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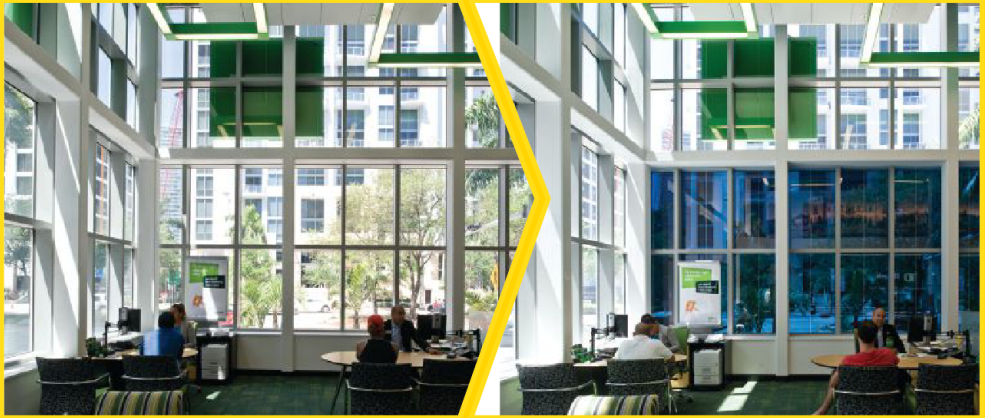

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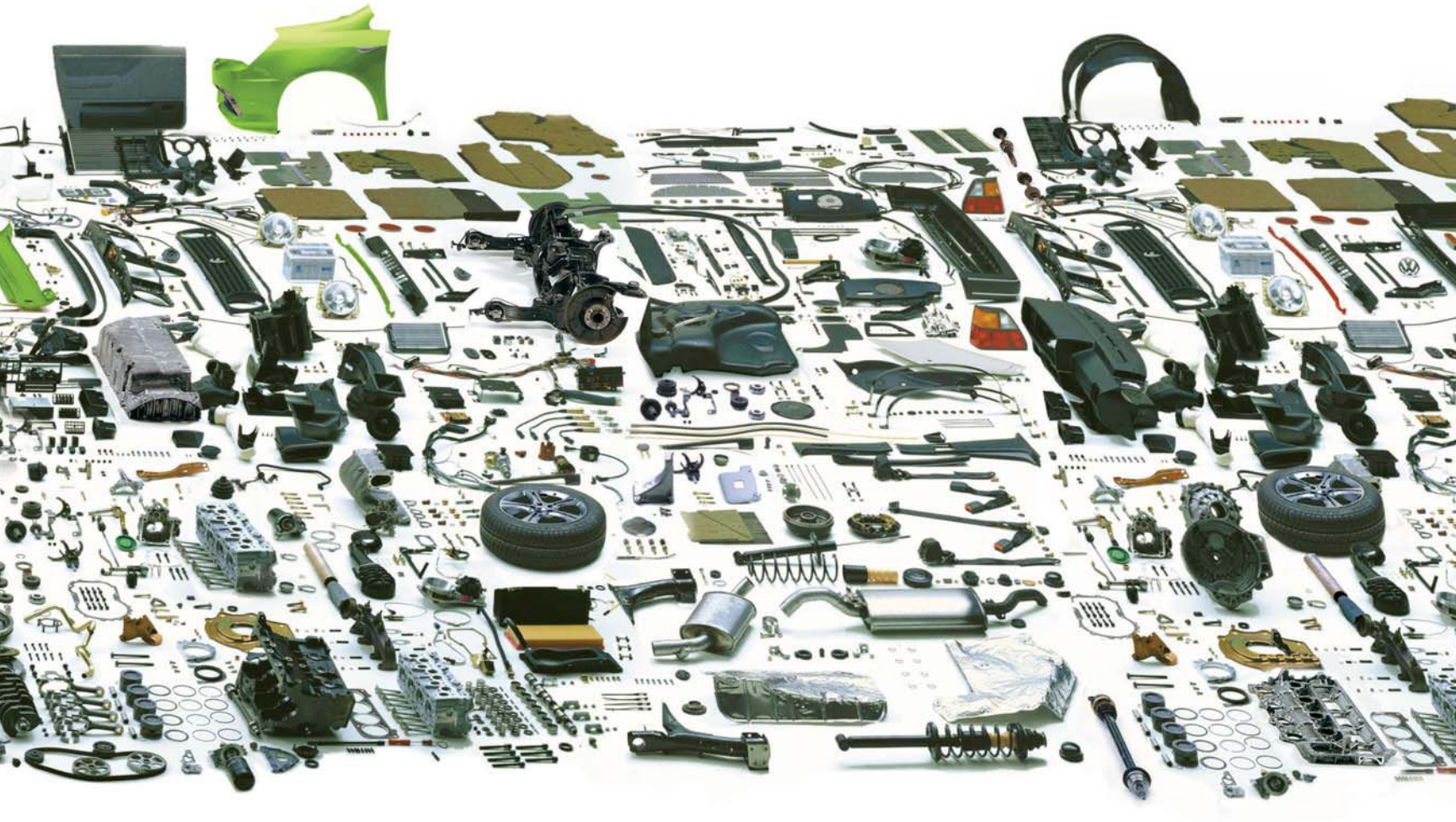

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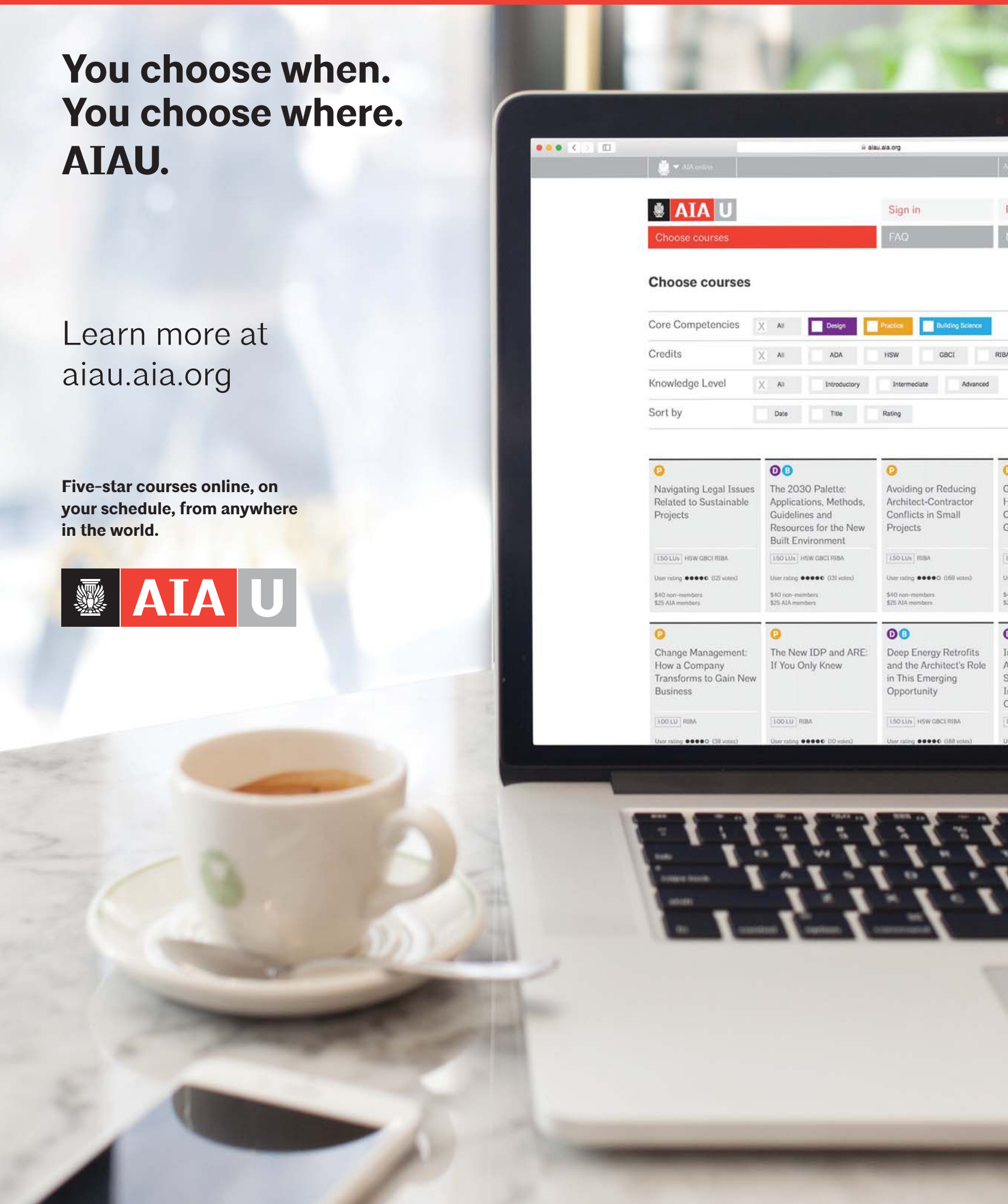

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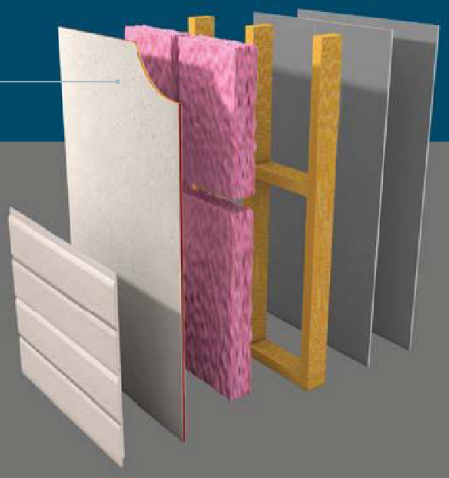

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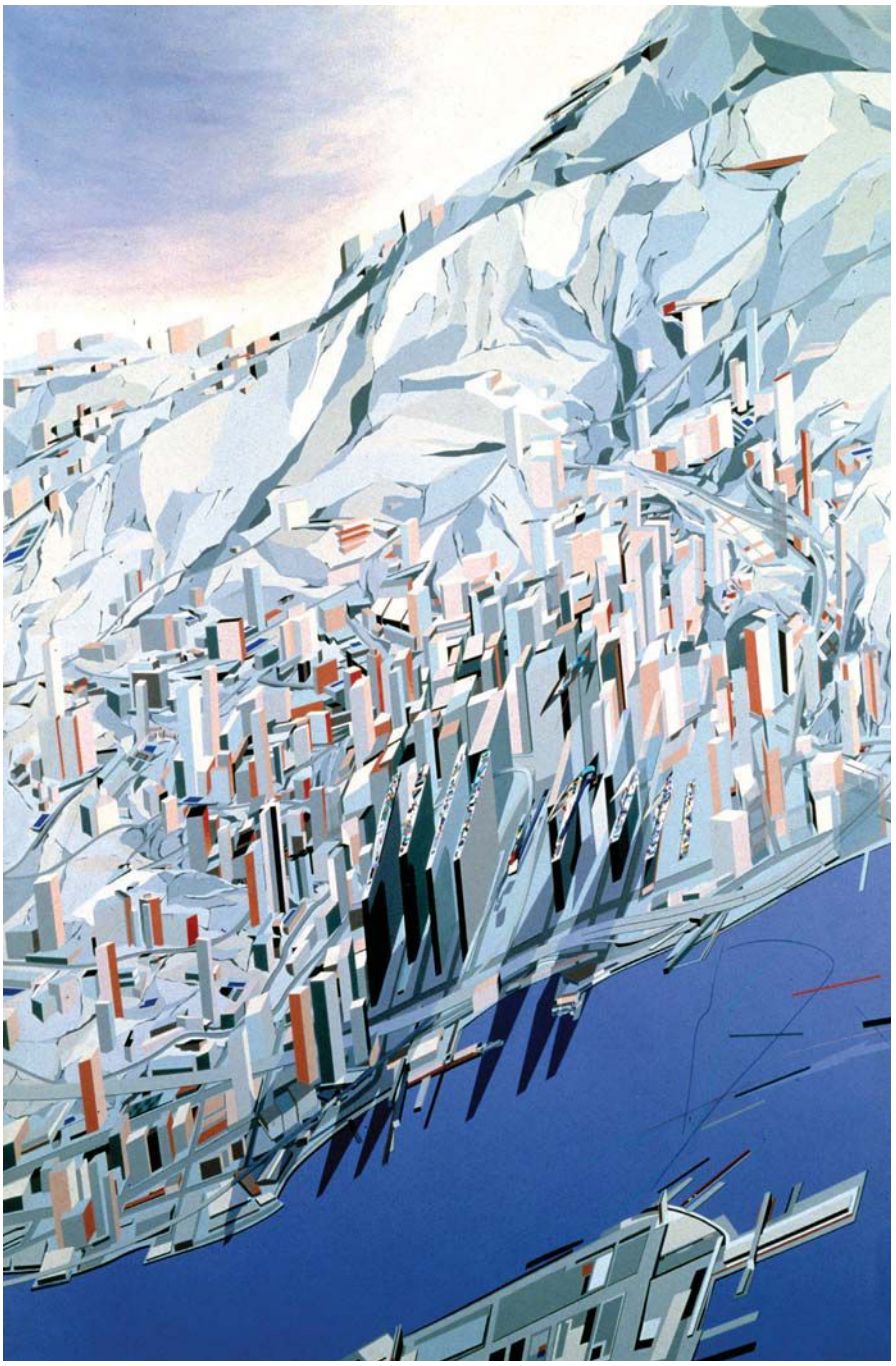

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> *Read the rest of Aaron Betsky's testament to the late Zaha Hadid at bit.ly/Zaha1950-2016.*

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The Lafayette Strong Pavilion was designed and constructed by University of Louisiana at Lafayette architecture students, who worked with professional teams as part of the school's design/build program, the Building Institute. The roof canopy consists of a gridshell structure of thin wood members in catenary double curves in compression. While planning began in summer 2014, the groundbreaking occurred on July 24, 2015, the day after a gunman killed two people, injured nine others, then committed suicide at a local Lafayette, La., movie theater. The tragedy prompted the pavilion's dedication to the victims and survivors.

> *To see more images of the project from the University of Louisiana at Lafayette team, visit bit.ly/LafayetteStrong.*

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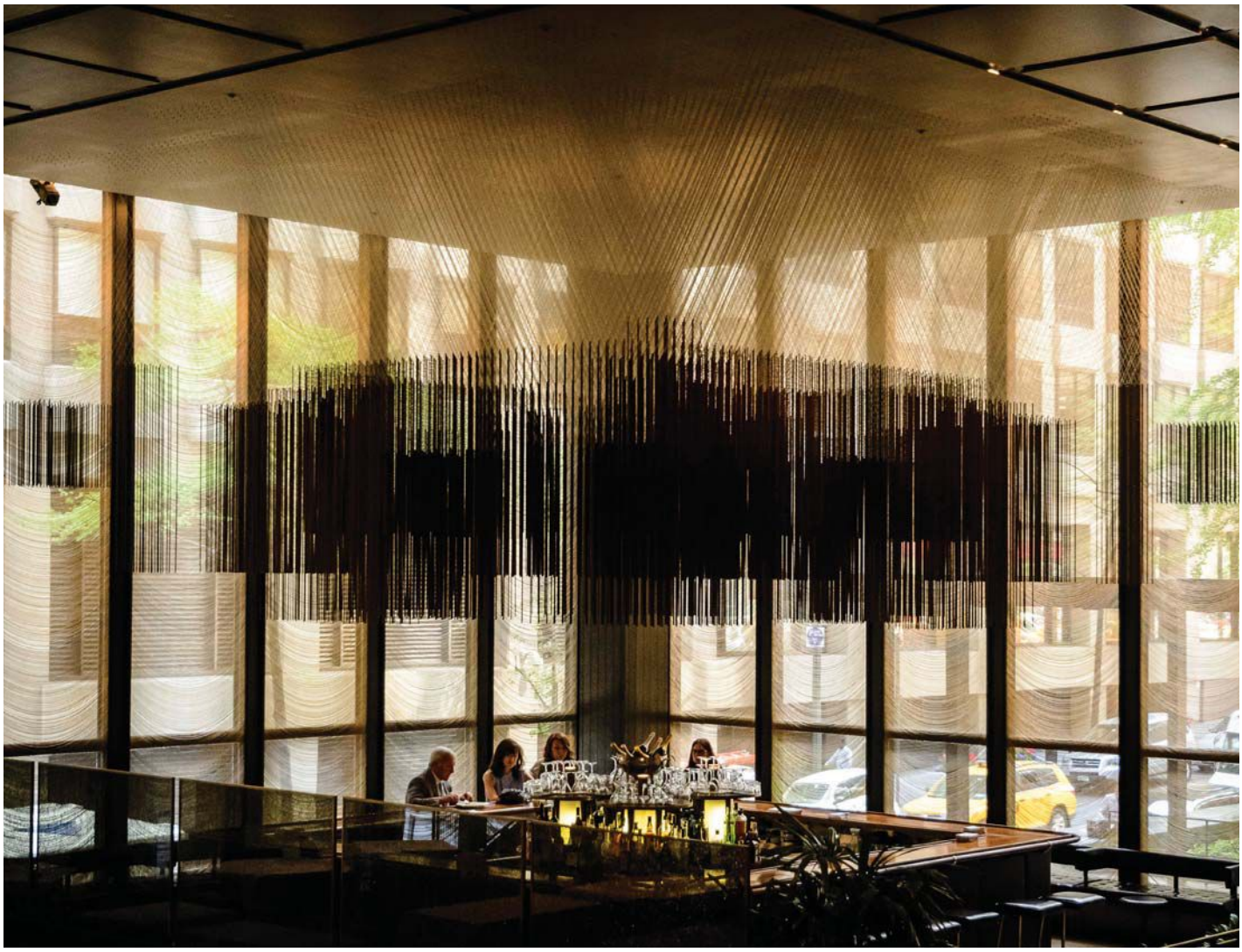

STEFANO GIOVANINNI

Power Lunch

The James Beard Foundation, which already bestows restaurant design awards, recognized Philip Johnson's iconic Four Seasons Restaurant—located in New York's Seagram Building, which Johnson designed with Ludwig Mies van der Rohe—with its first Design Icon Restaurant Award. "In order to qualify," the foundation said in a release, "a restaurant's design must have remained unchanged for at least 20 years and must have influenced and inspired the design of subsequent restaurants." The restaurant will be honored in May, and the award will be handed off to the new owners, Major Food Group, later this year. —SARA JOHNSON

> *Learn more about the future of the Four Seasons Restaurant and the James Beard Awards at bit.ly/4SeasonsJamesBeard.*

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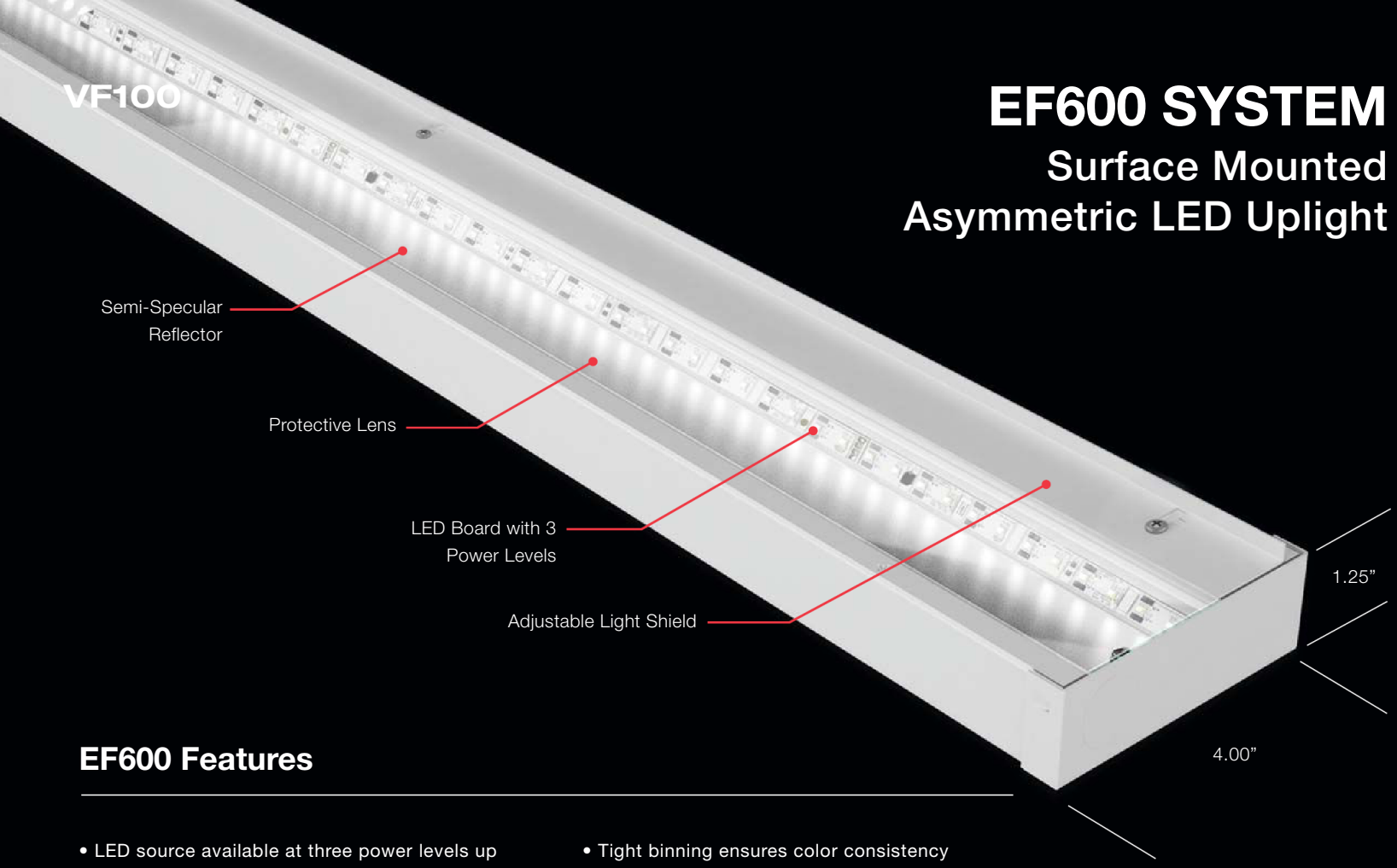

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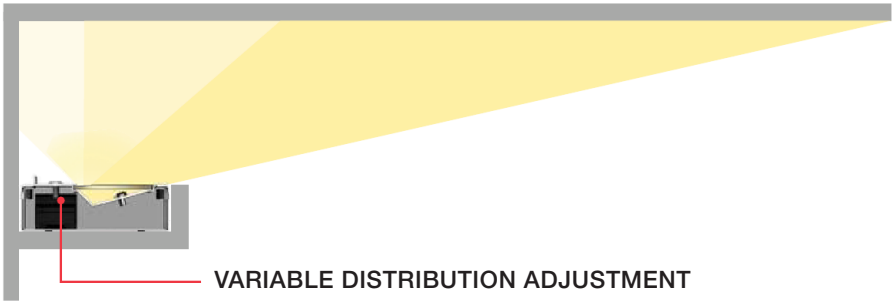

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History on Its Head

If you're interested in seeing what the marriage of Postmodernism and Monty Python might look like, swing by New York's Museum of Arts and Design (MAD), which is hosting "MAD HOUSE," the first U.S. solo exhibition by Belgian-Dutch duo Studio Job. Founders Job Smeets and Nynke Tynagel draw inspiration from history, giving it a cheeky and sometimes controversial spin. Take, for example, their Taj Mahal table: a negative image of the building reflection in its famous reflecting pool, with its mass of white marble reworked in patinated bronze (2013, above). The exhibition is open until Aug. 21.

ADRIEN MILLOT

> *See more of Studio Job's work from the MAD HOUSE exhibition at bit.ly/MADHouseStudioJob.*

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PAUL CROSBY

Hawkeye for Design

The AIA Iowa chapter announced this year's recipients of their annual Excellence in Design Awards, which recognize architecture projects designed by members of AIA Iowa and emphasize architecture's importance in the community. Nine Iowa projects and one Nebraska project were among the winners. The winning projects were honored at the annual AIA Iowa/Central States Region Convention in October, and included one of the better-looking parking facilities you'll probably ever see (above), located in Des Moines, by local firm Substance Architecture, which also designed a new office building next door. —ANGIE COOK

> *See all of the winners from the 2015 AIA Iowa Excellence in Design Awards at bit.ly/2015AIAIowa.*

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The Piranesi of His Time

Architecture has lost one of its towering figures: Claude Parent, the charismatic, inventive, and subversive postwar French architect who spent most of his long career challenging the hegemony of the right angle by championing the oblique, died one day after celebrating his 93rd birthday. An instinctive radical even if from a bourgeois family, Parent sought a form of Modernism outside the strict rationalist, functionalist orthodoxy that Le Corbusier represented: For Parent, architecture was not "une machine à habiter." Due to his prodigious graphic output, his protégé, Jean Nouvel, HON. FAIA, called him the "Piranesi of our time." —JOSEPH GIOVANNINI

> *Read Giovannini's full story on Parent, from his postwar architecture education through his partnership with cultural theorist Paul Virilio, at bit.ly/RememberingParent.*

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Best Practices: Managing Your Materials

TEXT BY ALICE LIAO

The proliferation of product information online is forcing architecture firms to be judicious about which samples and catalogs to keep on the shelves and which to store digitally, while managing the differing information needs among designers and teams. Here, in-house resource librarians and external consultants share advice on keeping your office up to date with the latest architectural materials.

Create a Functional Footprint

Despite the availability of information online, firm libraries still house physical samples—but shelf space is limited. "Vendors know that if they're bringing in five new carpet binders, they're picking up five old ones," says Jacque Suozzi, materials coordinator at HOK's New York office. For multidisciplinary practices, such as Dallas-based HKS, the confluence of storage needs can pose a challenge. How does a single resource library service multiple in-house studios covering diverse market sectors? "The answer could be that you don't," says HKS sustainable materials specialist Nancy Hulsey. Even if space is ample, making it work for everyone requires planning. When HOK doubled the size of its New York office library to 1,800 square feet to meet the needs of newly merged hospitality group BBG-BBGM, the firm organized the space to reflect how each market specifies products, sorting hospitality materials by color and corporate and healthcare items by performance and CSI MasterFormat.

> "It's less about curating what's in the library than managing ... opportunities to see new product."
>
> —Nancy Hulsey, sustainable materials specialist, HKS

Minimize Clutter

The diversity of sample types requires a host of storage solutions. At HOK, these include heavy-duty drawers for glass and stone; bins, flat file drawers, and pegs for fabrics and carpets; a mobile shelving unit; and a tray system to store project materials when they're not in use.

Peter Carey, founder of Streamline Material Resourcing, which manages project and product information for design firms in New York, uses shallow drawers to hold textiles, carpets, and other 2D materials that users can thumb through as they would albums in a record store. And at the University of Texas at Austin School of Architecture's Materials Lab, which houses more than 2,700 samples, the clear stackable and dividable Lewis-brand bins used to store materials get regular inquiries from firms looking for better ways to organize their own samples, says lab director and curator Jennifer Wong.

Cleaning house of outdated materials is critical. As an alternative to the wastebasket or to sending reps home with old catalogs and samples, nonprofits like Scrap, in San Francisco, will accept the items as donations and distribute them to design schools.

Rethink the Librarian's Role

With product information at designers' fingertips online, firms and resource librarians must focus on the big picture. "It's less about curating what's in the library than managing relationships and opportunities to see new product," Hulsey says. In addition to scouring for product specs, librarians arrange vendor meetings to introduce designers to new products, and they can research and recommend materials that might have been overlooked for project use.

Maintaining a current database of local reps is another increasingly important part of the job, says Michelle Howard, a consultant with Librarians by Design, in Albany, Calif., who works with several firms in San Francisco, including Perkins Eastman and ASD|Sky. She uses Designer Pages Pro's vendor directory to track rep turnover.

Firms without a full-time librarian can manage their materials with the help of consultants, like Carey and Howard, who have access to a range of products and their makers. "Instead of trying to figure out who to call at, say, 10 firms, the reps contact me," Howard says. She's confident that resource libraries will never completely disappear. Designers will always need to touch and feel their materials, she says, and "websites just aren't going to do it for them."

> *For more tips on getting the most out of your firm's product and materials library, visit bit.ly/productlibraries.*

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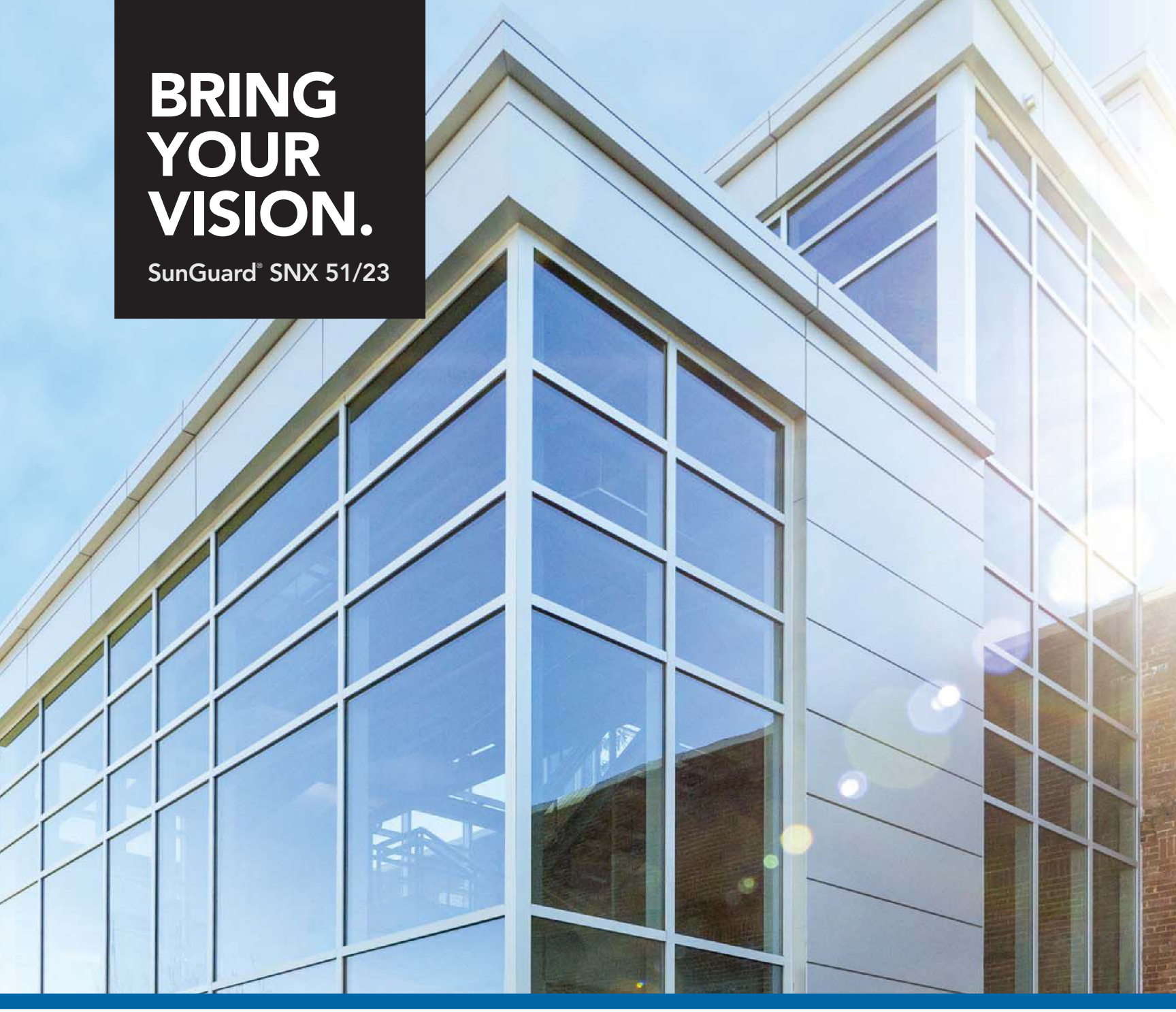

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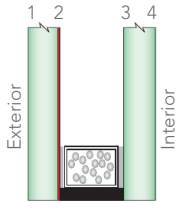

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Detail:
The Amazeum Lobby Roof

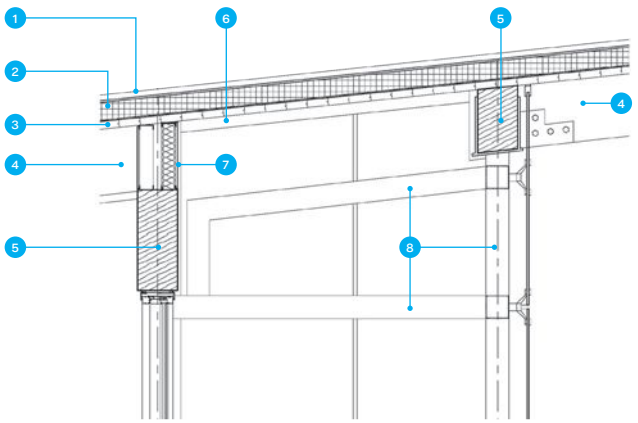
TEXT BY TIMOTHY A. SCHULER

The pristine slice of Ozark countryside set aside for the Scott Family Amazeum, in Bentonville, Ark., was rife with potential. But there was one design caveat. The 50,000-square-foot children's museum would sit at the entrance to the campus anchored by the iconic Crystal Bridges Museum of American Art, by Moshe Safdie, FAIA, and because the two institutions have a similar donor base, "there was a sense that this building needed to … be respectful" of Crystal Bridges, says Reb Haizlip, AIA, founder and design principal of Haizlip Studio, in Memphis. But the studio still wanted the new museum to be distinctive in its own right, so it topped the three-story main entrance and lobby atrium with a soaring glulam-pine butterfly roof whose concave form is a playful counter to the convex roofs of Crystal Bridges.

Glulam joists span the lobby's 25-foot width and tie into the building's steel structure. The joists support four glulam beams that appear to run continuously along the 150-foot length of the lobby before turning up to create the gentle swoosh of the roof. In reality, the beams comprise 30-foot-long segments that butt together at the joists. Exposed steel plates tie the wood structural members together, fulfilling the owner's request "that connections [be] bare, lean, and muscular so that kids could understand the physicality of building," Haizlip says.

The studio originally envisioned the glulam roof as a composite structure, with both the joists and beams on one plane, instead of stacked. It was an elegant design requiring complex structural connections that were ultimately deemed too expensive during the value-engineering phase. Haizlip conceded, except at the west-facing entrance, where the roof eave becomes a striking, 34-foot-long canopy. "I said, 'Here, we have to have the composite structure,' " he says. "And you can see the difference."

JEFFREY JACOBS



1. Standing-seam metal roof in glacier gray, over 0.5" cover board
2. 4" polyisocyanurate insulation
3. 3" T&G pine decking with three coats of clear, spar urethane varnish
4. 10.5" glulam beam, 14" to 24" deep
5. 10.5" glulam joist, 18" deep
6. Aluminum deflection head track
7. Zinc cladding and weather barrier over 0.625" exterior sheathing with metal framing
8. Structural steel framing (beyond)

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Next Progressives: Ultramoderne

TEXT BY ZACH MORTICE
PORTRAIT BY JARED LEEDS

Architecture "is supposed to be bold and it's supposed to be large," says Aaron Forrest, AIA, one-half of the Providence, R.I., duo Ultramoderne. "It's meant to be a statement of some kind."

This perspective, from architecture's vanguard in the post-recessionary year of 2016, may be controversial at a time when many of the field's academic circles are coalescing around the notion of design as a social utility and not as formal bombast for its own sake. And it's not what one might expect from a firm like Ultramoderne, whose projects use simple geometry and everyday materials to create freewheeling and lightly programmed public spaces. But it is through its exuberant use of modest materials that Ultramoderne weds a generosity of size—and spirit—to budgets in line with architecture's current mode of austerity.


Aaron Forrest and Yasmin Vobis

Generosity is a key theme for the firm, which seeks to deliver as much public space possible with maximum experimentation. "In order to be big, you have to be cheap on a per-square-foot basis," Forrest says. He and firm co-founder Yasmin Vobis—also his partner in life—work almost exclusively in physical models, eschewing slick CGI effects in favor of sawdust-spattered study models aided by bandsaws and C-clamps. Wood is the signature material for both models and built work for the couple, who met as M.Arch. students at Princeton University. Their appreciation for tangible objects over fleeting images reflects a sensibility they share with the Rhode Island School of Design, where they both currently teach.

The firm likes to push materials into "unconventional possibilities," Forrest says. Vobis poses questions that drive the firm's processes, such as "How large can you stetch this material?" or "How lightweight can it be?" They see themselves as heirs to the integrated formal and material investigations of early modernists like Ludwig Mies van der Rohe—a clear touchstone for *Chicago Horizon*, Ultramoderne's breezy, lakeside pavilion for the inaugural Chicago Architecture Biennial.

From its inception, Ultramoderne decided to allow the increasingly evolving structural possibilities offered by steel, glass, and wood to guide the expression of its architecture, "and the world hasn't stopped changing since," Forrest says.

The firm's deepest explorations have been with cross-laminated timber (CLT), which employs layers and layers of dimensional lumber stacked at right angles to create massive and strong wood beams and panels. *Chicago Horizon* featured 8-foot-by-56-foot slabs of CLT—among the largest commercially available—balanced on 13 slender, wood columns. The Four Corners pavilion, created for a Boston Society of Architects exhibition on wood-building, explores the structural capacity of bent-and-gable construction, commonly used for barns, by orienting CLT panels in accordance with structural loads. The result is an unruly, deconstructed knot of gables that slot together and can only stand up due to CLT's strength.

CLT itself has become something of a metaphor for Ultramoderne's work as well as the firm's preferred medium: It affords new possibilities for performance, fabrication, and formal gestures, while maintaining its distinctive, visible grain.

Forrest also views Ultramoderne's minimal compositions of space as a nod toward the work of early modernists. "There's a lot of architecture in simplicity," he says. "Our discipline went through a long period of thinking that things have to have complex forms or lots of pieces in order to be innovative." Ultramoderne's approach instead pares back formal complexity to showcase innovations in fabrication techniques and material experimentation. As Forrest puts it, "We try to force people to rethink their expectations of what a chain link or wood structure can be."

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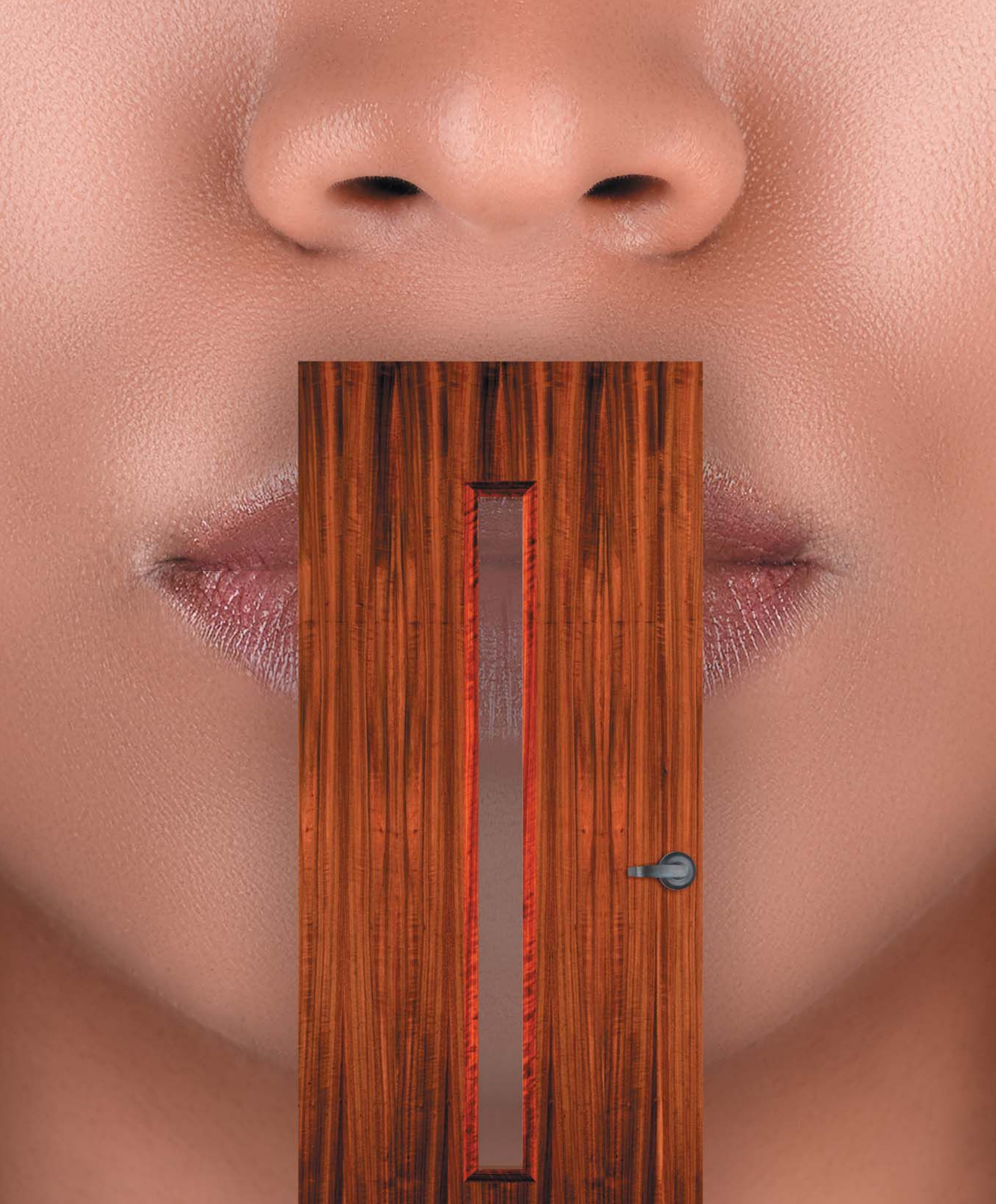

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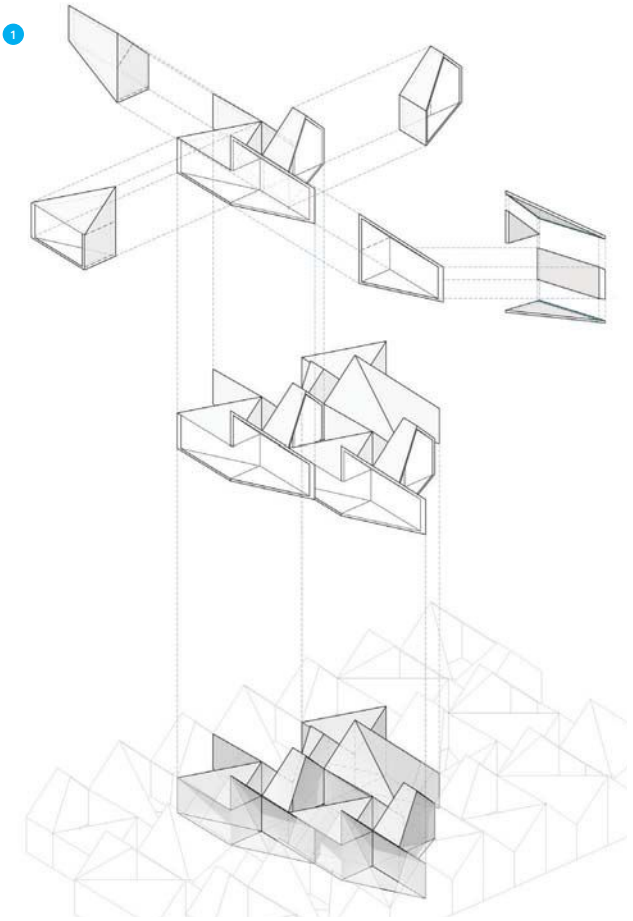
Ultramoderne

1



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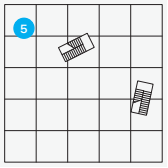
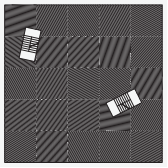
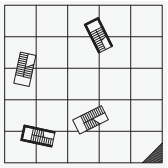
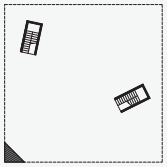
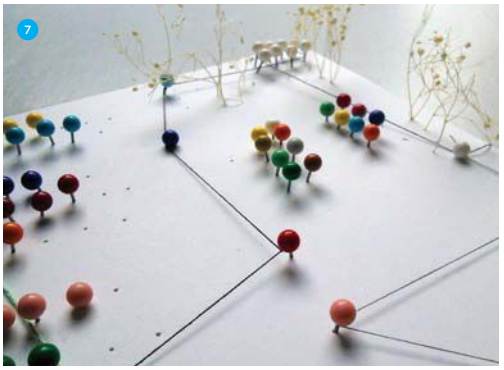
COURTESY ULTRAMODERNE; BOTTOM RIGHT: NAHO KUBOTA











1–2. For an installation at the Boston Society of Architects, Ultramoderne reconceived timber-frame bents in CLT to produce a cluster of self-supporting gables. **3.** *Chicago Horizon*, the firm's entry for the inaugural Chicago Architecture Biennial, supports a long-span CLT roof with timber columns; chain-link fencing used in tension demarcates a small gift shop and seating area facing Lake Michigan. **4.** *Spekulatius*, Ultramoderne's entry to the University of Illinois at Urbana-Champaign's 5×5 exhibition, proposes a solid wood skyscraper as an investment vehicle: Shares of solid mass double as carbon offsets. **5.** Floor plans for *Spekulatius*. **6.** View-finding poles serve as landscape orientation devices on the grounds of Weir Farm, the pastoral estate of 19th-century American Impressionist painter Julian Alden Weir, in Connecticut. **7.** Site model for Weir Farm. **8.** Ultramoderne's finalist proposal for MoMA PS1, *Recess*, featured a ring held aloft by wood struts, from which layers of chain link suspend to form a cylindrical drum, delineating an imagined schoolyard boundary and maximizing space for play.

Products: Decorative Lighting

TEXT BY SELIN ASHABOGLU

Copycat, Flos
A 3.5"-diameter, gold-coated aluminum base supports an 11.8"-diameter, blown-glass diffuser in this table top fixture, available in 2700K with a CRI of 83 and delivering 1,380 lumens. *usa.flos.com*

Beaubien, Lambert et Fils
Lamps branch off the frame of this 17"-by-60" industrial-chic luminaire, which comes in wall, suspension, and floor (shown) formats, with a slender arm supporting the latter. *lambertetfils.com*

Rain Suspension, Studio Italia Design
These 8.26"-tall chrome pendants can be installed solo or in groups. In 3000K with a CRI of 80, each delivers 650 lumens. Diffusers include matte white, rose gold, and coppery bronze. *sid-usa.com*

Cornet M-3335, Estiluz
Two conical forms shape this 9.87"-tall table lamp; the smaller cone holds a 4W LED light source and is adjustable up to 120 degrees. In 2700K with a CRI of 80-plus. *estiluz.com*

Crisp, Rich Brilliant Willing
Inspired by a potato chip, this cast-glass LED wall and ceiling mount fixture sports a rippled diffuser. It is available in 2700K with a CRI of 80-plus and delivers 377 lumens. *richbrilliantwilling.com*

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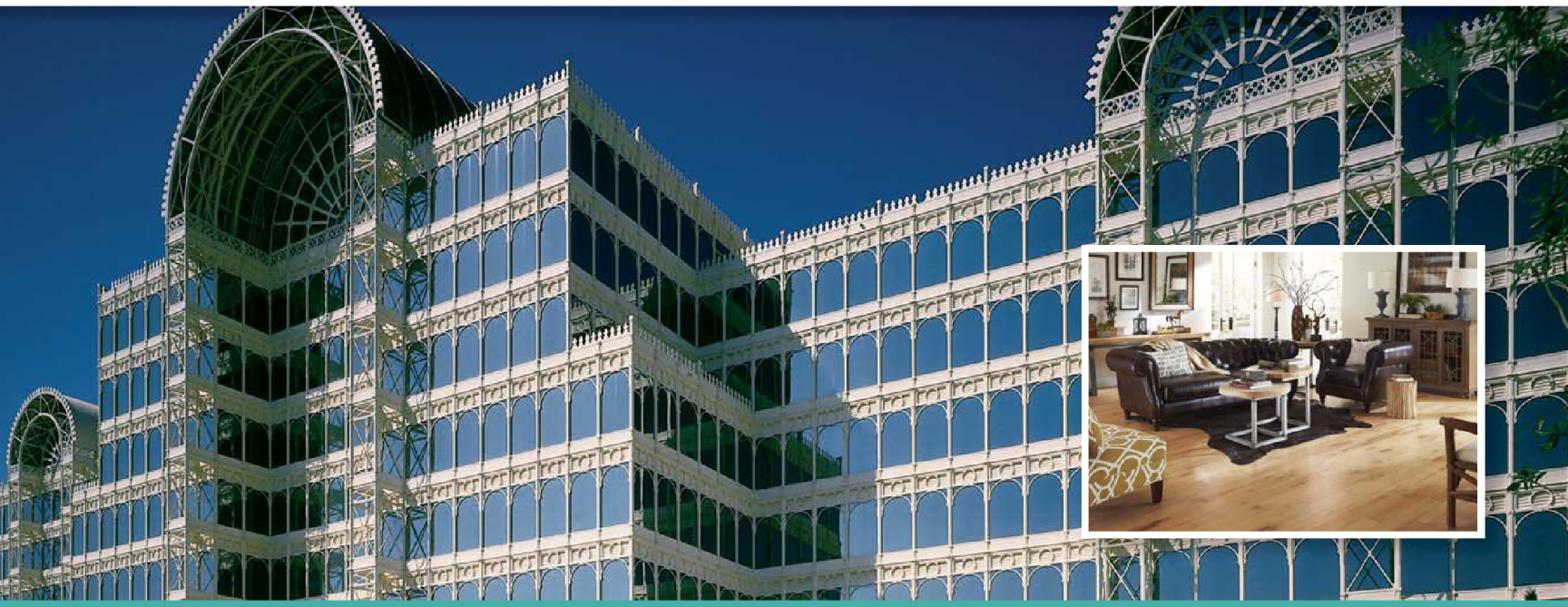

Main Image: INFOMART • Dallas, TX • 1985 | Inset Image: Maple Pine Hardwood Floors

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PHOTOGRAPHY: CARL BOWER

Architect as a Verb

Being creative isn't a passive pursuit.

Doug Patt, AIA, is an architect in Pennsylvania who has taught at Penn State University and Northampton Community College. He's also one of the most visible architects on the Internet. For years he's operated a website and a YouTube channel, both called *How to Architect,* which led to a book of the same name published by the MIT Press. In his spare time, he has developed specialty products like the Architect's Birdfeeder. Oh, and he's a classically trained painter to boot.

As told to Steve Cimino

If you make it through architecture school, you'll have a skill that you can use for the rest of your life—problem-solving. Add to that, if you go into practice you'll learn not only design, engineering, and physics, but business, people skills, and management. I use most of those skills as an entrepreneur, a product developer, an inventor, an author, a painter. You can take those skills and do just about anything.

I'm a curious kind of guy, and I'm interested in a lot of different areas. I love to draw, and I love to make things. The best part of what I do now is I still get to create. Video production, in particular, is quite craft-oriented. You write the script, do the voice-over, make the graphics, do all of the production. A lot of craft goes into that, and it all springs from my training as a young architect.

Questions I hear all the time when someone happens upon my YouTube channel are, "Where does design come from? How do I design a building? How do I design anything?" And I tell them that, as a young man, I don't think anyone taught me a tangible process. I teach an online course a few times a year called "The Architect's Academy," and I tell my students, "Everyone that designs something asks three questions: Who? What? Where?" The who is the client; the what is the typology; the where is the site. That's where you start.

Not everyone is born creative, but people can become creative. And a lot of that has to do with asking the right questions. I think our minds are like a filter, filled with education and experience, the sum of which is knowledge. And when we pour inspiration through that filter, the end result will come out differently. Every architect is as unique as a snowflake; it's a little corny but true. If you put 10 architects in a room—and keep them from looking at each other's work—you'll get 10 different designs. They say a "good" architect is 40 or 50 years old, and that makes perfect sense. As I grew and understood more of architecture, my influences grew as well. And the more influences, the better the work will ultimately be. AIA

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What Materials Mean

By Steve Cimino
Art Direction by Jelena Schulz

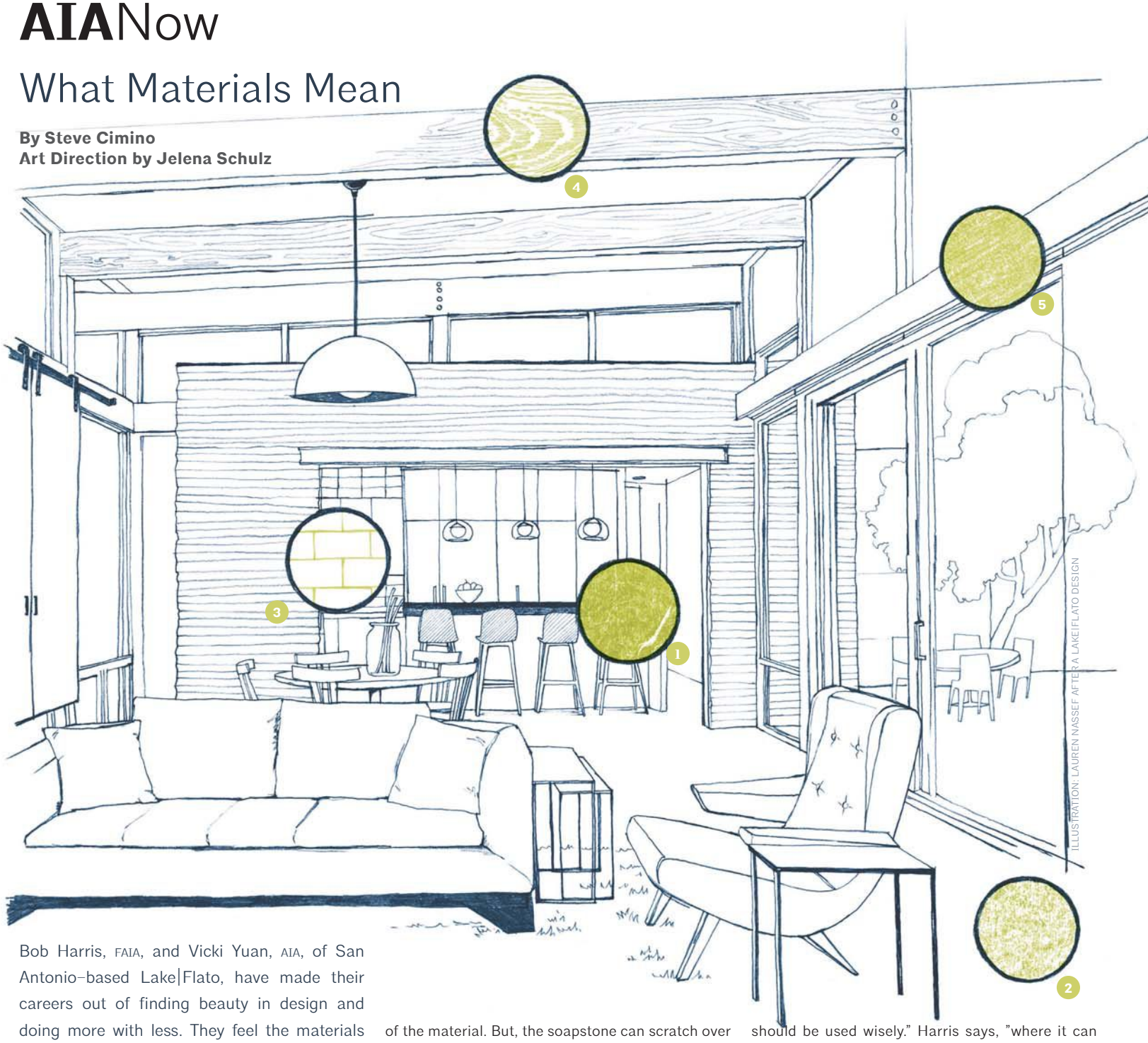

ILLUSTRATION: LAUREN NASSEF AFTER A LAKE|FLATO DESIGN

Bob Harris, FAIA, and Vicki Yuan, AIA, of San Antonio–based Lake|Flato, have made their careers out of finding beauty in design and doing more with less. They feel the materials that go into a project define the heart, and enrich the edges, of the structure that emerges.

"When it comes to kitchen countertops," Harris says. "I've fallen in love with **domestic quarried soapstone (1)**. There's a huge trend to go with granite, but I feel like granite can be (aesthetically) repellent. The soapstone is heat resistant, softer to the touch than granite, and has lower embodied energy when compared to Italian stones."

"Clients want durable and low-maintenance," Yuan says, "They worry about the long-term wearing down of the material. But, the soapstone can scratch over time. **Concrete (2)**, which we use a lot in our work, can be harder to sell because of the cracks over time. We find them beautiful, but they drive clients crazy. They have to be already predisposed to using materials with flaws."

"If a client is OK with imperfection," Harris says, "there's a depth and character in **hand-cut ceramic tiles (3)** that you won't find in the manufactured brands. They have personality and variability within the glazes and the tile siding. There's richness and variety, depth and character. It doesn't look like they popped out of a machine."

"**Salvaged longleaf pine and cypress (4)** should be used wisely." Harris says, "where it can be touched and felt. We have a table in our office made of cypress that instinctually feels good to the touch. And when we're done with the table, when it's gotten a little worn, we'll turn it into something else. These kinds of wood are so inherently durable and beautiful."

"Finally, **raw steel (5)** and other durable materials in a raw state can provide so much value over their lifetime," Harris says. "But avoid painting it whenever you can; it shines on its own, and the paint makes it just another surface with a life span to maintain." AIA

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Designing for Security

A modern-day search for the intersection of safety and beauty.

By Elizabeth Evitts Dickinson

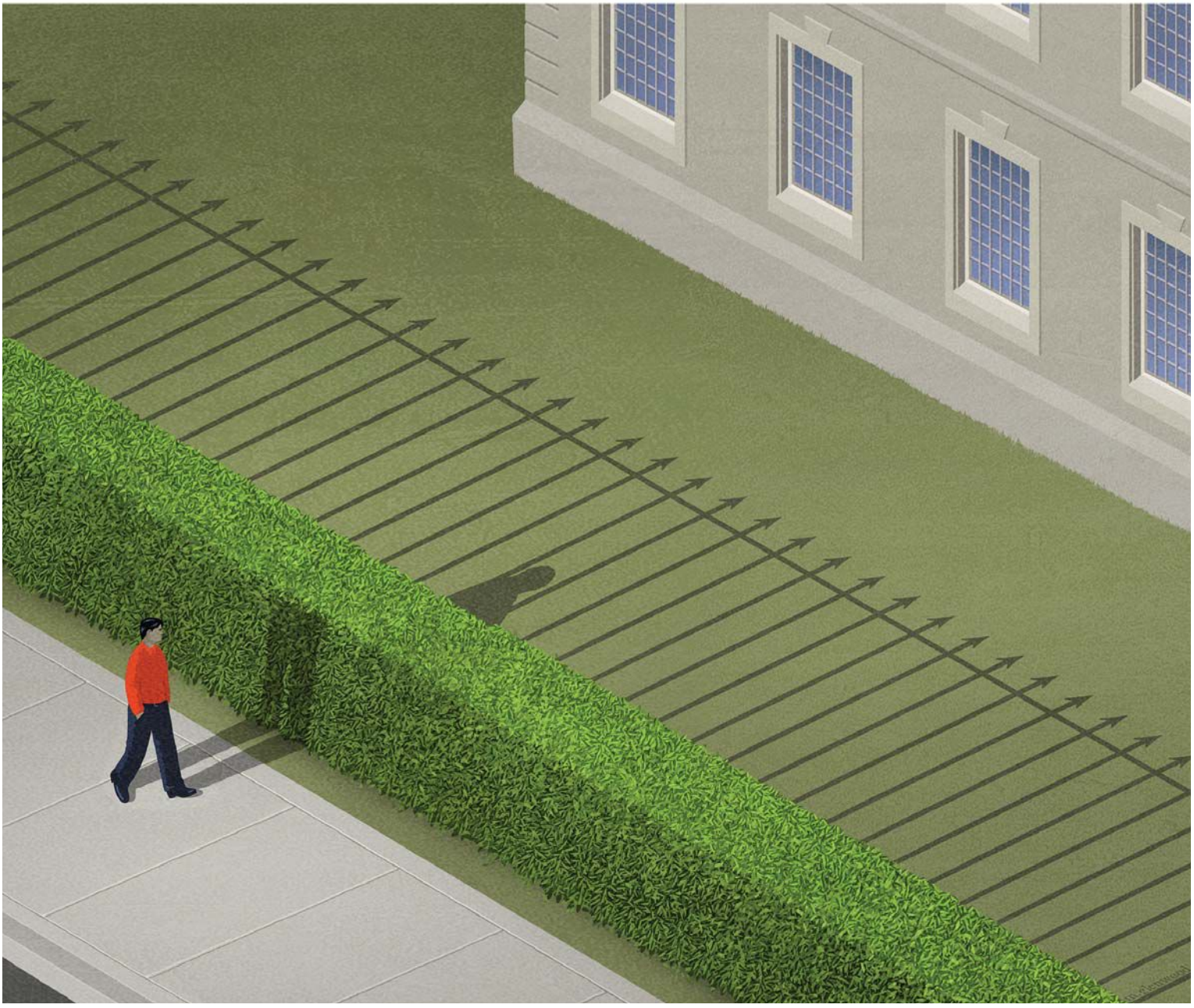


ILLUSTRATION: MICHAEL GLENWOOD AKA MICHAEL GIBBS

In the 18th century, English philosopher Jeremy Bentham proposed a building meant to eradicate bad behavior. The design concept—which Bentham said could be used for everything from schools and hospitals to housing and prisons—was a circular structure with an observation tower at its core. Occupants of those buildings would know that a centralized authority watched them and would act appropriately. This infamous Panopticon has been debated ever since, with critics calling it a cruel marriage of social engineering and architecture, one that augured the coming era of CCTV and constant public monitoring.

Today, society continues to debate the role that architecture should play when it comes to security. There's an abundance of abysmal examples: buildings buttressed by jersey walls, metal spikes, barbed wire, bars, and berms or surrounded by a phalanx of security; defensive architecture designed to function like a fortress or retrofitted with tacked-on deterrents. How, then, should architects design safe spaces that are also beautiful and humane?

It's a question that's been taken up recently by some of the most targeted of building types, including U.S. embassies. "Embassies and consulates must exemplify the best of American architecture, environmental stewardship, and innovation," Secretary of State John Kerry said in 2013 when discussing the U.S. State Department's new Design Excellence initiative. Architects are being mandated to move beyond the bunker and create buildings abroad that are capable of keeping people inspired as well as safe.

Back home in America, we are—according to the numbers—safer than ever. Crime statistics from the FBI show that violent and quality-of-life crimes have diminished over the decades. Yet, it doesn't necessarily feel that way. Not after people with guns breached offices and movie theaters, churches and elementary schools. Security is as much about perception as it is about reality, and cultural anxiety often influences building design.

Lynda Buel, the owner and CEO of SRMC, a security consultation firm based in Columbus, Ohio, has a background in criminology and criminal justice, as well as 30 years of professional security management experience, including working with AEC firms. She says it's not just clients of high-risk structures—courthouses, embassies, and federal buildings—who are taking security seriously these days; it's also universities, hospitals, schools, and residential and office buildings. "Organizations are increasingly aware of the need for security measures," Buel says. "But the other thing I hear from our clients is that they want the feel of an open, welcoming environment. They want a balance."

Identifying Vulnerabilities

Patrick Gilbert, AIA, a senior architect with Gresham, Smith and Partners (GS&P), explains that achieving this balance comes from building in, rather than bolting on, security measures. "Security is not an add-on; rather it's thinking holistically about a building site or concept," he says.

Gilbert specializes in corporate and urban design, and always interviews clients about security needs, both real and perceived. "We ask, 'What are your hot buttons, your vulnerabilities? What are the things that concern you?' Sometimes it's about providing a comfortable and safe place for employees; other times it's about securing critical data," Gilbert says.

When it comes to the average urban campus or a corporate office building, thoughtful integration and environmental design should support safety. Gilbert points to the concepts of the International Crime Prevention Through Environmental Design Association (CPTED), which encourage strategies in landscape and architectural design to deter crime. A clearly demarcated and well-lit path from the parking garage to the entrance, for example, coupled with one main entry to a building versus multiple entries, helps bolster a building's perimeter security.

"Our clients think about security on a more prevalent basis than 15 years ago," Gilbert says. "We're sometimes surprised by how many bring it up, especially in office buildings, where it's less about keeping people out than it is about creating an environment where employees feel safe."

Ensuring Reassurance

That sense of security is paramount. "There's how safe you are and there's how safe you feel—and they are both important," says Joseph Collins, FAIA, a partner at Portland, Ore.'s ZGF Architects.

Collins works with universities, from Stanford to Johns Hopkins, where it's

AIA Feature

CONTINUED

often about mitigating fear through built environment interventions such as good illumination, sight lines, and wayfinding.

"There is a heightened awareness of security issues these days, but I would also say that our job as architects has never changed. It's to address these important issues and still create delightful experiences that don't feel overbearing," Collins says. "When you're in college, you want to feel that freedom of being in college. It's our job to balance security concerns and help make them fade into the background." (Buel notes that more of her university clients are inviting architecture firms in at the early planning stages of development because "they recognize how good design can enhance safety.")

This same need for balance extends to office and residential environments. Sometimes security interventions—cameras, guards, metal detectors—are made visible in areas like the lobby, to establish that those measures are in place, but they become more discreet on the interior. "Clients want to protect what they need to protect, but they don't always want it out in front," says Sue Kerns, principal and director of interiors at ZGF.

The rise of tech businesses with hack-worthy product development, and of university-based labs conducting sensitive research, is also influencing architecture. "We have tech clients worrying about corporate espionage," Kerns says. "A software client of ours has different levels of badging for different security access, so we had to be careful how we designed the circulation."

GS&P has clients who conduct secretive projects that require what's known as "sensitive compartmented information facilities." Think of it as a kind of high-tech moat to keep people, and hackers, out.

"It's an office-within-an-office for working on sensitive projects, and we see this with our clients who have connections to the federal government," Gilbert says. "We'll build a suite within an office that has foil-lined walls and other methods to keep intellectual and electronic data from being compromised. These spaces are very quiet, so you don't even realize the office exists."

"We'll build a suite within an office that has foil-lined walls and other methods to keep intellectual and electronic data from being compromised." —Patrick Gilbert, AIA

Thinking 10 Years Ahead

Keeping security discreet is something more architects and landscape architects should make a priority, according to James Timberlake, FAIA, founding partner of KieranTimberlake. "In general, architects need to challenge the theory that overt visual deterrents, which are the most aggressive features in the landscape, are the answer," Timberlake says. "If it's a K–8 school, and you've put a metal detector at the front door, what does that say? Security should be more integrated, more discreet, and architects should first try to think of passive ways to incorporate security requirements."

KieranTimberlake's design for the Embassy of the United States, London, which is now under construction in the Nine Elms district of the English capital city, incorporates natural elements as security. Situated in the center of a nearly 5-acre site, the embassy grounds will include curving walkways, a large pond, low garden walls, fixed benches, and varying elevations in the topography to achieve security measures that don't feel obtrusive. "We chose to use the elements of architecture and landscape as a discreet way of incorporating the requirements that the State Department desired," Timberlake says.

Security is also an ongoing conversation. "You have to keep revisiting it," Timberlake says. "Step one is asking the right questions, step two is setting the right goals for a project, and step three is reconfirming those goals throughout. It's not enough to ask those questions once. We've asked the State Department, 'Has anything changed in the 20 months since this project started?' Well, yes, the cameras have gotten better. So you make adjustments."

As technology swiftly changes, and client needs do as well, building adaptable spaces becomes important. "The world evolves, so does security," Buel says. "We have a saying: 'You must be fast, fluid, and flexible.' Architects need to think about 10 years down the road. Ask a client what the plans for the space might be in a decade, and what types of security infrastructure should be in place to support it. Put in the fiber cables and the pipes now. And make sure IT is a part of the conversation."

In fact, bring everyone to the table. "In the past, architectural firms often designed in a bubble," Buel says. "They would meet with the higher-ups within the organization, but now they are engaging stakeholders at all levels of the organization—the people who live, work, and play in those environments."

While Bentham may have designed a means for deterring aberrant behavior with his Panopticon, he forgot the importance of human experience. When it comes to security, "inviting everyone to the table makes all the difference," Buel says. AIA

AIAPractice

Crafting CVS

The women behind the design of the U.S.'s largest retail pharmacy.

When best friends Becky Foresta, AIA, and Amy Conti enrolled in the architecture program at Lawrence Technological University in Michigan, they didn't expect to spend their early professional years designing guardrails, public restrooms, and curb ramps. But when you work for Toronto-based NORR, and your client is CVS Health, designing those things puts you at the heart of the debate about accessibility and public health.

"We're involved in a lot of projects that people don't think about having architects involved in," says Foresta, who works as a team leader on the CVS remodel program. "That's probably 99 percent of the work we do so, yes, we design guardrails."

And rarely do its designs receive the kind of recognition and praise that a beautiful home, museum, or landmark might.

"We probably spend at least 60 percent of our time talking about toilet-room design," says Foresta, laughing. "It's not glamorous, but that's what the client needs, and that's what the general public has demanded of the client."

CVS operates more than 9,500 retail pharmacies throughout the United States. The company's stores are located in a variety of markets—suburban, urban, and rural. Both Foresta and Conti work on the CVS remodel program, which covers the renovations of existing buildings.

"CVS has different types of remodels, so the scope can vary from project to project. The pharmacy remodel is actually done through the architects, so we coordinate really closely with the pharmacy operations," says Conti, who has been working with CVS for eight years.

"You have to take inventory of everything and then be able to relocate that into the pharmacy," Conti explains. "Details like: What furniture is there? Where exactly is it located? What kind of equipment is on top of the counter? What is below? How many refrigerators are required?"

New Markets, New Rules

CVS has store prototypes that they try to adhere to when designing and building new stores in new markets. Part of the challenge with expanding into new markets, though, includes adhering to city or county ordinances that demand a particular look and feel. Other challenges arise in trying to bring an existing building up to code, which is what Foresta and Conti deal with on a regular basis—hence their remarks on guardrails and toilet rooms.

PHOTOGRAPHY: CARL BOWER

Left to right: Stacey Hall, Becky Foresta, AIA, and Amanda Green, ASSOC. AIA, (not pictured: Amy Conti) are at the forefront of CVS' new public image.

"We're involved in a lot of projects that people don't think about having architects involved in."
—Becky Foresta, AIA

Amanda Green, ASSOC. AIA, and Stacey Hall, also work for NORR and are tasked with the specific challenge of building new CVS stores.

"Technically, I'm a designer, because I'm not licensed, but I essentially run my own projects," says Green, who holds a master's degree in architecture from the University of Idaho and serves as associate director for AIA Central Valley in California. "There are two of us—myself and Stacey. We split up the new store projects by region. I do all the projects in Utah and Southern California, while Stacey takes on the Washington state market and Northern California."

As outlined in a recent *New York Times* article, CVS's growth, acquisitions, and expansions have turned the chain into the country's biggest operator of health clinics and pharmacies. The company's expansion into new markets, like California and Washington, requires architects and designers like the women at NORR to be collaborative problem-solvers; not every building and space is exactly the same.

"We are also flexible, to accommodate local ordinances that may require changes to a store's exterior architecture," a spokesperson for CVS Health explains. "We also want to be a good neighbor in our communities, and we listen to local feedback about our design plans in order to make adjustments that are reasonable."

For example, CVS pharmacy locations on the Las Vegas Strip, in a Manhattan office

AIAPractice

CONTINUED

building, or at a suburban or rural intersection all have significant differences in their design because of the surrounding community.

"New markets provide us the opportunity for creativity, so I'm thankful to be placed on a team in a new market because there has to be a lot of design work," says Hall, project architect for NORR. "One of the things that I like about working for CVS on the West Coast is that I actually get to design. There's no way [city officials] were going to accept a prototype for CVS, so we get to do custom source and custom materials and plans."

A large part of what Hall and Green do is a balancing act between city ordinances that work to keep a community's environment intact, a national corporate brand that has a set of standards it must maintain, and the design and construction challenges of meeting the needs of every structure built.

Building Healthier Communities

Beyond construction, design, and code restrictions, there is also an aspect of social good to CVS's growth, which is felt in the work that NORR architects are doing.

"I recently worked on a project in a community where the closest pharmacy was a three-hour drive away," Foresta says. "There are patrons that strongly need these facilities in small communities where they don't have other options. So it isn't glamorous architecture, but at the end of the day the majority of the human experience is your day-to-day [buildings]."

What Foresta is describing is commonly referred to as "pharmacy deserts," where residents in communities have little to no access to drugstores, and therefore no way to fill prescriptions or purchase over-the-counter medications. A recent study led by researchers at the University of Illinois at Chicago found that access to a pharmacy or drugstore plays a critical role in residents' overall well-being.

Perhaps more significant is that these architects, each at different stages in their careers, are collaborating to not only deliver design solutions to a corporate client but also community solutions for a national health crisis.

"Buildings provide shelter, number one," says Hall. "You're either living or working there, and all of us live and work somewhere. It's not glamorous, but the buildings provide things we need every day, on a day-to-day basis. It's essential." AIA

Caitlin Reagan

AIAFuture

PHOTOGRAPHY: BENOÎT DERRIER

ABOVE: Stockholm's Riddarholmen, as seen from City Hall tower.

Urban Wellsprings

The world's most appealing cities acknowledge their symbiotic relationship to water.

"All great cities are on water." It is a simple truism, like "form follows function," yet water matters so much to how we build and plan, and how we survive and thrive. The link between successful cities and how they relate to water is fundamental.

What is more elemental to life than water? Water, too, is essential to the building arts. Beyond the basic premise that roofs and walls have always been constructed to protect their inhabitants from aqueous gremlins, water is to architecture as coffee is to the body. Beyond sustenance, water is as much a part of the aspirational nature of architecture design as, say, proportions or expressions of power.

Cities grow up around disruptions in transportation, but there is a tremendous difference between the ones that work well with transportation, and the ones that do not. There is also a marked difference between a manufactured inland city and its coastal sire; compare Brasília to Rio de Janeiro, or Canberra to Sydney. That difference is water. Try to think of an exciting, life-affirming metropolis—London, Lisbon, Cape Town, Shanghai, Istanbul, or Stockholm—that does not embrace its amniotic origins. The liquid attractions of a spiritually uplifting place remain long after waterborne commerce has ceased to be the place's reason for existing. One wonders, however, if planners in St. Louis and Buffalo would be better off if they paid more attention to the Mississippi River and Lake Erie? Venice, alas, is literally drowning from too much water (and too many tourists who come to experience the waterlogged Serenissima). The maritime heritage of a port such as Boston remains one of the Hub's big draws; we are extremely conscious of the city's relatedness to its harbor, even if the clipper ships are but a distant memory.

The reason that all great cities are on water is really quite simple: It's commerce, yes, but is also the fact that we do not want to be separated from our primordial habitat. We are genetically coded to respond to water economically and emotionally; it is useful, soothing, and mesmerizing. That it is also dangerous and frightening offers an insistent and sublime duality.

So forget geopolitical treatises or studies of intermodality. Worthwhile architecture ultimately requires the romantic spirit that water provides as the wellspring of life, whether the lake in the Garden of Eden, the Nile River, or New York Harbor. Architecturally, as in everything else, water is destiny. AIA

William Morgan is a writer and architectural historian.

→ Learn more about why water impacts our daily lives at *topicarchitecture.com*.

NOTICE

of AIA Candidates & Convention Business Items

Candidates for Institute Officers

Elections for the Institute's 2017 First Vice President/2018 President-elect, 2017-2018 Secretary, and 2017-2019 At-large Director on the AIA Board of Directors, will be held at AIA Convention 2016, May 19-21, in Philadelphia. If no candidate for First Vice President or Secretary obtains a majority of the votes cast during the initial round of voting on May 19-20, 2016, a run-off election will take place on May 21, 2016. The following members have declared themselves candidates for national office:

2017 First Vice President/2018 President-elect

Brian P. Dougherty, FAIA
AIA Orange County

Carl Elefante, FAIA
AIA Potomac Valley

Ellis L. "Lanny" McIntosh, AIA
AIA Eastern Oklahoma

2017-2018 Secretary

Julia A. Donoho, Esq., AIA, LEED AP
AIA Redwood Empire

Burton L. Roslyn, FAIA
AIA New York

Bruce W. Sekanick, AIA
AIA Eastern Ohio

2017-2019 At-large Director

Peter J. Exley, FAIA, AIA Chicago

THE INSTITUTE'S ANNUAL BUSINESS MEETING WILL BEGIN PROMPTLY ON SATURDAY, MAY 21, AT 8:15AM. DELEGATES WHO FAIL TO CLAIM THEIR VOTING KEYPADS AND TO USE THEM TO REGISTER THEIR PRESENCE AT THE START OF THE MEETING WILL NOT BE ABLE TO VOTE.

Proposed Bylaws Amendments

The AIA Board of Directors is sponsoring amendments to the Institute's Bylaws, scheduled for consideration by the delegates at the annual business meeting in Philadelphia on May 21, 2016. Bylaws amendments require approval by an affirmative two-thirds majority of the votes cast (or accredited to be cast) by delegates at the meeting, determined in the manner prescribed in Section 9.011 of the Bylaws.

Bylaws Amendment 16-A: Technical Amendments to the Institute Bylaws

The Board of Directors supports amendments to the Institute's Bylaws that would align the document with the Institute's governance restructuring adopted in 2014, and to make other technical revisions.

Bylaws Amendment 16-B: Authority of the Institute Secretary to Waive Age Requirement for Emeritus Membership

The Board of Directors supports amendments to the Institute's Bylaws that would permit the Institute Secretary greater flexibility in reviewing and approving waiver requests for Emeritus membership.

Resolutions

The delegates at AIA Convention 2016 will also be asked to consider resolutions, which require approval by a majority vote of the delegates present and voting.

Candidates' statements and speeches, as well as the full text of the proposed Bylaws amendments and resolutions, are available at aia.org/conventionbusiness.

AIADesign

IMAGES: COURTESY STUDIO GANG

ABOVE: With her plan to restore the Chicago River to its initial state, Jeanne Gang wants the city to embrace its ecology.
BELOW: The rusty past of the Chicago Area Waterway System, where swamps and greenery lie buried under industry.

Going Against the Flow

Jeanne Gang wants to give the Chicago River some love.

Jeanne Gang, FAIA, the MacArthur Fellow and co-founder of Studio Gang Architects, doesn't have a signature style. She has an approach.

The architect, widely known for the undulating 82-story Aqua Tower in Chicago that deftly rewrites the skyscraper template, employs a sense of movement throughout her work. It's a sort of structural expressionism that's undercut with understanding of the particular context of each project. That focus on context is what sets Gang apart; she effectively marries the grand with the granular, recognizing that for architecture to be successful it has be rooted in all of the competing and overlapping social and environmental realities that compose a singular site. This systems-based approach has many applications: Her firm's entry into the Chicago Architecture Biennial, Polis Station, re-examines the proper function of the contemporary police station by redefining—through design—its community-oriented role, placing a basketball court at the heart of the new police-public complex. Polis Station carries echoes of *Reverse Effect*, Gang's 2011 book (that she published through her firm), which focused on unreversing the Chicago River, in taking a holistic approach to an urban ill.

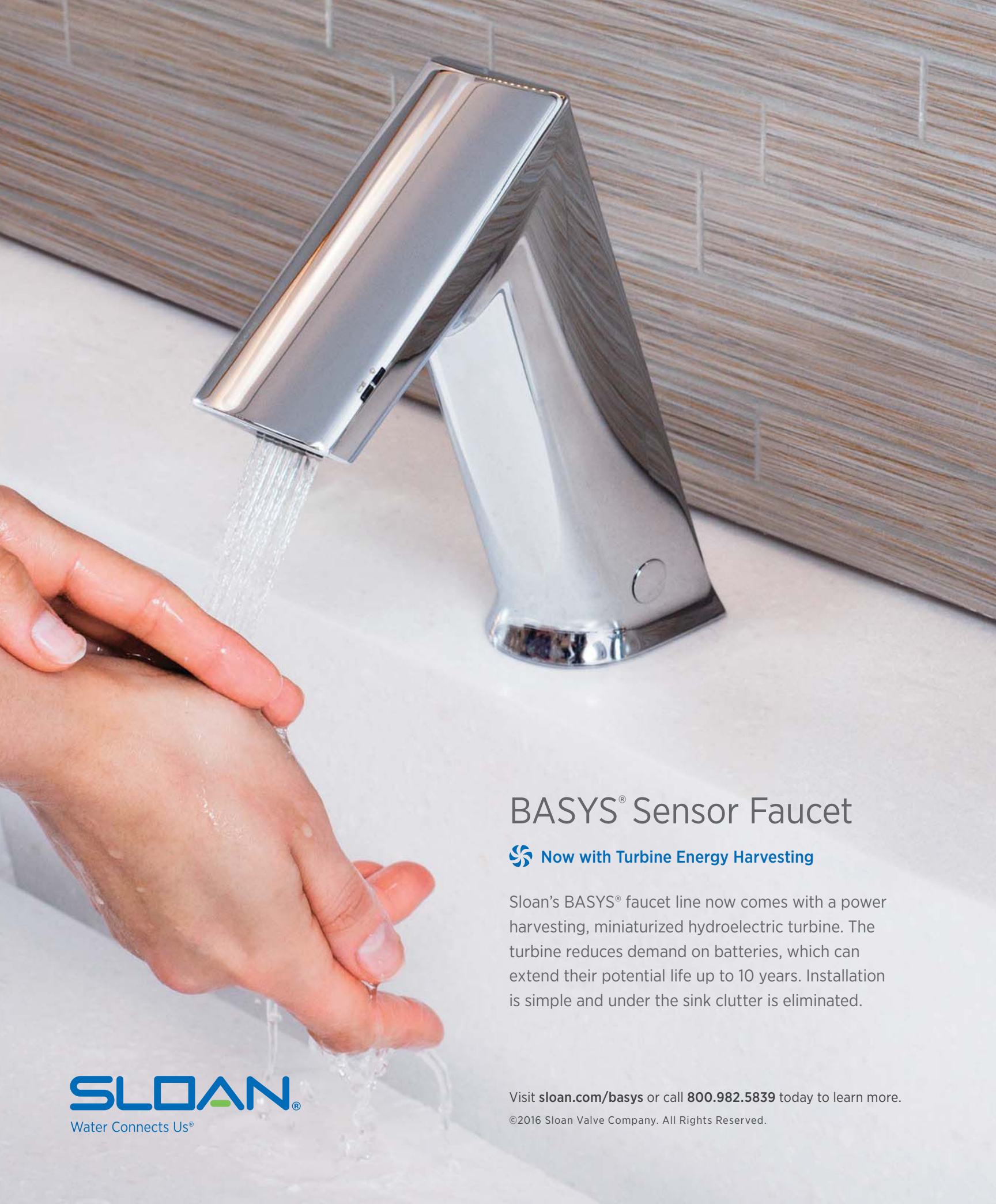
At its core, *Reverse Effect* is a plan for dealing with the infiltration of invasive species such as Asian carp into the water system that extends from the Great Lakes down the Mississippi River to the Gulf of Mexico. The book proposes the erection of a barrier located near a toxic site on the Chicago River known as Bubbly Creek to restore the natural watersheds of the Great Lakes Basin and the Mississippi River. The watersheds were famously separated in a marvel of late-19th and early-20th century engineering that reversed the natural flow of the Chicago River in order to divert waste away from Lake Michigan, the city's drinking supply, farther downriver toward St. Louis.

Beyond offering designs to mitigate the threat of invasive species from reaching Lake Michigan, the book also includes plans for the introduction of wetlands on the South Branch of the Chicago River to recharge the lake. It also proposes designs for the redevelopment of fallow industrial land given new purpose by its waterfront location.

"The Chicago River runs right through so many of our city's neighborhoods," Gang says. "From a neighborhood development perspective, it makes a lot of sense to give it some love." **AIA**

Ben Schulman

→ Learn more about why water impacts our daily lives at *topicarchitecture.com*.



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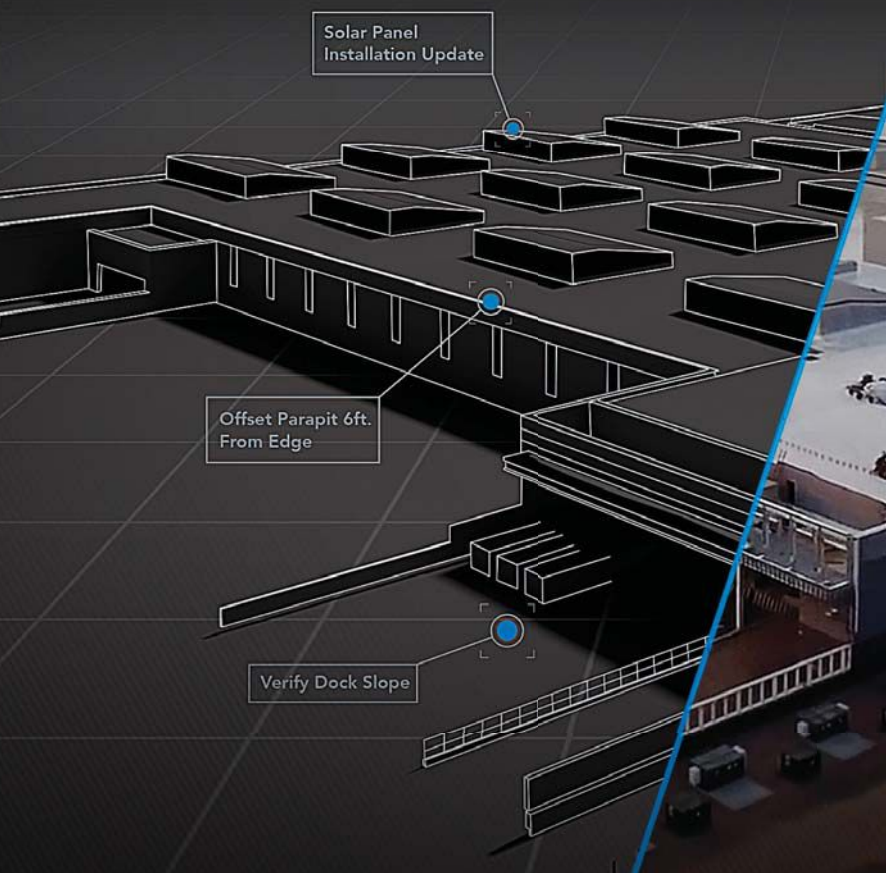

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"MoMA finally gets it right, showing the architecture of Japan not as inspiration for developments elsewhere but as adhering to a cogent logic of its own."

***A Japanese Constellation* at MoMA** by Ian Volner

Not-so-fun fact: The first time Japan was featured at the Museum of Modern Art (MoMA) was in 1944, in an exhibition by photographer Ansel Adams called *Manzanar*. Subtitled *Photographs of Loyal Japanese-American Relocation Center*, the show documented the daily lives of thousands of people of Japanese extraction interred in the California desert during World War II, presenting them as a cheerily pliant race engaged in wholesome pursuits while confined to their de facto concentration camp.

In the seven decades since that lamentable exhibition and the debut in March of *A Japanese Constellation*—a review of the key figures in the country's contemporary design scene—MoMA has made slow but definite progress on all subjects Japan-related. Japanese architecture first arrived at the museum in the shape of a 1956 temporary pavilion in the museum courtyard; the show was similarly tinged with cultural condescension, the pavilion itself a traditional medieval structure rather than one of the modern types then quickly proliferating in Japan.

That's symptomatic: "Japanese architecture" has often been figured abroad mostly as source material for Western Modernism, rather than as an entity unto itself; even latter-day developments, like the boldly experimental Metabolist group of the Sixties, have too often been perceived as a charming homegrown offshoot of global trends.

With *A Japanese Constellation* (which runs until July 4), MoMA, the flagship institution of modern design in America, finally gets it right, showing the architecture of the island nation not as an inspiration for developments elsewhere but as adhering to a cogent—though not overly prescriptive—logic of its own.

Descendants of Ito

With a much less unnerving subtitle than Adams' show had—*Toyo Ito, SANAA and Beyond*—the current exhibition chronicles the work of those two practices and of Sou Foujimoto, Akihisa Hirata, and Junya Ishigami, as well as reserving separate space for the solo work of SANAA's founders Kazuyo Sejima and Ryue Nishizawa. Some observers may complain that this does not go very far "beyond" at all, as it omits such prominent figures as Kengo Kuma, HON. FAIA, Shigeru Ban, HON. FAIA, Atelier Bow-Wow, and a whole host of offices of lesser renown that probably could have used the PR boost.

But Pedro Gadanho, the show's curator, wasn't aiming to be comprehensive. Aside from their rough generational alignment as children of the postwar period, the architects Gadanho selected also share a genealogical connection to Ito, HON. FAIA, who turns 75 this year, being descended from him by various degrees of apprenticeship; thus Ito begat Sejima, Sejima begat Ishigami, and so on. Even those who fall outside the direct line of inheritance have in common with the headliners a set of preferences: lightweight materials, an antic minimalism, a certain feeling for the natural world as being in some ways interchangeable with the artificial—a view which would seem intrinsic to the Japanese experience in the last century.

SANAA's Grace Farms in New Canaan, Conn., completed last year, is an exemplar of that tendency, a rolling coil of a building that houses a multipurpose community center and that snakes down its rural hillside site, buckling and widening at specific functional nodes (an underground gymnasium, a cafeteria) and then narrowing again to form interstitial porticoes to connect the various parts of the facility.

Akihisa Hirata's "Foam Form"

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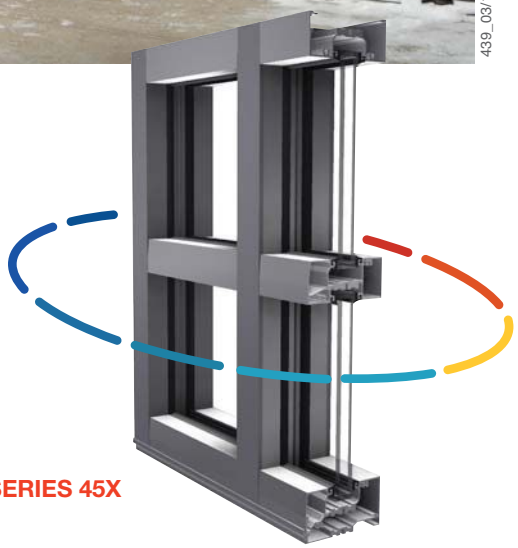

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Model of SANAA's Grace Farms

Hirata takes a rather more figural tack with his unbuilt harbor building for Taiwan, "Foam Form," creating a horseshoe structure around the bay pierced by countless irregular apertures that resemble a ring of ocean spume washed ashore.

Perhaps the best and most compelling example in this genre is Ishigami's project for a house and restaurant, still ongoing at an unspecified locale in Japan: The scheme calls for digging a series of holes in the ground and filling them with concrete, then digging out the spaces between the holes to create a subterranean burrow of seemingly organic origin. The building technique alone seems symptomatic of a uniquely Japanese capacity not just for subverting but inverting the whole idea of what constitutes the built environment, and visitors can't help but be eager to see the results.

Unfortunately, there's not much to see. One of the curatorial hiccups is that the only images of completed projects on view are projected on scrims that act as partitions between the different sections of the exhibition. It might have just been a technical kink (I saw the show the day before its official preview, when installation was still ongoing), but the renderings and photographs were so dim and diaphanous that it was difficult to decipher what they were. The exhibition communicates primarily in models, and sometimes these are only slightly more suggestive than the projections: Ito's Brugge Pavilion in Belgium (2000), in life a gleaming metal lattice, is signified here by a little blue candy bar, while SANAA's New Museum in New York City (2007) appears shorn of its textural surface and reduced to a formal one-liner, a literal stack of boxes. Of course, that's what the building almost is, and the decision to exclude more detailed representations of that and other projects has a legitimate museological objective—a desire to convey, to a nonspecialist audience, the very ethereality of this brand of Japanese architecture, and the (almost) unbearable lightness of its creators' conceptual disposition. In that objective at least, the exhibition succeeds.

Responding to Disaster

The show's more important accomplishment, however, is almost lost, stuck in a small cul-de-sac off the main entrance. There, one finds a map and video and

The show's more important accomplishment is almost lost, stuck in a cul-de-sac off the main entrance.


Models of Sou Fujimoto's House Na (left) and Serpentine Pavilion


Toyo Ito's Brugge Pavilion

TOP AND MIDDLE: THOMAS GRIESEL; BOTTOM: COURTESY TOYO ITO

Model of Toyo Ito's Home-For-All house in Rikuzentakata

one more model, which together hint at the shared trauma that truly puts this Japanese constellation into alignment. Home-For-All is a response to the March 2011 earthquake and ensuing tsunami that wrecked countless coastal communities in the Fukushima prefecture and nearly led to a nuclear meltdown. Months after the quake, at Ito's instigation, a group of young architects joined together to create new hubs for communal life in the affected villages; Ito's own building, in the town of Rikuzentakata, is a kind of tree house for adults, a functionally indeterminate civic building for a place still trying to find its way in the wake of disaster.

Carried out collaboratively, on a regional scale, by a still larger network of young architects, the House-For-All initiative underscores the physical peril that seems an underlying condition of Japan's national life, and the ingenuity and common purpose with which its people have always—remarkably—been able to respond.

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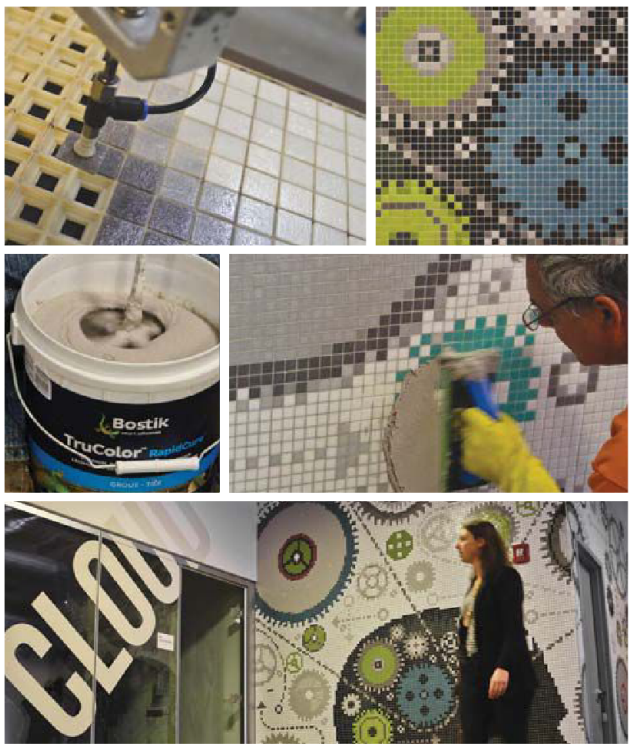

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"Absent the emotional upheaval caused by September 11, some of those billions (and much of that passion) would have been better used in the rebuilding of Penn Station."

Calatrava's WTC Transit Hub Takes Flight by Karrie Jacobs

This is the year of the train station in New York City. Santiago Calatrava, FAIA's showstopper, 13 years in the making, the World Trade Center Transportation Hub, finally opened to the public in March. And the project we've been waiting for even longer, a rebuilt Penn Station, on the verge of happening several times over the past two decades, is once again a top priority, according to a January announcement by New York Governor Andrew Cuomo.

When you follow one of these sagas for a decade or more, it's always a little startling to finally see a project reach completion. The place you know from endless renderings and glimpses through the construction fence is, in real life, an uncanny mixture of familiar and alien, of old and new. A few weeks ago, for example, I was standing on a marble floor so virginal and white that it looked like ice, beneath a 168-foot-high A-frame, composed of snow-colored steel ribs, that forms the instantly recognizable heart of Calatrava's magnificent invention. I felt very much like I was going back in time. In part this was because Steven Plate, the chief of major capital projects for the Port Authority of New York and New Jersey—in essence, the guy who built the place—was telling me about "the wedge of light."

As you may recall, in early 2003, when Daniel Libeskind, AIA, was anointed the master planner of the new World Trade Center (WTC), there was a lot of talk about the "wedge of light." The notion, put forth by Libeskind in his original proposal for the site, was that there would be a plaza where the "sun would shine without shadow" every September 11, between 8:45 a.m., when the first plane struck the Twin Towers, and 10:28 a.m., when the North Tower fell. But the conceit, however poetic, had a fatal flaw. Eli Attia, the architect of the Millenium Hotel that sits directly across Church Street from the WTC, pointed out that his tower, 56 stories tall and due east, would cast a shadow on a significant portion of Libeskind's proposed plaza during the designated hours.

After that, no one talked much about the wedge of light, or about Libeskind for that matter, at least in connection with the WTC. But all these years later here was Plate telling me that the entire Calatrava-designed complex, all $4 billion of it, is not situated perpendicular or parallel to the street grid as you might expect, but at an angle, its east end canted slightly further south than its west end. "We turned the whole building to capture the light at 10:28 a.m. [on September 11] when the North Tower fell." The long slit of a skylight where the two sets of ribs nearly meet at the top of the building is a revival of Libeskind's wedge concept, something most of us

The WTC hub as seen from the September 11 Memorial reflecting pools

forgot about over a decade ago: "It didn't go away," said Plate. "We baked it into the design."

A Child Releasing a Bird

The WTC Transportation Hub is clearly an artifact of the emotionally charged atmosphere in which it was conceived. Standing inside the grand hall, known as the Oculus, takes me back to the moment in January 2004 when Calatrava presented his design to a packed house at the World Financial Center's Winter Garden. He stood at an easel and sketched a child and a bird: "The idea of a child releasing a bird and making a gift are the models for the design," he told the audience. The architect got a standing ovation.

I was as moved as anyone in the room. Since that time, delays, cost overruns, and value engineering have made me, like many New Yorkers, cynical about the project. It was initially scheduled for completion by 2009, with giant mechanical wings that would flap to open the long skylight atop the great hall, but it doubled in cost (like many of the buildings on the WTC site) and became somewhat less ambitious. The skylight still opens but the wings are stationary. Plate, who works for the agency that built, owned, and was headquartered in the old WTC, and which lost 84 employees in the attack, remains a true believer: "This is a labor of love for all of us. In an emotional sense, it's the heart that was ripped out on that fateful day."

Calatrava's maximalist creation is every bit the 21st century equivalent of the kind of big gesture that Beaux-Arts architects specialized in a century ago, an approach that brought us the starry 100-foot-tall ceiling above the concourse at Grand Central Station and the soaring Roman baths of the late Penn Station. I have seen Calatrava's design in renderings a thousand times, but on a first visit to the Oculus, it occurs to me that I also have never seen anything quite like it. The audacity of the thing—the great tapered room formed by a gigantic white skeleton, the spiky armature that rises above the plaza outside—will

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During my visit, Calatrava, who appears entirely blissed out by the fact that the place is finally done, was eager for me to enter the building from the Memorial Plaza, which leads you onto a balcony near the top of the rib cage. From there you can see the way the structural members line up to form a gentle curve. It's not a child releasing a bird—there is no heedless innocence here—but a work of intensely obsessive formalism. "Open the door and you're immediately in the space," Calatrava told me. "It's part of the street. It's part of the city."

I have some issues with the Oculus—most notably the fact that the stairway/escalator cores at the east and west ends appear to spring from a much clunkier aesthetic universe than the rest of the building. And I don't love the fact that the train platforms are not directly off the great hall, but in a separate part of the complex.

More Than A Railway Station?

But the real problem has less to do with the design than the question of whether all that money was spent on the wrong station. The WTC Transportation Hub will primarily serve 50,000 daily commuters who ride the PATH train from New Jersey to lower Manhattan. It will also feature well over 300,000 square feet of retail space, including an Apple store, a branch of Eataly, and a familiar lineup of fashion labels. In addition, by summer of this year, a passageway will open that will connect the Oculus to the nine subway lines at the nearby Fulton Center, a sprawling transit interchange that was redesigned by Grimshaw Architects and reopened in late 2014 (with its own oculus by glass expert James Carpenter). Calatrava's hub will also connect directly to all of the WTC site's other buildings, so that somewhere between 150,000 to 200,000 people will pass through the space daily. "This place is much more than a railway station," Calatrava insists. "I believe this will be a kind of core to the development of Lower Manhattan."

I don't doubt that it will be, but in a saner world, absent the emotional upheaval caused by September 11, some of those billions (and much of that passion) would have been better used in the rebuilding of Penn Station, the universally detested midtown transportation facility that serves some 650,000 daily commuters, more than any other train station or airport in the country.

The old Penn Station, the McKim, Mead & White masterpiece demolished in 1963, was replaced with Madison Square Garden (MSG) and some undistinguished office towers, relegating rail travelers

The Oculus

CONNIE ZHOU

to subterranean purgatory. In the 1990s, New York Senator Daniel Patrick Moynihan realized that the lost landmark had a still extant twin: the Farley Post Office building, immediately to the west of the station and across Eighth Avenue, designed by the same architects as a bookend to the station. The post office, essentially an industrial building, was built for the era when mail was transported by trains, so it sits directly over the same rails that serve the passenger station. By the 1990s, the huge, 1.4-million-square-foot complex had lost much of its original purpose (there's still a retail post office located on the Eighth Avenue side of the building) and Moynihan came up with a brilliant chess move: a plan to restore the grandeur we had lost by relocating passenger rail service to the commodious old building. In 1995, he set up the Pennsylvania Station Redevelopment Corp., but President Bill Clinton, who supported the project, failed to secure the necessary funds to build the station by the time he left office.

Fast forward to 2007, when, after years of wrangling, the United States Postal Service (USPS) sold the Farley complex to the state of New York. A deal, backed by then Governor Eliot Spitzer, was hatched to award Farley's millions of square feet of unused development rights to two prominent real estate entities, Vornado and Related Companies, in exchange for rebuilding Penn Station. This plan, which hinged on moving MSG off the top of the existing station to make room for an intensive commercial development plan, fell apart when the Dolan family, who lease the Garden, refused to budge. (It didn't help that, as the scheme began to unravel, Governor Spitzer was driven out of office by scandal.) By mid-2008, the project of turning the post office into a glorious new train station was once again a lost cause.

A New Penn Station

So it was a pleasant surprise in January when Governor Cuomo announced a $3 billion proposal to build what he's now calling Moynihan Train Hall within the post office building and, in a second phase, rehab

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Rendering of the Empire State Complex

Rendering of the new train hall in the restored Farley building

the existing Penn Station. Collectively, the two parts will be known as the Empire State Complex. The renderings that accompanied his announcement were by Skidmore, Owings & Merrill (SOM), which has done several versions of the project since the 1990s. SOM's current design uses the original steel trusses that once held Farley's great skylight (covered over during World War II) to support a series of catenary arches, dramatic glass structures that give the historic building a 21st century élan.

The overall scheme is logical: since the same tracks and platforms run under Farley that run under Penn, passengers can access their train from either building. And the fact that people now buy their tickets online means that most passengers don't have a compelling reason to go to the specific corners of the station currently assigned to each of the three railroads that use it: Amtrak (the station's owner), the Long Island Railroad, and New Jersey Transit. By building the new train hall—roughly the size of Grand Central Terminal's famed concourse—the passenger load can

TOP: ATCHAIN; COURTESY SOM; BOTTOM: METHANOIA; COURTESY SOM

be "decanted" to the new facility, as a source close to the project told me. That would open up space in the old station, making it possible to widen corridors and find strategies to let daylight in (including removing a theater that sits above the station, adjacent to the arena in MSG). Unlike plans from the 1990s that assumed all of Penn Station's functions would be moved west to Farley, in this scheme much of the post office structure would be devoted to profitable non-railroad uses, such as hotel rooms, offices, and shops. The facilities of the current station will be enlarged and improved, but not replaced.

There are a couple of reasons this long-stalled project may actually begin this year. For one thing, work is well underway on Hudson Yards, a 17-million-square-foot, 28-acre development directly to the west of Farley. Midtown Manhattan is moving westward, but so far the only transit west of Eighth Avenue is a single subway station on the 7 line. Pushing the train station a block west would help to connect the far West Side. But mostly it's that Governor Cuomo has developed a taste for legacy projects. Last year he mandated a reconstruction of the deplorable LaGuardia airport, including a rail connection to Penn Station (indeed, Cuomo predicts passenger load in Penn will double in the next 15 years). And now he's issued an RFP for a private developer (or developers) to remake Penn Station. "The governor seems incredibly focused on getting this to happen," a source close to the project told me.

It's not clear whether the design that SOM is currently showing on its website will be used by whatever developer lands the deal. But the firm's scheme for the Moynihan Train Hall seems about right: It's a likable balance between an overtly contemporary glass structure and a much cleaned up, historic courtyard (formerly a mail sorting room) with a laudable focus on maximizing access to the train platforms below. SOM's design doesn't have the audacity of Calatrava's Transportation Hub, and it is, arguably, less a product of passion than of a long deferred obligation. But it does have an emotional component: the Penn Station overhaul has the potential to make a lot of people—some 650,000 woebegone daily rail riders or, eventually, 1.3 million if you believe the governor—very, very happy.

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“One shouldn’t confuse Irwin’s approach to his art/architecture as a myopic expression of ego. He’s more shaman than Howard Roark.”

Robert Irwin’s Light-Filled Moment by Mimi Zeiger

Robert Irwin is all about context—or, more to the point, our perception of context. For close to four decades, he's made art about how we see place and atmosphere: His gallery installations transform lowly fluorescent tubes and fabric scrim into otherworldly environments, and his carefully attuned landscapes offer up meditations on color, light, and time. His precise placement of one light bulb or one tree might lead viewers to reconsider their understanding of a window, a painting, or even the sky. So it's a wonder to learn that the artist's studio is no place of any note—a rental unit among a series of roll-up doors in a nondescript warehouse just north of La Jolla, Calif.

Inside, multi-hued, unlit fluorescent tubes form patterns across white drywall—an almost painterly body of new work. On a recent afternoon in his back office, on a phone call, Irwin says, "Just don't complicate things." It's a tall order for the artist, 87 years old, who's at work on one of his most complicated projects to date. Commissioned by the Chinati Foundation, the contemporary art museum in Marfa, Texas, founded by Donald Judd, the piece reconfigures an existing U-shaped army hospital compound into a site-specific sculpture. The 10,000-square-foot project opens in July.

But first, in May, the Hirshhorn Museum in Washington, D.C., will present the exhibition "Robert Irwin: All the Rules Will Change," an extensive survey of his work from 1958 to 1970—a period that begins with his abstract painting and ends with his total reconsideration of materials and the gallery setting. Irwin is considered one of the key members of the Light and Space art movement (along with James Turrell and Larry Bell), and the exhibition tracks how within just a dozen years, the artist's framed oil canvases gave way to ethereal works that defy conventions: acrylic paint on aluminum discs that seem to float in space.

Clashes with the Design World

The show will also include a new installation, one that continues Irwin's explorations with architecture. The artist will take a curved gallery in Gordon Bunshaft's cylindrical Brutalist museum and "square" it using 100 linear feet of floor-to-ceiling scrim. The scheme was the artist's Plan B. Like many before him, he was wooed by the building's open-air ground floor and proposed a series of floor-to-ceiling scrims that would attach to the exposed structure of the donut-like building above and follow the existing pattern of the architecture's underbelly. "I thought if I stretched a scrim on every one of those coffers, which curve all the way around, it'd be like when you turn a mushroom upside down, with that whole feathering kind of thing," Irwin recalls. "And when the coffers are all lit, it would've been sensational, beautiful."

And then came bureaucracy. According to Irwin, the museum's engineers fretted that the scrims would act like sails, blowing in the wind and causing the assembly to unseat and lift the plaza's granite pavers. Irwin didn't give up the fight easily. He had his team make a mock-up of the proposed frame and stretch material over it. "And then I said, 'Okay, point load this thing. Fifty pounds, 100 pounds, 200 pounds.' We get up to about 550 pounds and what happens? The staples come loose. And there's your answer.

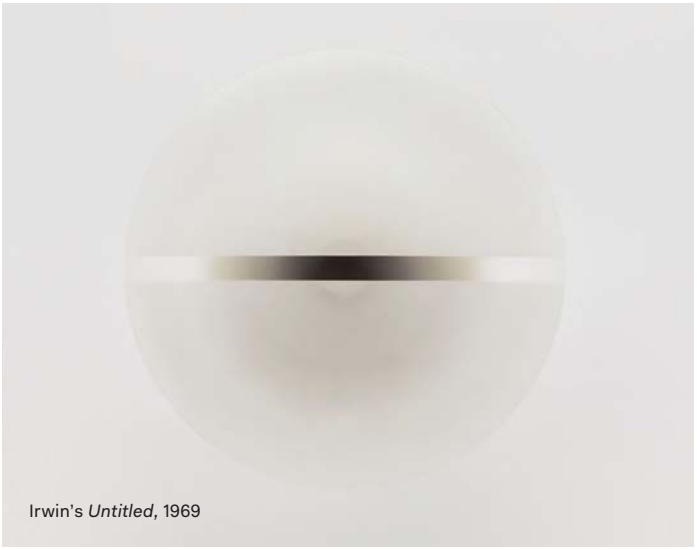
Robert Irwin in his studio

MARK MAHANEY

That's your fail proof," he says with both pride and exasperation at having proved the engineers wrong.

It's not his first (or likely the last) time that he has clashed with the design world. When Arata Isozaki, FAIA, was designing the Museum of Contemporary Art (MOCA) on Grand Avenue in Los Angeles in the early 1980s, Irwin (then an art adviser to the museum board and a friend of the Japanese architect) wrote up his own brief for the project. A review in *The Washington Post* when MOCA opened in 1986 suggests that Irwin's influence is seen in the building's signature pyramid, especially where the distinctions between wall and ceiling begin to blur.

A decade later, Irwin famously brawled with Richard Meier, FAIA, the architect of the Getty Center in Los Angeles, over the center's Central Garden, which Irwin was asked to design. It was a tug-of-war between the architect's limestone, processional geometries and the artist's naturalist, process-driven



Irwin's *Untitled*, 1969

Irwin's Central Garden at the Getty Center

proclivity for a landscape that responded to the canyon site and the changing seasons. Lawrence Weschler famously chronicled the saga in *Seeing is Forgetting the Name of the Thing One Sees* (University of California Press, 1982), his book on Irwin, titling the chapter "When Fountainheads Collide." As with such battles of will, it was a draw, or as the artist described it to Weschler, "counterweights." While the organic forms were slightly tamed to fit Meier's taste, Irwin's hands-on process remained unswayed.

Finding the Transcendent in a Site

When asked in the late '90s by Michael Govan, then-director of the Dia Art Foundation, to design the museum's new space in Beacon, N.Y., Irwin approached the project as a procession of experiences beginning at Grand Central Station and continuing along the hour-and-a-half train route to the small town. He moved his family to a house across the river from the site, an old Nabisco box-factory, and worked with the then-emerging, now-disbanded firm OpenOffice on

TOP: CATHY CARVER; BOTTOM: CAMERON WHITMAN

renovating the building into a space for contemporary art. By his telling, the young firm's role was to play by his rules and, of course, pull permits.

"It was an education like no other," recalls Los Angeles–based Linda Taalman, AIA, who was a member of OpenOffice. The Dia:Beacon was her first job out of Cooper Union; she worked directly with Irwin for four years. "He worked tirelessly on hand-drafted drawings at his desk for the museum and its gardens, including detailed stair and gate drawings," say Taalman. "Sometimes the collaborative team of the architectural process slows you down, and he showed me how singular decisiveness can be extremely effective. Architectural discipline and training often lead to overwrought design solutions that are at the service of making sure the architects' presence is known. Irwin often worked towards the opposite, at making the presence invisible. There were times where he made his presence known, when there was an opportunity for pause, but the majority of the time his was a touch that worked towards seamlessly merging with the environment."

One shouldn't confuse Irwin's approach to his art/architecture as a myopic expression of ego, however. Dressed in a Coca-Cola baseball cap and jeans on the recent afternoon I met him in his La Jolla studio, he's more shaman than Howard Roark. He tries to coax something transcendent out of the context—to summon latent sensitivities from the ordinary mix of buildings, cities, and landscapes. In truth, his process bears some resemblance to an architect's site visit.

"Well, you start at the site. You look at the site, try to figure how this site came to exist," he begins. "You know, it sounds ridiculous, you run your sensibility over it, you run your hands over it, and you look at all the things that make up the site. What kind of materials? How do you enter, where do you enter from? What are the events that take place there? How is the existing context with everything? You start making a wider circle. And you make a circle, a wider one and a wider one. And you realize, when people come to a site, they don't come from nowhere, they come from somewhere. And so how they come has a big bearing on how they're going to experience it—you don't ignore all that. In the beginning I'm looking for … I have no idea what I'm going to do, so I'm looking for something to hang my hat on. And so it goes backwards."

Architecture as the Lens

Irwin remembers Marfa before it was Judd's stomping ground and part of the global art hajj. He stopped there in the 1970s because "it was the only place to get

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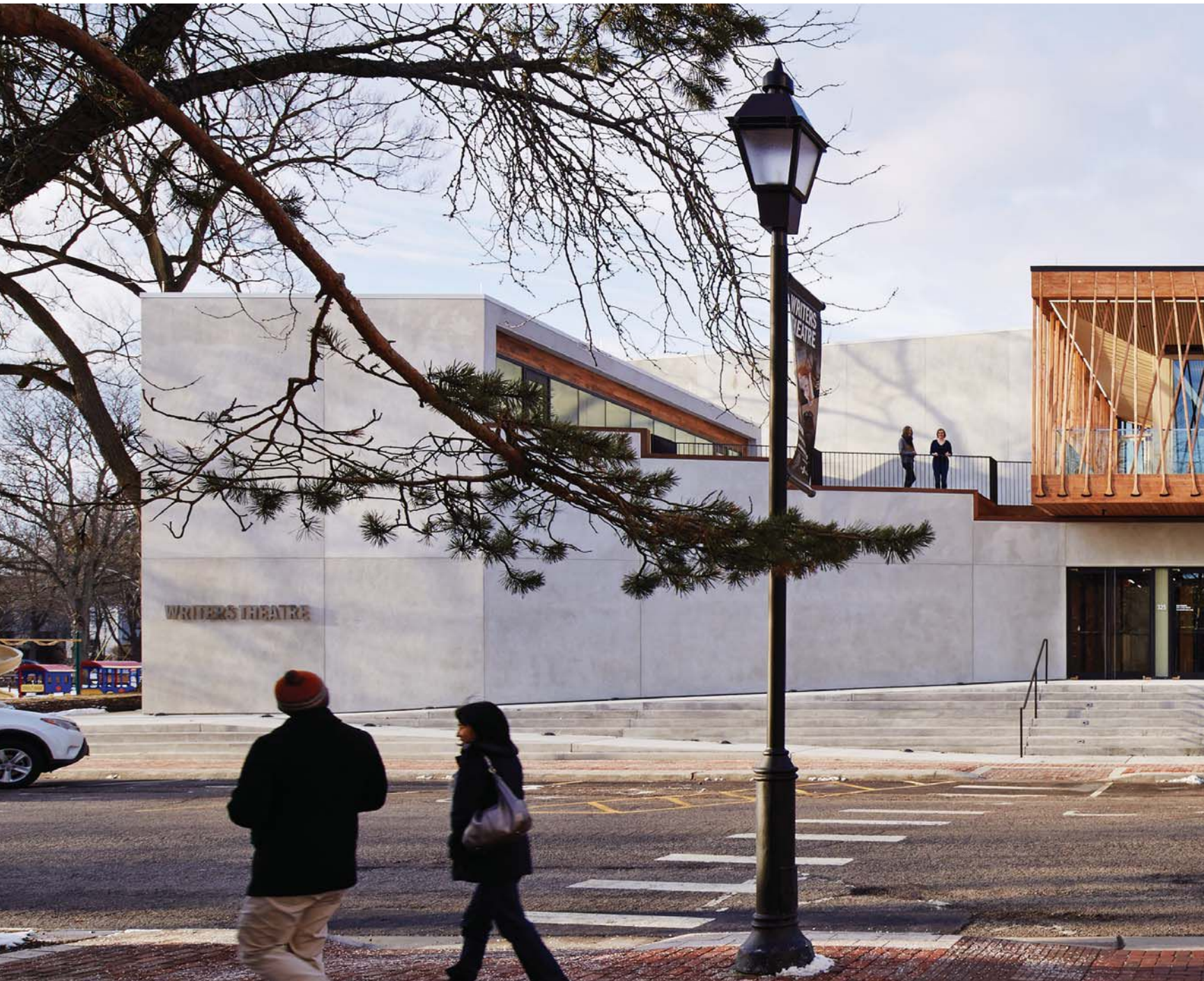
gas anywhere between there and hell." As it happened, he ran into Judd who was then scouting out the town.

The Marfa project Irwin is working on now—an artwork in the form of a building—began with an invitation in 1999 from Chinati; it is the foundation's first addition to its permanent collection since 2004. The site is the abandoned Fort D.A. Russell hospital, which was built in 1921 and decommissioned in 1946. The building sits in a field just across the road from Judd's original property, on land gifted to the foundation with the express intent of having Irwin develop a proposal for the site. Windows railroad down the face of the low-slung structure; the pattern is mirrored on both the courtyard and outer façades. Irwin was struck by how such an alien, boilerplate structure could look at home in the desert. "There's something really interesting—just a little side thing—all that architecture down there [in Texas] is not architecture in the normal sense," he explains. "Somebody [designed] this thing in Washington, D.C., who maybe never was in Marfa. But those barracks, they work. I mean there's something about them. They're right for the place."

Irwin's design treats the architecture as a lens—the openings are apertures; one side of the compound is dark, the other is light. Gray-tinted material applied to the glass will gradate the light entering the space. Inside, white and black scrim walls will modulate how a visitor moves through the space. This mechanism of scrims, tints, and apertures will no doubt be installed with the artist's meticulous attention to detail (the window sills were raised to his eye level), offering up a view of clouds racing across the vast West Texas sky. Irwin's efforts lead to simplicity: light, dark, and sky.

"So, basically if you take light as a sense of space, a sense of flow, how things act, what are the progression of steps you have through this, then everything else is secondary," he says. "What the surfaces are and all those things, they all have to live up to it. But the name of the game is finding that, you know. And to me, that's what I do. Finding more materials to capture light. Hopefully I got a shot here." He then adds a coda: "And if the sky does what it does, I'm gonna be dipped in shit, coming up smelling like a rose."

Writers Theatre
Glencoe, Ill.
Studio Gang Architects



TEXT BY THOMAS DE MONCHAUX
PHOTOS BY STEVE HALL/HEDRICH BLESSING

"God must love gunnery and architecture, if Euclid is his only geometry," observes the heroine of *Arcadia*, the Tom Stoppard play with which the Writers Theatre of Glencoe, Ill., inaugurated its new 36,000-square-foot, $28 million building by Chicago architect Jeanne Gang, FAIA. But, the heroine continues, "there is another geometry which I am engaged in discovering." Stoppard's passionately brainy drama—about rationalism and romanticism, scholarship and courtship—features an essential definition of the complex, post-Euclidean form-finding that drives much of contemporary design (perhaps including, literally or evocatively, some of the intricate geometries in Gang's own work). The methods of Stoppard's heroine, a 19th-century mathematical prodigy, are summarized by her descendant: "Every time she works out a value for y, she's using that as her next value for x. She's feeding the solution back into the equation, and then solving it again. Iteration, you see."

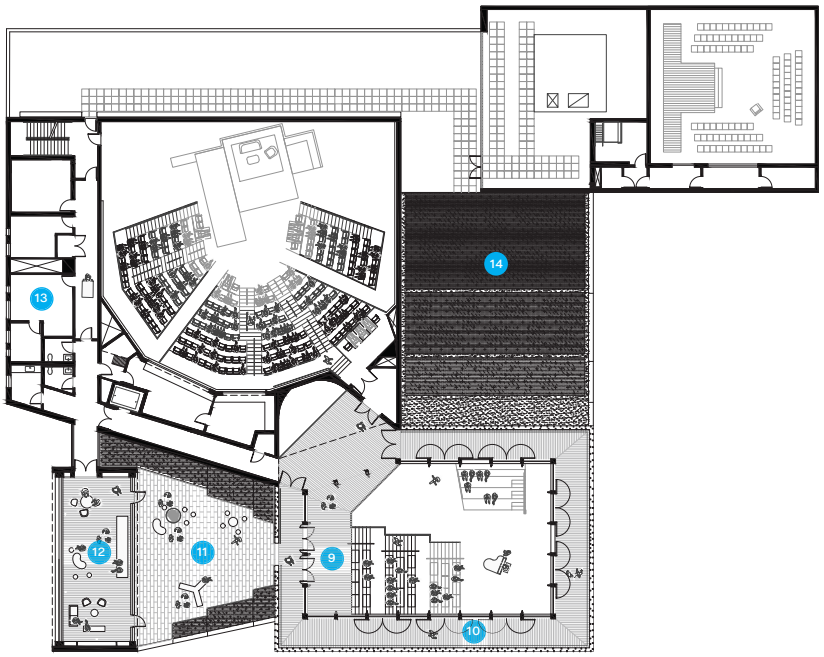
"The first iterations were gorgeous," recalls Writers Theatre artistic director and co-founder Michael Halberstam, of Chicago-based Studio Gang Architects' early schemes for the building's 250-seat main stage, "but unperformable." Studio Gang's design team had auditioned for the gig, he notes, with something of a performance of their own: "They were sort of like a music video when they walked into the room. They were all in black, either on purpose or by accident," and—high praise from a director—"there was a slight drama to it." Because of the kind of drama in which the Writers Theatre had historically specialized, the main stage was not to be the traditional framing—but distancing—proscenium, but a low thrust stage. Bringing actors and audience in close contact would preserve what Gang describes as, "the feet-on-the-stage intimacy," of the theater's former home on this site at the edge of Glencoe's commercial center, a Neo-Georgian private library and clubhouse that, for all its charm as a local landmark, seated far smaller audiences and lacked essential support spaces and services.

To solve the thrust stage, remembers Gang, "We mocked up the space in a gym, laying it all out with tape and string, and after that exercise we ended up shifting the geometry," to better accommodate how actors would position themselves onstage. Halberstam says, "We had to get up on ladders and stools and tiptoes" in the gym to ensure intimate sight lines from the audience and between performers. "A stage has to work as a stage," he says, "but it also has to work as a room within a room." His unamplified but resonant voice, as he says those words from the stage in question, attests to how much the place sounds like a room, too, thanks in part to iterative testing of the iterative patterns of masonry lining its back walls—made of bricks that, in another kind of iteration, were salvaged during demolition of the site's old Neo-Georgian building.

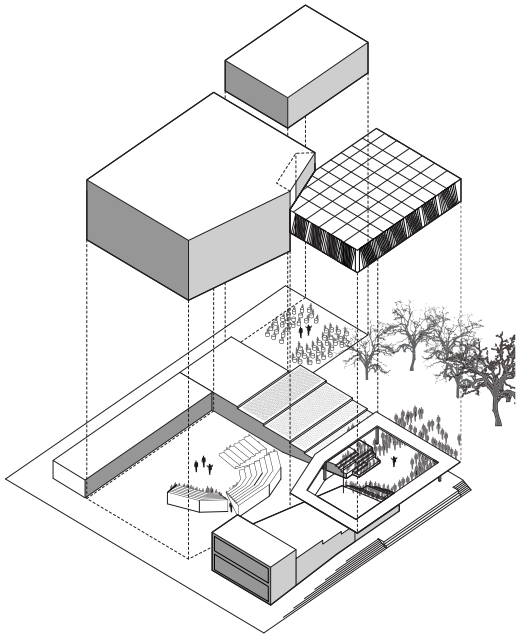
That intention for intimacy extended to the composition of the building as a whole, which includes a 99-seat black box theater, a large rehearsal hall, and a dramatically glassy and woodsy double-height lobby that—with two banks of tribune-style seating cleverly incorporating a box office and concessions—becomes its own kind of theater. "The lobby," Gang says, "came about from an urban level: It's a village, it wants to have a more pedestrian-friendly, more interactive feel, to have social space at a civic scale." Tellingly, the word "village" might equally describe the center of Glencoe—a quaint main street anchoring leafy lanes of grand houses—or the interior landscape of the Writers Theatre itself, in which that lobby, with its attendant passageways and bridges and overlooks, feels like a small public square, defined by adjacent volumes scaled to the dimensions of the substantial private residences nearby. "We thought about street theater," says project architect Juliane Wolf, "about the Shakespearean Globe, about theater in a courtyard—not only for the performance spaces but for the public places as well. All of a sudden the lobby is a third performance space, for talks, for events, for informal music," which one can imagine, on a pleasant summer night, drifting out through the monumentally scaled glass doors in the lobby across the Arcadian lawns.

One of the felicities of architectural language is that the word "performance" refers equally to an entertaining or edifying event and to the material and structural capacities that, often invisibly, allow that event to happen. The Writers Theatre lobby is highly performative in both senses of the word: Those big glass doors slide under uninterrupted perimeter spans of some 50 feet between barn-like squared timber columns, sustained by timber Vierendeel trusses overhead that occupy the height of the building's second story. The visual effect of those trusses is amplified by an outdoor walkway that loops around the lobby's perimeter from an adjacent roof terrace; the walkway is suspended by lattice-like inner and outer structural screens of 2-by-3-inch wood tension members, angled toward alternating beam heads above, and attached to laminated veneer lumber chords below with a purely mechanical joint—no bolts, no glue—that Gang calls a "cat's paw." This clever and charismatic detail—like much of the gallery walkway developed alongside specialists Trillium Dell Timberworks and engineer Peter Heppel, splits and spreads the fine grain of the Port Orford cedar tension members into

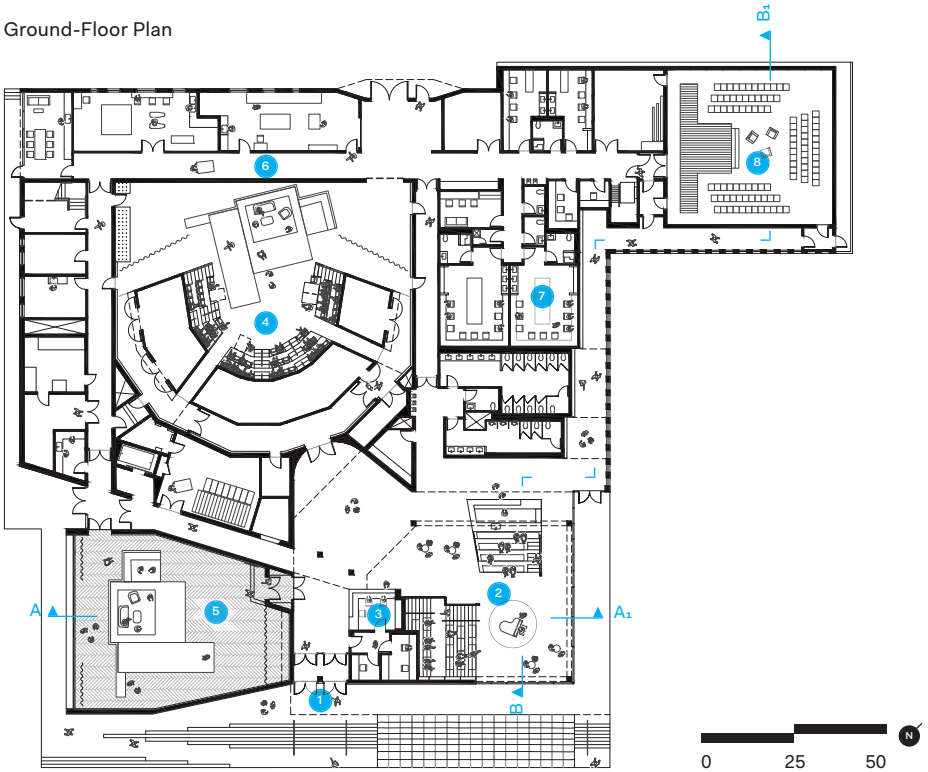
Second-Floor Plan



Exploded Axonometric



Ground-Floor Plan



Previous Spread: View of main entry from southeast

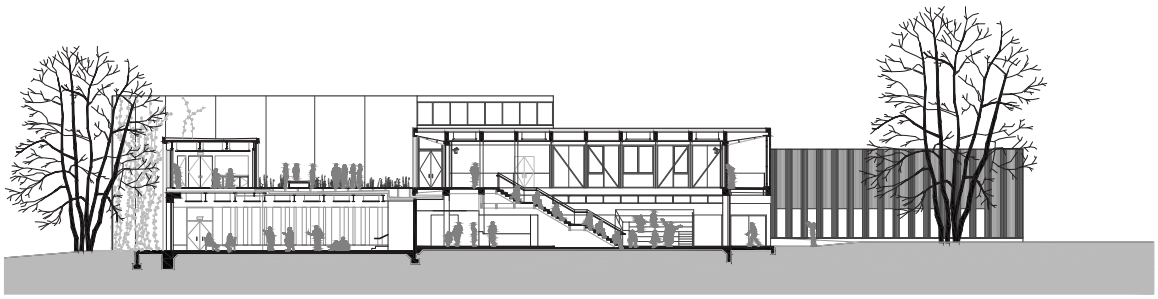
1. Entrance
2. Lobby
3. Ticketing
4. 250-seat theater
5. Rehearsal room
6. Back of house
7. Performers' suite
8. Black-box theater
9. Gallery
10. Grand Gallery Walk
11. Event terrace
12. Donor lounge
13. Offices
14. Green roof

a kind of terminal cleat. “Every project has structural engineering,” reflects Gang, “I’m just very interested in making it part of the vocabulary of the building. I like architecture when it tells you something about how it’s made, maybe because I’m the daughter of an engineer.”

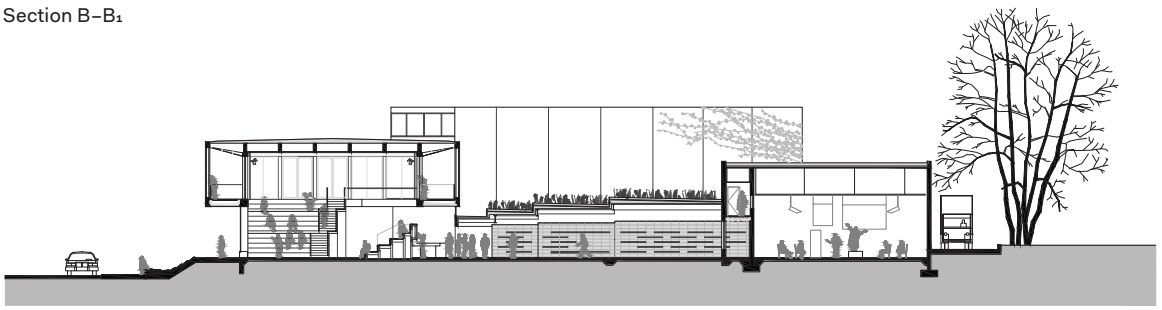
Stoppard, the son of a doctor, puts Arcadia’s heroine on the verge of envisioning an architecture that might—either in its trial-and-error making, or its subsequent formal repetition and variation, or both—reflect the complexity of biology or geology. Making such an architecture means being enough of an engineer or diagnostician to disinterestedly calculate and iterate structural and geometrical solutions until they saturate all of a building with resonance. And then—especially for architecture in the service of theater, in which appearances can matter above all—one must be enough of an artist to get interested when, however serendipitously or expectedly, those solutions look right.

The Writers Theatre, for all of its facility with iterated details, isn’t the kind of project that—sometimes to a fault—weaves every single part into the pattern of one big idea: It’s a building that has, appropriately for show business, a front and a back, an onstage and an off, in which the heroic performance in cedar and glass crisply gives way to plain cementitious plaster on the service façades outside, and to standard kit-of-parts detailing within. “You see buildings that are designed for the drama of the building,” reflects Halberstam, “and not for the performance of the space itself. What Jeanne has given us is a sense of occasion, a space of preparation,” and, in that sense, an architecture that, like Stoppard’s play, fully finds its form only in the complexities of the anticipation, perception, participation, and occupation undertaken by its audience.

Section A–A₁



Section B–B₁



Top: View from northeast

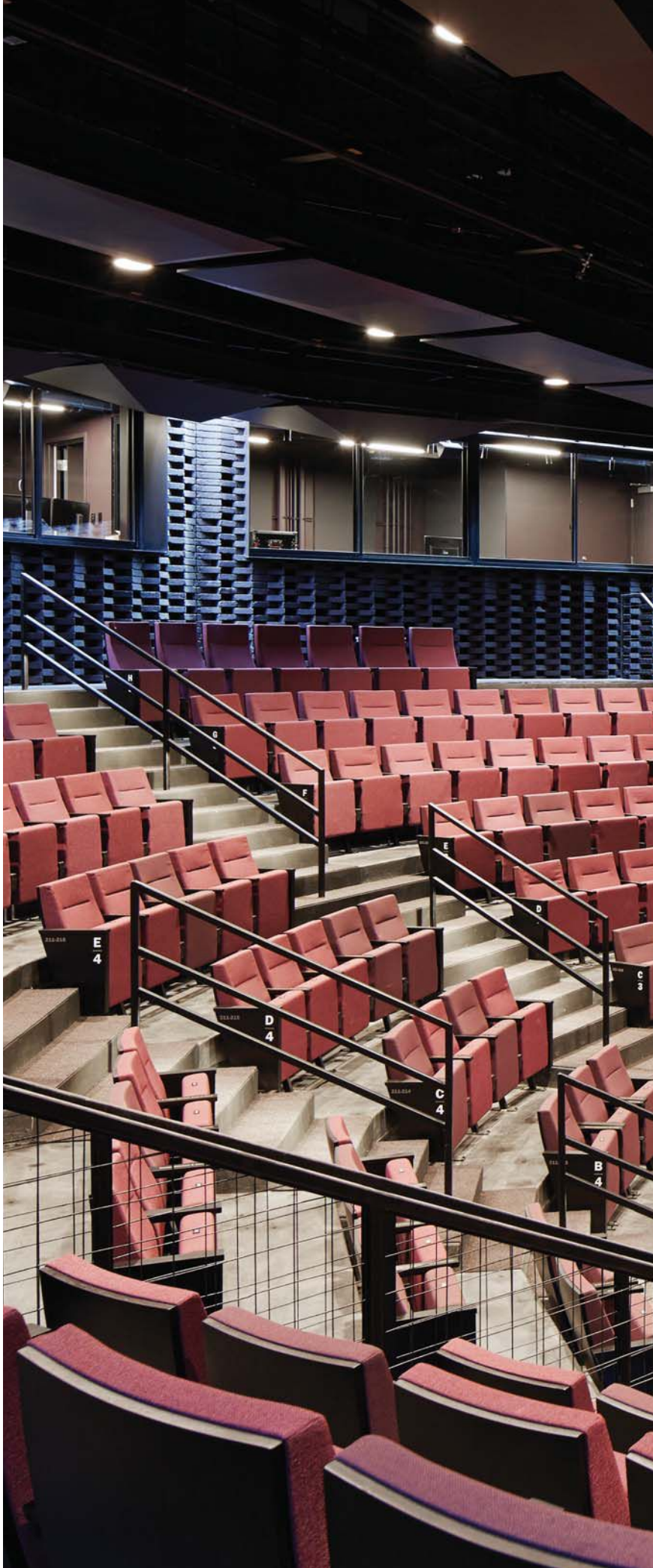
Above: View of courtyard from northeast

Box office and lobby

Opposite: Ground-floor rehearsal room

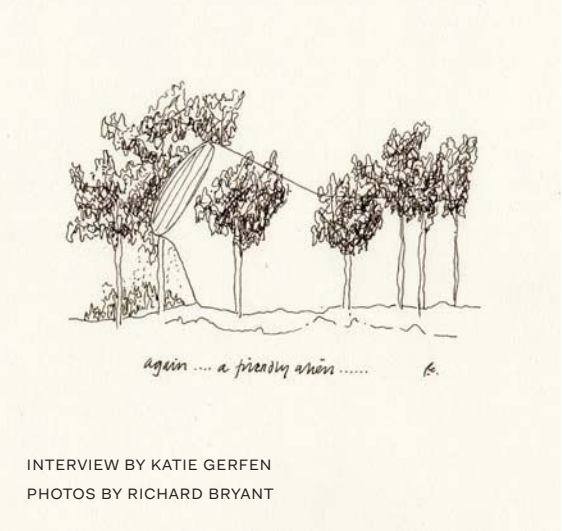
Above: Second-floor gallery, with view out to Grand Gallery Walk

Main theater interior with masonry walls



Project Credits
Project: Writers Theatre, Glencoe, Ill.
Client: Writers Theatre
Architect: Studio Gang Architects, Chicago · Jeanne Gang, FAIA, Mark Schendel, AIA, Juliane Wolf, Harry Soenksen, AIA, William Emmick, AIA, Angela Peckham, Maciej Kaczynski, Rodia Valladares Sánchez, Michan Walker, Margaret Cavenagh, AIA, Kara Boyd, Lindsey Moyer (project team)
General Contractor: W.E. O'Neil Construction Co.
Owner's Counsel: AMS Planning & Research Corp.; VMS
Theater Consultant: Auerbach Pollock Friedlander
Landscape Architect: Coen + Partners
M/E/P/FP Engineer: dbHMS
Structural Engineer: Halvorson and Partners
Lighting Consultant: Lightswitch Architectural
Engineering Specialist for Grand Gallery Walk: Peter Heppel Associates
Civil Engineer: SPACECO
Graphic Designer: Thirst
Acoustical Consultant: Threshold Acoustics
Timber Specialist for Grand Gallery Walk: Trillium Dell Timberworks
Cost Consultant: Venue
LEED/Sustainability Consultant: WMA Consulting Engineers
Size: 36,000 square feet
Cost: $28 million

Drawing Studio
Poole, England
Cook Robotham Architectural Bureau



INTERVIEW BY KATIE GERFEN

PHOTOS BY RICHARD BRYANT

At 79, British architect and Archigram legend Peter Cook has completed his first building in the U.K.: a freestanding drawing studio at his alma mater, Arts University Bournemouth. It's a product of his current firm, Cook Robotham Architectural Bureau, which he formed with Gavin Robotham in 2006. Here Cook discusses the long transition from theory to building, and how drawing remains central to his practice.

Let's start at the beginning. How did you get the commission for the Drawing Studio?
Peter Cook: The vice chancellor wrote me and said: "You're well known as a person who does drawings and you're an alumnus. Would you design this building that celebrates drawing?" And, of course, I said yes.

At the ribbon cutting, it was noted that this is the first free-standing drawing studio in the United Kingdom in over 100 years. Did that tradition influence your design?
My mind went straight to the tradition of the artist's studio. We established a tilted north light. It's like the light you'd get in a factory, rather than that found in artists' studios 100 years ago, which often had a large vertical window. But this structure is bigger, so we brought in another north light—we have a clerestory that bounces light off the back wall. I also wanted to have another source of light trickling in under the bench which runs along one side. I'm very much playing with natural light.

How did the form develop?
I made a very large model in balsa so that one could get one's hand inside and push and pull pieces off it very much in a way I remember seeing Frank Gehry do in his studio. We stuck it on the computer and brought in our engineers, AKT II, and the belly of the profile arched itself more for structural reasons.

Fairly early on, somebody hit on the idea that instead of making this out of a basic timber construction with metal sheeting, why not make it entirely out of metal? And from there, working with a team out of Holland, came the idea of a monocoque structure. It's a series of very large sheets of steel with flanges that can be welded together. It's put together like a ship, and it's really self-structuring. Detailing is kept to the minimum—there aren't lots of things sticking out. One of my pet hates is the British predilection for using lots of different materials. We kept it very simple, which is sometimes difficult to do.

And this is your first built work in the United Kingdom?
I don't report that with any relish, it's just a statement of fact. I worked for other people in the early days on buildings in England, but this is the first one that carries my name. I thought I would go to my grave with no buildings in England. But then again, a few years ago, I thought I'd never build any buildings at all.

What spurred that change? From drawing to the actual building of buildings?
It coincided with the trailing off of my full-time teaching, but the Kunsthaus Graz in Austria was done while I was still in full flow, and I'm still doing bits of teaching even now. It was a question of balance. I think, in retrospect, I ought to have started doing buildings a bit earlier, because why not? I had a conversation about 10 years ago with Rem Koolhaas and we started talking about people we remembered at the Architectural Association, where we first studied and taught. Thirty years ago, all of us were treated as artistes. We were addicted to drawings and crazy schemes. But when Rem and I spoke, everybody who had been dismissed as a sort of artiste had actually started building. It was very convenient for them to put us in the bracket of artistes, because we were noncombatants. But now we are combatants.

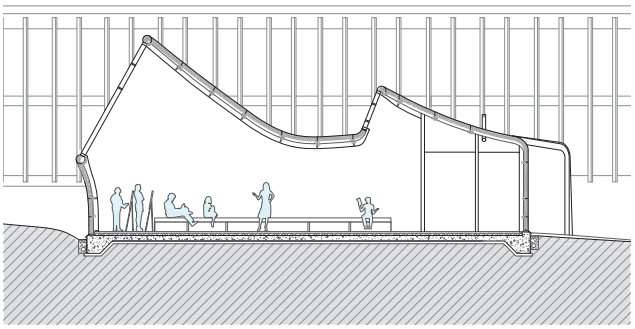
I say to some of my younger colleagues who are still mostly teaching, "Don't assume you won't build." It happened to me. And the question, an unanswerable one, of course, is whether it happens at the right moment. If you're frustrated by not building for so many years, it's important that you don't put absolutely every idea you've ever had into the first building.

Does the fact that you have started building change your view of the work you did before?
I think that if Graz was built, probably about 75 percent of the projects could have been. From Archigram times, I've always considered myself to be designing buildings, not a theoretical person. If I look at the Plug-In University drawing, it has handrails, it has toilets, the escalators are at the required pitch—it wasn't so crazy. It makes it all a bit irritating.

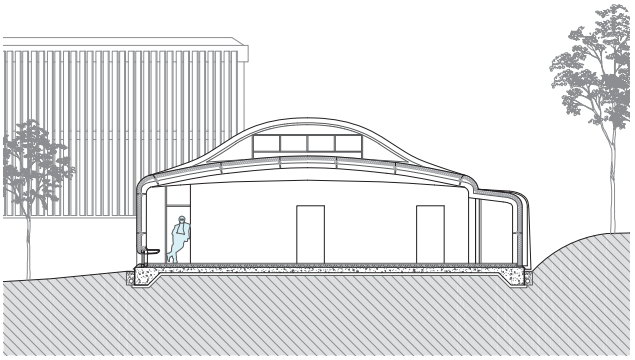
The difference between Archigram's work and that of some of the experimental people in France and Italy was that we made things to scale and out of bits. That's a cultural issue. If you look at the experimental periods of British architecture, they're less concerned with philosophy and have more to do with doing funny things with bits. I think that's a national characteristic.

How important still is drawing to your work?
Totally. Everybody around me is banging away on the computer, but I immediately go to scribbling—I'm even doing a doodle as I'm talking to you. Actually, you know, it looks like something I could build.

Section A–A1



Section B–B1



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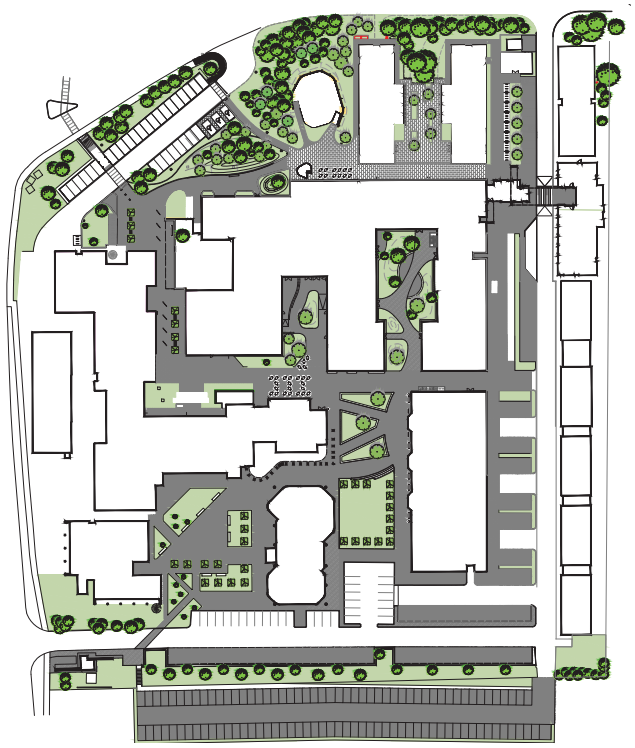
Site Plan



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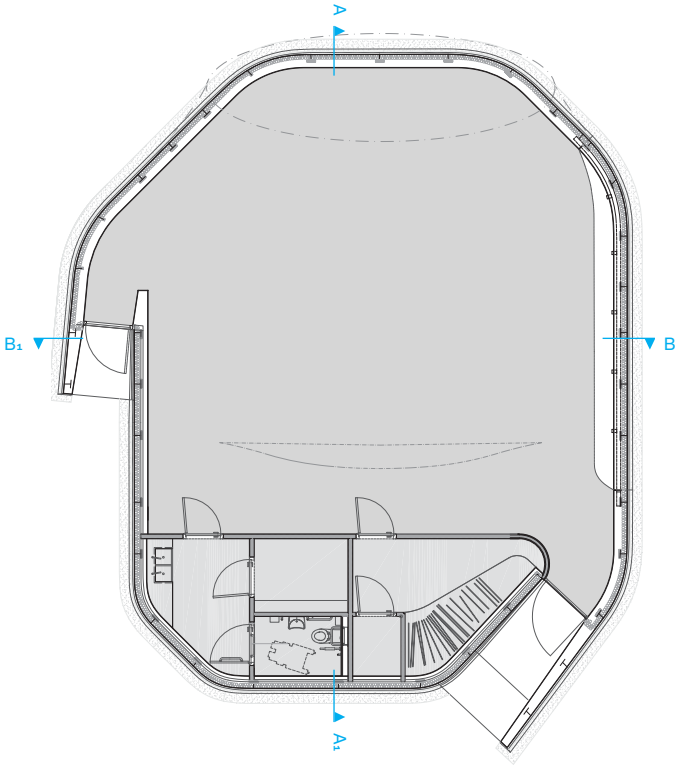
Floor Plan



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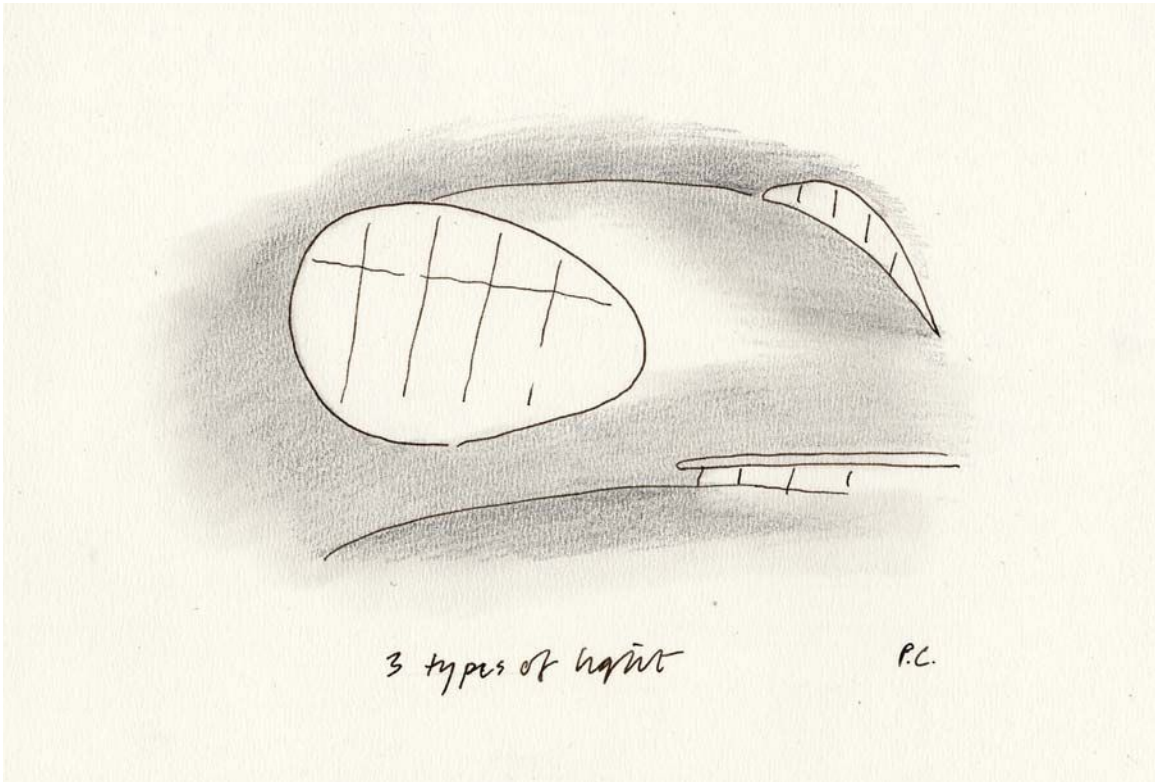
Previous Spread: View from northwest

Top: Early sectional sketch

Above: View of bench and floor-level windows on east interior wall

BOTTOM: COOK ROBOTHAM ARCHITECTURAL BUREAU



Top: View from southwest

Above: Early sketch of light conditions

Interior showing two of four natural light sources

Project Credits
Project: Drawing Studio, Poole, England
Client: Arts University Bournemouth
Architect: Cook Robotham Architectural Bureau, London · Peter Cook, Gavin Robotham, Jenna Al-Ali
Structural Engineers: AKT II
Service Engineers: P3r Engineers
Cost Consultant: PT Projects
Landscape Architects: HED
Contractor: Morgan Sindall
Size: 170 square meters (1,830 square feet)
Cost: Withheld

Marshall Family Performing Arts Center
Addison, Texas
Weiss/Manfredi Architecture/Landscape/Urbanism

TEXT BY MARK LAMSTER
PHOTOS BY ALBERT VECERKA/ESTO

Among the notable design elements that give an air of distinction to the Greenhill School, an elite preparatory academy in the North Dallas suburb of Addison, are the peacocks—peafowl, if you want to get technical about it—that wander its sprawling campus, unhindered. These colorful pheasants have a tendency to upstage the school's architecture, which includes an 1855 farmhouse and new works by the likes of Gwathmey Siegel Kaufman Architects, Lake|Flato, and the pioneering Texas modernist O'Neil Ford.

The newest addition to this collection, the $26.5 million Marshall Family Performing Arts Center, is not likely to be overshadowed by birds, however resplendent. Designed by New York–based architects Weiss/Manfredi Architecture/Landscape/Urbanism, the 65,000-square-foot building at once hugs the landscape and cantilevers out dramatically from it, toward the center of the Greenhill campus. "One of the objects was to shape the building so the campus moves up and into the building, and the building frames views out onto the campus," says co-founder Michael Manfredi, FAIA.

The center stands as a considerable improvement over the school's previous performance facilities, a fact of which, as a Greenhill parent, I am well aware. Though Greenhill has an impressive architectural patrimony, quality theatrical space was sorely lacking. That will no longer be a problem. Within the Marshall Center is a 600-seat proscenium theater with a cherry wood-paneled interior and chairs upholstered in desert orange, a 150-seat studio or "black box" theater with open rigging, and a dance studio with glazed end walls and a sprung floor that would impress Baryshnikov.

"The performing arts center as a program is just about the most extraordinary thing you can engage in as an architect, because it's about creating a framework that's technically supported for magic to occur," says co-founder Marion Weiss, FAIA.

The architects, too, contributed their own little bit of enchantment, not least by convincing the school administration to shift the site of the building from a peripheral space to one on axis with the campus center, thereby knitting it into the fabric of the school community. "One of the things we most admired about Greenhill is the syncopation between open spaces and buildings," Manfredi says. "It's pretty rare to find a school where the two are so well calibrated. By setting the center a little closer to these roots we could create a new gateway to this campus."

The move also allowed the design team to develop a relationship between its building and a stand of mature oak trees planted before O'Neil Ford's 1969 Montgomery Library, the school's most distinguished work of architecture. Ford's beige-brick library, with its exquisite terra-cotta details designed by his brother and collaborator Lynn, was an inspiration to Manfredi and Weiss: "The O'Neil Ford buildings have an incredible balance between gravity-bound brick and a contemporary transparency and openness," Weiss says.

That found expression in the very form of the building—"kind of like an earthwork," Weiss says—and in its light-filled double-height lobby, defined by a wall of glass fritted in a piano-key pattern. "We've been really interested in the idea of the presence of glass, rather than the invisibility of glass," Weiss says. "In this case, where we have a west-facing lobby, we wanted a screened layering system that could protect the interior from the strong sunlight but also be an expression of the artful craft that we saw in the Ford buildings."

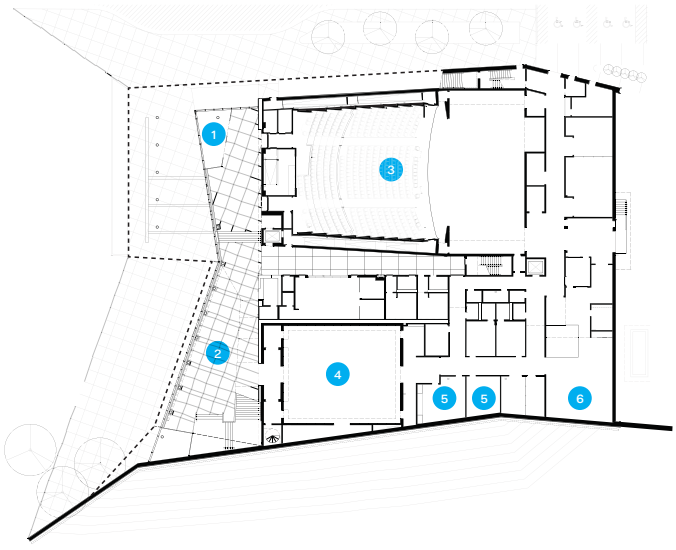
The architects' original intention was, in fact, not to have one single lobby, but three—one for each of the performance spaces—set along a curving gallery fronting a landscaped plaza. But the cost of that plan proved to be prohibitive, and just as well, for it forced the architects to condense their vision into a single, charged space defined vertically—or sectionally—rather than horizontally. This allowed them to place gathering areas on two levels, connected by a central steel staircase, which is painted in striking white and animated by a pattern of rectangular punctures.

The benefits of this arrangement are both formal and social. "By entering one lobby, you could begin to see all the performing arts," says Manfredi. "We like those cultural frictions, that sense that you would have to rub shoulders with different performers in the different arts venues. Someone at Greenhill called these 'collaborative collisions.' In the course of learning to perform a Shakespearean play, you might see someone performing in a dance recital."

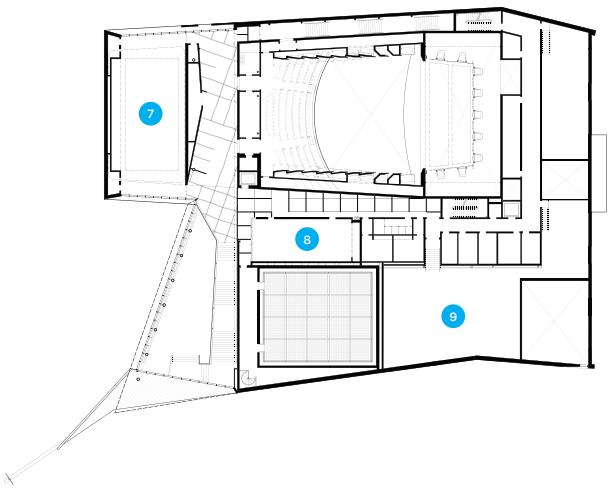
This sense of infrastructurally driven communal interaction is a defining characteristic of Weiss/Manfredi's work, as evident in their most prominent projects, in particular the zig-zagging Olympic Sculpture Park in Seattle that opened in 2007. "We've been super-interested in this idea of topographies as opportunities to create social interaction and offhand connections," Weiss says. "This project is a high-performing interior landscape."

And in Texas, where school systems can spend tens of millions of dollars on football stadiums, the very idea of devoting resources, let alone equivalent resources, to the arts is something to celebrate. "We were struck by the fact that arts were perceived as an element that was as important as other disciplines—science, mathematics," Manfredi says. "That was something that struck us in a very physical way."

Ground-Floor Plan



Second-Floor Plan



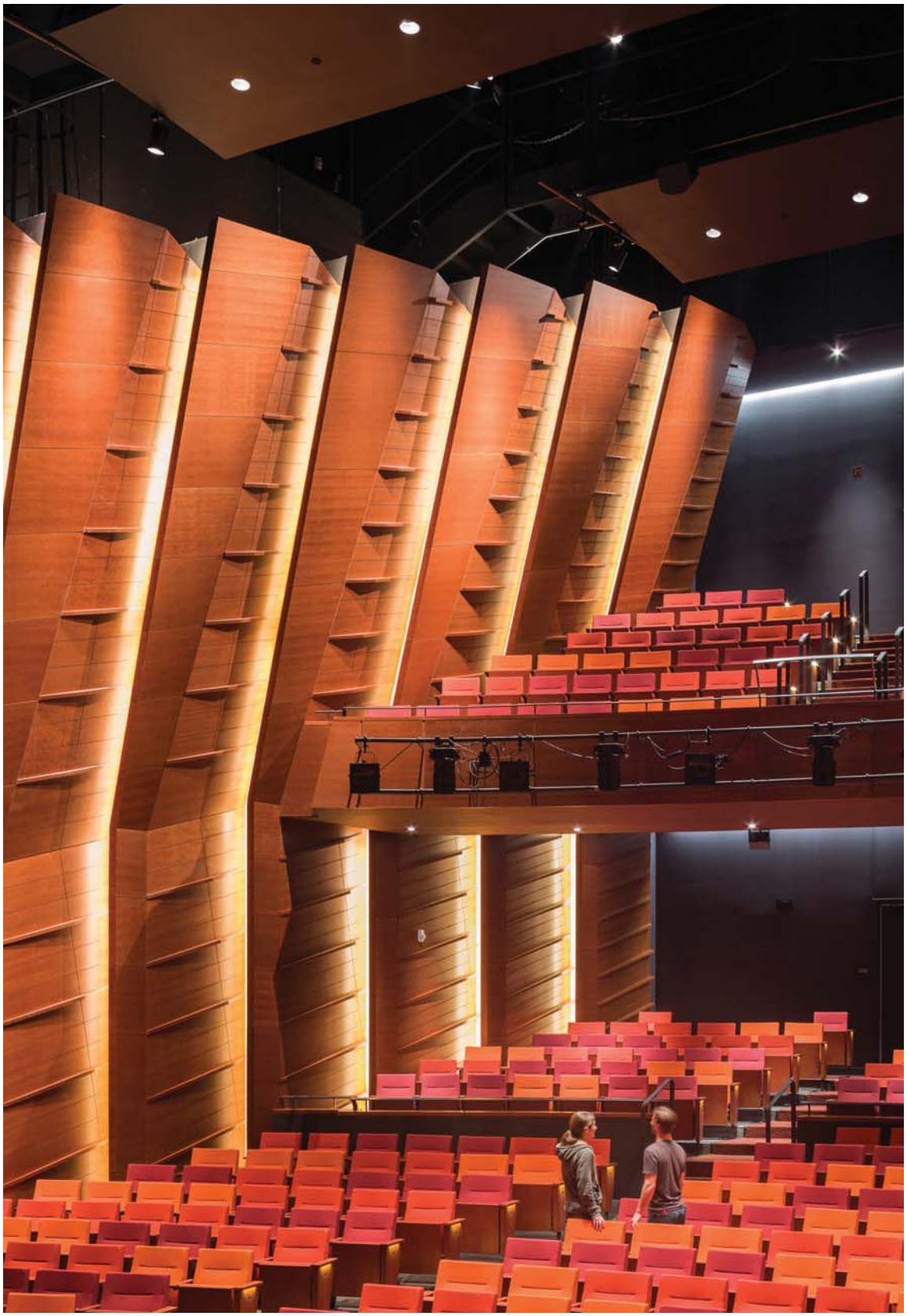
1. Entrance
2. Lobby
3. Proscenium theater
4. Studio theater
5. Classroom
6. Scene shop
7. Dance/choral space
8. Film/video lab
9. Mechanical

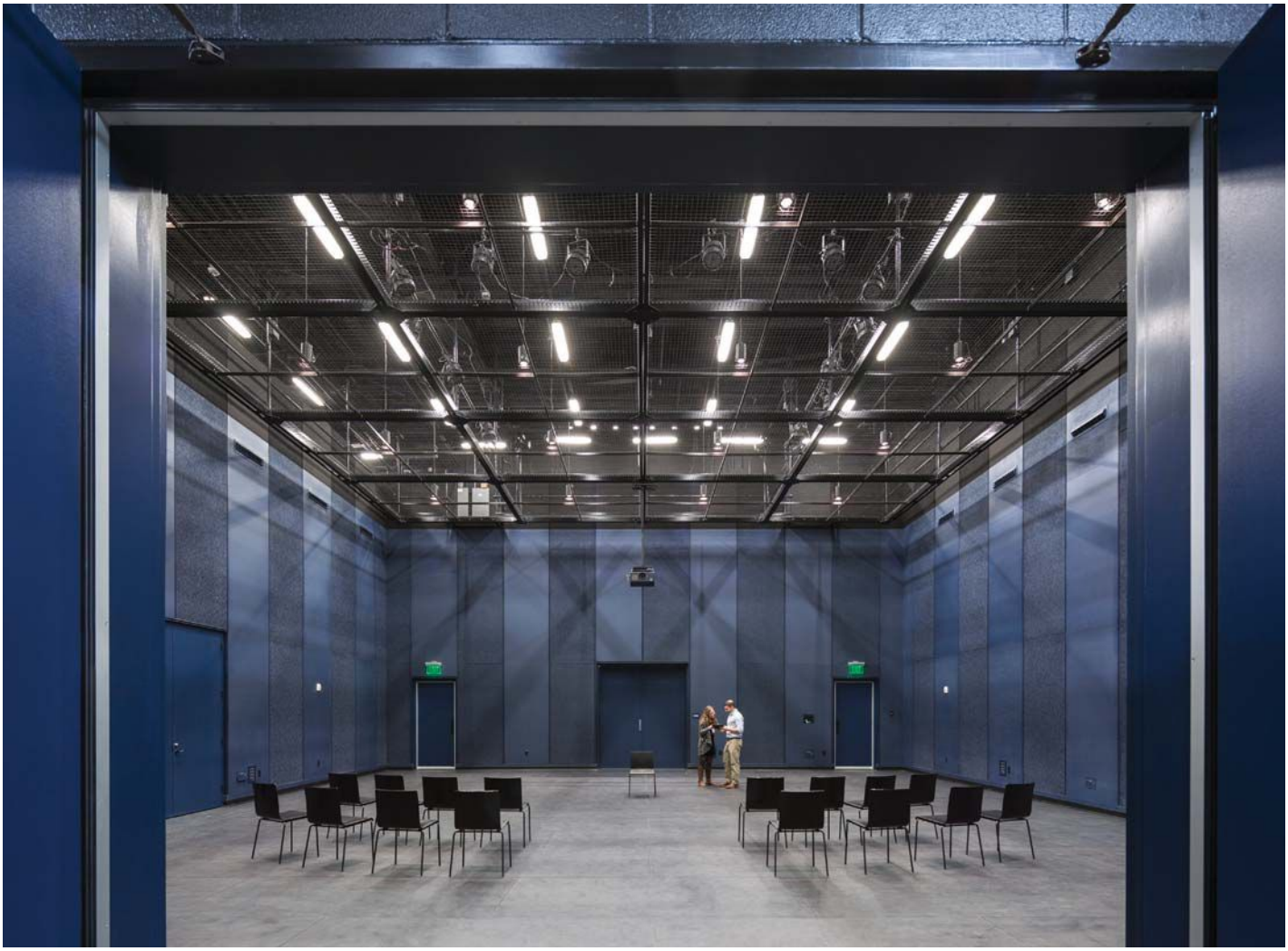
0 20 40

Previous Spread: View from northeast

Above: View from west

Double-height lobby with theater entrances and stairs to rehearsal spaces





Opposite: 600-seat proscenium theater

Above: 150-seat studio theater

Above: Second-floor dance/choral space

Opposite: View of entry from south

Project Credits

Project: Marshall Family Performing Arts Center, Addison, Texas
Client: Greenhill School
Design Architect: Weiss/Manfredi Architecture/Landscape/Urbanism, New York · Michael A. Manfredi, FAIA, Marion Weiss, FAIA (design partners); Armando Petruccelli (project manager); Justin Kwok, Andrew Ruggles (project architects); Paúl Duston-Muñoz, Mateo Antonio de Cárdenas (project team); Patrick Armacost, Michael Blasberg, Pierre Hoppenot, Julia Schubach, Seungwon Song, Hanul Kim (supporting team members)
Associate Architect and M/E/P/FP: Page, Dallas · Milton Powell, AIA (team leader); Richard C. Robinson, AIA (project manager); Annelie Persson Call, AIA, Will Butler, Joe Cruz (project team)
Structural Engineer: Magnusson Klemencic Associates
Theater Planning Consultant: Fisher Dachs Associates
Acoustical/Audiovisual Consultant: Jaffe Holden
Lighting Designer: Tillotson Design Associates
Civil Engineer/Landscape: Pacheco Koch
Code Consultant: Code Consultants
Food Service Consultant: James N. Davella Consulting
Telecommunications Consultant: Datacom Design Group
Contractor: Andres Construction Services
Size: 65,000 square feet
Cost: $26.5 million

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Residential:
Xixi Wetland Estate
Hangzhou, China
David Chipperfield Architects

TEXT BY EDWARD KEEGAN, AIA
PHOTOS BY SIMON MENGES

The set of stone-and-concrete boxes carefully arrayed on a plinth in the midst of a wetland near Hangzhou, China, hew precisely to the crisp, minimalist aesthetic one would expect of David Chipperfield Architects. The landscape was created as a park more than a millennium ago by a forward-thinking Chinese emperor who seemingly foresaw what would be most attractive to 21st century ecotourists and residents.

The residential development, Xixi Wetland Estate, is located within the larger Xixi National Wetland Park, which encompasses 1,150 hectares (2,800 acres) a few miles west of Hangzhou's city center. About 70 percent of the park is covered in water, but that hasn't precluded its use for many different activities over the centuries. In recent years, developers have hired some well-known architects, including Arata Isozaki, HON. FAIA, and Steven Holl, FAIA, to design an assortment of structures within a small corner of the park. Chipperfield's contribution lies at the center of those modern interventions, but is largely protected from the growing visual cacophony by an inward-looking landscape design strategy that builds on the park's historically manmade natural forms.

The complex is constructed of three materials—basalt stone, concrete, and dark timber, calibrated to the specific context. "We wanted a strong material presence," says Mark Randel, a founding partner of the firm's Shanghai office, which worked with the Berlin office on the project.

Xixi Wetland Estate comprises 20 two-story apartment buildings set on a concrete platform that masks an underground parking structure while evoking traditional stone plinths used for historic structures in the park. Entry to the complex is from the east, where a small communal structure offers a meeting room for residents and a station for the security guard.

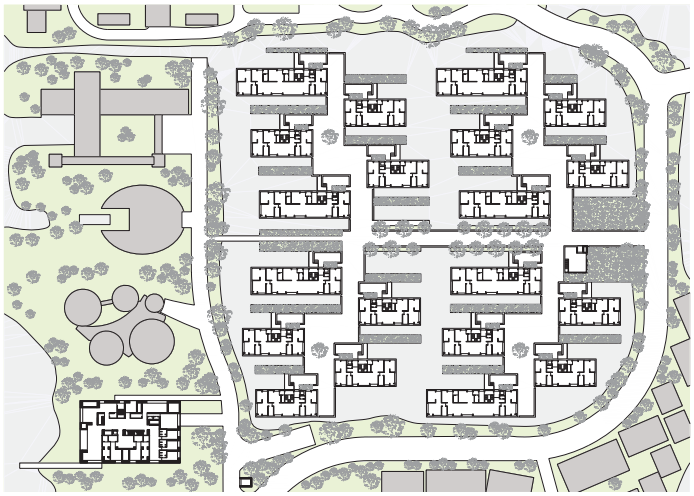
The residential buildings are designed in two sizes, with each containing two single-floor apartment units. The larger offers two three-bedroom apartments, the smaller a pair of two-bedroom units. Living spaces are located on the buildings' southern sides, according to prevailing feng shui practices. Bedrooms, kitchens, baths, elevators, and stairs all face north.

There's a timelessness to Xixi Wetland Estate that reaches beyond its particular place in a quiet corner of a rapidly expanding city in the world's most populous nation. Its elemental forms and simple, even ancient, materials set atop placid waters underscore relationships that exist across cultures. By creating buildings and spaces that are deeply entrenched in their unique landscape, the architects have poetically, and paradoxically, transcended cultural specificity.

Previous Page: The concrete-framed houses are organized around four small plazas, such as the one shown, that are connected via pedestrian walkways.

This Page: The architects chose basalt stone for the exterior walls of the units.

Site Plan



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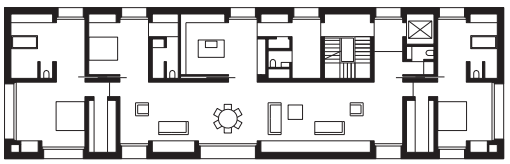
Typical Three-Bedroom Second-Floor Unit Plan



0 10 20

Parking-Level Plan

0 50 100

Typical Three-Bedroom Ground-Floor Unit Plan

0 10 20

Deeply inset balcony windows provide three levels of protection: wooden louvers for sun, mesh fabric for mosquitoes (particularly important in a wetland), and sliding glass doors.

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Windows bring natural light into the minimal interiors, and are aligned both north to south and east to west to maximize views through the buildings.

Project Credits

Project: Xixi Wetland Estate, Hangzhou, China
Client: Hangzhou Westbrook Investment
Architect: David Chipperfield Architects, Berlin and Shanghai · Mark Randel (partner, design); Libin Chen (partner, project management); Ilona Priwitzer, Manh Kinh Tran, Sascha Jung, Samson Adjei (project architects); Maoxue Li, Mirjam von Busch, Jiacong Yang (project team)
Landscape Architect: Belt Collins
Structural Engineer/Services Engineer/ Façade Consultant/Local Architect/ Construction Documentation: East China Architectural Design & Research Institute
Lighting Consultant: Proteus Lighting
Project Management: Hangzhou Westbrook Investment
Size: 11,800 square meters (127,014 square feet)
Cost: Withheld

ARCHITECT

THE TENTH ANNUAL

R+D AWARDS

CALL FOR ENTRIES

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- **Production:** For entries that are currently available for use.
- **Application:** For entries that are being used in a novel manner on a project.

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Editorial: But We're the Good Guys

A compelling position statement has been making the rounds on Twitter and Facebook. Posted in February by a group called Detroit Resists, which identifies itself on its website as "a coalition of activists, artists, architects, and community members working on behalf of an inclusive, equitable, and democratic city," the statement challenges the politics of the United States Pavilion at the 2016 Venice Architecture Biennale. It also raises significant questions about the relationship between architecture and power.

The U.S. contribution to this summer's Biennale is an exhibition titled *The Architectural Imagination*. The curators, Princeton architecture dean Monica Ponce de Leon, AIA, and *Log* editor Cynthia Davidson, define themselves in their joint bio as "advocates of the power of architecture to construct culture and catalyze cities." A lineup of 12 talented design firms are contributing what the curators describe as "speculative architectural projects designed for specific sites in Detroit but with far-reaching applications for cities around the world."

Ponce de Leon and Davidson are formidably intelligent and their intentions with *The Architectural Imagination* are undoubtedly excellent. But while they may assume "the power of architecture" is a force for good—a sentiment that most architects presumably share—Detroit Resists isn't so sure.

"Indeed, if the mass dispossession of Detroit's predominantly African-American residents by the mobilization of their homes in austerity urbanism does not exemplify the power of architecture, then we do not know what does," the statement reads, evoking the bank-led epidemic of foreclosures, and the possibility that the city will abandon whole neighborhoods. "We fear … that the U.S. Pavilion, precisely as an attempt to advocate 'the power of architecture,' is structurally unable to engage this catastrophe and will thereby collaborate in the ongoing destruction of the city."

It hurts to see architecture through the eyes of a skeptic. But building is expensive, and in a society like ours, with a disproportionately small number of individuals and institutions holding a disproportionately large percentage of the total wealth, it shouldn't come as a surprise when the historically disadvantaged perceive architecture as a symbol of inequality and a manifestation of unsympathetic, top-down authority. To better understand the dynamic, look no further than the angry reactions to planning proposals at public meetings in post-Katrina New Orleans and post-recession Detroit. (It can't help community relations that of the 12 firms taking part in *The Architectural Imagination*, only one is local—or two, if you count Ann Arbor, Mich.)

For all their collective wisdom and compassion, architects can't guarantee that a project will serve the greater good, because somebody else usually holds the purse strings. It's this dynamic, rather than architecture in and of itself, that makes Detroit Resists wary. And it's precisely when ethics fall out of balance—when a project brief comes into conflict with social justice—that the profession has the biggest opportunity to do the right thing. Architects are uniquely positioned in the development process to reconcile differences between rich and poor, powerful and powerless. Sometimes the greatest role an architect can play is that of mediator, responsible to both client and community.

STEPHEN VOSS

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