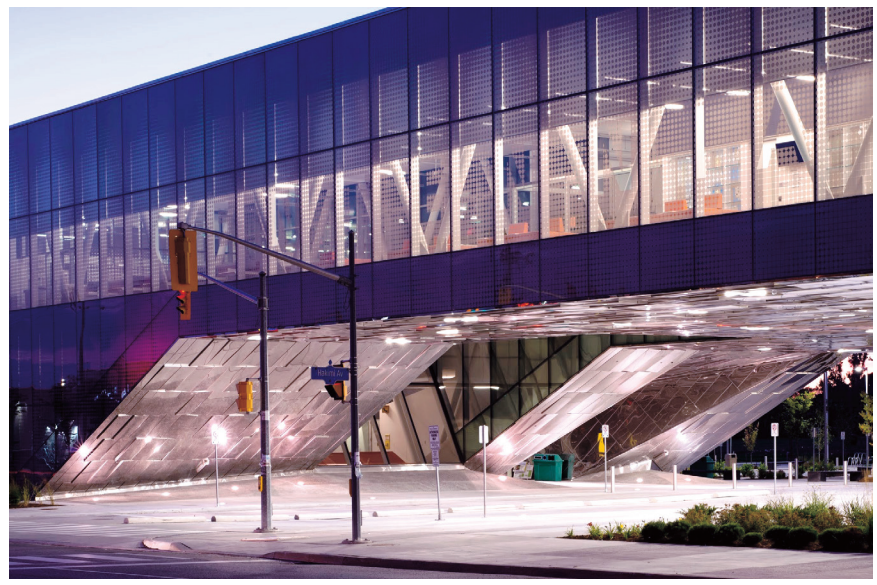
LIBRARY AND STUDENT CENTER, CENTENNIAL COLLEGE

TORONTO, ONTARIO

ARCHITECT: MACLENNAN JAUNKALNS MILLER ARCHITECTS
STRUCTURAL ENGINEER: BLACKWELL BOWICK
STEEL FABRICATOR: BENSON STEEL
CLADDING SYSTEM SUPPLIER/MANUFACTURER: DRI-DESIGN
COMPLETION DATE: SUMMER 2014

The new library and student center at Centennial College's Ashtonbee Campus creates both a literal and figurative bridge, a face of the campus that welcomes the community and represents the school, one of the largest training facilities for transportation technology in Canada. Architect Ted Watson of MJM Architects wanted to "create a gateway that was a special experience for the arrival of pedestrians and vehicles reminiscent of the Holland Tunnel."

The reflective metal cladding used for the building's underpass was inspired by the technology students are developing at the college, particularly the chrome engines displayed at the yearly Show and Shine event. The cladding was chosen because of its versatility; Watson used five variations of the same module, with polished steel in the tunnel and brushed stainless steel on the rest of the facade. The architects utilized ceramic fritted glass to create a gauzy, screen-like feel for interiors, simultaneously cutting down solar glare and projecting the student experience outward. The ceramic frit pattern matches the structural track of the interiors and displays a 164-foot school logo, which reflects onto the floor. **BECCA BLASDEL**



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PROFILE

COLUMBUS ART MUSEUM

COLUMBUS, OHIO

ARCHITECT: DESIGNGROUP
COPPER MATERIAL AND PATINATION: ZAHNER
PANEL FABRICATION AND ENGINEERING: KEITH PANEL SYSTEMS
INSTALLATION SUB-CONTRACTOR: PHINNEY INDUSTRIAL
CONSTRUCTION MANAGER: CORNA-KOKOSING CONSTRUCTION
STRUCTURAL CONSULTANT: SMBH
DATE OF COMPLETION: OCTOBER 2015

Carefully designed to bring the city of Columbus, Ohio, inside and increase the Columbus Art Museum's visibility to passersby, a new addition to the galleries links the Renaissance Revival style of the 1931 Elizabeth M. and Richard M. Ross Building to the 1970s Brutalist addition that left the museum with no clear entrance.

Copper is the star material of the new section. DesignGroup's lead architect Michael Bongiorno did not set out to use it in the design, but said he felt like "the material told us that's what it wanted to be in the end." At first, the museum's board directors were dead set against the material, but then the firm organized field trips to other projects so the directors could see its application in person, and their minds were changed. Copper also appears in "the bronze [a copper alloy] detailing of the historic wing and riffs on the natural patina of the copper roofs and spires of the First Congregation Church nearby," said Bongiorno. The project utilizes engineering and design firm Zahner's pre-patina copper wall panels, and custom copper flashing and a standing seam roof were engineered and fabricated by Keith Panel Systems on its proprietary KPS System 'A,' which provides a compartmentalized and pressure-equalized rain screen. **BECCA BLASDEL**





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PROFILE

THE TECHNICAL FACULTY (FACULTY OF ENGINEERING)

UNIVERSITY OF SOUTHERN DENMARK (SDU), ODENSE

ARCHITECTS:
C. F. MØLLER ARCHITECTS
FACADE MANUFACTURER:
HICON (CRC PANELS);
HS HANSEN (WINDOW UNITS)
FACADE INSTALLER: HS HANSEN
DATE OF COMPLETION: 2015



COURTESY C. F. MØLLER ARCHITECTS

The University of Southern Denmark has received a new research and education facility that combines four academic institutes with a common space. Arranged around a central canyon-like atrium with bridges connecting the various research groups, the building's design is primarily influenced by SDU's 1970s-era structuralist campus by architects Krohn & Hartvig Rasmussen (known now as KHR Arkitekter), which incorporated reinforced-concrete construction and Cor-ten steel in a linear site layout.

The building envelope is predominantly a glass curtain wall with a custom exterior concrete screen made from prefab panels of white Compact Reinforced Composite (CRC), a special type of fiber-reinforced high-performance concrete, featuring circular openings with an underlying solar screen and natural ventilation.

The architects said the composition of the screen avoids a dull repetitive pattern but saves costs due to a modular assembly comprised of only seven cast profiles. Data from key views, solar shading, and structural requirements provide parameters for controlling circular opening sizes (from four inches to six feet in diameter) and locations with respect to interior functions.

The architects see this addition to SDU's campus as a contribution to "an already solid Danish tradition for open 'learning landscapes' and innovative educational buildings," citing prior projects such as the Maersk Building in Copenhagen, the A.P. Møller School in Schleswig, and the Vitus Bering Innovation Park in Horsens as notable precursors.

JOHN STOUGHTON



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NAMED
2015 BUILDING
OF THE YEAR
BY THE SEATTLE DAILY
JOURNAL OF COMMERCE

High Performance Building
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PROFILE

NGOOLARK AT EDITH COWAN UNIVERSITY

PERTH, AUSTRALIA

ARCHITECTS: JCY ARCHITECTS AND URBAN DESIGNERS
FACADE INSTALLER: PACT CONSTRUCTIONS (CONTRACTOR)
FACADE CONSULTANTS: ARUP (FACADES); BG&E (STRUCTURAL AND CIVIL); WOOD & GRIEVE ENGINEERS (MECHANICAL, ELECTRICAL)
DATE OF COMPLETION: 2015

JCY Architects and Urban Designers crafted a student services building on the Australian campus of Edith Cowan University that acknowledges the cultural identity of the local Aboriginal community while providing sculptural infrastructure that connects the campus through a series of landscaped environments. The building is composed of an elevated concrete podium that negotiates a steep grade change and a perforated aluminum solar shade. The project acts as a web with a central internal vertical spine atrium linked to various programs with a set of interconnected timber-clad stairways.

Embedded within the fabric of the interior and exterior skins are a number of themes that were developed through a collaboration among the architects, the local Noongar community, and ECU's cultural liaison officer from the Centre for Indigenous Australian Education and Research.

One outcome is a gold anodized perforated



aluminum screen that folds around three upper levels of the building. The texture is derived from curved, overlapping patterns of the chest feathers of a Carnarby cockatoo and creates a layered undulating effect.

This aesthetic is introduced to the interior glazing system through a custom ceramic frit pattern and textile design of the carpeting. The shimmering scales of a butterfly wing inspired the aluminum skin's anodized finish.

An elevated concrete podium navigating a significant grade change is formally derived from fluid dynamics studies of the flow of water through Australian billabong waterways. The podium's folded and sculpted white concrete soffit and faceted columns create their own seductive landscape that appears to be eroded and porous, like stone sculpted by water.

JOHN STOUGHTON



PETER BENNETTS

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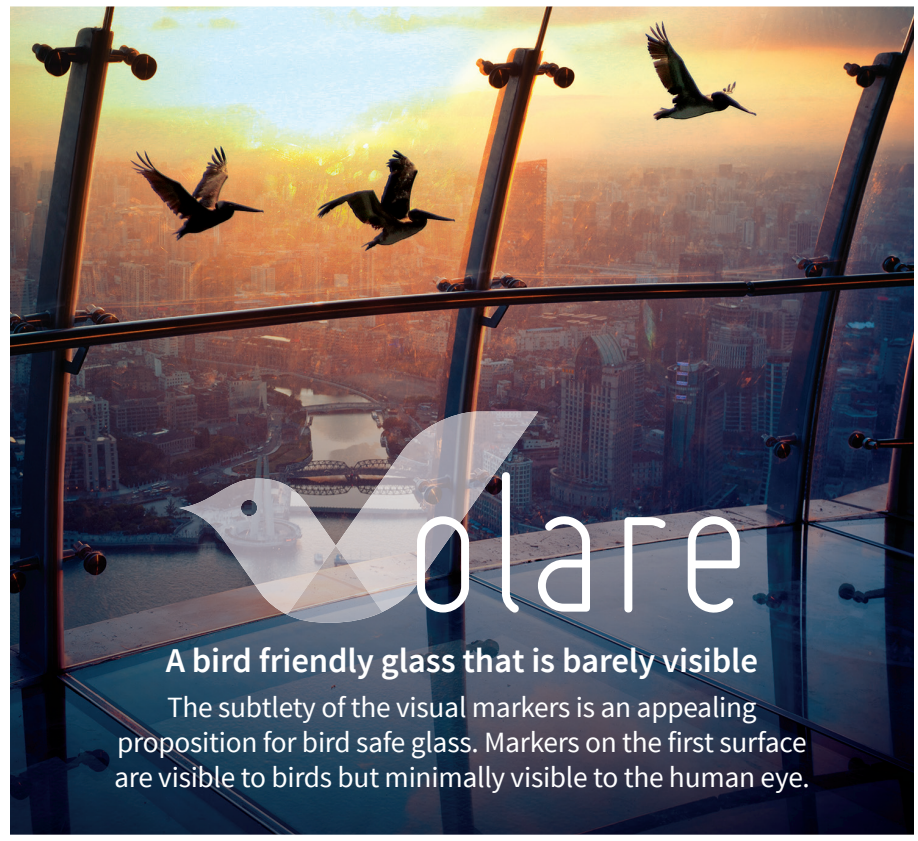

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PROFILE

INSTITUTE FOR MECHANICAL ENGINEERING, EPFL

LAUSANNE, SWITZERLAND



COURTESY GKD



ARCHITECT: DOMINIQUE PERRAULT ARCHITECTURE
CIVIL ENGINEERING, BUILDING, AND CONSTRUCTION: INDUNI & CIE SA
PLANNER: SCHWAB-SYSTEM, JOHN SCHWAB S.A.
METAL CONSTRUCTION: FREITEC GMBH
DATE OF COMPLETION: DECEMBER 2015

Paris-based architect Dominique Perrault pays homage to the Institute for Mechanical Engineering at the École Polytechnique Fédérale de Lausanne (EPFL) with his design for its new extension. The addition, a "robotic facade comprised of a metal mesh shell around the building made of robotic shutters that follow the sun's path and user's instructions like a second skin," explained Perrault, also shows off his signature materials, metal and metal mesh.

The 630 individual panels, made of horizontally sliding metallic fabric from GKD, form a zigzag pattern to provide solar protection. The shutters sit in a frame of stainless steel from Bluesteel, and the panels are alternately affixed at the top and bottom by means of a stable frame construction using clip bolts. The shutters are arranged in groups of three, with two of each group motorized and moving on rails behind the fixed element in a telescopic manner.

When the shutters are closed, they create an interior space protected from solar glare while still providing unobstructed views. The open structure of the mesh minimizes energy requirements for artificial light and air conditioning, and heat generated by sunlight in winter supports an energy-efficient interior climate year round.

BECCA BLASDEL

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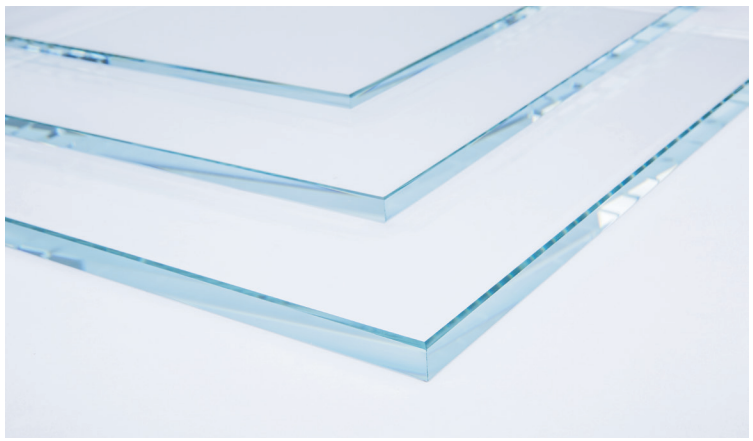



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guardian.com



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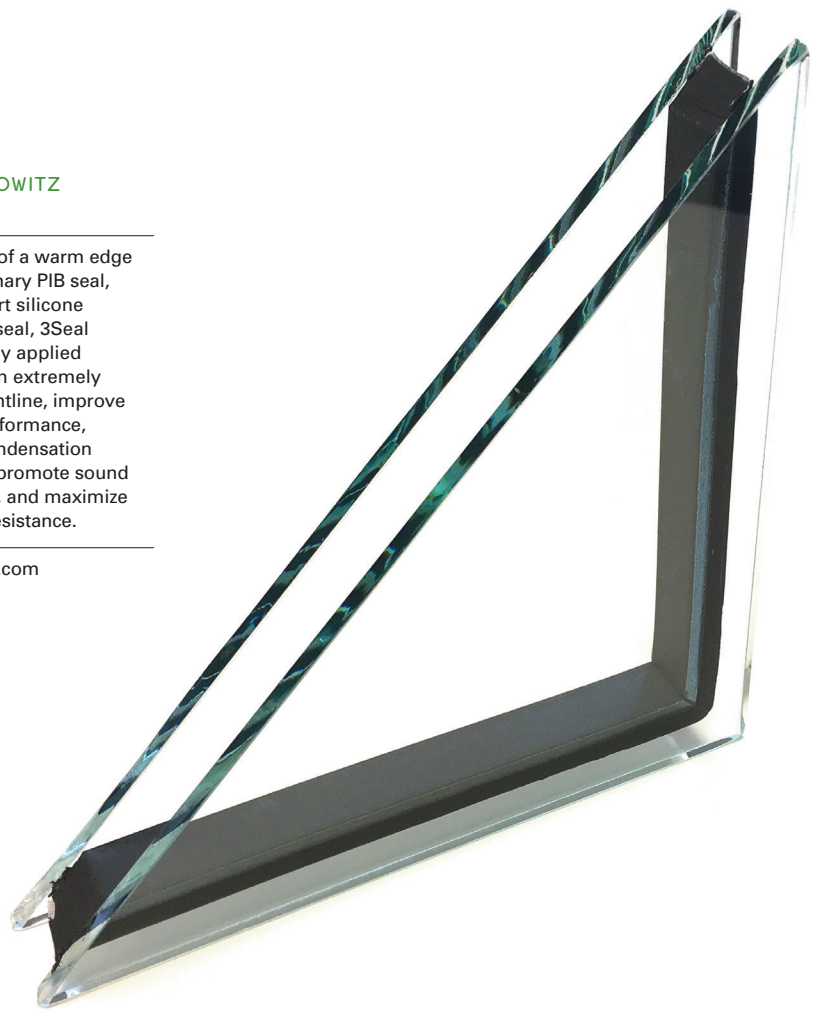

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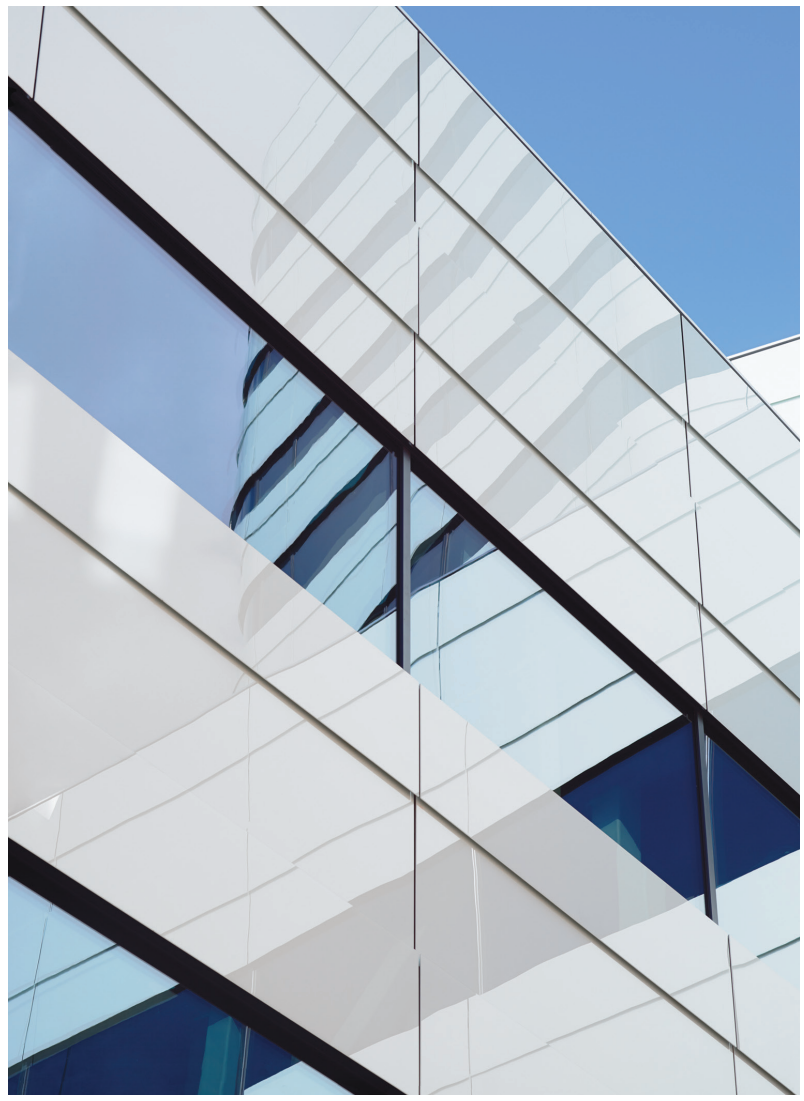



PRODEX
PRODEMA
(RIGHT AND BELOW)

Available in an astonishing ten colors, ProdEx is a construction kit for the cladding of ventilated facades made from natural wood panels consisting of a high density bakelite core, clad in a veneer of natural wood with a surface treated with synthetic resin and an exterior PVDF film, which protects it from solar radiation, dirt, and graffiti.

prodema.com



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trespa.com



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cosella-dorken.com

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eastman.com

Roxul
ROXUL is the North American operations of ROCKWOOL International, the world's largest stone wool manufacturer. It recently opened a 600,000-square-foot facility that will facilitate the growing demand for ROXUL product in the U.S.
roxul.com

Technoform Bautec
This company specializes in structural thermal insulation in aluminum windows, doors, and facade systems.
technoform-bautec.us

CERAMICS, CONCRETE, AND WOOD

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This leading terra-cotta facade company produces high-quality, durable, eco-friendly products. Its TERRART product line provides architects with a suspended facade system that incorporates ventilation and pressure-equalizing elements in order to extend the life of the building skin.
nbkterracotta.com

Porcelanosa
In addition to ceramic tile and hardwood for interior uses, this company produces rainscreen ventilated facade systems for porcelain and solid surfaces, and bonded facades for porcelain tiles or solid surfaces, or raised access flooring for exterior and interior applications.
porcelanosa-usa.com

Prodema
Prodema has updated the age-old experience of woodworking, adding a large dose of state-of-the-art technology, to create an original and avant-garde range of natural wood products for the world of architecture. The products are notable for their appearance, quality, range, and above all, durability.
prodema.com

Shildan
Shildan produces terra-cotta rainscreen and sunscreen products for energy efficient building facades. Its Alphaton panel is made from extruded double-leaf terra-cotta strengthened by a chain of internal I-beam supports.
shildan.com

TAKTL
TAKTL employs a new ultra high performance concrete formulation, with four times the strength of traditional concrete to allow for the low-cost and environmentally friendly production of structures that require 70 percent less material.
taktl-llc.com

Terracore
TerraCORE Panels can be used anywhere dimensional stone has been chosen with multiple advantages including cost effectiveness, 80 percent reduction in weight and ease of installation. As such, TerraCORE's system is the stone or porcelain cladding product of choice by many architects, general contractors, engineers, interior designers, and developers throughout the world.
terracorepanels.com

Thermocromex
As the exclusive agent-distributor of Thermocromex in North America, South America, Central America, and the Carribbean, Southwest Progressive Enterprises has served the architectural and construction communities for nearly a quarter century through its representation and distribution of European wall finishes for both interior and exterior use.
thermocromex.com

COMPOSITES

3form
3form's global team of artisans produces a line of high-performance Koda XT materials that are made with 40 percent recycled content, are lightweight, designed to resist intense weather conditions and UV exposure, and ideal for exterior use.
3-form.com

AkzoNobel
AkzoNobel is a leading global paints and coatings company and a major producer of specialty chemicals. The firm supplies industries worldwide with innovative, sustainable products.
akzonobel.com

Swisspearl
Swisspearl develops innovative and sustainable products made of natural materials for use in the building envelope, interior design and the garden, having mastered the highly demanding production processes for integrally colored cement composite panels. The company has more than 60 contractual partners in over 50 countries, ensuring its proximity to customers.
swisspearl.com

Trespa
Trespa's premier product line, Meteon, is a decorative high-pressure compact laminate panel ideal for use in innovative and functional ventilated rain screen cladding systems, on its own, or in combination with other materials.
trespa.com

GLASS

AGC Glass
Innovative solutions for architectural, residential, interior, fire-rated, and fabricated glass building applications—all designed to meet the specific needs of the regions we serve.
us.agc.com

AGNORA
AGNORA is the industry's leader in customer service. World-class oversize laminates with butter-smooth edgework. Jumbo insulated units with Saint Gobain low-e high performance coated glass. AGNORA has the largest digital ceramic ink glass printer in North and South America—up to 130 by 300 inches.
bigassglass.com

Cricursa
Providing sophisticated glass solutions, this Barcelona-based company produces curved and flat interior and exterior glass as well as decorative, safety, and energy-efficient glass.
cricursa.com

ES Windows
This South American company manufactures, distributes, and installs aluminum and glass windows, doors, and curtain walls to national and international locations.
tiswcorp.com

General Glass
General Glass offers one of the broadest selections of architectural, decorative, specialty, and picture frame glass available, as well as services that allow our customers to do more interesting things. From advanced machinery to flexible shipments, digital printing to CNC finishing, we embrace the creative and logistical challenges that bring our customers' most creative visions to life.
generalglass.com

Guardian Industries
Guardian manufactures float glass and fabricated glass products such as EcoGuard Pattern, a low-iron annealed tempered pattern glass that provides optimal energy and light transmission for photovoltaic energy systems.
guardian.com

Hilti
These producers of cutting-edge technology manufacture innovative products like the HDA Undercut Anchor, which sets a higher standard for reliability, performance, and ease of use in the global construction industry.
us.hilti.com

JE Berkowitz
JE Berkowitz fabricates architectural glass products, including insulating, heat-treated, silkscreen, and spandrel glass, laminated glass, all-glass doors and entrances, and point-supported glass systems and canopies.
jeberkowitz.com

MechoSystems
MechoSystems is a pioneer developer of energy efficient solar shading systems that provide solutions to brightness, glare, and solar control problems.
mechosystems.com

PPG Industries
This leading coatings and specialty products company produces Starphire Ultra-Clear Glass which transmits 91 percent of light, providing the highest level of durability and transparency in the industry.
ppg.com

Pulp Studio
Pulp Studio, a pioneer in the glass industry, has been committed to the manufacturing of specialty glass products since 1996. The Los Angeles-based company is recognized for producing superior architectural glass.
pulpstudio.com

SaftiFirst
SAFTIFIRST is a leading USA manufacturer of fire-rated glazed walls, openings, and entrances for over 35 years and the only single-source USA manufacturer of fire-resistive glass and framing systems. Our products are listed by UL and Intertek/WHI from 20 minutes to two hours. SAFTIFIRST also distributes PYRAN Platinum fire rated ceramics in North America.
safti.com

SageGlass
SageGlass makes glazing that goes from clear to dark with the flip of a switch, letting natural light fill a building or blocking out unwanted heat gain depending on the needs of the user.
sageglass.com

sedak
A premium supplier of insulating glass and safety glass with maximum formats. As the global leading glass finisher, the company provides panes with measures up to 3.2m by 15m: processed, toughened, laminated, imprinted, coated, and insulating glass.
sedak.com

STI Firestop
Specified Technologies Inc. (STI) is a leading manufacturer of innovative firestop solutions designed to stop the spread of fire, smoke, and toxic fumes. With over 1,300 UL® Classified systems, STI specializes in cutting edge perimeter fire containment systems including backpan designs, flush and reduced sill heights, and connection protection.
stifirestop.com

View Inc.
View Inc. is the pioneer in large-scale architectural dynamic glass. View designs and manufactures dynamic glass that intelligently adjusts its tint levels. View Dynamic Glass enables unparalleled control over the amount of light and heat entering a building—dramatically increasing comfort while reducing building energy consumption.
viewglass.com

Viracon
This architectural glass fabricator recently launched a new product, VUE-30, a high-performance glass coating that allows for enhanced visible light transmittance and enables architects to maximize window-to-wall ratios while meeting and exceeding domestic energy code requirements.
viracon.com

W&W Glass
This New York-based metal and glass company provides solutions for the most demanding architectural projects through the Pilkington Planar System, which provides a complete glass envelope for curtain walls, storefronts, skylights, and other building structures.
wwglass.com

METALS, MESH, TENSILE FABRIC, AND ALUMINUM

ACP Express
ACPEXPRESS™ is a revolutionary new aluminum composite wall panel system manufacture. ACPEXPRESS™ features world-premier structural three-dimensional and removable image panel systems. ACPEXPRESS™ is also launching to the industry a new patented rigid PVC attachment system which features 95 percent thermal break performance.
acpexpress.com

Alcoa
This manufacturer of aluminum composite material and painted aluminum sheets has recently developed a new process in which EcoClean, a titanium dioxide coating, is applied to the pre-painted aluminum surface of Reynobond, making it the world's first coil-coated aluminum architectural panel that actively works to clean itself and the air around it.
alcoa.com

Alumil
With 30 years of experience, Alumil is one of the most advanced companies globally in the design and production of aluminum extrusion products with state-of-the-art production lines in all its factories.
alumil.com

Cambridge Architectural
Cambridge specializes in the production of woven metal mesh, a durable and sustainable architectural component that is customized to suit an architect's vision for any type of project.
cambridgearchitectural.com

EFCO
EFCO's products and professional services provide innovative customer solutions to satisfy commercial design challenges from historical replication to cutting-edge new construction. Our wide breadth of products allow flexibility to meet project requirements from superior thermal performance to impact and blast requirements for aluminum windows, curtain wall, storefront, and entrances.
efcocorp.com

GKD
One of the nation's leading metal fabrication companies, located in Cambridge, Maryland, GKD specializes in advanced weaving technology. It offers an extensive selection of weave patterns that will satisfy any project's needs.
gkdmetalfabrics.com

greenscreen
Since 1993, this company has produced a welded wire trellis system. Using attachment clips, the panels can attach to a building facade and span openings between floors or horizontally between posts.
greenscreen.com

Kingspan
The Kingspan Group is dedicated to reducing energy waste by optimizing the building envelope. Our single component panels form the basis of complete building envelope systems, which maximize thermal performance while simplifying design and construction.
kingspanpanels.us

Metalwërks
Founded in 1968, Metalwërks is a second-generation, family-owned product manufacturer and specialty contractor of architectural metal cladding and ornamental metal. Metalwërks partners with architects, contractors, and owners to bring their visionary designs to life with precision engineering, fabrication, and installation.
metalwerksusa.com

POHL
The POHL Group is a 160-year-old family-owned business. The combination of tradition, high quality and innovative thinking is the foundation of becoming an expert in metal handicraft. Today we are one of the worldwide leading addresses for planning technical construction as well as producing ventilated and insulated curtain walls.
pohlusa.com

Rigidized Metals Corporation
Rigidized Metals combine functionality and durability with beautiful finishes and rich textures to create three-dimensional metal panels perfect for architectural, industrial, and transportation applications.
rigidized.com

Schüco
Schüco provides state-of-the-art window and façade technology tailored for all market sectors, from private homes to commercial and industrial projects. To achieve this, a broad product portfolio consisting of high quality materials is needed. Schüco systems meet and exceed the most demanding requirements for energy efficiency, security, comfort, and design.
schueco.com

Spectrum Metal Finishing
This Ohio–based metal coatings company specializes in the electroplating and electrodeposition of many precious and semi-precious metals using a liquid and powder coating system.
spectrummetal.com

Vitrocsa
Vitrocsa is now precision engineered and manufactured in the U.S., using Swiss-made parts and profiles. With exceptionally slim vertical sightlines for dual-glazed sliding doors, the Vitrocsa system creates an almost invisible wall that can be opened and closed. Vitrocsa can withstand the harshest climates and requires virtually no maintenance.
vitrocsa.com

YKK AP America
YKK AP assists in achieving LEED certification with products like the recently launched enerGfacade series, featuring ThermaShade sunshades, the industry's only sunshade system with a thermal barrier.
ykkap.com

APRIL/MAY 2016

APRIL

WEDNESDAY 13
LECTURE
New Orleans Architecture Foundation: A Lecture featuring Henry Shane
6:00 p.m.
AIA New Orleans Center for Design
1000 St. Charles Ave.
New Orleans
aianeworleans.org

WORKSHOP
VRC Workshop Working with an Architectural Photographer
10:00 a.m.
The University of Texas at Austin
School of Architecture
310 Inner Campus Dr.
Austin, TX
soa.utexas.edu

EVENT
Sleek and Sensuous
2:00 p.m.
The Museum of Fine Arts, Houston
1001 Bissonnet St.
Houston
mfah.org

FRIDAY 15
LECTURE
City Forum: Phil Berke
12:00 p.m.
The University of Texas at Austin
School of Architecture
310 Inner Campus Dr.
Austin, TX
soa.utexas.edu

SATURDAY 16
EVENT
Box City – AIA Colorado South
10:00 a.m.
Eagleview Middle School
1325 Vindicator Dr.
Colorado Springs, CO
aiacolorado.org

TUESDAY 19
PANEL
Forum Panel: Social Impact and Greening the City
6:30 p.m.
Dallas Center for Architecture
1909 Woodall Rodgers Freeway
Dallas
dallascfa.com

WEDNESAY 20
LECTURE
Sustainability Series Lecture featuring Mak Kersanac
5:30 p.m.
AIA New Orleans Center for Design
1000 St. Charles Ave.
New Orleans
aianeworleans.org

THURSDAY 21
TOUR
Felicity Church Building Tour
6:00 p.m.
AIA New Orleans Center for Design
1000 St. Charles Ave.
New Orleans
aianeworleans.org

SATURDAY 23
EVENT
Doors Open Denver
Various Buildings
Denver
doorsopendenver.com

SUNDAY 24
EXHIBITION OPENING
Honeybadgers by Blair Thurman
Oklahoma City of Museum of Art
415 Couch Dr.
Oklahoma City
okcmoa.com

WEDNESDAY 27
LECTURE
Goldsmith Talks: Redesigning Airports for an Aging Population
5:00 p.m.
The University of Texas at Austin
School of Architecture
Goldsmith Auditorium
310 Inner Campus Dr.
Austin, TX
soa.utexas.edu

MAY

WEDNESNDAY 4
LECTURE
Forum Lecture: Fred Kent
7:00 p.m.
Dallas Center for Architecture
1909 Woodall Rodgers Freeway
Dallas
dallascfa.com

FRIDAY 6
LECTURE
City Forum: Nishtha Methta
12:00 p.m.
The University of Texas at Austin
School of Architecture
310 Inner Campus Dr., Austin, TX
soa.utexas.edu

TUESDAY 10
LECTURE
Lost Sacred Spaces of Dallas
12:00 p.m.
Hall of State at Fair Park
3939 Grand Ave., Dallas
dallascfa.com

PANEL
Forum Panel: Economics and Architecture
6:30 p.m.
Dallas Center for Architecture
1909 Woodall Rodgers Freeway, Dallas
dallascfa.com

SUNDAY 15
PANEL
Dallas Heritage Village Preservation Panel
2:00 p.m.
Dallas Heritage Village
1515 South Harwood St.
Dallas
dallascfa.com

TUESDAY 17
LECTURE
Mindful Looking
1:00 p.m.
Denver Art Museum
100 West 14th Ave. Pkwy.
Denver
denverartmuseum.org

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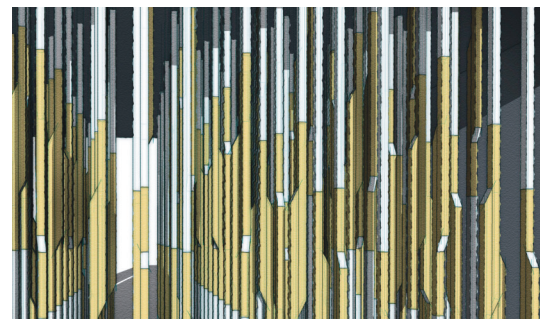

COURTESY UNIVERSITY OF TEXAS AT AUSTIN

HYPERSTYLE
Materials Lab Gallery
West Mall Building
The University of Texas at Austin
School of Architecture
Austin, TX
April 15–August 10

In *Hyperstyle*, architects Mason Leland Moore and Joel Nolan of spaceCAMP create an environment in which physical tension takes center stage. The exhibition looks at the pull between the concrete floor and the ceiling of the Materials Lab at the school of architecture. Both set out to test different materials while exploring spatial concepts at specific site installations. Two grids of thin columns overlap with one rising from the floor, and the other descending from the roof. The tension is accentuated by the consistent overlays, along with a change in color from yellow to a light gray. Conventional construction techniques are reflected in the room's organization through the intimate relationship formed between the ceiling and the floor's multiple columns.

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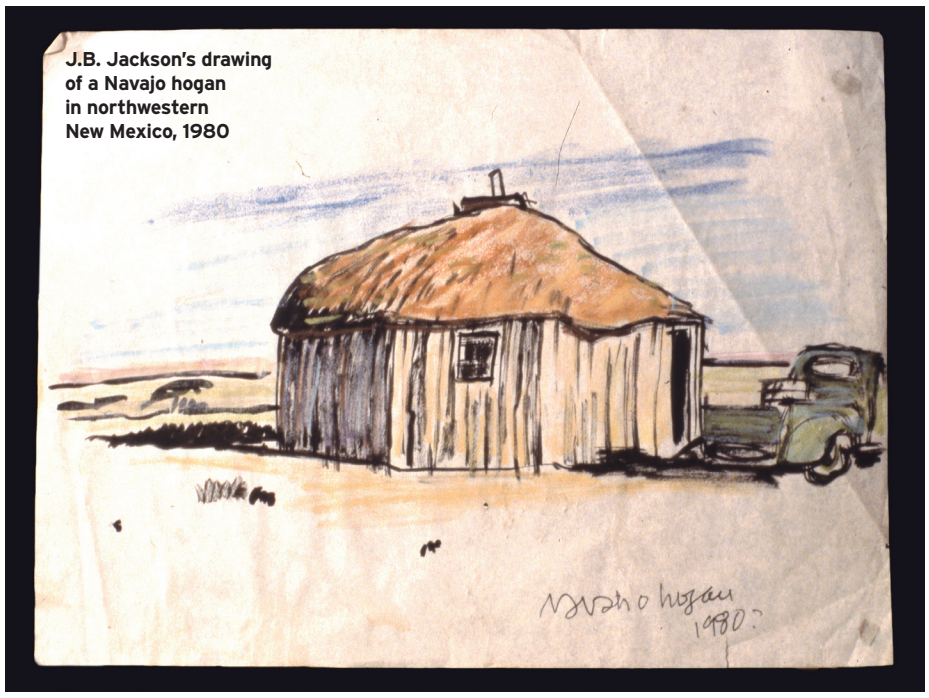

J.B. Jackson's drawing of a Navajo hogan in northwestern New Mexico, 1980

J. B. JACKSON, COLLECTION OF HELEN LEFKOWITZ HOROWITZ

CITIZEN JACKSON

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

John Brinckerhoff Jackson, perhaps the father of American landscape studies, was an autodidact whose unique perspective on the world was shaped by travels through Europe, several short stints at elite schools, military service during World War II, and, ultimately, ranching in the Southwest. Jackson initially spread his ideas through the periodical *Landscape*, which he self-published (and, as it was later discovered, wrote all the early articles under pseudonyms) from 1951 through 1968. As his acclaim grew, he turned the reins of the magazine over to trusted colleagues and split time between the east and west coasts, teaching at Harvard and UC Berkeley. Through these venues, Jackson forcefully argued for an understanding of the American landscape that incorporated both the natural and the human, the architectural and the everyday. While they are now truisms — that the landscape includes human-made forms like roads and buildings or that banal signage and vernacular architecture provide insight into contemporary culture — these were revolutionary ideas when Jackson forced his way into the discourse of cultural studies. Indeed, it was Jackson's influence, directly or indirectly, that gave way to everything from Robert Venturi, Denise Scott Brown, and Steven Izenour's *Learning from Las Vegas*, to Bernard Rudofsky's *Architecture Without Architects*, to Reyner Banham's *Los Angeles: The Architecture of Four Ecologies*, to John Chase, Margaret Crawford, and John Kaliski's *Everyday Urbanism*.

Recently published is *Drawn to Landscape*, an edited volume that revisits Jackson's life and work. While the book will certainly give readers a sense of Jackson's intellectual importance, it focuses on two areas which would seem to be secondary to his ideas: his flamboyant personality and his visual art—sketches, magazine covers, and photographs. Given the rich body of Jackson's published work, however, and the strength of an earlier volume from many of the same contributors, *Everyday America*, which is perhaps a better survey of the impact of Jackson's ideas, the lighter fare of this book is welcomed. In fact, the lone essay that attempts to catalogue the various intellectual endeavors which owe lineage to Jackson, "Passing the Torch" by Timothy Davis, stands out as the weakest and least interesting to read, listing off subfields related to landscape studies without noting Jackson's influence and leaning heavily on interdisciplinary jargon. It does, however, deserve credit for providing the sole mention of anything related to gender and sexuality in the book, a topic which is curiously absent given the politics of everyday existence which one would expect to find in a book so intimately biographical. While Jackson's personality is fondly remembered at length, his identity—and with it, issues of gender, race, and sexuality, among other things—is left as something unspoken or, at the very least, left without definition.

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

While we never see Rosebud, the book makes a move, which comes close. Earlier books on Jackson's influence have reproduced his sketches, magazine covers, or photographs, but they have done so only in the singular. Here, the book presents three "portfolios" of 15 to 60 images each, which were surely **continued on page 51**

North of South

The Architecture and Cities of Northern Mexico from Independence to the Present
by Edward R. Burian, University of Texas Press, $65.00

Edward R. Burian, an architect and professor at the University of Texas at San Antonio, has produced an informative survey on a subject not well known to a general audience. Although northern Mexico is a large, well-populated region, to many Americans it still conjures images of a largely empty, dusty land of vaqueros or the setting for Pancho Villa's daring exploits. Its situation as a place of contemporary cultural production in the Mexican national imagination is even more limited. There, cultural discourse is dominated by the capital, Mexico City, in a manner much more profound than equivalent United States centers like New York and Los Angeles. Architecture of this region, which spans the states of Tamaulipas, Nuevo León, Coahuila, Chihuahua, Durango, Sonora, Sinaloa, and Baja California Norte and Sur has been almost completely excluded from systematic study in its own country. The continued neglect makes this book, the first written in English or Spanish on the subject, valuable as a groundbreaking effort to draw attention to a historically under-recognized region.

The book is organized state by state starting from the east in Tamaulipas on the Gulf Coast and ending with Baja California Norte and Sur. Each chapter begins with a brief overview of each state's geography and history and then proceeds, city by city, to describe significant works of architecture and urban design. These descriptions are short in the manner of an architectural guide. About a third of the buildings are illustrated with a mixture of new and historic photographs. There are some extremely detailed maps of the central portions of the larger cities but no architectural floor plans are included.

There is a great variation of geography and climate across the region. The easternmost section is flat and humid, with abundant rainfall and semitropical vegetation. As one progresses west, the land becomes hillier and more arid with isolated oasis-like microclimates. Toward the Pacific Coast, vegetation is again lush (a word the author likes to repeat), while just across the Gulf of California, the Baja California Peninsula is desert. However, despite these climatic variations, nearly all the buildings included in the book are made of brick, concrete, or stone and as the author frequently writes, have "wall-dominant" exterior elevations. Climatic adaptation seems to be accommodated by porches, changes in wall thickness, and fenestration patterns. (Here, plans would have helped to show more specifically how buildings physically varied from region to region.)

Monterrey, the major city of Nuevo León and Mexico's third largest, seems to have the most vibrant contemporary architectural culture of all the cities in the book. Founded in 1596, it became a major city after World War II when its industrial capacity dramatically increased. Some outstanding early projects include Enrique de la Mora y Palomar's parabolic-vaulted Iglesia La Purísima (1940–1946), one of the first modern churches



Instituto Tecnologico de Estudios Superiores de Monterrey Rectoría, Monterrey, NL, by Enrique de la Mora y Palomar (1943)

EDWARD R. BURIAN

in the country, and his 1942 master plan for the newly-created Instituto Tecnológico de Estudios Superiores de Monterrey (Monterrey "Tech"). This plan, as well as many of the early buildings, recalls those of the better-known Universidad Nacional Autónoma de México in Mexico City that were inaugurated about 10 years later.

Monterrey architect Rodolfo Barragán Schwarz, who studied under Paul Rudolph at Yale in the early 1960s, is a notable figure. His postwar modern designs fused American and Mexican sensibilities in unusual and compelling ways. In the past two decades, local architects including Cecilia Rangel and James Mayeux, Agustín Landa Vértiz, Alexandre Lenoir, and Gilberto Rodríguez, have produced work that holds its own against that of the many Mexico City and foreign architects also designing projects in Monterrey.

As a pioneering work, however, the book is rough around the edges. Its format is halfway between a traditional architectural guide and a textbook. Although the buildings' names are **continued on page 51**



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

COURTESY J.B. JACKSON PICTORIAL MATERIALS COLLECTION, UNIVERSITY OF NEW MEXICO

CITIZEN JACKSON
continued from page 50
painstakingly curated given Jackson's prolific production. The images rarely stand on their own as anything close to art—and Jackson likely would have agreed, given his penchant for casually discarding so much of his work. The sketches are quick and messy, while the photographs are competent yet prosaic. When presented in multiple, the images begin to demonstrate the consistency of Jackson's eye, show what he paid attention to, and in a strange, mute sort of way, reveal even more about who he was as a person. In his sketches, the shapes of architecture just as easily give way to plant life or geography, or the physicality of the bodies of men in his photographs, as they stood without guile near cars or grouped together in a public landscape.

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

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



EDWARD R. BURIAN

Iglesia la Purísima, Monterrey, NL, Enrique de la Mora y Palomar (1940–1946)

NORTH OF SOUTH
continued from page 50
highlighted in bold text, their addresses are not given, and only a small handful are marked on the infrequent city maps, making them difficult for visitors to locate. Also, the book, which measures approximately 9-by-12-inches, is awkwardly sized for a traveler to carry conveniently. Finally, the maps of the states showing the locations of the cities appear to be cropped from a larger map and are all but useless for navigation. A model the author and publishers might have consulted is the outstanding *Buildings of the United States* series, which covers an equally wide-ranging area and is very rigorously organized.

However, these complaints become quibbles when considering the massive amount of work and dedication that the author almost single-handedly expended to gather the information for this book. He should be commended for setting up—in a very deliberate and conscious way—a larger discussion about the architecture and culture of our southern neighbor.

BEN KOUSH IS A HOUSTON-BASED ARCHITECT AND WRITER. HE IS WORKING ON A BOOK ABOUT MODERN ARCHITECTURE IN THE BAYOU CITY FOR THE UNIVERSITY OF TEXAS PRESS.

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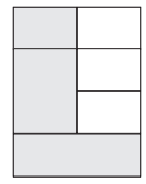

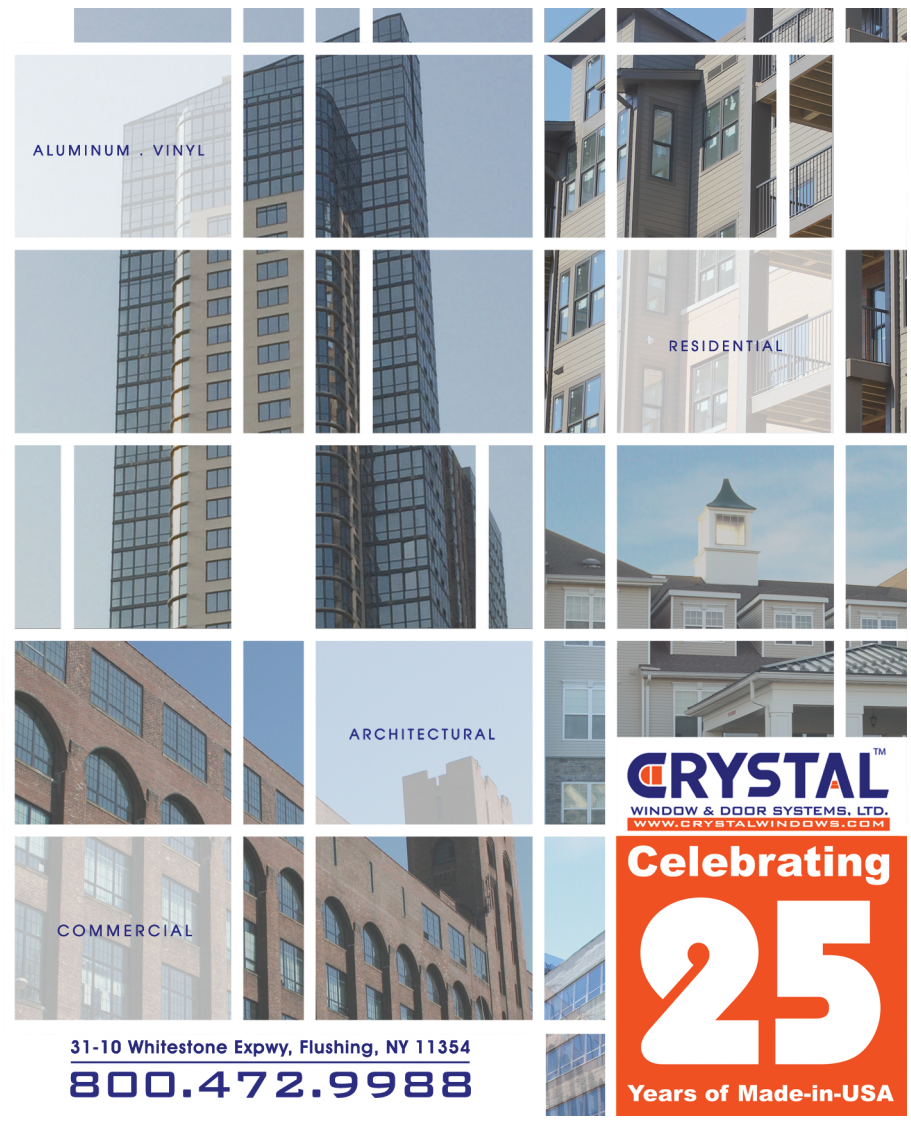

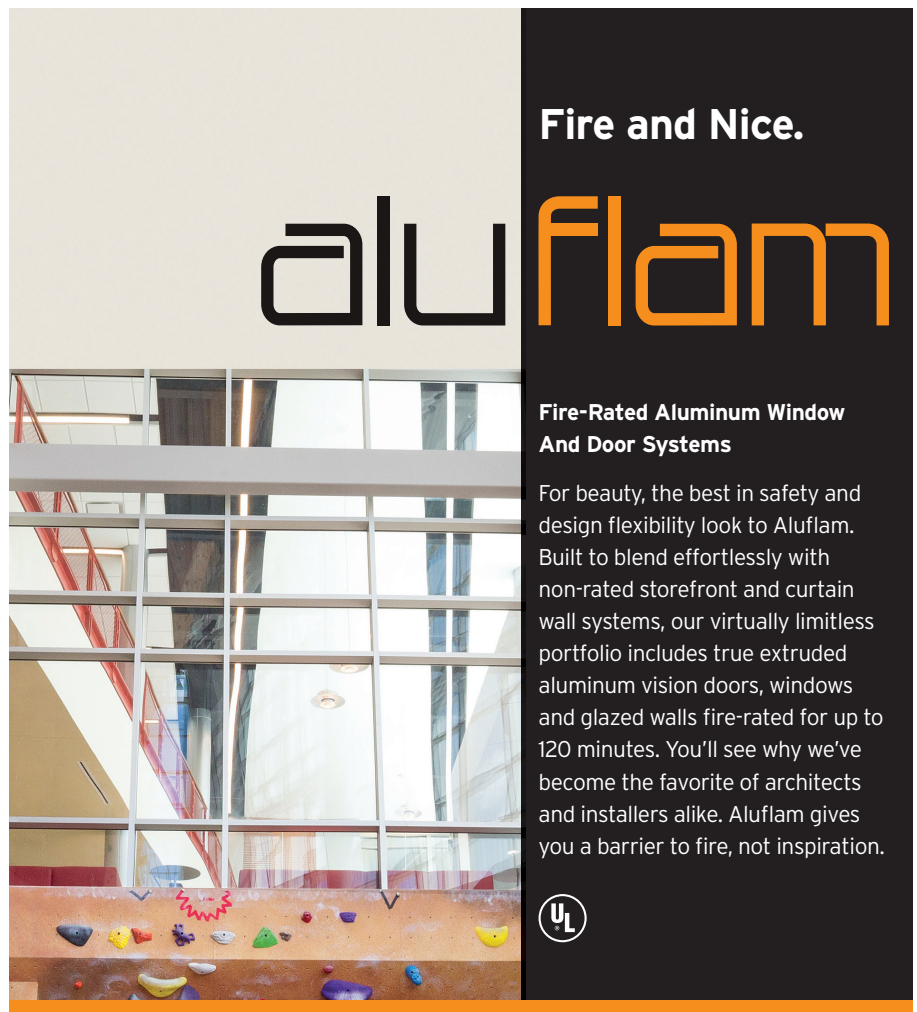





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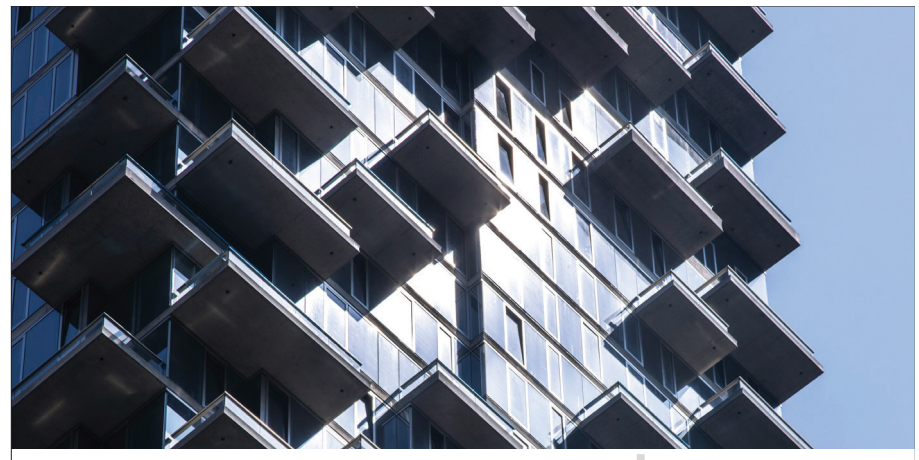

David Sundberg, Photographer
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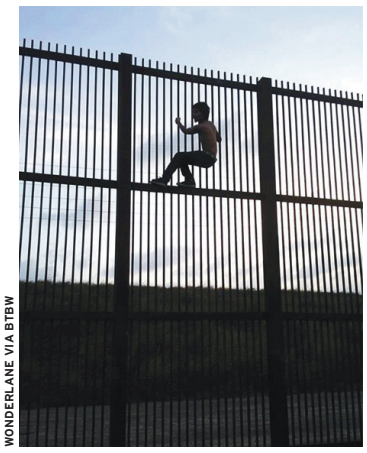

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Left: Looking east toward urban Tijuana and quasi-pastoral San Diego; Middle: The existing wall along Highway 2 in the Sonora Desert on the Mexican side. Right: A child scales the fence near Brownsville, Texas.

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

DESIGNING THE BORDER WALL?

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

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

Historically, there have been several approaches to architects building walls. For the most part, architects and designers have steered clear of this issue. In 2006, the *New York Times* called on 13 well-known architects to redesign the existing border walls. Architect Ricardo Scofidio commented, "It's a silly thing to design, a conundrum. You might as well leave it to security and engineers." Diller Scofidio + Renfro and several other firms declined the challenge altogether because they felt it was a purely political project, something from which many architects shy away.

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

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

Noam Chomsky has said that "the U.S.–Mexican border, like most borders, was established by violence—and its architecture is the architecture of violence." It has been suggested by many in the discipline that architects should emphatically refuse to participate in the design of architecture that promotes violence. For example, in 2013, Michael Sorkin wrote an essay for *The Nation* calling on architects to refuse to participate in the design of prisons for several reasons:

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

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

So what are architects to do about the border wall? Do they ignore the issue altogether or actively protest in refusals to participate? Do they strategize how design might dismantle the existing wall, or rethink the potential of the existing wall as an armature for correcting problems with it?

Should they take on the challenge of designing new walls?

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

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

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

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

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

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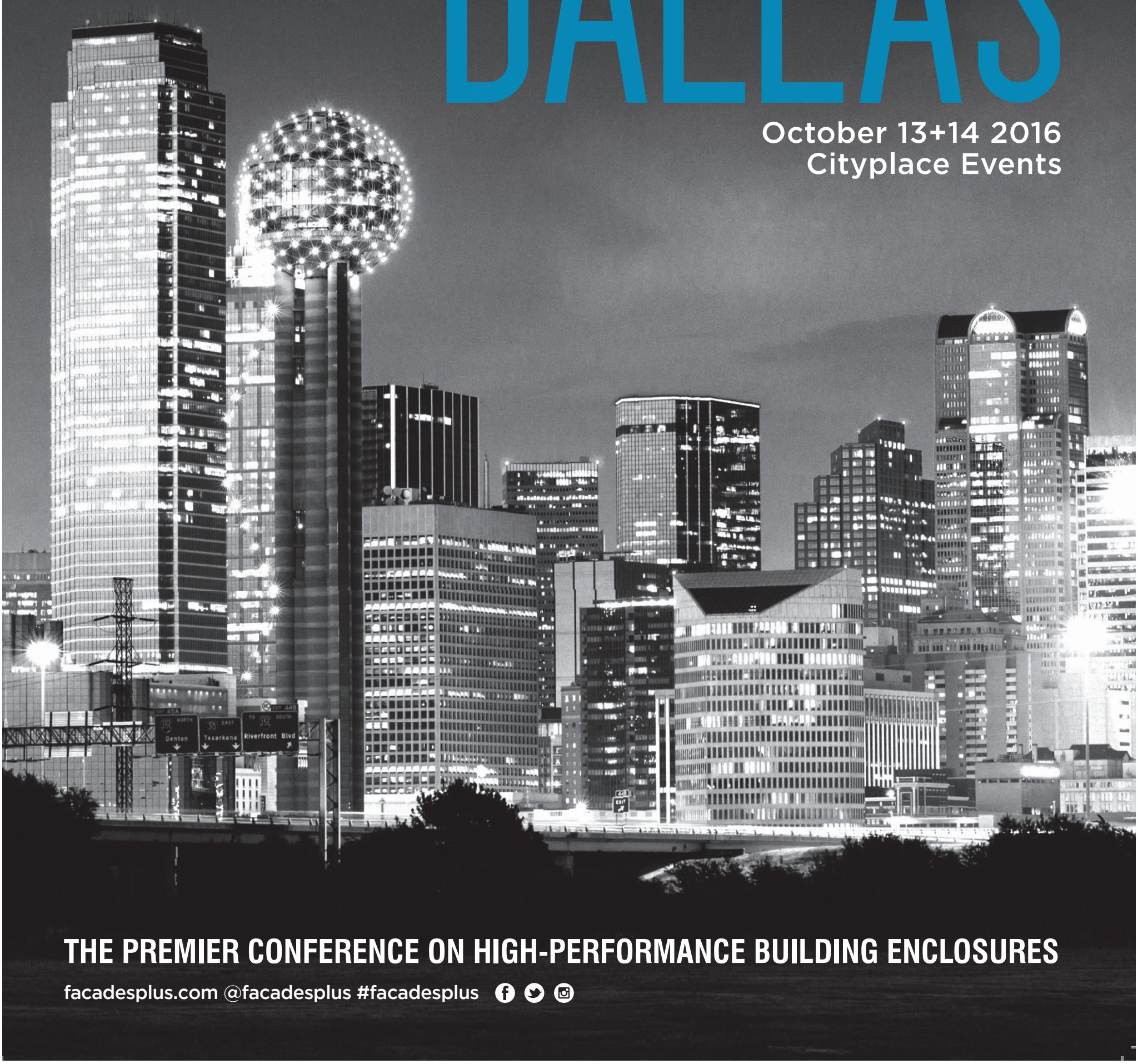

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