

nArchitects
John Pawson
Taller Ken

Eagle Bull on Appropriation
MacKay-Lyons' Latest at Shobac
Bright New Lighting Products
TAC's Twist on Suburbia

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Schaum/Shieh's Space for Art and Conversation

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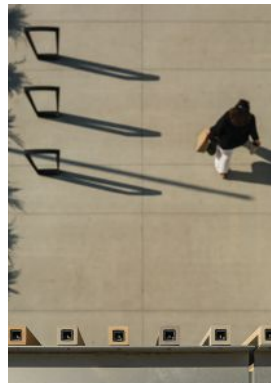


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Instant Replay

With four consecutive Stanley Cup victories in its history, the **Nassau Veterans Memorial Coliseum** is a beloved fixture of Long Island life. When the owner of the 1972 arena decided to reward fans with a renovation worthy of its storied past, it reimagined the venue with an overcladding that would bring new life to the facility. With a design by **SHoP Architects** and **Thornton Tomasetti**, the new folded-ribbon facade of composite aluminum fins connects to the original structure with a minimum of intervention, ensuring thoughtful reuse of a venue that still has a lot of wins in its future. Read more about it in **Metals in Construction** online.

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 Photograph: Frank Oudeman



Shaking Bad

In New York, passing subways can shake entire buildings, but that wasn't an option for Columbia University's new **Jerome L. Greene Science Center**. Home to sensitive laboratory and imaging equipment requiring exceptional stability, the design by **Renzo Piano Building Workshop** relies on a steel structure to reduce floor vibrations to a miniscule 2,000 mips. Even as the elevated No. 1 train roars past, this helps ensure that nothing distracts from the scientific advances being made within the center's unshakable walls. Read more about it in **Metals in Construction** online.

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Boys & Girls Club of Harlem | Dattner Architects | New York, NY



After 30 years of vacancy, Public School 186 was on its last leg. Built in 1903, the school was known for its Italian Renaissance Revival architecture and needed to be preserved for listing on the National Register of Historic Places. The Boys & Girls Club of Harlem called upon owner Dattner Architects and the Pella Architectural Solutions team to save the historical landmark while adding the innovation and performance of a new build.



JARON VOS
Manager, Architectural Solutions

INNOVATING SOLUTIONS

“Preserving history is one of our greatest passions. So when Dattner asked if it was possible to give these windows a performance upgrade while maintaining historical accuracy, we got excited knowing our products offered the solution,” explained Jaron Vos, Manager of Architectural Solutions at Pella.

Original photographs, on-site trim remnants and extant school drawings helped the team envision and recreate the building’s period look while they added a few upgrades. Pella® Architect Series® aluminum-clad wood products – with custom trim – met the criteria for historical accuracy while still delivering low-maintenance exteriors and other modern-day innovations.

RECREATING HISTORY

One of the more complicated projects was recreating the building’s fourth-floor windows. They had curve-top exterior openings and rectangular-top interior openings, requiring a special outside-to-inside transition. The windows were monumental in size, with some

as large as 5' wide by 10' high, making a complicated task even more challenging. Pella created new custom-designed aluminum extrusions for the vertical and horizontal mullions to go between and around windows. This solution matched the original wood trim while adding a new level of durability. Acoustics were addressed with a unique glazing assembly and glass panes of varying thicknesses for better sound transmission resistance.

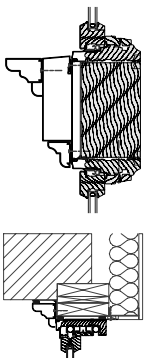
EXPERTISE THAT DELIVERS

The insights and innovation brought to the table by Pella experts made this project possible. And after four years, Public School 186 was transformed from a run-down building to beautiful, affordable housing and headquarters for the Boys & Girls Club of Harlem.

“It was incredibly rewarding taking fragments of history and bringing it back to life with innovations that will stand proud for generations,” said Vos.

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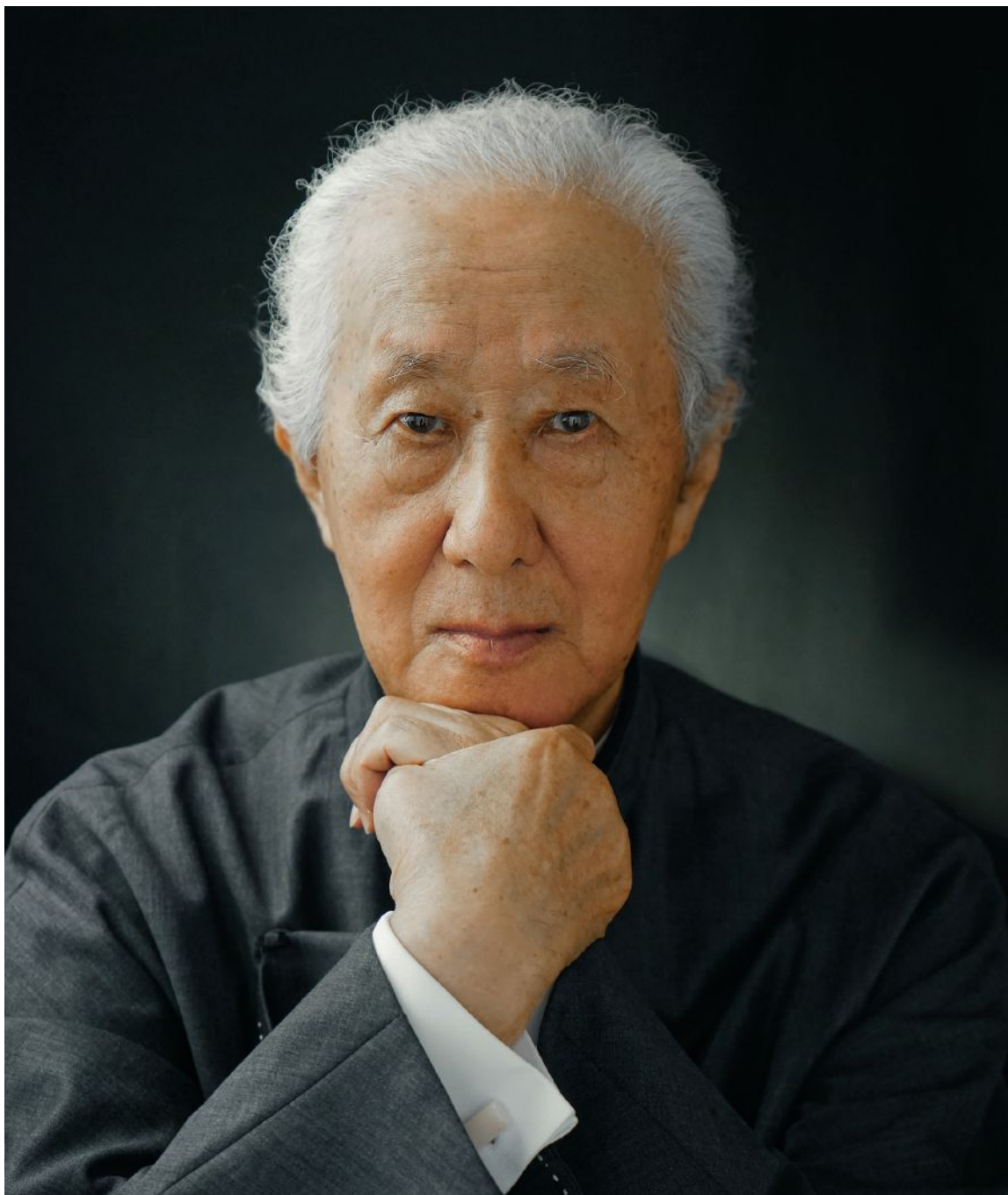


Preserving the past, building the future.

As Public School 186 in Harlem, New York, eclipsed 30 years of abandonment, its iconic architecture was in serious jeopardy. Dattner Architects and the Pella Architectural Solutions team worked together to bring new life to the building with custom solutions for complicated needs. Using old photos and architectural remnants found inside, Pella preserved the historical accuracy while adding modern innovations and durability.

FROM REMNANTS TO RESTORATION.





Better Late Than Never

The choice of Arata Isozaki, HON. FAIA, as the 2019 Pritzker Prize laureate is a surprise, and yet not a surprise. One could imagine that his likely time to win the Pritzker was several decades ago, but few could find fault with the place of his work among fellow laureates. When Isozaki received the RIBA Gold Medal in 1986, he was only the second Japanese architect to win it and seemed a predictable Pritzker pick. After Kenzo Tange's Pritzker win in 1987 and Fumihiko Maki, HON. FAIA's in 1993, the next quarter century would see five more Japanese winners, each between one and three decades younger than Isozaki. —EDWARD KEEGAN, AIA

> [Read more about Arata Isozaki's 2019 Pritzker Prize win at bit.ly/Isozakiz2019Pritzker.](https://bit.ly/Isozakiz2019Pritzker)

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Romancing the Stone

New York-based Weiss/Manfredi has unveiled its design to renovate and expand Edward Durell Stone's U.S. Embassy in New Delhi, the cornerstone of which was laid by Chief Justice Earl Warren in 1956. The firm will restore the iconic Chancery Building (above, at left), which Frank Lloyd Wright praised as "the only embassy that does credit to the United States." The Weiss/Manfredi design recasts the rest of the 28-acre complex as well, adding an office building, support annex, and central green space. New cast stone screens, canopies, and garden walls "introduce a resilient integrated design language," according to the firm. —GREIG O'BRIEN

> See more images of Weiss/Manfredi's renovation and expansion of Edward Durell Stone's New Delhi embassy at bit.ly/NewDelhiEmbassyRenovation.



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The Box-and-Grid Man

Kevin Roche, who died on March 1 at age 96, was the best corporate architect of the late 20th century. He almost made you believe that capitalism could be beautiful. From Eero Saarinen, he inherited not only the interest in shape making, but also the sense that every part of the building had to be considered, coordinated, and controlled to create a complete effect. Solid, sometimes stolid, his buildings didn't want to go with the flow. That made Roche's architecture difficult to love: It made itself at home, stated itself as a fact, and asked for your admiration of it, its maker, and its commissioner. —AARON BETSKY

> Read Aaron Betsky's full eulogy of Kevin Roche and see more images of his buildings (like the Oakland Museum, above) at bit.ly/RocheBeautifulCapitalism.

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Best Practices: Opening an International Satellite Office

TEXT BY AILEEN KWUN

The ease of transcontinental travel and communication technology today allows architecture firms of all sizes to operate satellite offices and court more work abroad. Here, practice leaders tell us the good and the bad of staking an IRL (in-real-life) presence in multiple locations.

“When you open a local or satellite office, there isn’t really any simple formula for it.”

—Carlos Arnaiz, CAZA founder

Choose Your Home Base Wisely

Before establishing a global presence, practitioners must decide when and where to plant a headquarters. For Carlos Arnaiz, founder of the 20-person Brooklyn, N.Y.-based CAZA—which has additional offices in Bogota, Colombia; Lima, Peru; Shanghai; and outside of Manila in the Philippines—it was sheer survival instinct that led him to strike out on his own in 2009 after the Great Recession had hit and he found himself without a job. “Firms weren’t hiring, so I just took the leap,” he says.

While he had been working in New York City for years, the choice to stay was anything but default, least of all because of the city’s notoriously high cost of living. But the benefits outweighed the drawbacks. “I very much believe in New York as a global design capital,” Arnaiz says. “There’s

no other place like it with the same level of intensity if you want to stay creative, be plugged into all these creative industries, and also be welcomed as a foreigner.” The city’s location on the East Coast is also logistically convenient in its proximity to Europe, where CAZA doesn’t have an on-the-ground presence—yet.

Later, when two prized employees announced relocations to Peru and China for personal reasons, Arnaiz opted to retain talent and widen CAZA’s presence. “We’re an office of immigrants,” he says. “There’s this diaspora within our team, and when they leave, that becomes part of the thread of our family story.”

Define Your Workflow

For Madrid-based Rica Studio founding partners Iñiqui Carnicero and Lorena del Río, an expansion to New York was prompted by teaching commitments at Cornell University. As the move opened new opportunities in the U.S., their main offices and staff remain in Spain, while their own physical presence is more roving. “We have tried to dissociate the production from the physical space since we are not permanently there,” Carnicero says. “In some cases, important decisions and production happen when traveling or in airports, hotels, or coffee places.”

Logistically, Rica’s team size fluctuates based on project needs, while a smaller core staff of four full-time employees—two in each city—and

two part-time employees in New York keeps the operation running smoothly. “Regardless of the location, everything is automatically updated in the cloud and travels together with us,” he says, adding that the time difference becomes an extension of their workday.

Invest in Your Roots

For PILA founder Ilias Papageorgiou, starting his own solo practice has been a way to bridge the former SO-IL partner’s professional and personal presence across the two places he calls home: New York and Athens, Greece. Despite Greece’s recent history of political and financial insecurity, ongoing shifts in the Greek capital’s economic landscape motivated Papageorgiou to invest in his native country. “The city and country are in transition and [transforming], and I would like to be a part of that,” he says. Personal connections have eased the transition and have led to recent wins, including a student housing project.

Similarly, CAZA’s Arnaiz, born in the Philippines to a Spanish-Filipino father and a Colombian mother, has international roots—in Bogota and Manila. His personal connections, compounded with his experience leading projects in Asia at previous jobs, made it somewhat natural for him to open offices in each city. “When you open a local or satellite office, there isn’t any simple formula for it,” Arnaiz says. “It depends on who you are, what your clients are looking for, where your projects are, and who your team is.”



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Detail: Fjordenhus Bespoke Brick Walls

TEXT BY TIMOTHY A. SCHULER

Designed by Danish-Icelandic artist Olafur Eliasson and German architect Sebastian Behmann (who subsequently formalized the collaborative partnership into the Berlin practice Studio Other Spaces), the headquarters of Danish investment and holding company Kirk Kapital sits literally in the Vejle Harbor in Vejle, Denmark. Accessed via a footbridge and partially open to the public, Fjordenhus is, at its essence, a concrete structure, from its 80-foot-deep piles and foundation slab to its floor plates and curved columns.

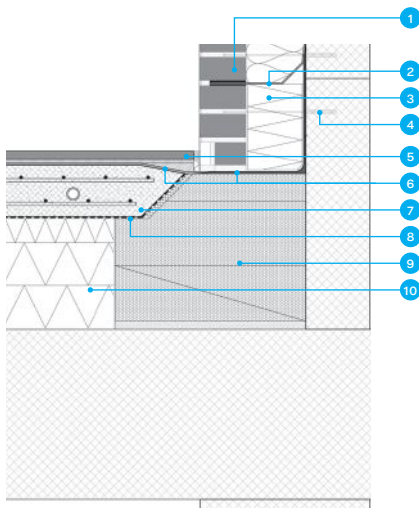
But what is likely most apparent to visitors is the 97,000-square-foot project's spectacular use of brick, in a kaleidoscope of glazed and unglazed hues, that clads the cylindrical volumes inside and out. Fjordenhus' patchwork



of 800,000 fired bricks is laid in a variety of bond patterns and palettes. The stairwells use gray brick, whereas the building's swooping columns combine nearly 50 hues, creating a pixelated tapestry full of unexpected moments—round bricks, square bricks, oversized roan-colored bricks—like glitches in code. Each brick was digitally planned by the designers and later arranged in order of installation on pallets.

Most of Fjordenhus' bricks were fabricated by the renowned brickmaker Petersen Tegl in Broager, Denmark, an hour south of Vejle. A custom perforated brick, integral to the building's ventilation system, was manufactured by Neue Ziegel-Manufaktur Glindow, outside Berlin. Masons used wood templates to construct the parabolic arches, and the building's double-curved windows and doors were installed prior to the masonry surrounds and walls. To create the effect of age and presence, Eliasson and Behmann worked with masons to ensure the brickwork was "a little off," Behmann says, in the hopes of spurring the colonization of the façade by mosses and other micro-ecologies, further establishing the project as a relic.

A few months after Fjordenhus' 2018 opening, the daily visitor count reached nearly 700—and closer to 1,500 on weekends. "We [wondered], in the very beginning, what can we do to attract people to come out there, into the fjord?" Behmann says. "Do we have to make a restaurant? A café? ... At the end of the day, it is only the space."



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> To read more about the design and installation of Fjordenhus' brick walls, visit bit.ly/ARFjordenhus.

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CURATED BY SARAH RAFSON

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Guatemala City, Guatemala; San José, Costa Rica; New York City

Year founded:

2013

Firm leadership:

Inés Guzmán and Gregory Melitonov

Education:

Guzmán: B.Arch. and M.Arch., Universidad del Diseño de San José, Costa Rica; *Melitonov:* B.S., Skidmore College; M.Arch., Yale University

Firm size:

Seven designers and one Labrador-boxer mix

Mission:

Our practice is focused on playful design with social and cultural relevancy. Incorporating a multitude of voices, our work goes beyond merely elevating elements of design to creating an architecture with broad appeal.

Origin of firm name:

Taller is Spanish for “workshop” and “ken” is an English word meaning “knowledge or understanding” so our practice is a Spanglish mashup of the hands-on and the cerebral.

First commission:

We were asked to renovate a single-story concrete-block building in Guatemala City for a menswear brand. The resulting

concept store contains retail areas for clothing, home furnishings by local artists, as well as a gallery, café, toilets, and service spaces. The exterior for this project was a particularly interesting opportunity for us—it is inspired by Spanish Colonial architectural heritage of the area, specifically the sculptural openings and the thick stucco walls. We used molded fiberglass panels to give the appearance that the entire project is shrink-wrapped.

Favorite project:

For the same client, we created a 4,500-square-foot café-and-event space located on the most heavily trafficked highway in Guatemala. To draw the attention of passing traffic at various speeds, we took inspiration from commercial roadside icons. The exterior was conceived as a four-sided billboard, a provocative 50-foot-tall neutral cube studded with colorful car chassis. The scale of the exterior is juxtaposed with a lush, highly detailed interior—a pastiche of technical and traditional elements.

Skills to master:

Upcycling—using waste material, or even existing material, in reliable construction methods—is of increasing interest to us as a means to create unique, meaningful work. We are currently constructing a beach house in Nosara, Costa Rica, using a “super-adobe” earthbag construction method for the principal walls. This will serve to incorporate the soil excavated for

the foundations into the construction of the building and greatly increase the thermal mass of the walls. Much of the building industry has become off-the-shelf, so using these low-tech methods is refreshing and points to potential for future projects.

Design tool of choice:

Oddly, it’s becoming WhatsApp. The ability to communicate quickly across multiple countries and projects, rapidly sharing sketches, references, screenshots, et cetera, has helped us to make our work less precious. Bringing in clients and/or builders into the design and construction process message-by-message has helped to demystify our role as architects as well.

**Inés Guzmán and
Gregory Melitonov**



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**Next Progressives:
Taller Ken**





1. As part of Taller Ken's ongoing design/build initiatives, student volunteers assembled the firm's Playa Chomo temporary canopy in three months, creating a space made of recycled elastic ribbons for cultural events, concerts, and community engagement in Guatemala City. 2. Completed in 2017, the exterior of this optometry store features oversized oxidized iron apertures as a playful nod to the eyewear sold inside. 3. In a collaboration with Guatemala City-based practice ShoArq, Taller Ken proposes rehabbing the exterior of a 1970s structure that houses the Instituto Guatemalteco Americano. 4. The firm incorporated custom millwork, a vibrant color palette, and 15-foot-tall palm trees into its design of this whimsical, 4,500-square-foot café-and-event space in Guatemala City. 5. Inspired by local stilt houses, this design for a learning center in Siem Reap, Cambodia, comprises a series of pavilions that can be constructed incrementally as money and resources become available. 6. Plans for this sustainable Costa Rican beach house call for earthbag construction.

Opinion: Stop Appropriating My Culture

TEXT BY TAMARA EAGLE BULL, FAIA



Cultural appropriation is the use of another culture's symbols, knowledge, or practices without understanding or respecting their meaning or context—regardless of intent. “Regardless of intent” is key because with my culture, Native American, many people believe that because they do not intend any disrespect and, in fact, are blatantly proclaiming respect in their appropriation, that makes it OK.

It doesn't.

Wearing a headdress for a photoshoot or an advertisement when you are not a tribal chief or even a tribal member is cultural appropriation—period. Getting a tattoo with another culture's language, patterning, or imagery is cultural appropriation—period. It doesn't matter that it is done out of “deep respect.”

This applies to architecture as well.

In media and entertainment, Native Americans are portrayed as historical and stereotypical characters. Rarely are modern Natives shown as whom we are today: doctors, lawyers, accountants, teachers, and, yes, architects. The number of Native American architects is still small, but it's growing. The American Indian Council of Architects and Engineers (AICAE) is attempting to establish a list of licensed architects

who are enrolled members of a tribe. The number is thought to be fewer than 50. Of those who have Native American lineage but are not enrolled in a tribe, the number is probably around 300. This does not include those who have only discovered their native connection through DNA testing and now claim native heritage.

Native American architects are relatively new to the architectural world in the “official” sense. In 1967, Louis Weller became the first licensed Native American architect. A Cherokee and Caddo, Louis was most known for his work as the project manager for the Smithsonian National Museum of the American Indian in Washington, D.C. In 1994, the first Native American woman became licensed, and I'm proud to say it was me. I am a member of the Oglala Lakota Nation from Pine Ridge, S.D.

However, Native Americans were the first architects in the Americas. Since time immemorial, we have been designing and building structures—structures that were unique to the climate, culture, and lifestyle of the hundreds of individual tribal nations that existed prior to colonization.

Until recently, most architecture for tribal nations has been by non-native architects; as a result, the interpretation of the culture has often not been accurate. Across America, modern-day buildings take the form of eagles, tipis, turtles, and buffalo in superficial attempts to be culturally appropriate. Our interstates and highways are rife

with rest stops featuring tipi motifs, and our tourist areas have countless examples of “native” architecture. Native-inspired wall and floor patterns are another way architects have tried to be contextual.

In fact, it also wasn't until recently that tribal clients had much say on the buildings in their community. When architects do not consult tribal people in the design process or use a generic native pattern rather than using something meaningful to their client's particular tribe, the project lacks authenticity. And that is not OK.

To put it simply: If a tribal community involved in the design process asks for an eagle-shaped building because the eagle holds significance to it, that is not cultural appropriation. If an architect designs an eagle-shaped building with simply the desire to evoke a Western or native image and without consulting the tribe, that is cultural appropriation.

With the uptick in Native American architects working with tribes and increase in architects involving tribal clients in the design process, cultural appropriation is thankfully becoming less common in architecture. Recognize that the culture of tribal people is thriving every day. When a culture can speak for itself, authenticity will result. This is true in all areas where cultural appropriation occurs.

Tamara Eagle Bull, FAIA, is president of Encompass Architects, in Lincoln, Neb., and the 2018 recipient of AIA's Whitney M. Young Jr. Award.

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The Dalí Museum, St. Petersburg, Florida, USA

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Architectural Lighting: 2019 Product Call Highlights

TEXT BY ELIZABETH DONOFF



Aperture, Fluxwerx Illumination

This linear LED pendant features a series of cellular voids that allows for sight lines to the surrounds. It can be installed as a pendant in 4', 6', and 8' nominal lengths, or as a continuous lighting system with near-seamless runs; no electrical connections are required at fixture joints. Aperture's anidolic optics obscure the LED point source. Distribution options (in percent) include 75 up/25 down; 25 up/75 down; and 100 down. Available in 17W, 21W, 26W, and 34W at a color rendering index (CRI) of 80-plus, drivers are pre-wired and tested for each circuit. Finish options are clear anodized, black, white, metallic silver powdercoat, or a custom RAL color. WELL v2 Building Standard compliant. fluxwerx.com

The latest generation of luminaires combines superior LED performance with refined dimming capabilities and lighting controls. In response to specifiers' requests for nuanced color temperature ranges, manufacturers are incorporating sophisticated color-control technologies attuned to circadian rhythms and wellness initiatives. The following 21 products represent but a sampling of the 171 fixture offerings submitted to the 2019 ARCHITECTURAL LIGHTING Product Call.



Linear Metro F49, Fabbian USA

Capable of illuminating vertical and horizontal planes with indirect ambient light across large distances, the Metro F49 Linear System's sub-1"-wide profile aims to create maximum impact. Available in 16' or 32' lengths, the luminaire's stainless steel housing incorporates a 6W 3000K LED tape, providing 360 lumens per foot, and can run wall-to-wall or wall-to-ceiling in straight or angled lines. With a remote mounted driver and zero-to-10V or electronic low-voltage (ELV) dimming options. fabbian.us



Bloom, Eureka Lighting

This decorative-style luminaire provides diffused ambient light in a package that features numerous spun-aluminum shade sizes, shapes, and colors. Available in three mounting options—ceiling surface, ceiling surface semi-recessed, and ceiling suspended—the luminaire uses a 22W Nichia chip-on-board 4000K LED and delivers 1,231 to 1,406 lumens with a 10"- or 15"-diameter shade, respectively. Phase or zero-to-10V dimming. eurekalighting.com

> To see more lighting products, visit archlighting.com/products.

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Architectural Lighting: 2019 Product Call Highlights

FLXible Neon, Feelux Lighting

Developed for exterior and interior retail, residential, and hospitality settings, FLXible Neon is an easy-to-install, flexible LED luminaire with an ultra-slim 0.315" by 0.47" profile. The 3.8W, IP67-rated fixture offers a spot-free appearance thanks to its close pitch diodes and run lengths of up to 16.4'. Available in horizontal or vertical bend profiles and eight color temperatures—2200K, 2400K, 2700K, 3000K, 3500K, 4000K, 5000K, and 6000K—the fixture has a 3.93" bending diameter and is capable of zero-to-10V and forward- or reverse-phase dimming. feeluxlighting.com



Ray Micro, Targetti

This 14W slim-profile LED track projector measures 3" wide, 4.33" tall, and 3.5" deep and can be adjusted from zero to plus-or-minus 90 degrees on the vertical plane, and 359 degrees on the horizontal plane. A choice of optics provides precise beam control from spot to medium-wide flood. Available in 3000K or 4000K, the IP20-rated, Title 24-compliant fixture offers multiple dimming options, including forward- and reverse-phase dimming, and a plaster white or deep black finish. targettiusa.net



Lumenquad, Lumenpulse

This rectilinear 100W, 4000K LED projector luminaire is suited for outdoor and indoor applications, such as wallwashing, floodlighting, and street lighting. An IP66-rated fixture with IK10 shatter-resistant glass, Lumenquad features Lumencool, a dual chamber integral thermal design system. Available in two sizes, the fixture has an approximately 3" profile with concealed wiring and hardware. It offers 13 optical distributions and many mounting possibilities, including wall, pole, and surface-mount. lumenpulse.com



Jilly, Erco

Designed for the modern, reconfigurable workplace, this downlight track system features a 360-degree rotatable, slim-profile housing and anti-glare louvers. The fixture head comprises two square modules, each with a 5x5 cell pattern of mid-power LEDs in 3000K (warm white) or 4000K (neutral white) with a CRI of 82; or 2700K, 3000K, 3500K, and 4000K with a CRI of 92. The optical polymer lens system comes in either an extra-wide flood or an oval-wide flood beam distribution. Trailing-edge dimmable. With a white, black, or silver housing, and a black lacquer, aluminum vaporized, or silver specular louver. erco.com

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**Architectural Lighting:
2019 Product Call
Highlights**



Pursuit, Architectural Area Lighting/Hubbell Lighting

Designed for outdoor applications, this IP65-rated exterior luminaire is available in 2', 3', 4', 6', and 8' lengths and symmetric, asymmetric, wallwash, and wall graze distributions to create an uninterrupted line of light up to 150' long. The system offers 500, 750, 1,000, or 1,500 lumens per linear foot via a 2.55"-wide aperture; L, T, and X connector modules for custom geometries; integral sensors; battery backup; and wireless controls. The diffuse lens material is shipped in a coil, allowing for on-site installation after multiple sections have been attached. Pursuit's 13 mounting options including surface, fixed arm, adjustable arm, pendant, mullion, and wall. California Title 24 compliant. hubbell.com/architecturalarealighting



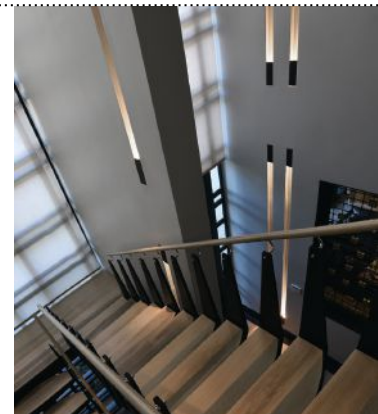
Spar Bollard LED, Structura

This 5"-square bollard is constructed from a solid Accoya glulam shaft fastened to an aluminum base tube secured to a steel anchor bolt base. The luminaire features an integral dot-free LED strip in 2700K to 4000K with a CRI of 90-plus. It comes in multiple static colors as well as RGB. With an output of 882 lumens, the LED strip can be installed on one or all four sides of the bollard, which has an integral power supply. Wood components are finished with a low-VOC waterborne and matte exterior treatment, and aluminum parts are finished with a polyester powdercoat paint. Available in 24", 36", and 48" heights. structura.com



Duo, Vibia

Designed by Barcelona, Spain-based studio Ramos & Bassols, the shade of this nature-inspired LED ceiling fixture contrasts a laminated oak veneer interior with an aluminum exterior, finished in charcoal gray, cream, or white matte lacquer. Available in a ceiling-mounted 27"-diameter inverted bowl or a 19"- or 31"-diameter ring, the luminaire uses a 2700K, 90 CRI lamp and offers zero-to-10V, DALI, or Lutron Eco dimming. vibia.com



Dolma 40, Kreon

This decorative luminaire is composed of an illuminated, flat, 3.2W LED panel in a 2"-wide aluminum profile with a clear glass diffuser. Fixture lengths are customizable. Available in 2700K or 3000K at a CRI of 90, and zero-to-10V dimming to 10 percent; Lutron L3D dimming is also available on request. Profile finish options are natural anodized, black anodized, or custom. kreon.com



Acoustic Collection, LightArt

To help mitigate sound in large, crowded interior environments, LightArt has added three new shapes to its Acoustic Collection: a wide-shade ring, a box, and a drum. Made of 40% recycled PET Sola felt, the fixtures come in a variety of sizes, ranging from 12" tall by 22" in diameter to 48" tall by 16" in diameter, and with an adjustable 24" to 96" suspension system—custom lengths are available. Each shape features an LED light module with 1% dimming capabilities and an acoustic performance of 20 to 250 sabins per fixture. With 15 color options. lightart.com



Whiz 2.0, Meteor Lighting

More compact in profile than its predecessor, this architectural high-bay luminaire is designed to be mounted at heights exceeding 30'. The IP65-rated Whiz 2.0 provides up to 35,400 lumens to illuminate outdoor entries while its upright capability enables applications indoors, such as atriums, convention centers, and airport terminals. A natatorium-rating option is possible. Available in 120W, 170W, 240W, and 300W, with color temperatures of 3000K, 3500K, 4000K, and 5000K, and beam angles of 25, 40, 60, and 100 degrees. ETL and DLC listed. meteor-lighting.com



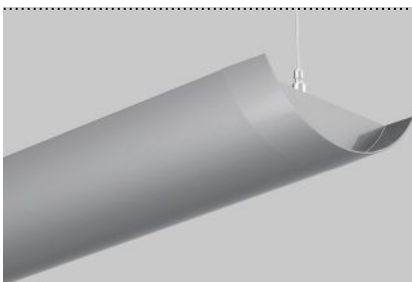
Vora 50L, Litecontrol/Hubbell Lighting

This edge-lit, 2.2"-deep recessed troffer comes in five sizes, from 1x1 to 2x4, and features a center mixing chamber reflector in open, lensed, baffle, and decorative options. Available in 2700K to 5000K with three modes of SpectraSync tunable white color control, the Vora 50L can work as a stand-alone fixture within a small room network or as part of building-wide system. Occupancy, vacancy, dimming, daylight harvesting, or scheduling options are available. In white, carbon black, or machined aluminum. hubbell.com/litecontrol



Hance Downlight, Lamp Lighting

This line-voltage, track-mounted family of spotlights is available in 2700K, 3000K, 3500K, and 4000K with a CRI of 90. Measuring 2.5" or 3.5" in diameter, each spotlight can tilt from zero to 90 degrees and rotate 355 degrees in the horizontal. Interchangeable, faceted, anodized aluminum reflectors can create spot (16-degree), medium flood (23-degree), and flood (34-degree) beam spreads; a total internal reflection (TIR) lens can achieve a superspot (10-degree) beam spread. In white and graphite black. Offered via the Nordeon USA brand. nordeon-usa.com



Paz, Lumenwerx

This 6"-wide, aluminum, direct/indirect luminaire has a direct-mounted LED cartridge for thermal management and a TIR microstructure lens for widespread indirect optics—including the batwing light distribution. Installed with a sliding cable or with a double- or single-mounted stem, Paz is available in 3000K, 3500K, and 4000K with a minimum CRI of 80, and with a 90 CRI option for elevated Rg values. It can come with the company's ChromaWerx tunable white lighting to support circadian lighting strategies, as well as with multiple dimming and sensor options. lumenwerx.com

**Architectural Lighting:
2019 Product Call
Highlights**



LP Xperi, Louis Poulsen

Designed by Christian Flindt, this post-top luminaire for local and residential street settings is configured to capture and filter the sun's rays through its die-cast aluminum housing's geometric fin pattern. Its lower shade is made of injection-molded clear polycarbonate. At 13.8" wide by 4.1" long and 29.8" tall, the 60W, 3000K LED luminaire is available with several asymmetric and symmetric light distributions; a Dark Sky-compliant shade is also available. louispoulsen.com



Monocle, Rich Brilliant Willing

Designed for a range of interior and exterior applications from bedside table lamps to outdoor porticos, this contemporary wall sconce offers light levels that can be controlled with a touch dimmer. Made of cast aluminum, steel, TPE cord, and molded plastic, the 5.5" by 5" by 4.6" fixture uses an 8W LED that delivers 640 lumens at a CRI of 90. Available in 2700K, 3000K, or 3500K, and in matte black, matte white, vert clair, buff, celestial blue, or a custom powdercoat finish. richbrilliantwilling.com

Claris, Zumtobel Lighting

Designed for office environments, this direct/indirect LED pendant luminaire features a slim 5"-wide by just over 1"-deep profile. To prevent damage from electrostatic discharge, Claris has a closed optical system with protective covers on the LED modules, which are available in 3000K or 4000K with a CRI of 80. Its die-cast aluminum housing comes in silver, white, black, or bronze, while its light chamber comes in black, silver, or white and with a specular or matte finish. zumtobel.us

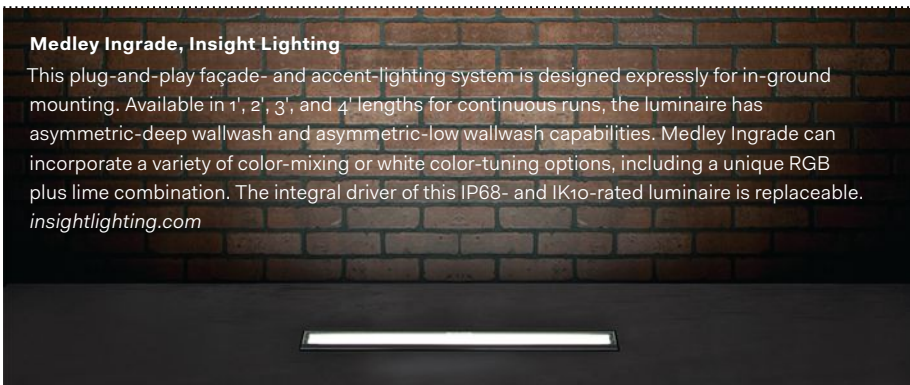


**Trimless Acoustical Lighting,
USAI Lighting**

A product from USAI's expanding partnership with Armstrong Ceiling Solutions, the Trimless Acoustical Lighting system enables the exact placement of USAI Lighting's BeveLED Mini and BeveLED 2.2 fixtures within 3.5" and 5" pre-cut openings, respectively, in several of Armstrong's most popular ceiling products, including Calla, Lyra, Ultima, and Optima. The luminaires can be snapped into place with a smooth, trimless edge in the acoustical tiles. BeveLED Mini and BeveLED 2.2 fixtures can be specified with any of USAI Lighting's color technology options, including classic white, warm glow dimming, and Color Select tunable white. usailighting.com

Medley Ingrade, Insight Lighting

This plug-and-play façade- and accent-lighting system is designed expressly for in-ground mounting. Available in 1', 2', 3', and 4' lengths for continuous runs, the luminaire has asymmetric-deep wallwash and asymmetric-low wallwash capabilities. Medley Ingrade can incorporate a variety of color-mixing or white color-tuning options, including a unique RGB plus lime combination. The integral driver of this IP68- and IK10-rated luminaire is replaceable. insightlighting.com



A man with a white beard and safety glasses stands in a workshop, wearing a dark blue polo shirt and denim overalls. He has his arms crossed and is looking directly at the camera. The background is filled with various pieces of industrial machinery.

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Residential: MacKay-Lyons Sweetapple Architects

TEXT BY EDWARD KEEGAN, AIA

Brian MacKay-Lyons, HON. FAIA's Smith Residence embodies a few contradictions: It's simultaneously new, 400-years-old, and timeless; it's clearly contemporary and yet unapologetically traditional; it's deeply rural and surprisingly urban. The three-building complex is the latest addition to the quarter-century-in-the-making Shobac complex in Upper Kingsburg, Nova Scotia, designed by the architect's Halifax-based firm, MacKay-Lyons Sweetapple Architects (MLSA).

The Smith Residence builds on themes explored in MLSA's nearby Enough House (ARCHITECT, July 2016), where the clients stayed when they first visited MacKay-Lyons to discuss the project. The middle-aged couple from Kentucky, whom he describes as patrons of the arts, sought him out to design a house without knowing where they wanted it to be. "This was very much like an art commission," he says. "There were very few programmatic constraints."

The clients chose a 2-acre site just a stone's throw from MLSA's Shobac studio, near the end of a narrow peninsula—about 100 yards separate a pond on the property from the ocean. Two linear main structures—a 20-foot-wide, 1,910-square-foot "day pavilion" with living, dining, and kitchen areas, and a 16-foot-wide, 550-square-foot "night pavilion" with the master bedroom suite—are set along the same northeast-to-southwest axis that has situated local buildings in the area for at least four centuries. "You get a sense of harmony



The shed, seen here from the east, sits with two other volumes on a stone plinth.

Project Credits

Project: Smith Residence, Upper Kingsburg, Nova Scotia, Canada

Client: Brook and Pam Smith

Architect: MacKay-Lyons Sweetapple Architects, Halifax, Nova Scotia, Canada · Brian MacKay-Lyons, HON. FAIA (design lead); Shane Andrews (project architect); Sawa Rostkowska (furnishings); Ashley Hannon, Matthew Bishop, Joseph Burkett, Tyler Reynolds (project team)

Interior/Lighting Designer/Landscape Architect: MacKay-Lyons Sweetapple Architects

Structural Engineer: Blackwell Structural Engineers

General Contractor: Philip Creaser Custom Homes and Woodworking

Stone Masons: Lange's Rock Farm

Spa Consultants: Acapulco Pools

Millwork: Charles Lantz Cabinetry

Size: 1,910 square feet (day pavilion); 550 square feet (night pavilion); 315 square feet (shed)

Cost: Withheld

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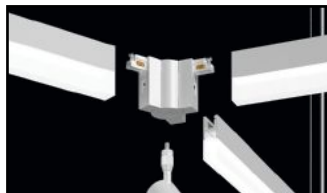


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Residential:
MacKay-Lyons Sweetapple
Architects

with buildings in the landscape that are miles away," MacKay-Lyons says.

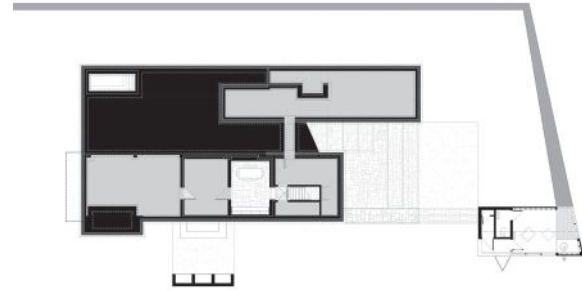
The diminutive third volume, a 12-foot-wide, 315-square-foot shed, serves as a shared bedroom for the clients' children. It sits atop a stone wall that runs parallel to the road and protects an east-facing entry courtyard that mostly sees use in the morning.

The house is accessed via a 6-foot-wide stone stair between the two larger structures. In a small plaza at the top of the stairs, the buildings frame a view of the ocean from a stone plinth that sits about 15 feet above the water. "This project is all about procession in the landscape," MacKay-Lyons says.

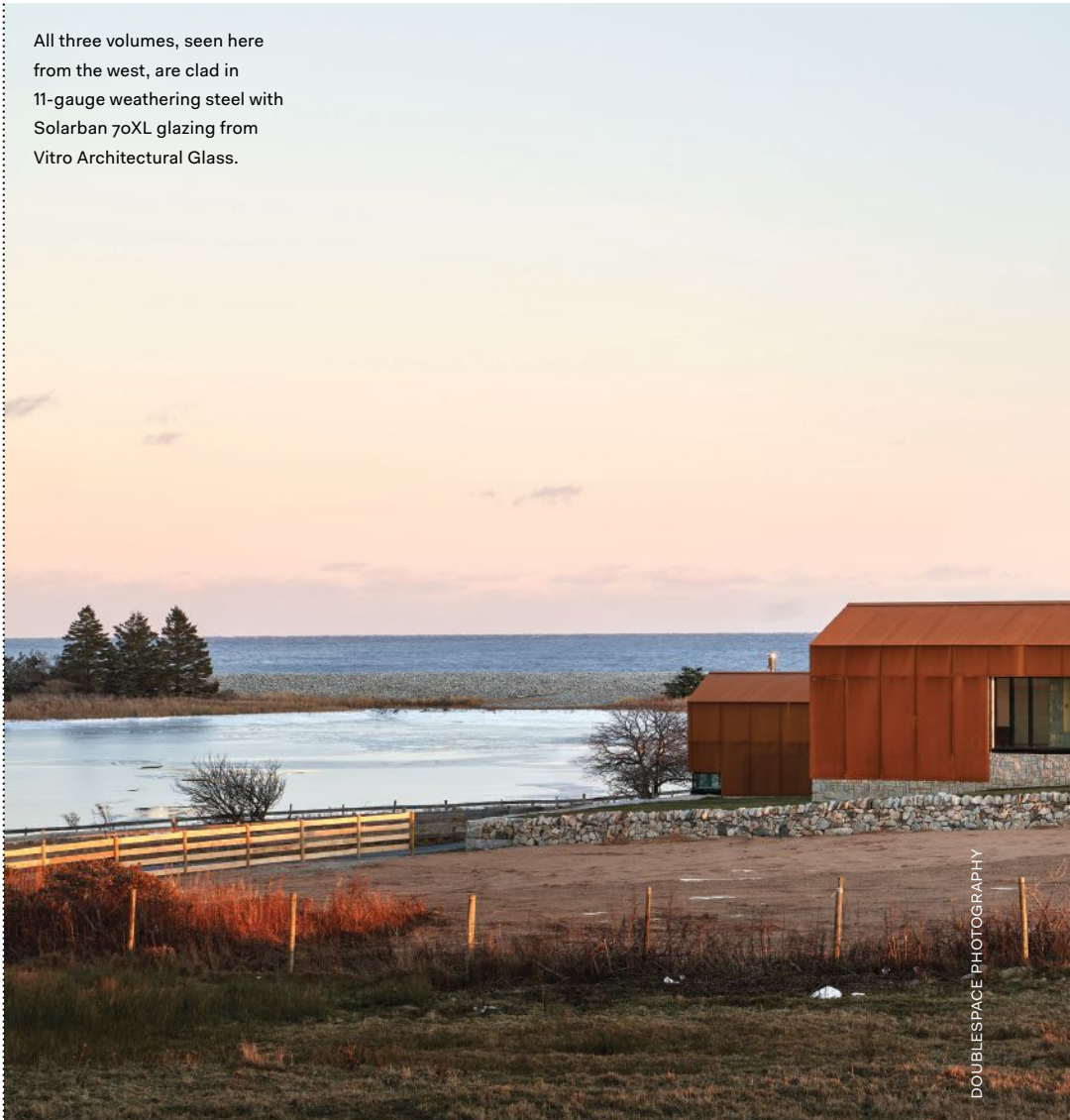
The day pavilion is accessed via a narrow passage behind the kitchen at the east end. The dining area in the center of the volume is dominated by a custom-designed table fabricated from local trees; at the west end, the great room cantilevers over the edge of the plinth and offers ocean views through three sides of glazing. A striking stone mantle spanning the 16-foot-wide fireplace weighs in at 5 tons. MacKay-Lyons recalls calling the local quarry and asking for the largest stone in the yard. They sent a picture of one the size of a car. His response? "We'll take it."

Despite a high ceiling—supported by black steel trusses on columns located on 12-foot centers—MacKay-Lyons kept the head of the window wall in the day pavilion 7 feet above finished floor, a perspectival trick to focus the occupant's gaze on the horizon. "You want to take

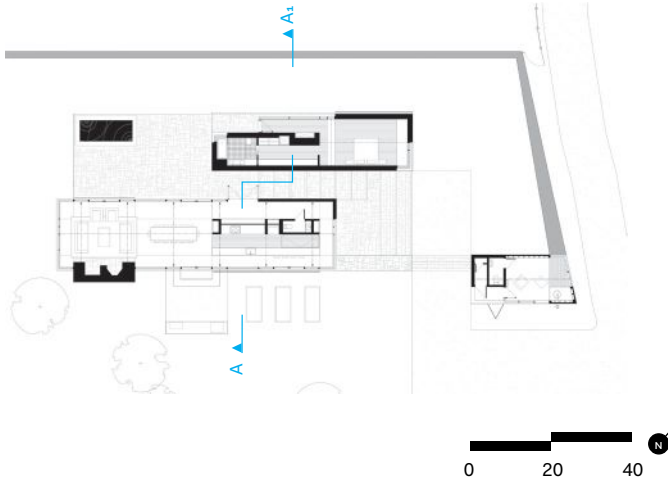
Basement Plan



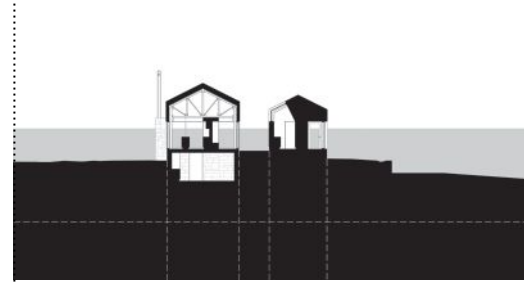
All three volumes, seen here from the west, are clad in 11-gauge weathering steel with Solarban 70XL glazing from Vitro Architectural Glass.



First-Floor Plan



Section A-A1



the sky out of the picture, so that extra foot makes a huge difference," he says.

Each of the three structures shares the same gable roof with a 6:12 pitch and an envelope defined by a palette of glass, local granite, and Cor-Ten steel. In contrast, the interiors vary, with circular-cut ash veneer in the day pavilion, white-painted shiplap in the night pavilion, and bare studs in the shed.

Natural ventilation predominates. Cross breezes through operable triple-glazed doors and window vents make the most of the area's relatively mild winters and summers. Superinsulated walls offer energy efficiency, and a hydronic system heats the floors.

Despite its remoteness, MacKay-Lyons has little trouble getting high-level craftsmanship in his Shobac projects. "In the middle of the 19th century, half of all the ships in the world were built in Nova Scotia," he says. Carpentry and metalwork were critical to those builders, and these trades live on through their descendants and define Shobac's rural industrial vernacular. Of one local tradesman, MacKay-Lyons says: "He fixes fishing boats, but restores Porsches on the weekend."

"I've always had this romantic, democratic idea that you can make architecture out of modest means and be inspired by fishing shacks, Mies van der Rohe, and Louis Kahn," he says. All these influences, and more, inform the Smith Residence, and the larger architectural assemblage that MacKay-Lyons has created at Shobac.

Residential:
MacKay-Lyons Sweetapple
Architects



1. A staircase made from locally quarried Nova Scotia granite leads to a small plaza between the day pavilion (at left) and the night pavilion (at right). **2.** The dining area and great room of the day pavilion are lined in book-matched ash plywood and an aluminum curtainwall with operable vents and doors from Alumicor. **3.** A compact wood-burning Stuv stove provides additional warmth in the shed. **4.** In the granite-lined wine cellar of the day pavilion, the Line Lights pendant fixture in white ash from Matthew McCormick hangs above a custom table by Amos Wood.



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AIA Architect

AIA Voices



PHOTOGRAPHY: MATT KILE

Drawing to Scale

Finding the elegance in practical designs.

Allison Méndez, AIA, strives toward a design philosophy she calls “the apparently undesigned.” Inspiration first struck her while examining infrastructure projects and discovering aesthetic solutions that address multiple constraints and produce a deeply interconnected result. As one of the 22 recipients of the AIA’s 2019 Young Architects Award, it’s clear her ideas are already making waves.

As told to Steve Cimino

I knew from a young age I wanted to be an architect. Until I started architecture school, I had no idea what that meant. I initially struggled with defining good design; I was unfamiliar with canonical architects whose work was alien to my suburban upbringing. I knew I would have to look elsewhere—anywhere—for inspiration.

In graduate school, I stumbled on infrastructure design. At a pivotal moment, an architect described it to me as “the architecture of urban design.” I was hooked on this direct, complex, and yet ordinary typology. My studio projects followed suit: a pump station in New Orleans, a barrier island along the Gulf Coast, and a horizontal grain storage facility on the bank of the Mississippi River. Their urban scale required me to consider people in the broadest and most inclusive way. Their functions required interconnectedness; their complexity required constant iteration. I loved that these typologies seemed undesigned, and appeared to be discoveries borne of innate pragmatism that reveal an understated elegance. But they are carefully and deliberately designed to look

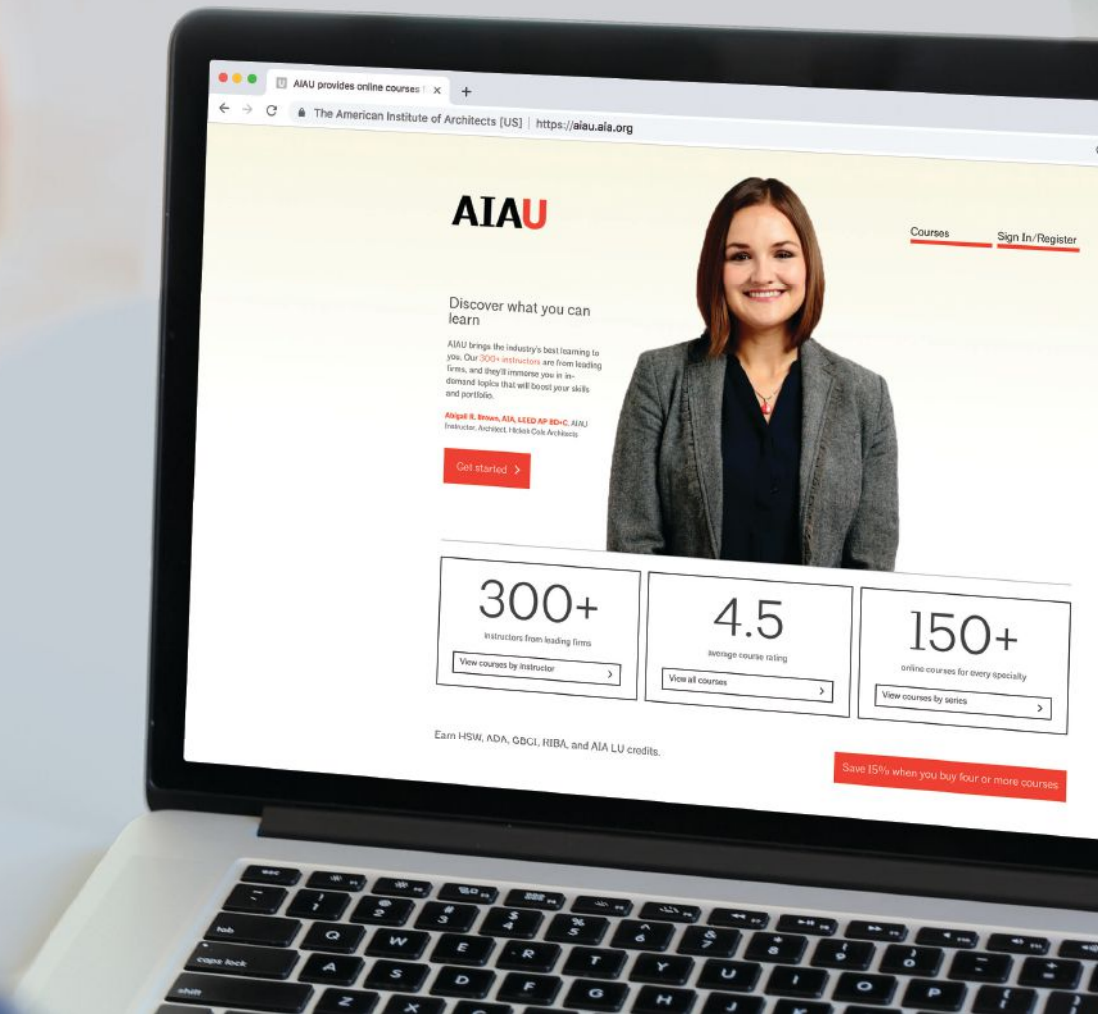
that way. This was different than the egocentric architecture I previously studied.

I don’t often work on infrastructure projects, but I do carry those lessons with me. My aesthetic vision for a project is directly tied to an earnest attempt to make discoveries about each project’s unique constraints. This is especially helpful in the complex building typologies I now often work on, including healthcare, scientific research, and municipal facilities.

When considering my role in the profession, I consider myself an architect first; that’s what I’ve worked very hard to be. I’m often asked if I see myself as a female architect. I don’t hear a similar question asked of my male colleagues. Does this assume “male” as the default? What if someone doesn’t identify as male or female? Is this really helping to create a culture of inclusiveness? At the same time, I am a woman of Hispanic descent, and I am aware that neither group is adequately represented. If highlighting my identity helps others from underrepresented groups to find their voice and path in architecture, then I am proud to wear that mantle. **AIA**

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A Look Back at Bauhaus

By Steve Cimino

One hundred years ago this month, Walter Gropius opened the Bauhaus in Weimar, Germany. As the architect's home country celebrates a yearlong Bauhaus-centric centenary, let's examine three buildings that exemplify the famed design philosophy.

Gropius House, Lincoln, Mass.

The Gropius family residence in Lincoln, Mass., built in 1938, mixed natural New England styles and materials with the architect's desire for simplicity; it was designated a National Historic Landmark in 2000. Gropius acknowledged in 1956 that "this fusion of the regional spirit with a contemporary approach to design produced a house that I would never have built in Europe with its entirely different climatic, technical and psychological background."

Bauhaus Archive, Berlin

Countless pieces of art and documents related to the Bauhaus live in this museum, which is based on a Gropius design from 1964—eventually altered by colleagues Alex Cvijanovic and Hans Bandel—and opened to the public in 1979. Though the only surviving element of Gropius' original design is the iconic shed roofs, this building has taken on a life of its own as the backdrop for science-fiction films *V for Vendetta* and *Æon Flux*, and it still serves as the most comprehensive home of Bauhaus items.

U.S. Embassy, Athens

Inspired by the Parthenon and built just a mile away, this Gropius design—with consulting architect Pericles Sakellarios—remains one of the most prominent Bauhaus-associated buildings in the Mediterranean. With its columns and façades clad with Pentelic marble—the same stone used for buildings on the Acropolis—the embassy pays tribute to Greek architecture while still channeling the classic Bauhaus need for clarity.



Gropius House



Bauhaus Archive



U.S. Embassy, Athens

AIA Feature

Renewal's Toll on Newburgh

By Ben Schulman



PHOTOGRAPHY: CAMERON BLAYLOCK

Newburgh has continued to attract newcomers, even throughout economic ups and downs spurred by urban renewal.

In 1835, architect A.J. Davis designed the Dutch Reformed Church of Newburgh, N.Y. The Greek Revival structure was built atop a bluff overlooking the Hudson River. Its extravagant mass and southward-facing façade adorned with four thickly fluted Ionic columns welcomed river-bound visitors to this city 60 miles north of New York City.

The view today carries the same weight—the structure still commands, its mass makes you feel insignificant—but perhaps more so due to our inability to fix it. The Dutch Reformed Church now is a shell, its non-original columns volute-free, its portico peeling away, its exterior walls oxidizing brittlely. The National Historic Landmark cruelly wears a frayed banner reading, “Save America’s Treasures.”

Since the congregation left the church in 1967 and sold the parcel to the Newburgh Urban Renewal Agency, the monument has been largely vacant. The church is just one decaying building in a city full of them. They all beg the question that Newburgh city historian Mary McTamane says is most often asked of her: “What happened here?”

A plaque in McTamane’s office provides a clue. It’s dated Nov. 14, 1974, and is from the New York State Association of Renewal and Housing Officials. It salutes the City of Newburgh for “having successfully completed more urban renewal projects than any other New York State city in its population category.” The celebratory tone may speak to bureaucratic might, but it belies what was happening—or had already happened—to the built and social fabric of a city shaped by architects and landscape architects such as Davis, Frederick Clarke Withers, J.A. Wood, Frederick Law Olmsted, Calvert Vaux, and Andrew Jackson Downing.

Changing conditions to the city’s traditional manufacturing and port-based economy provided the initial rationale for urban renewal. But in regard to its architectural and cultural heritage, McTamane says,

“Newburgh was too naïve to understand the value of the commodities it was trading away.”

Those trades go back to 1959, when plans for the demolition of the densely inhabited and trafficked Water Street district were unveiled. Urban renewal demolition continued into the 1970s, wiping clean thousands of structures and divorcing the city from its historic import.

That historic weight extends beyond its architectural and design muscle. This is the city where some of the earliest desegregation efforts—spearheaded by a successful African-American family, the Alsdorfs—were made; where Thomas Edison lived and built one of the first electric substations; where George Washington, stationed in Newburgh longer than anywhere else during the Revolution, put down an attempted military coup and solidified the republican future of the nascent nation.

City Planning at a Price

As in the rest of the country, the postwar period pushed the city in a more managerial direction, driven by the hand of Modernism. Progressivism-by-bureaucrat was complicated in Newburgh by city manager Joseph Mitchell’s “Thirteen Points” policy, an early attempt at work-for-welfare that was cast in racial tones and was ultimately thwarted with the help of state intervention. Mitchell’s tenure in Newburgh inflamed tensions between black and white neighbors, just as urban renewal began to erase the public spaces, stores and houses that Newburghers all knew as home.

“[Urban renewal] undermined the family stories of a third of the population,”

McTamane says. “When you take away the space people occupy, you vastly deteriorate the context of the story of the city.”

When planner Barry Benepe, hired in 1967 as Newburgh city planner, came to town from New York City, he intended to keep the city’s context intact. In a talk from that year, Benepe—referencing urban planner Kevin Lynch’s *The Image of the City* (MIT Press, 1960)—speaks of Newburgh as being “among the fortunate few” cities to have “its own particular identity,” owing to its siting and architectural grandeur. His own ideas for the city were to build off of its legacy. As he says today, “It made sense that urban renewal had to consider the historic fabric.”

Benepe applied this credo in his position, advocating for plans that would perpetuate Newburgh’s “imageability.” He did so from both preservationist and forward-thinking impulses. During the few years of his tenure with the city, Benepe employed inclusivity in his approach, bringing a mixed black-and-white group from Newburgh to study the planned town of Reston, Va.; proposing a new bus system around Broadway, the city’s main thoroughfare; performing economic analyses that revealed the higher per-square-foot values in the city were found in what were considered “slums”; and envisioning the creation of a civic plaza that, he says, “would marry an American vernacular with the Italian proportions and monumentality of Verona.”

The designs for Palatine Square—taking its name from the city’s most stately hotel, the Palatine, which was demolished in 1970—would have incorporated the Neoclassical-style

AIA Feature

CONTINUED

Court House, the Vaux-and-Downing-designed City Club Building, and the Dutch Reformed Church into a grand public space on Grand Street. Benepe's persistent advocacy went over well enough that upon showing up for work one day, he found himself locked out of his office. The city council soon voted away his position as though it never existed.

Newburgh's decline continued through the 20th century. The construction of the Newburgh-Beacon Bridge in 1963, north of the city's downtown, took people farther away from the city core, eroding the shopping district. That same year, the 223-year-old ferry service between Newburgh and Beacon stopped. An inability to deliver on renewal-era proposals pockmarked the city's hills with vacancy and derailed its sense of place and being. Much of the demolished material from the old city was buried under torn-up now-forgotten streets—a peculiar case of a city eating itself.

"A good bit of [the demo'd material] is in the hollows of old sand and gravel works beyond the city limits, but more of it is still right here with us, under us," McTamany says.

Public trust was eroded by successive administrations of flailing governments, whether the inefficacy stemmed from corruption, graft, or empty coffers that were unable to execute city services. With abounding vacancies, property taxes continued to rise as those remained had to pick up the slack, a situation exacerbated after the 2008 Great Recession. By 2011, the city was unflatteringly referred to as "the murder capital of New York" by *New York* magazine.

But if urban renewal fractured the city's built form and civic identity, it also catalyzed its resilience, humanity, and the recognition of its beauty. Benepe's book, *Newburgh Revealed*, published in 1975 by the Greater Newburgh Arts Council, was instrumental in documenting the city's East End Historic District and its eventual placement on the National Register. The Newburgh Preservation Association (NPA) was founded in 1978 to steward the city's architecture and viewsheds. Hope sparked throughout the years. In a 1986 *New York Times* profile titled "Newburgh Tries to Recapture Its Past Glory," then-Mayor Joan Shapiro declared Newburgh "a city to be reckoned with."

Redevelopment Roadblocks

Throughout its ups and downs, the city has continued to attract people. Growing Central and South American populations,



The Dutch Reformed Church has been largely vacant since 1967, when the congregation sold the parcel to the Newburgh Urban Renewal Agency.

and a steady trickle of predominantly white newcomers priced out of New York City, have mixed in with the city's older Italian, African-American, and other diverse communities. New stores and restaurants line the Liberty Street Corridor, site of the Washington's headquarters landmark. The number of annual permits for building rehabs has topped 200 in recent years. The Newburgh Community Land Bank, an independent nonprofit that stabilizes and readies homes for rehabilitation, has sold more than 60 properties since its inception in 2012.

"It's the first time in 13 years since I lived here that it feels like there's really traction," says Allison Cappella, an attorney and board president of the NPA, which recently celebrated its 40th anniversary. Cappella says the organization, though always "engaged in the physical realm of the city," has taken a more activist role of late to connect newcomers to the city's past, including the urban renewal era.

Despite, or perhaps because of, small green shoots in the local economy, finding agreement toward redevelopment that fully moves the city beyond the urban renewal era has proven elusive. In 2017, the city awarded an RFP to develop 2 Montgomery Street, a parcel with Hudson River views, to New York-based Alembic Community Development. The RFP bundled together development rights with the stabilization of the Dutch Reformed Church, as well as the remaining fragments of the adjacent City Club building.

Alembic, which works on mixed-use affordable housing projects in New York and New Orleans, was one of three firms to respond to the city's RFP. Its plans included a mixed-income 140-unit apartment building with a set number of supportive housing units and nearly 19,000 square feet of commercial space for 2 Montgomery Street. The rehabilitation work on the church would be completed separately; its programming was not specified.

"Our goal was to restore [it] and work with a coalition of nonprofits and community organizations to develop the best use," says Alembic principal Benjamin Warnke. "We didn't anticipate maintaining long-term ownership in the church."

Community uproar ensued when the winning bid was announced, as a small but vociferous group of residents questioned the RFP process and the bundling together of the various sites, as well as the supportive housing services included at 2 Montgomery Street. Among other talking points, the group argued that such a site could potentially be developed as a higher-end project, given its affordance of prime waterfront views, and therefore deliver more taxes to the cash-strapped city.

The city killed the project in late 2018, and intends to rewrite the RFP. For now, the Dutch Reformed Church—like much of the city around it—sits vacant, wrestling with the legacy effects of renewal and collapsing under the weight of its own history, but peering out beyond its past with hope. **AIA**



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AIA Collaboration

Reinvesting in Baltimore

By Kathleen M. O'Donnell

In April 2015, civil unrest following the death of Freddie Gray resulted in property damage across Baltimore and renewed the call for social justice throughout the city. Spurred by business owners' loss of revenue, Governor Larry Hogan and the Maryland Department of Housing and Community Development launched the Maryland Business Recovery Storefront Improvement Program to fund repairs, upgrades, and worker programs. The initiative aimed to revitalize not only retail establishments affected by the unrest, but also ones that had faced long-term disinvestment. AIA Baltimore, Baltimore Heritage, and the Neighborhood Design Center—organizations that have supported and preserved the city's structures for more than half a century—facilitated design services on pro bono and "low bono" terms. The state funding allowed architects and local workforce development contractors to collaborate with shop owners to improve storefronts' durability, security, and curb appeal. Four years later, these Baltimore businesses are redefining what community means on their blocks.

"I was consistently impressed by the architects' creativity in using a limited palette of potential improvements to create very customized identities for these storefronts. Even when they were using something as simple as a new coat of paint on a building, they were able to incorporate elements of branding or draw on the history of the building, supporting a sense of place."

—Laura Wheaton, AIA, architect at Brennan + Company, AIA Baltimore board of directors member, and coordinator of Storefront Improvement Program projects



ABOVE PHOTOGRAPHY: OBIEKWE OKOLO

Breathe4Sure Pharmacy

Situated on the corner of a Harlem Park row house block, Breathe4Sure Pharmacy suffered severe damage during the 2015 uprising. Though devastated in the aftermath, pharmacist and owner Maisha McCoy was able to keep her patrons healthy by filling prescriptions out of a pickup window during the year that followed. Architect Kathleen Lechleiter, AIA, of Twopoint Studio, designed a more accessible and visible storefront, complete with a wheelchair ramp donated by a local contractor and a newly branded façade. Both have made it easier for McCoy to grow her outreach in the community.

“It was my first time working with an architect, and it was really exciting. I never had branding support or an architectural design. Now the pharmacy is a ray of sunshine on the corner. People can see us now from blocks away, whereas before they didn’t know what we were. We have a lot of vacancy on the block and many demolitions going on in the community. It’s difficult to be an independent [businessperson] in this industry, but because I stuck it out and didn’t leave, more people in the community are open to walking in and trying us.”

—Maisha McCoy, Pharmacy Solutions and Breathe4Sure Pharmacy

Herman’s Discount

For 20 years, family-owned Herman’s Discount has provided school uniforms and supplies to the residents of Baltimore’s Waverly neighborhood. After a façade improvement project just over a decade ago, owner Ricky Herman witnessed a slow deterioration chiefly caused by inadequate materials. Rob Brennan, AIA, of Brennan + Company Architects, was AIA Baltimore president at the time of the 2015 uprising, which minimally impacted Herman’s but inspired collaboration among design and business development organizations. Brennan designed upgrades to Herman’s double storefront, selecting durable materials that would last for years to come and establishing cohesion with the rest of the block while respecting the buildings’ historic elements.

“It is a drastic improvement from what we had before, not just in terms of the materials, but also the way it looks. We’re going into our 21st year and, with the economy, we saw our strongest year last year. We hope to continue the growth. I’d like to think this project had a part to play in that. We’re very proud of being here for that long. We’re proud of the building and the way it looks now.”

—Ricky Herman, Herman’s Discount

FRS

Harrison Davis founded historic downtown Baltimore’s For Rent Shoes (now FRS) in 2013 as a destination sneaker boutique selling products that can’t be found within 100 miles. Looters broke into the leased space in 2015, inflicting \$7,000 worth of damage in a single day and spurring the need for extensive upgrades. Recognizing that security and visual appeal would be crucial to the shop’s future, the team at J. Neal Design leveraged their fabrication capabilities to creatively reimagine a safer and more inviting storefront that aligns with Davis’ vision to integrate the business more fully into the surrounding community.

“Most storefronts in Baltimore are old row homes that have never been reimaged. We needed to address safety as well as the need to push retail front spaces forward in the city. Jason [Neal] and I are both very creative; we believed in the mission of what we were trying to do. We were able to do a lot with very little due to the ingenuity of his team. It’s definitely made an impact on our business. People can figure out who we are because the branding is more cohesive. It’s really helped with sales and public awareness.”

—Harrison Davis, For Rent Shoes

From the Architect



“Sometimes people think ‘big’ architecture is about flashy buildings. I would say that architecture is more about collaboration and

the community having a ‘big’ impact. Ultimately, it’s not about what I think the design should be. We wouldn’t have come up with this design without Maisha. It was a direct result of what she wanted and needed for her business and her community. It’s not just a storefront or a pharmacy—this project has a larger impact.”

—Kathleen Lechleiter, AIA, Twopoint Studio

From the Architect



“I’ve always made the effort to be out there and contribute. I think the more architects are talking about the importance of ‘place,’ the more people will

become aware of it. With our training and experience, architects are tremendously vital to their communities.”

—Rob Brennan, AIA, Brennan + Company Architects

From the Architect



“Our design was about addressing the current realities and needs of the client, the building, and

the urban fabric of Baltimore. We looked for solutions that were forward-thinking, resilient, and budget-conscious. Utilizing our fabrication capabilities, we were able to balance beauty, security, flexibility, and business value. Being Baltimore local and Baltimore proud, we understand the importance of our small businesses holding the communities together. We’re grateful to contribute our skills and expertise in helping For Rent Shoes continue their positive presence in the neighborhood.”

—Jason Neal & Edrie Ortega, J. Neal Design

AIA Advocacy

AIA Perspective



PHOTOGRAPHY: J. CARRIER



PHOTOGRAPHY: GREG POWERS

AIA's 2019 Legislative Agenda Prioritizes Sustainability and School Safety

By Katherine Flynn

Building on two years of success in advocating for equity and inclusion, disaster relief, and sustainability, AIA will prioritize six legislative goals in the 116th Congress. On Wednesday, March 6, more than 600 architects from firms across the country traveled to Capitol Hill to meet with lawmakers on behalf of sustainability, school safety, housing, student loan debt relief, architecture firms involved in public/private partnerships, and disaster relief.

In 2017, AIA's advocacy team secured an important provision in the federal Tax Cuts and Jobs Act, ensuring that tens of thousands of architecture businesses organized as "pass throughs" would not be unfairly taxed. The organization followed that success in 2018 by backing two pieces of legislation that became law: The Strengthening Career and Technical Education for the 21st Century Act, which will allow federal grant money to be used to market new architecture curricula to historically underrepresented populations in the profession, among other things; and the Disaster Recovery Reform Act, a significant rewrite of disaster recovery and disaster response policies. The latter includes a provision that, for the first time, the role of architects to local and state officials and their communities after a disaster will be legally recognized. **AIA**

The Ability to Listen

It may be the most crucial problem-solving tool we possess.

Communities are the backbone of our nation, and they have all been shaped by the monetary investment, technical expertise, and design decisions of the previous generation. Each generation is responsible for maintaining the built environment they inherit, and each generation must decide how and when to use the technological tools, time, and talent of their age to make meaningful, sustainable, and lasting contributions to their community.

As architects, we have unique skills that confer on us a special responsibility for our communities. Each of us must do what we can—be it small or large—to be responsible stewards of today's built world and to lead efforts that will result in a better future for the next generation.

Beyond building design and renovation, architects around the nation are using their expertise to address the urgent issues of our time, including increasing our affordable housing stock, fixing crumbling infrastructure, improving school safety, and resolving persistently unequal economic opportunity. The most crucial problem-solving tool we possess is the ability to listen. By listening to the needs of residents and working with

civic and business leaders, we can transform communities to reflect this generation's highest ideals of fairness, equity, and opportunity for all. Architects are stewards of our history and curators of our future. Fundamentally, we all want the same thing: a better, brighter, and fairer future for our family, community, and nation.

The solution to many of today's most pressing and fundamental challenges—from ensuring access to quality healthcare to increasing social equity and mitigating climate change—are already being addressed or even solved at the community level. In many instances, architects are at the center of these efforts to make their communities better, safer, and stronger.

I am proud to be a member of a profession that continues to focus on how to inspire, how to protect, and how to ensure that the built environment helps future generations thrive and meet the challenges of their day. Ensuring that our communities encourage the health, welfare, and economic opportunity of everyone—without regard to race, gender, or socioeconomic status—is a vision we all share. Achieving that shared vision will require the time and talent of everyone working together. Through partnerships and active and thoughtful listening, we can ensure that our cities, suburbs, and towns—our communities—are safe, sustainable, and equitable places to live, learn, work, and play, for everyone. **AIA**

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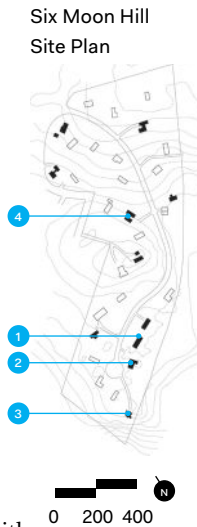
“The desire to develop a community ‘of more than routine interest’ was present in everyone’s mind. . . . [A]lso the conviction that cooperative principles were important.”

In March 1947, the *Boston Globe* profiled an unusual ménage on its woman's page, in an article about the domestic arrangements of two women architects with young children. "For more than a year," the writer recounted primly but with evident admiration, "brunette Jean Fletcher and blonde Sally Harkness have shared a house, a maid, and baby sitters. And both of them have jobs with the Architects' Collaborative in Harvard [Square], where their husbands, Norman and John, also work."

The article explained how the Fletcher and Harkness families, with four children between them, divvied up a single Cambridge, Mass., residence. The Harknesses got the ground floor and the yard; the Fletchers, the top two floors. Everyone shared a washing machine and telephone. Sally Harkness and Jean Fletcher worked staggered half-days at the office so that they could split the wages of a maid, who watched the children while they worked and did some household chores. Harkness said the arrangement was healthy for the children, because of the yard and other open spaces nearby, and convenient for the adults. But it was not her first choice. "[T]he ideal way," she said, "would be with the building of new single units in a small neighborhood. This could develop eventually into a large community, with shops, schools, and sitters available for all."

Maybe Harkness was prophetic. More likely, she was already planning such a neighborhood, giving it definite contours in her mind's eye. During the winter of 1946-7, a few of the 20-something architects from the Architects' Collaborative, or TAC, went cross-country skiing west of Cambridge, in the countryside around Lexington. They traversed a hill with oak and pine trees, noting both its privacy and easy access to Cambridge and Boston. In May 1947, the Fletchers and Harknesses, along with their TAC colleagues, bought the 20-acre site. They called it Six Moon Hill, after the old Moon-brand cars that had been left in a barn on the property.

"The desire to develop a community 'of more than routine interest' was present in everyone's mind," Norman "Fletch" Fletcher wrote almost two decades later of TAC. "[A]lso the conviction that cooperative principles were important. There was, and is, a strong conviction at TAC that ideal communities go far toward preventing social conflict."



A Progressive Counter-Movement

TAC was hardly alone in its turn to suburbia. The late 1940s and 1950s saw the mushrooming of large-tract, assembly-line-built suburbs like Park Forest, Ill., and Lakewood, Calif. The first phase of Levittown, N.Y., had grown to a staggering 17,500 houses by 1951. One reason for the Levitts' success was their adherence to the conservative design guidelines of the Federal Housing Administration (FHA), which insured a large share of home mortgages. The FHA, concerned about resale value, warned builders off modernist and experimental design and advocated "safe" styles like Cape Cod and Colonial Revival. The FHA also advised that developments should be racially homogeneous—the larger and more monotonous, the better, because the lower the risk to "neighborhood stability."

TAC, on the other hand, was part of a counter-movement that rejected such monotonous developments in favor of progressive architecture. In northern Virginia, near Washington, D.C., architect Charles Goodman and landscape architect Dan Kiley designed Hollin Hills, 450 window-walled homes tucked in rolling woodland. In California, Joseph Eichler developed tracts of homes designed by modernist architects. In the



Members of TAC, from left to right: Sally Harkness, Jean Fletcher, Robert McMillan, Norman Fletcher, Walter Gropius, John C. Harkness, Benjamin Thompson, Louis McMillen

Midwest, George Fred Keck—who designed the "House of Tomorrow" for the 1933 Chicago World's Fair—built a subdivision of early solar houses in Glencoe, Ill., with his brother William. In Colorado, businessman Edward Hawkins collaborated with architect Eugene Sternberg on Arapahoe Acres near Denver.

Nowhere saw as much of this activity as where TAC built Six Moon Hill: the western arc of Boston's suburbs, and especially Lexington. The site of the first battle of the Revolutionary War, the "birthplace

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of American liberty” was a hybrid farming community and streetcar suburb until the rumblings of major suburbanization after World War II. Just a 15-minute-drive northwest of Cambridge on the recently upgraded Route 2, Lexington was conveniently located for academics at Harvard and MIT. In 1951, Lincoln Laboratory, a federally funded MIT lab for radar research, and companies like Raytheon arrived along Route 128, increasing the town’s appeal to scientists and engineers. From 1940 to 1960, Lexington’s population more than doubled, to about 28,000.



The Harkness house at Six Moon Hill

And by 1960, thanks in large part to Harvard and MIT’s nearby architecture schools, the town had no less than nine modernist subdivisions.

The story of progressive architecture’s rise in postwar suburbia has largely gone untold. As TAC demonstrates, however, government-approved tract housing built by commercial builders, taking few design risks and offering little in the way of community amenities, was hardly the only force reshaping the postwar landscape. A country of atomized “ticky-tacky boxes,” as songwriter Malvina Reynolds put it, was not inevitable then—and it isn’t now.

The Good Life, Inc.

TAC was composed of Walter Gropius, the legendary founder of the Bauhaus, who taught at Harvard, and several of his protégés. Through Gropius, the younger architects imbibed the ethos of designing collaboratively across disciplines—gathering architecture, urban planning, landscape architecture, and industrial design into their purview. And they

upheld the Bauhaus tenet that design ought to be a force for a better, more egalitarian society.

All of the younger architects in TAC built houses for their families on the hill. They subdivided the land into 29 half-acre lots, plus common area and an access road. The other lots were claimed by friends and associates, as well as young professionals who had heard about the novel community taking shape there.

Although the houses shared a common vocabulary of flat or shed roofs, vertical redwood or cypress cladding, large windows, and strong horizontal lines, their floor plans varied considerably, with some venturing further into experimental territory than others—especially in the architects’ own residences. TAC’s Robert McMillan, for example, put the bedrooms in a half-basement and treated the ground floor as a continuous live-work space, with a glass wall on the south side to take advantage of the view. The Harknesses, wishing to extend their kitchen-dining area-playroom to the outdoors in nice weather, braced large windows with steel ties and attached hardware so the windows could be raised overhead, like garage doors.

TAC’s clients (and the designers themselves) were not wealthy executives, and keeping costs down was imperative. Despite all the custom touches in the houses, their footprints were as compact as 1,100 square feet. Customizations were made for efficiency and aesthetics. One house had an oak table that rested on tracks between the kitchen and dining room. Pushed one way, it was a dining table; pushed the other, it was a counter. Moon Hill houses ranged in price from \$10,000 to \$22,000 (between \$105,000 and \$230,000 in today’s money)—within the budget of many families living on one junior academic or professional salary.

The architects also subtly pushed back against the gendered logic of residential design of the era. Instead of being fully enclosed, the kitchens often had pass-throughs to the dining or living area, ensuring that whoever was in the kitchen (usually the woman of the house) would not be cut off from what was happening in other rooms. Playrooms were often put in the basement; TAC seems to have assumed that the mothers would not want to hover over their children.

In 1954, *Vogue* ran an effusive profile of the neighborhood titled “The Good Life, Inc.” Next to a full-page photograph of couples smoking and talking in a double-height living room, a woman in a stylish Jens Risom chair with her back to the camera, the article noted that “these families have an almost pioneer attitude of mutual help, friendliness, and purpose ... doors aren’t locked and everyone calls everyone by his given name and the first person met in any one house is apt to be someone else’s child.”



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The sense of camaraderie was strong. “We kids all had LOTS of parents,” wrote one man who grew up on Moon Hill in a book published for the town’s 50th anniversary in 1997. In 1960, the association built a pool on the common land, and it became the social hub in summer. In the winter, kids went sledding while their parents climbed ladders to remove snow from their roofs, calling across to each other as they shoveled.

A Community Rather Than a Neighborhood

Fresh from its success with Six Moon Hill, TAC purchased another, bigger tract in Lexington, a former dairy farm, and divided it into 68 lots surrounding 20 acres of common land; this became Five Fields. Here, TAC tried to regularize the designs that had evolved on Moon Hill, producing several standard plans. Setbacks from the roads were staggered and orientations varied according to the gentle rise and fall of the land. TAC preserved the farm’s old stone wall and as many old oak trees as possible. Five Fields attracted the same kind of young intellectuals: The first neighborhood group that formed met to read Ancient Greek together.

I visited Five Fields on an overcast spring day. My guide was Rick Treitman, a long-time resident who lives in a house that was built and inhabited by Hideo Sasaki, the late founder of what is now Sasaki Associates. Sasaki designed the house with architect Allison Goodwin in the mid-1950s, drawing on his Japanese background for its unusual form: a long, low rectangle meets another rectangle at a right angle and seemingly splits it, and its two halves are both topped by pagoda-style roofs. Originally, Treitman told me, the house had four internal gardens, one for each season.

In Treitman’s kitchen, we sat down with his neighbors Sally Bowie and Bob Rotberg and, over wine and cheese, talked about life in Five Fields. Rotberg, a retired professor at Harvard’s John F. Kennedy School of Government, moved into his house in 1970. He and his wife had visited friends at Five Fields, and Lexington had excellent schools, so they bought it sight unseen. “The man who owned the house before me was a world-famous cognitive psychologist,” he recalled. “We discovered, in coming to see the house ... that there were Swedish graduate students who had been renting the house, and trashing it, and sunbathing naked on the roof. We had to kick them out, and eventually burn their mattresses.”

For Rotberg, Five Fields is a community rather than a neighborhood, an important distinction. “There’s something very special that’s carried on generation to generation, of people pulling together, and not worrying about creed, religion, politics, and really believing in each other. Because we have an annual

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meeting, because we have a pool, because we have the common land, it works.”

When I asked Treitman, Bowie, and Rotberg whether Five Fields had changed over the years, Rotberg said that Lexington has grown slowly in recent decades, unlike many suburban towns. But Bowie had a different answer: “The community has changed, because it costs so much more money to move here.”

Indeed, Six Moon Hill and Five Fields have come to an ironic fate: The \$17,000 and \$22,000 houses now sell for well upwards of \$1 million. The Boston area has been on an upward climb of prosperity since TAC’s early days, and it has flourishing IT, biotech, and financial sectors. As a result, it has become one of the most expensive housing markets in the country. Lexington, convenient to Cambridge and the tech corridor, and still boasting first-rate public schools, is one of the most



Five Fields circa 1952

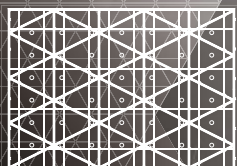
desirable places in the region. In 2017, the median home sales price in Lexington was \$1.15 million. A house in Five Fields sold for \$1.36 million in 2017; a Moon Hill house sold for \$1.5 million the year before.

It’s sad that an egalitarian experiment has devolved into a luxury good. But it’s worth considering what has made Five Fields and Moon Hill so sought after, because the high home values are more than just a ripple effect. TAC understood something crucial: the importance of designing for children. At one point in the early 1960s, there were 96 children on Moon Hill, far eclipsing the number of adults. TAC was highly unusual for two of its seven architects being women, and not just women, but mothers of young children. Both Sally Harkness and Jean Fletcher aspired to create a domestic realm that stretched beyond the nuclear family for social support.

In its feature article, *Vogue* described Moon Hill as a paradise for children: a “magnificent exclusive jungle gym” with children’s artwork hanging on walls and girls shinnying up lally columns. Many of TAC’s Lexington houses had playrooms; some had children’s bedrooms

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that could be separated or combined via a folding wall, and others had built-in homework desks. More importantly, the de-emphasis on the family backyard and generous provision of shared open space drew children outdoors together, to play ball games, build forts, and camp out in tents. Children here could be fairly independent, because they had places to go that were safe, yet not directly under their parents' gaze. That independence would have freed up their mothers, some of whom worked outside the home, as Jean Fletcher and Sally Harkness did.

The share of American households with children dropped sharply from 1970 to 2012, from 40 percent to 20 percent, and women who have children don't have as many as they used to. America looks different now. Still, it's striking that nowhere seems designed with children in mind anymore, whether it's suburban neighborhoods with fenced yards instead of parks, or urban apartment buildings with mostly studio and one-bedroom units but no playrooms. Perhaps for this reason, the number of children at Six Moon Hill and Five Fields has shot

up again recently, after a period of decline, as Baby Boomers' children grew up and moved out.

In the end, TAC did not create a new kind of community with "shops, schools, and sitters available for all," as Sally Harkness had envisaged. At Five Fields and Six Moon Hill, the architects did not pose an alternative to the suburban pattern of residential enclaves of detached homes. But they optimized this pattern in important ways. In TAC's quest to create a superior suburb for the everyman (and -woman), we get a tantalizing look at a different trajectory for the postwar suburbs, one that emphasized progressive architecture, a blurring of private and public space, and semi-wild nature. The enduring appeal of TAC's two developments in Lexington testifies to their success, and to the real, mostly unmet demand for nontraditional design in suburbia today.

This story is adapted from Amanda Kolson Hurley's Radical Suburbs: Experimental Living on the Fringes of the American City, published in April by Belt Publishing.



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“By 1955, Bayer had become Aspen’s ‘most famous resident,’ at least according to the *Rocky Mountain News*. Almost as quickly, he was forgotten.”

The story of how the Bauhaus came to Aspen, Colo., begins in the winter of 1939. The pipes had frozen at Elizabeth Paepcke's vacation ranch house south of Denver, and so Pussy, as Elizabeth was nicknamed, and her houseguests traveled by train to Aspen, a Victorian-era mining town, for a weekend of skiing. "The town, home for some 800 people, seemed virtually abandoned," James Sloan Allen writes in *The Romance of Commerce and Culture* (University of Chicago Press, 1983). "All around stood the dark, snow-laden forms of buildings and houses long vacant." The group checked into the ramshackle Hotel Jerome, where room and board cost \$3 per person. But Pussy saw great potential in the fading town. As she reported back to her husband, the Chicago industrialist Walter Paepcke: "You simply must see it. It's the most beautifully untouched place in the world."

When Walter finally made the trip in 1945, he clearly agreed, because he began buying up properties for back taxes, including a number of Victorian houses like Pioneer Park, a two-story manse that would become the Paepckes' home in Aspen. He even invited his friend Walter Gropius, the legendary founder of the Bauhaus, to visit and design a master plan to guide Aspen's restoration and growth. Gropius declined, although he famously offered this advice at a town meeting: "Restore the best of the old, but if you build, build modern."

Which is what the Paepckes did. Instead of Gropius, they lured another Bauhaus alumnus to Aspen, an Austrian-born artist and designer named Herbert Bayer, and together they transformed the town into a thriving cultural hub and ski destination, a kind of American Salzburg. The Paepckes had the vision and the means. Bayer, known for his groundbreaking work in graphic design, had the artistic talent to market and promote Aspen with

eye-catching posters and advertisements. Not to mention buildings: working mainly with the Frank Lloyd Wright-trained architect Fritz Benedict, Bayer designed several of the town's pre-eminent landmarks, including the 40-acre campus of the Aspen Institute for Humanistic Studies, which today hosts, among other events, the annual Aspen Ideas Festival. Gwen Chanzit, a curator and author of *From Bauhaus to Aspen* (Johnson Books, 2005), says that designing the campus—which comprises the Aspen Institute, the Aspen Meadows Resort, the Aspen Music Festival and School, and the Aspen Center for Physics—was a kind of "Bauhaus dream" for Bayer. "Here," she writes, "Bayer's architecture, sculpture, murals, and earthworks all merge into a cohesive whole."

By 1955, Bayer had become Aspen's "most famous resident," despite stiff competition from the town's "millionaire tycoons, best-selling novelists, and top-ranking musicians," at least according to the *Rocky Mountain News*. Almost as quickly, Bayer was forgotten. Not long ago, even at the Aspen Institute, where his influence is most obvious, it wasn't easy to learn more than a few sketchy details about him.

Today, with its posh boutiques and lavish vacation homes, Aspen hardly seems like a proving ground for the modernist tenet "form follows function." ("More like 'form follows finance,'" as a friend recently quipped.) But Aspen is finally making amends for the oversight. In this, the 100th anniversary year of the founding of the Bauhaus, which opened on April 1, 1919, in Weimar, Germany, Aspen is sponsoring a "Bauhaus 100" program to celebrate Bayer's considerable influence. Events include panel discussions, lectures, art exhibitions, and walking tours. (There's even a Bauhaus Ball, and Plato's Restaurant at Aspen Meadows is selling a multicolored Herbert Bayer cake.) Aspen may now be a billionaire's paradise, but if you look closely, you can still tease out Bayer's legacy here.

Bayer Meets Paepcke

Born in Haag, Austria, in 1900, Bayer was just 21 when he enrolled as a student at the Bauhaus, conceived by Gropius as a kind of artistic utopia combining crafts and fine arts. ("Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist!" Gropius wrote in his founding manifesto.) Four years later, Bayer was appointed director of the printing and advertising workshop at the school's new home in Dessau, where he created his all-lowercase Universal typeface, which was famously adopted as the school's official typographical identity. In 1928, Bayer moved to



Paepcke's Pioneer Park circa 1965



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Berlin, where he worked as a commercial artist, graphic designer, painter, and photographer.

The rise of the Nazi regime led to the shuttering of the Bauhaus in 1933, and many of the school's most famous alumni—Gropius, Ludwig Mies van der Rohe, Marcel Breuer—immigrated to America, Bayer included. He moved to New York in 1938, after Alfred H. Barr Jr., the founding director of the Museum of Modern Art, asked him to design an exhibition (and

to work as a design consultant, offering him \$6,000 a year in consulting fees from CCA and \$2,500 from Paepcke's newly formed real estate firm, the Aspen Co. Along with several partners, Paepcke also started the Aspen Skiing Co., but he was determined to make the town more than just a ski destination. "The phase of Aspen development that interests me most," he told the publisher James Laughlin in 1946, is "the cultural, educational, and architectural."



Bayer's Health Center (1955)

accompanying catalog) about the Bauhaus. Bayer designed several other exhibitions for MoMA, which is how he met Walter Paepcke, who was the president of the Container Corporation of America (CCA), a corrugated-box manufacturer. The Paepckes ran with an intellectual and artistic set that included the University of Chicago philosopher Mortimer Adler, as well as the transplanted Bauhausers Gropius and László Moholy-Nagy. In 1945, at the urging of Gropius, Paepcke asked Bayer to design an exhibition called "Modern Art in Advertising" at the Art Institute of Chicago.

The following year, not long after his initial visit to the town, Paepcke persuaded Bayer to move to Aspen

Bayer's interests were even more wide-ranging. He had no formal training in architecture and didn't get a license until 1960. Steeped as he was in the Bauhaus ethos of "total design," he had no interest in separating disciplines: painting, graphics, sculpture, photography, architecture—for an artist like Bayer, there was no particular hierarchy. "Bayer practiced Bauhaus directives more consistently than any other of his Bauhaus colleagues," Chanzit writes in *From Bauhaus to Aspen*. "He never limited himself in media, preferring to work across traditional lines to infuse modern life with integrated systems of design at every level."

Aspen proved fertile ground for Bayer. Soon after arriving with his second wife, Joella, he got to

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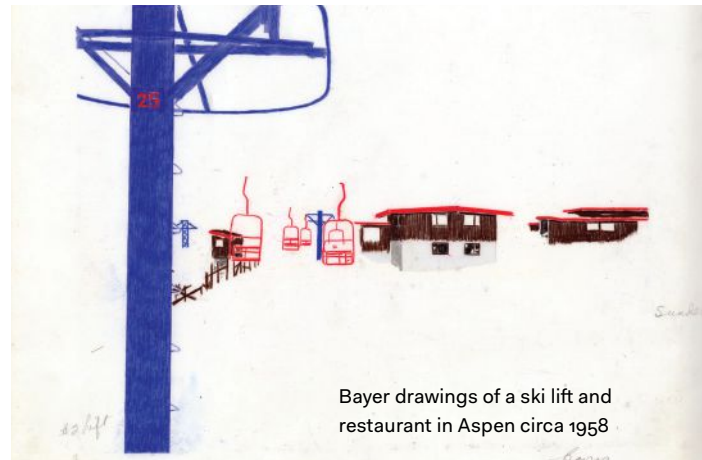
work, starting with the restoration of the Jerome, which Paepcke had leased. Bayer updated the hotel's mechanical systems and painted the building's red-brick exterior white with blue "eyebrows" over the windows. Locals weren't amused, but Paepcke and Bayer were just getting started. They offered residents free paint to spruce up their own deteriorating Victorian properties, but only in two colors: a garish pink (which Bayer had used for the Paepckes' house) and a bold "Bayer Blue," as it came to be known. A few brave home and business owners opted for the Bayer blue: "several examples survived a good 50 years and have only recently been changed," says Amy Simon, Aspen's historic preservation officer.

Bayer also oversaw restoration of the Wheeler Opera House, which had been heavily damaged by several fires, and then embarked on his first new building: the Sundeck, an octagonal warming hut at the summit of Aspen Mountain, 11,212 feet above sea level. Designed with Benedict, the building offered expansive mountain views and a central stone fireplace for heating and water collection. The idea was clever enough: snow on the copper roof, which slanted inward, would melt from the heat of the fireplace and then drain into storage containers. But high winds prevented much snow from accumulating, and the system never worked as Bayer had intended.

The Birth of the Institute

It was Paepcke's focus on arts and culture that inspired Bayer's most significant project in Aspen. In the summer of 1949, Paepcke and Robert Hutchins, president of the University of Chicago, organized a 20-day Goethe Bicentennial celebration, commissioning Eero Saarinen to design a large white canvas tent for the proceedings, which included lectures, discussions, and concerts. The event spawned the Aspen Institute, where business leaders could read and discuss writings by great thinkers; the Aspen Music Festival and School, which became a separate organization in 1954; and the now-defunct International Design Conference.

Paepcke soon saw the need for a permanent campus with meeting rooms, lodging, dining facilities, and a recreational center. For Bayer, the chosen site on the outskirts of town was a blank slate where he could create a unified campus—"an environment greater than the sum of its parts," as Chanzit describes it in her book. Bayer designed (again with Benedict as the associate architect) a series of low-slung structures that are delightful in their simplicity. First came Seminar Hall, completed in 1953 and now named after one of the Koch brothers, David, a part-time Aspen resident. Built with cinder blocks and a steel



Bayer drawings of a ski lift and restaurant in Aspen circa 1958



Seminar Hall, now the David H. Koch Building (1953)

frame, the building featured two hexagon-shaped seminar rooms with nonhierarchical six-sided tables to facilitate discussions. For one outside wall, Bayer designed an abstract mural—which mimics Aspen's mountain landscape—using the sgraffito technique he had learned at the Bauhaus from his mentor, Wassily Kandinsky. For other exterior walls, Bayer created repeating patterns with the concrete blocks to add texture and a sense of movement.

In 1954, Bayer designed three flat-roofed, hotel-style guest chalets (renovated and expanded in the 1990s) and a central building with a restaurant and offices (now called the Walter Isaacson Center, it's been remodeled and expanded several times). A year later came the Health Center, with its whimsical, colorful typographic entrance mural and an exterior spiral staircase leading to a rooftop sundeck. Bayer completed the Walter Paepcke Memorial Building—which contains offices, a library, a gallery, and a 400-seat auditorium—in 1962. Completely renovated in 2010, it's another concrete-block gem, a kind of cousin to Seminar Hall next door.

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Bayer's "low planar architecture" was rooted in the "understated Bauhaus aesthetic," as Chanzit writes in her book. "Function ... is primary in determining shape. All unessential ornamentation is eliminated; materials such as cinderblock are not covered but are open to 'honest' view; the simple flat architectural parts echo one against another to yield a sense of unity without any slavish imitation from building to building. And the restful simplicity of design never attempts to compete with the splendor of the natural environment."

In 1959, Paepcke had hatched a plan to create an "architectural village" near the institute that would feature houses designed by more than a dozen prominent architects, including Gropius, Breuer, I.M. Pei, FAIA, Minoru Yamasaki, Edward Durell Stone, Harry Weese, and Philip Johnson. Groundbreaking was set for April 1960, but Paepcke, who had been diagnosed with lung and bone cancer, died that month. The village was never built.

By the time Bayer left Aspen in 1974 and moved to Montecito, Calif., where he died in 1985, Aspen was

on its way to become the posh retreat it is today. "He and Elizabeth Paepcke were both horrified by the overwhelming displays of wealth," says Harry Teague, AIA, who moved to Aspen in 1966 hoping to work for Bayer but was hired by Benedict instead. "They were pretty discouraged." Aspen, Elizabeth said in a 1990 interview, four years before she died in her home there, "had become a town of glitz and glamour ... a nut without a kernel."

A Playful Spirit that Endures

Today, Bayer's distinctly modern buildings, Teague says, offer a sharp contrast to Aspen's remaining Victorians. "Bayer was an Austrian, so he loved the mountains. He saw that we have these deep blue skies, and for much of the year, there are big piles of snow on the ground. So he placed his institute buildings on plinths to get them out of the snow, and he gave them white roofs to stand out against the blue sky. A lot of Bauhaus design ideas got co-opted into tedious, not-terribly-original styles. But the real Bauhaus idea



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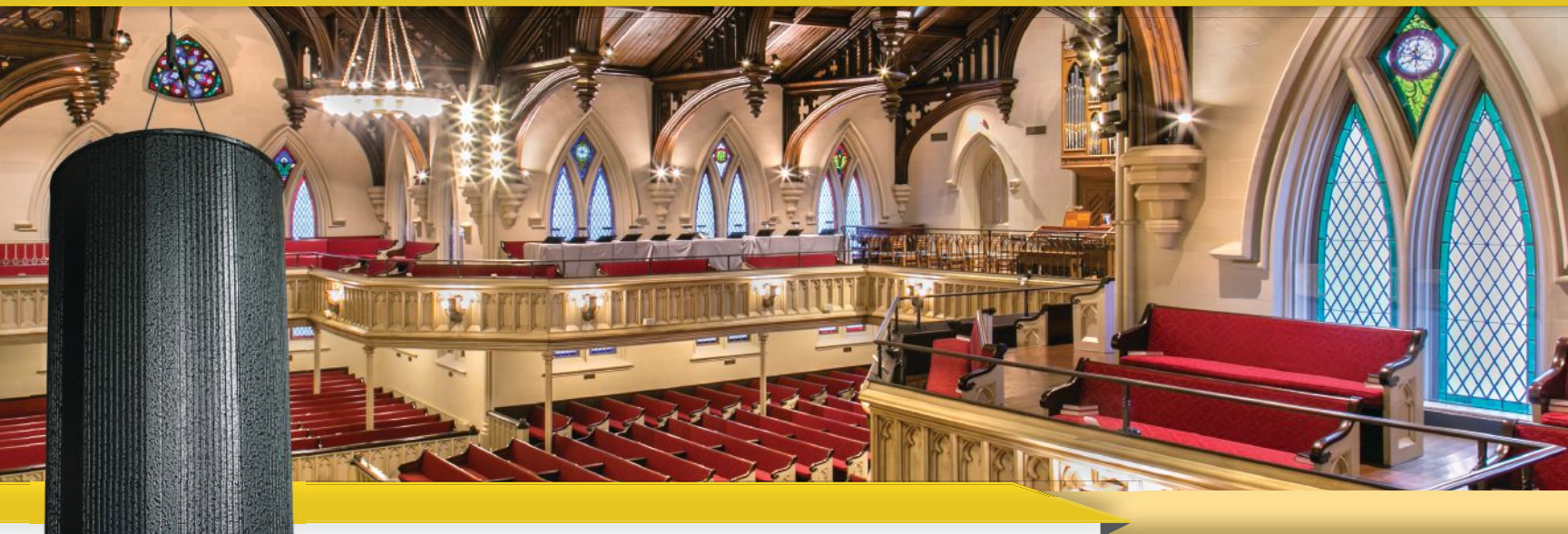
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It's precisely this mission of social reform that's being overlooked in the anniversary celebration of the Bauhaus in Aspen, where the average cost of a single-family home is about \$7 million, and where many resort employees commute daily from more than an hour away.

was to keep it fresh, and that's what Bayer did at the Aspen Institute."

Bayer's playful spirit still permeates the serene campus—in the human-scaled buildings, yes, but also in his other creations at the site: an earthen mound, perhaps the first example of landscape as sculpture; a marble garden, constructed with discarded pieces from a nearby quarry; and the "Kaleidoscreen," a sculpture made of seven colorful aluminum louvers that rotate. To the institute's credit, Bayer's artwork—paintings, prints, tapestries, photographs—is everywhere: in meeting rooms, reception areas, and in a permanent gallery in the Doerr-Hosier Center, a conference center designed by Jeffrey Berkus, AIA, and built in 2007.

To the extent that Paepcke and Bayer aspired to bring a modernist sensibility to Aspen, they largely succeeded (it looks nothing like Vail, with its faux-Bavarian buildings). Victor Lundy built a dramatic brick-and-glass vacation home for his family next door to one of Bayer's residences. Benedict designed a number of Wright-inspired structures, and many of



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Bayer at his Red Mountain house in 1965



the architects who worked for him went on to start their own firms locally. Weese, who knew Paepcke in Chicago, became a part-time resident and designed three vacation homes, all of which survive. But his masterful 1972 concrete-block Given Institute, owned by the University of Colorado, was demolished in 2011. “That was a huge loss,” says Simon, “but the city has landmarked about 250 Victorians and 50 modern buildings, including all of Bayer’s remaining structures. That’s pretty good.”

Bayer’s remaining architectural works include most of the Aspen Institute buildings, as well as two residences he designed in the adjacent West End neighborhood. The 1888 Queen Anne-style Victorian that Bayer and his wife lived in for many years is landmarked. A handsome 1966 Bayer-Benedict library (now an office building) still stands on Aspen’s Main Street, but given its Wrightian features, it appears more Benedict than Bayer.

But not everything has survived. The Sundeck, which saw numerous alterations over the years, was

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demolished in 1999. A simple house and studio Bayer designed for himself and his wife—on the side of Red Mountain, today one of Aspen’s priciest neighborhoods—is long gone. (Pavilion-like, it was arguably Bayer’s most Miesian building and was featured on the cover of *House Beautiful* in 1966.) A music tent with an origami-like roof that Bayer designed in 1965, to replace Saarinen’s original canvas version, suffered from poor acoustics and other flaws (it leaked, for one thing) and was in turn replaced in 2000 by one designed by Teague.

Lissa Ballinger, who curates the Aspen Institute’s extensive art collection (which includes a number of works by Bayer), says she is often asked what Bayer would think of Aspen today. “I think he would be absolutely thrilled that his campus is alive and well,” she says. “At the same time, I think he would be distressed by some of the growth in Aspen.”

One of the animating principles of the Bauhaus was that design should affect social change—an ideal that more often than not got lost after the school’s alumni decamped for the U.S. As the art historian Elaine Hochman writes in *Bauhaus: Crucible of Modernism* (Fromm International, 1997), “Gropius’s Bauhaus ... meant something far more than the stark and simple technological style that America imagined. It meant to change the world through how it looked and lived.”

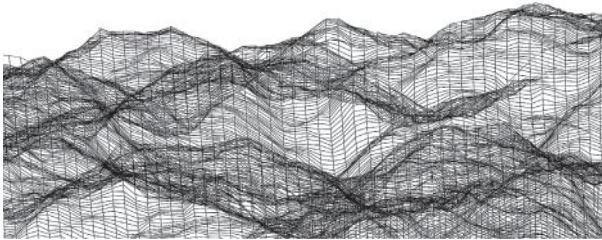
It’s precisely this mission of social reform that’s being overlooked in the anniversary celebration of the Bauhaus in Aspen, where the average cost of a single-family home is about \$7 million (an 1890 Victorian and guesthouse recently sold for \$21.95 million), and where many resort employees commute daily from more than an hour away. Teague, for one, is currently designing a \$15 million affordable-housing complex in Basalt, down valley from Aspen, to house employees of the Aspen Skiing Co. Still, the demand for housing in Aspen remains acute. Bayer may not have designed affordable housing himself, but his low-cost buildings at the Aspen Institute glowingly demonstrate how to do a lot with a little.

For Teague, Bayer remains an invigorating force. The Aspen Institute campus, he says, still evokes what Paepcke had called the “Aspen Idea”: the notion that you could create a place that would nurture the mind, body, and spirit. And his memories of Bayer endure. “Even when he was working,” Teague recalls, “he’d have an ascot on. He was always impeccably groomed. His hair was never out of place. He was very elegant, and rather lovely.”

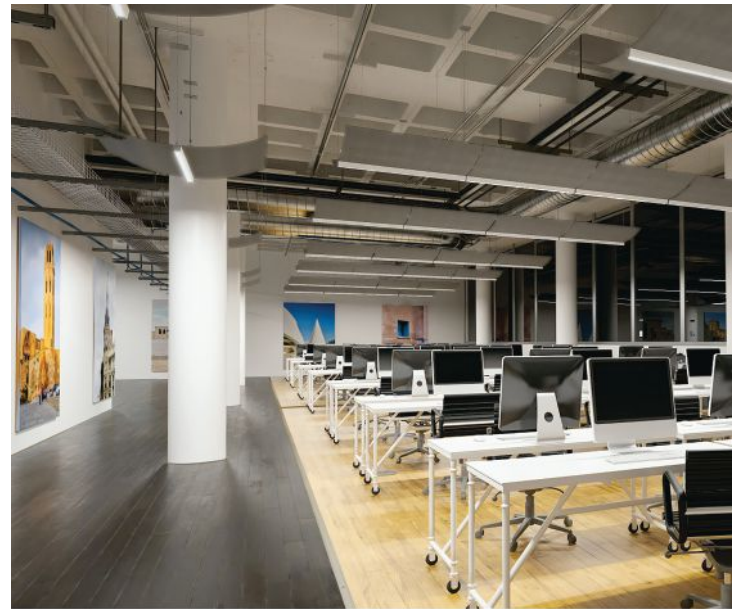


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Originally issued: 11/2013 Revised: 08/2015

EVALUATION SUBJECT:
Collene Ceiling Tiles

REPORT HOLDER:
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Denver, CO 80231
www.colleneceiling.com

CSI Division 5
CSI Section 5030

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2.0 PRODUCT USE

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2.1 PRODUCT DESCRIPTION

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4.0 DESIGN AND

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**New York State Equal Rights Heritage Center
Auburn, N.Y.
nArchitects**



A visitor's center exploring New York State's role in the struggle for equal rights is also a gathering space for the local community.

INTERVIEW BY KATIE GERFEN
PHOTOS BY JAMES EWING



Why was Auburn selected as the home for the center?

Eric Bunge, FAIA, principal-in-charge: Auburn was chosen because of its connections to the struggle for equal rights. Notable Auburnians include Harriet Tubman, who spent the last 50 years of her life there, and William Seward, who was the governor of New York and the Secretary of State to Abraham Lincoln. His house is directly adjacent to our project. There were a lot of progressive ideas flowing through the region—places like Susan B. Anthony’s home and Seneca Falls are very close. Initially, the RFP identified quite a different project: a visitor’s center with a minor exhibition component. However, very quickly the project started to morph into what it is now.

How does your design address this context?

Bunge: We all understood the center should be a springboard to get people out to visit the real sites—it’s a place that connects you to other places. The site is at an interesting edge condition between historic South Street and downtown, which is a newer area. We looked at the historic houses—their proportions, footprints, and details—and tried to create a building that would stick to that context yet look to the future.

Mimi Hoang, AIA, principal: This is the first municipal building that Auburn has built in 40 years. It’s directly in front of city hall, and there used to be a church on the site, so it was always a civic gathering place. During urban renewal, which is such an oxymoronic term, they put a surface parking lot there. We felt a responsibility that it be not just a building, but a social incubator and hub. At the same time we were super fascinated by the history, and the design of the building is about celebrating everything around it.

The sloping roof planes seem to frame views out to the surrounding structures. How did that concept develop?

Bunge: We used the slope of the roof, the connection between the volumes, and the windows themselves to create a unique kind of perspective. The connection points create V-shaped courtyards which are oriented to create very immersive views of, for instance, the Seward House, from within the building. The roof planes themselves contribute to the sense of a cascade of volumes that kind of step up the hill, but also respond to the rooflines in the neighboring buildings without resorting to pastiche.

The building details also seem to deliberately connect with the historic surroundings.

Hoang: A lot of the details are actually traditional ones, but we’re using them in different ways and scales. So,

what we call the window shutters—where the brick steps in around the window—that’s a traditional detail, but the windows in our building are very large and contemporary. We’re trying to take these historic details that read as ornamentation and scale them up to respond to an entire façade in a systemic way so that they shift from ornamentation to a much bigger feature of the envelope.

It doesn’t sound like this is a conventional museum.

How did the exhibition design develop?

Bunge: We worked together with our partners at MTWTF [a New York–based graphic design studio] and codesigned the exhibition with them. This was a very fast project—we interviewed for it in the spring of 2017, and we opened it in the fall of 2018. The curatorial ambitions happened in parallel.

MTWTF came up with a really fundamental concept about the exhibition, which is that it wouldn’t be thematically organized, but that it would be organized by media types. From the very beginning, we all agreed that this should not feel like a museum—it should feel like a constantly evolving center that exposes people to snippets of history—because we want folks to be inspired to leave this building and get on the road and go to visit the attractions that this center highlights. We all sort of organically became the curator, and it was all vetted by an advisory board formed by New York State curators.

Hoang: The building doesn’t have the pressure that museums have in terms of demanding criteria for environmental controls, and lighting, and things like that. Often you’re working within complete white boxes when you’re working in a museum, and in this case we really felt like you know when you are looking at, or listening to, the speeches, you should be sitting with a view of the city of Auburn and putting all these contexts together. We also wanted it to feel urban, so we used the concrete, the terrazzo floor—things that you know will last. This kind of toughness to the interiors is a bit of our M.O. We’re a bit allergic to drywall. We want to use real materials.

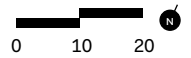
How is the building being received by the community?

Bunge: The exhibitions are being received incredibly positively; it’s broken records in terms of visitorship and they expect this to continue to increase in the spring when things thaw out a bit. I think for Auburn this building is becoming their living room, which is exactly how we presented it to them. And we’re excited to see that they’re using the building in ways that no one could’ve anticipated.

Ground-Floor Plan



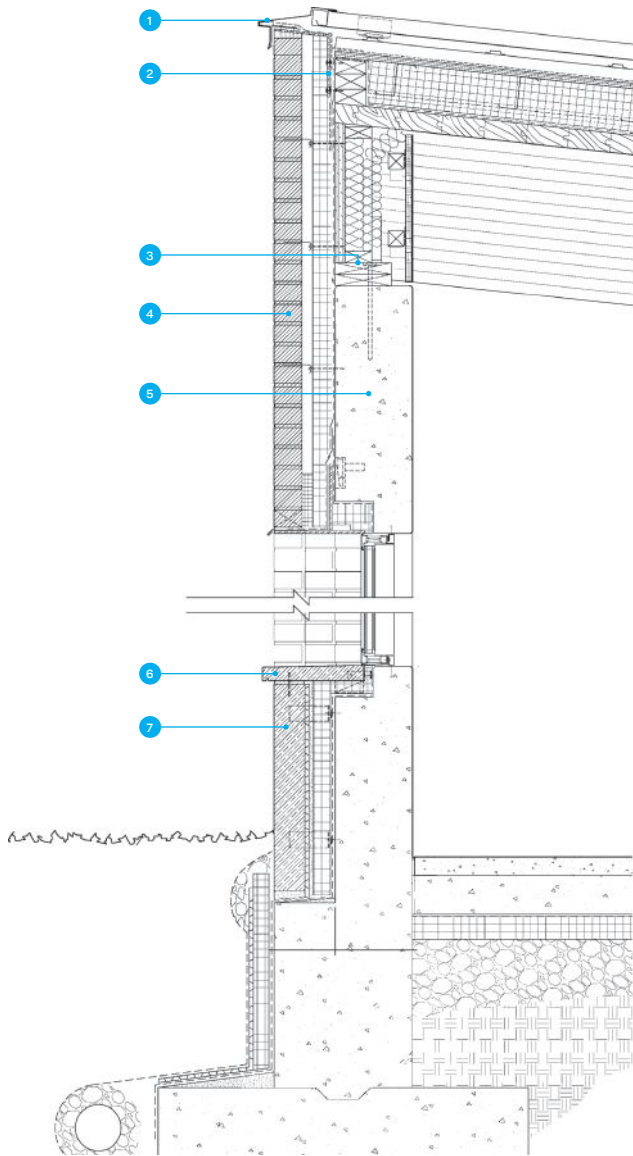
- 1. Entrance
- 2. Reception
- 3. Exhibition
- 4. Retail
- 5. Administration



Previous Spread: Aerial view from the east, with the main entrance at right.

This Page: An exhibition gallery, with views of surrounding historic structures and a structural Douglas fir glulam ceiling.

Wall Section Detail



1. Metal coping
2. Galvanized bent steel plate
3. Glulam beam anchored to concrete wall
4. Angled face brick
5. Poured concrete wall
6. 2" stone sill with drip edge
7. 4" stone base

0 0.5 1

In the galleries, board-formed poured-concrete walls contain integrated data and electrical infrastructure, and terrazzo floors contain radiant heating and cooling systems. Stepped brick façade detailing at the window surrounds calls back to shutters on the surrounding historic structures.

Project Credits

Project: New York State Equal Rights Heritage Center, Auburn, N.Y.
Client: City of Auburn; N.Y. State Office of Parks, Recreation and Historic Preservation
Architect: nArchitects, Brooklyn, N.Y. · Eric Bunge, FAIA (principal-in-charge); Mimi Hoang, AIA (principal); Amanda Morgan, AIA (project manager); Thomas Heltzel, AIA; David Mora
Interior Design: nArchitects
M/E/P Engineer: OLA Consulting Engineers
Structural Engineer: Silman
Civil Engineer/Landscape Architect: Environmental Design and Research
Lighting Designer: Lumen Architecture
Exhibition Design: MTWTF; nArchitects
Graphic Design: MTWTF
Size: 7,500 square feet
Cost: \$10 million

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Wooden Chapel
Unterliezheim, Germany
John Pawson

A British architect created a shelter for quiet contemplation on a wooded bike trail in Bavaria.

INTERVIEW BY KATIE GERFEN
PHOTOS BY FELIX FRIEDMANN





How did you get involved in this project?

John Pawson: We did the Catholic parish church in Augsburg in Bavaria, which is not a million miles from the woods where this chapel is. And I don't quite know how they got together, but the priest had some connections in the area with a man and his wife who have a wood-processing business, and he had an idea to build seven places of sanctuary, all spaced apart, on a very beautiful cycle path through the state-owned woods. They invited six German architects and us, mainly because we'd done the church in Augsburg.

How was your site selected?

I was quite keen to see which site they were going to offer me, because there were seven. I chose a spot at the top of a clearing, half in the woods and half out. It's very near the village on the Danube where the Battle of Blenheim was. It was the most horrific battle in history up until that point in terms of loss of life, quite appalling, but it's a very beautiful spot and it just seemed to touch something—the history is there.

What drove the design of the form of the chapel?

I thought it should be an attenuated space—slightly exaggerated—so when you entered it, it would feel tall because it was narrow and long. And I didn't want any cut logs for that length. Twelve meters is what you can get in an articulated truck, so the trunks were cut to suit the transport and then erected as an object.

One of the things that is pleasant when you come out of the woods, on a bicycle or whatever, is that you arrive at the top of the clearing and you look down to the bottom of the valley, where there is a church spire. I wanted to orient the one window in the chapel so you could sit on the bench and actually see that spire. So, it was a one-chapel-to-another kind of thing.

The shorter ends are also solid and they are just the depth that we needed structurally—about 2 feet thick. We did minimum cutting. Everything is solid and looks as if, from the outside, you're looking at a solid block. The person who hasn't been concentrating sees the end before anything else, and they don't realize there is an interior. They think it's just the forest, and someone's just piled logs up.

How was it constructed?

We were put in touch with one of the client's customers in the wood-crafting business and they took this on as a favor. They cut and assembled it in one of their factories in total, and then dismantled it and took it to the site. So, they kind of knew it was going to work. They had to form the concrete plinth, which is standard building, and then the bottom planks. And then they

built it. There's a series of pinnings through the center, which are not visible. It's a secure, solid kit.

Tell me about the design of the interior.

It's naturally dark until your eyes get used to it. There's always this idea of the framed view, and of course the cross is quite strong, which is interesting considering I was of two minds about putting one in—because of not wanting an overtly Christian service. But it gave such a nice focus that I'm happy with it. The clerestory is sometimes bright and sometimes dark: I think it's a bit brighter in the pictures, actually. But once your eyes get accustomed, you do see all the cut sides of those logs. So, on the inside space, you can see the saw marks and also see the markings and existing things on the logs—and it's quite extraordinary. There's a lot of handcraftsmanship.

Is there actually glass or some type of resin in the cross, unlike the open, unglazed window?

I would have liked amber, but it was prohibitively expensive. It's colored glass, which is fairly rough and has air bubbles in it. From a distance—you can't get too close to it because it's high—it works rather well and it looks like it is amber anyway.

What type of logs were used?

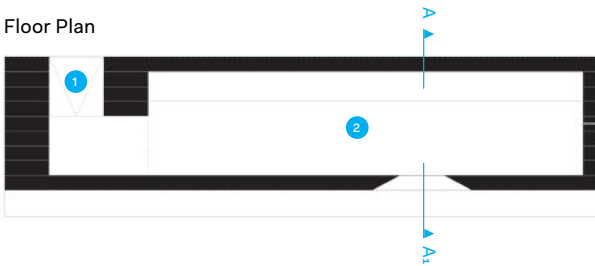
They're Douglas fir—a beautiful wood. It's not particularly hard, but it's very durable and you get very long, straight trunks. Dinesen [a Danish wood-flooring company] sourced them in Germany and took them back to Denmark to dry and cut them for me. They've done all of my special wood details since I started working in architecture—we've had a very nice relationship. The link between what we do and what they do is very interesting, because they're very physical. You choose the tree and they cut it down for you—it's all very lumberjack stuff. And I'm in the studio with a pencil, that's as near as I get. So we're strange bedfellows, which architects need.

How are people reacting to the project?

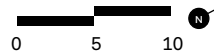
It's getting a lot of people. You know, we sowed the grass around the construction site, but with people trampling it, we're going to have to do something different in the summer. It's very popular. Well, I think it is anyway. It seems to have hit a nerve, which is a good thing. It's funny, isn't it? I mean, it isn't really a building, it's an object that you can go inside. But it has a purpose and a good feeling about it—the ideas come together. There aren't guarantees that you're going to pull that off with a project—it's always slightly nerve wracking.



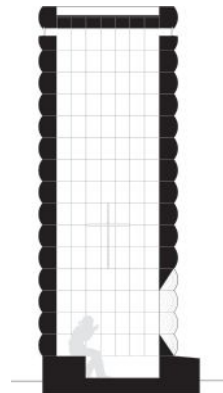
Floor Plan



- 1. Entry
- 2. Chapel interior



Section A-A1



Previous Spread: View from east, showing Douglas fir log walls on concrete plinth

Above: Entry at the west corner



Above: Window cut into southeast façade

Opposite: Interior, looking northeast

Project Credits

Project: Wooden Chapel, Unterliezheim, Germany

Client: Siegfried and Elfriede Denzel Foundation

Architect: John Pawson, London · John Pawson (principal); Jan Hobel, Eleni Koryzi (project architects)

Graphics: Max Gleeson

Timber Sponsor: Dinesen

Structural Engineer: Gump & Maier

Construction Manager/General Contractor:

Gump & Maier

Glass: Franz Mayer of Munich

Size: 30 square meters (323 square feet)

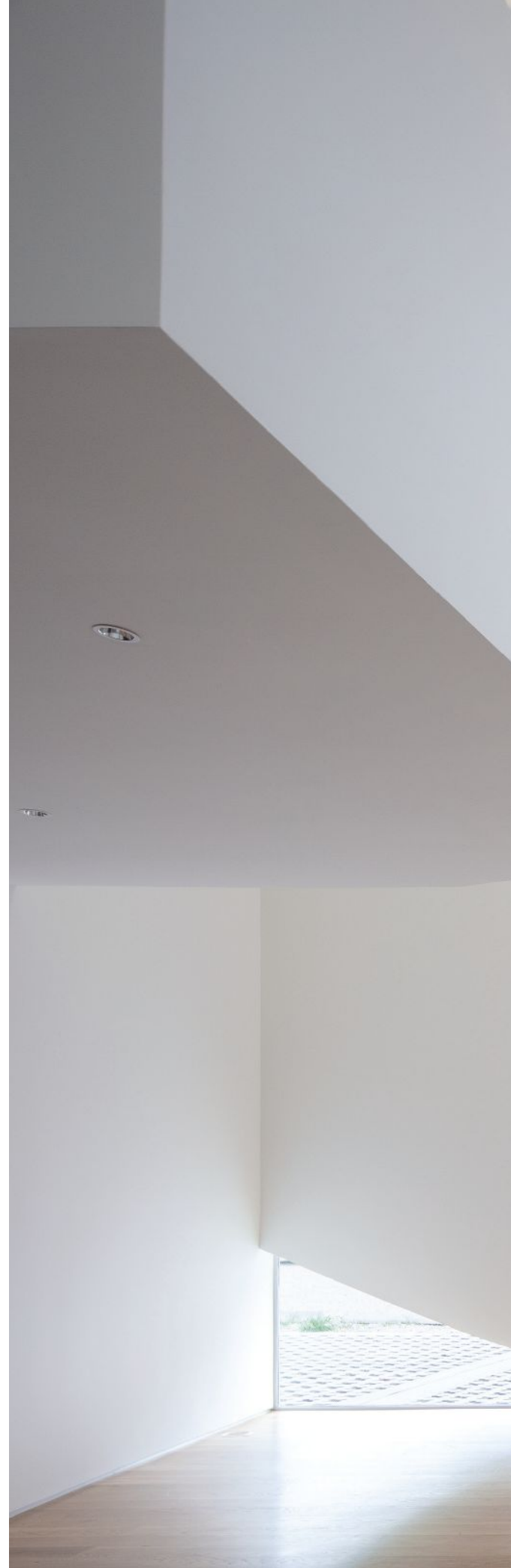
Cost: Withheld



**Transart
Houston
Schaum/Shieh Architects**

A new sculptural art space in
Houston strikes a nuanced balance
between precision and imperfection.

INTERVIEW BY CLAY RISEN
PHOTOS BY NAHO KUBOTA





What was the genesis of the Transart building?

Troy Schaum, principal: We used to have an office in the photography studio that's at the back of the property. Our client Surpik Angelini was our landlord. For a long time, she had been supporting and curating projects through shows around town that looked at the intersection between art making and ethnographic practices in art making—combining her interests in art and anthropology—and supporting emerging Latin American women artists and lots of others. She knew our work and wanted the project to be a statement about what our work could be, and she wanted it to be something that could support her curatorial interest.

So, it sounds like you had a pretty free rein in terms of how you wanted to approach it aesthetically?

Schaum: Surpik knows very specifically what she wants out of the project, but she has worked with enough creative people to know that you have to give anybody that's making something the room to develop ideas in their own methodology. She likes to say that she almost fired us halfway through the project because she thought what we were doing was too monumental and too pure Modernism—she wanted something that was a reflection of the work we did that was a little bit softer and less assertive. And she was able to, through some combination of carrot and stick, tease that out of us. She is trained as an architect, so we could sit down and she would make drawings and we would make drawings. The idiosyncratic quality of the building, the funny little details and nooks, came from these very intense sessions. A kind of aesthetic negotiation was happening, and there was a real conversation at the level of detail. It is a different kind of prodding than we get from most of our clients.

Tell me about the evolution of how you approached the project. How did you arrive at the final design?

Schaum: Surpik is from Venezuela, and in her youth in Caracas, she had this experience with a certain type of space between a gallery and a salon and a space for small events. They were often in people's houses and they would host artists' talks and show artists' work. She wanted to replicate a space that she could do those things in, and she also had a large library that she wanted to make available to people.

The design really comes down to a very densely packed core, which you can see in the section pretty clearly. It has space for the bookshelves, circulation, bathrooms, seminar spaces, and her office by the roof deck. And then there are these two very large volumes—almost tubes—that can support various kinds of art making, exhibitions, and conversations.

Rosalynne Shieh, AIA, principal: I think that the project is like a house in a way. It's a bigger gesture in terms of inviting people in, but it's also a very intimate space, and that's one of the things we were playing with.

How did you develop the materials palette?

Schaum: Some of our earlier projects dealt with a kind of panelized logic—the multiplicity of working in panels can actually soften something that has stronger monumental forms. This project evolved to something that we actually ended up constructing out of heavy engineered timber and stucco, which gives it even more of this kind of domestic familiarity. But we wanted to keep that idea of the softening of the building that emerges out of the panels.

The windows were part of that discussion around how to produce something that has kind of a discipline, but then breaks at certain moments. A lot of the detailing you see in the windows was produced by sheet metal artisans—they were made by projecting our drawings on the wall and the steel fabricator tracing it and building the steel to match. It has much more of a kind of handmade quality.

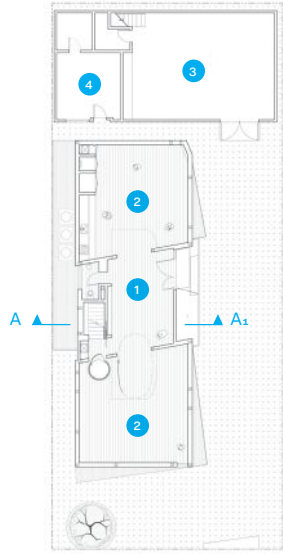
Shieh: There's a free quality to the materials which we worked very, very hard to get to be precise, but at the same time, have imperfection. Stucco and wood have inherent imperfections, which I think is very contextual. And the project is very well-crafted, but it's a prosaic palette in many ways—you can see the handmade-ness.

How does Transart fit within the work that you're doing, particularly as a young studio?

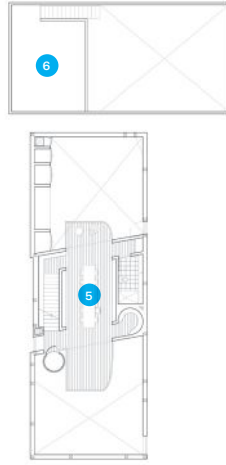
Schaum: I think it's squarely in the center of our development. We worked on it for almost five years, and while we were working on it we did a lot of other work. But we always had this project as an ongoing conversation, in its multiple iterations. I think it was an important project for us to think through a lot of things that we were developing conceptually and to actually build ideas. Now it's becoming a reference point for us as we think about bigger projects as well.

Shieh: I think it's a question of: "Where is the architecture?" Is it in the building, the process, or the relationship of the two? And I think architecture is all of those things. There was also this other learning process—the developing of a process and a way of working—and Transart came at a really critical moment for us. Not only in the formal, spatial way, but also in terms of our career development as people who are trying to practice in this world with other people.

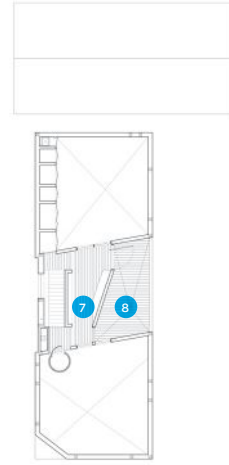
Ground-Floor Plan



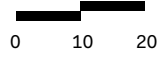
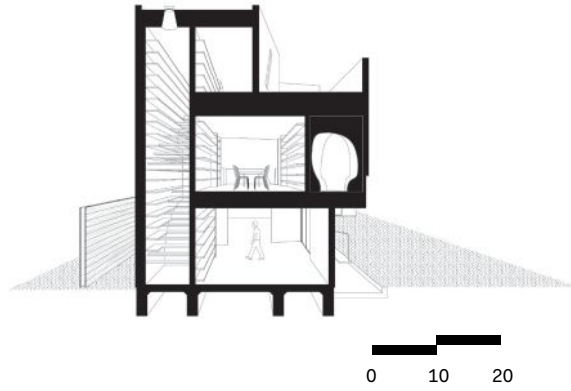
Second-Floor Plan



Third-Floor Plan



Section A-A₁



- 1. Entry
- 2. Gallery
- 3. Artists studio
- 4. Artists residence
- 5. Salon
- 6. Loft
- 7. Office
- 8. Roof deck

*Previous Spread: South gallery with
print by Robert Rauschenberg*

East façade with entry at center, and former photography studio turned artists' residence and studio at right





PETER MOLICK



Above: Third-floor office, with door leading to roof deck

Opposite: Triple-height north gallery, with view into second-floor seminar space

Project Credits

Project: Transart, Houston

Client: Surpik Angelini

Architect: Schaum/Shieh Architects, Houston and New York · Troy Schaum, Rosalyne Shieh, AIA (principals); Giorgio Angelini, Tucker Douglas, AIA, Ane Gonzalez, Nathan Keibler, Kevin Lin, Anika Schwarzwald, Ian Searcy, Anastasia Yee, Yixin Zhou (project team)

Structural Engineer: Zia Engineering and Environmental Consultants

Contractor: Welch Construction

A/V: RC Automations

Lighting Designer: Lighting Associates

Custom Nook Fabrication: Jeff Jennings, Steve Croatt

Custom Steel Windows: Cedar Mill Co.

Pneumatic Elevator: Home Elevator of Houston

Size: 4,000 square feet

Cost: Withheld



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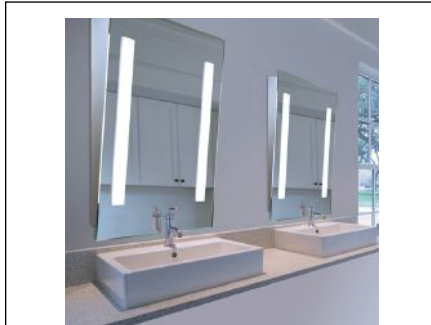
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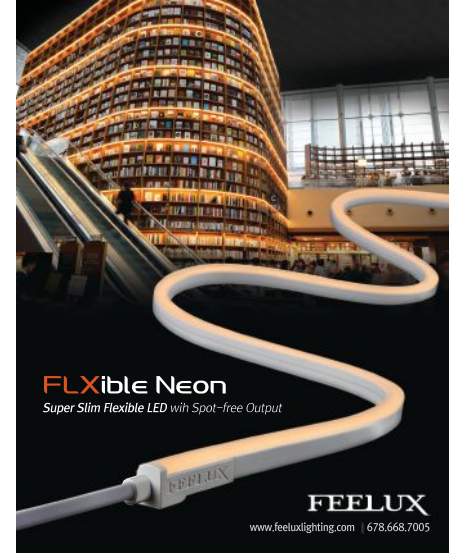


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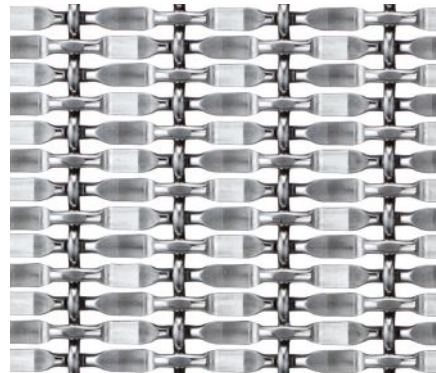
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Editorial:

What's the Big Green Deal?

The freshmen in Congress are shaking up the national policy debate. The group includes some polarizing figures, but love them or hate them, you have to give the Class of 2019 credit for sheer chutzpah. They're forcing us to have important, uncomfortable conversations about issues that plague everyday Americans—and that too many politicians avoid like the plague: housing and healthcare affordability, student debt, and green jobs and infrastructure.

These issues are pivotal to the architecture profession, to the built environment, and to the nation as a whole. So AIA and 2019 President William Bates, FAIA, deserve kudos for the Feb. 8 statement of support for one of the next-gen representatives' bolder moves, the Green New Deal:

"We applaud the efforts of Congress and its committees this week to find new ways to support achieving a carbon neutral future by 2030, which is critical to our global future. By investing in infrastructure, upgrading the existing building stock, and improving resilience in the built environment, we can make progress towards AIA's 2030 Commitment goals. However, there's a great deal of work that needs to be done. AIA encourages Congress to swiftly enact public policies today that will address the dire consequences we're facing."

The statement, while enthusiastic, doesn't read to me like a blanket endorsement, nor should it. As a nonbinding resolution, the Green New Deal is the legislative equivalent of a position paper, and needs to be fleshed out. Still, AIA is right to see promise in it. Improving our cities, infrastructure, and buildings in ways that will increase efficiency, mitigate climate change, and engender resilience—these are excellent goals, especially when one considers the terrible price of inaction.

What else would the Green New Deal entail? The document's first three pages (out of 14) reiterate

some of the more frightening findings of the Intergovernmental Panel on Climate Change (namely that it's about to get real ugly, real fast if we don't curb carbon emissions), and includes an awful but accurate recitation of stats about current economic inequities.

It's on page 4 that things get exciting, with a call for a "national, social, industrial, and economic mobilization on a scale not seen since World War II and the New Deal era." The purpose of this massive effort would be to grow the economy, get people working, rebuild industry and infrastructure, and promote equity, all while reaching a state of net-zero greenhouse gas emissions.

One think tank, the American Action Forum, says that implementing the Green New Deal will cost somewhere between \$51 trillion and \$93 trillion (which the president has rounded up to \$100 trillion). Those figures are just a scare tactic. The truth is that the resolution does not include remotely enough detail for anyone to generate a meaningful estimate.

First, we need to have a serious debate and build consensus around the best solutions for climate change and the other crises addressed by the Green New Deal. Then we need to act. And as Bates observed, we need to act swiftly. We should no longer indulge willful ignorance. Architecture, it's time to mobilize.





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