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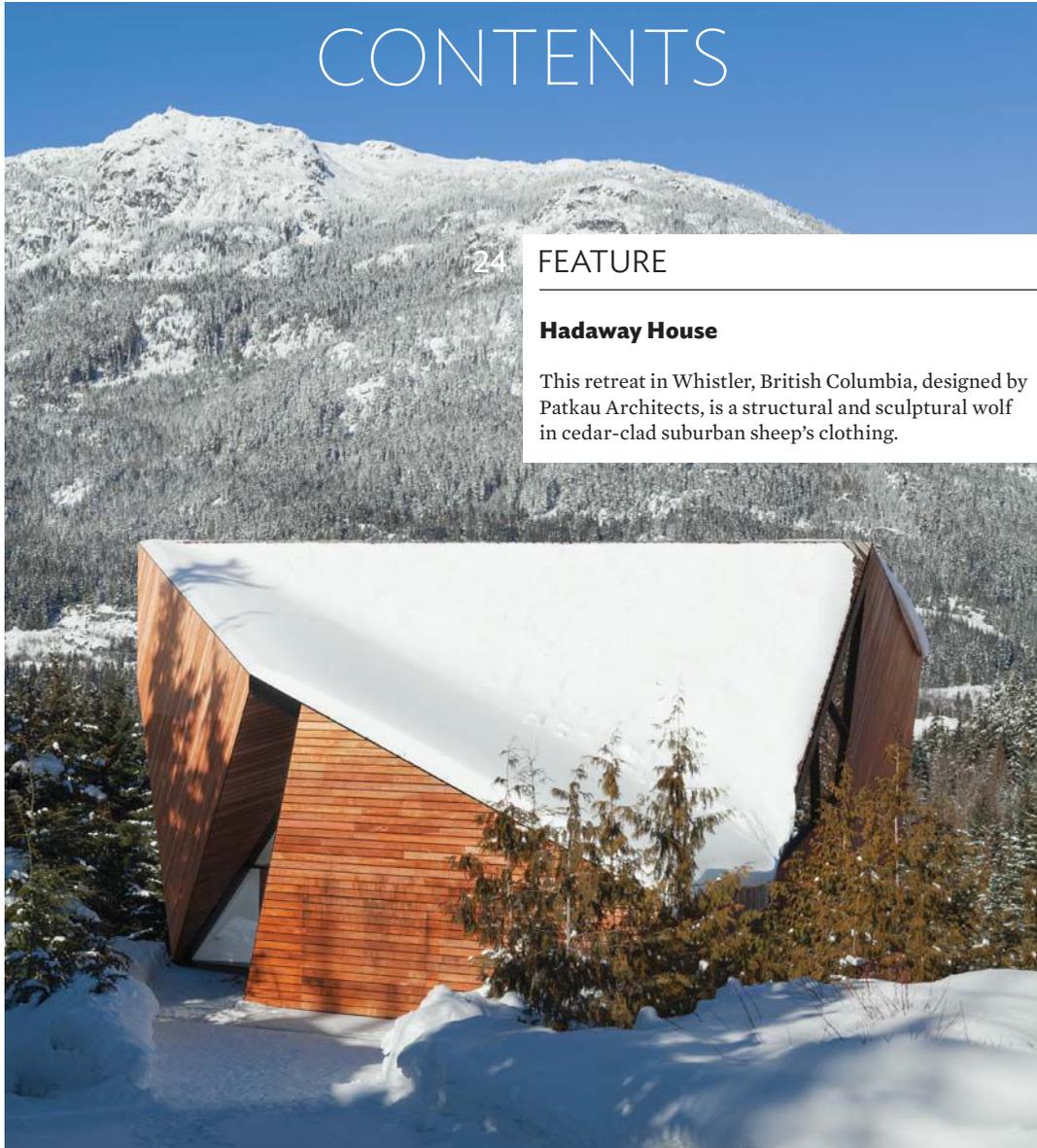
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UP FRONT

↓ Hollyhock House, Frank Lloyd Wright's first project in Los Angeles, was built in 1921 for Pennsylvanian oil heiress Aline Barnsdall and reopened to the public on Feb. 13 after six years of renovations to restore it to the iconic architect's original intent. It is one of 10 Wright buildings recently submitted to the UNESCO World Heritage List for modern architecture, the others being Fallingwater in Mill Run, Pa.; the Frederick C. Robie House in Chicago; the Guggenheim Museum in New York; Marin County Civic Center in San Rafael, Calif.; the Price Tower in Bartlesville, Okla.; Taliesin in Spring Green, Wisc.; Taliesin West in Scottsdale, Ariz.; the Jacobs House in Madison, Wisc.; and Unity Temple in Oak Park, Ill. (The S.C. Johnson Administration Building and Research Tower in Racine, Wisc., was initially an 11th submission.) The designs would be collectively recognized as a singular World Heritage site.



CHRISTOPHER HALEY

UP FRONT



Bath

Designer: Content Architecture, Houston

Location: Houston

Description: The Southampton Residence, a home for a young family new to Houston, wraps a courtyard on three sides with a living room, guest suite, and open-air kitchen at ground level. The bedrooms are upstairs. Oak flooring connects the master bedroom to its attached bathroom (above).

1 8cm mitered Bianco Assoluto countertop from Okite.

2 MEM faucet from Dornbracht.

3 Brittany Oak flooring from BR111.

4 Bayou City 4" white hexagon frosted marble from La Nova Tile.

5 Linear shower drain from Infinity Drain.

6 Chelsea bathtub from Hastings Tile & Bath.

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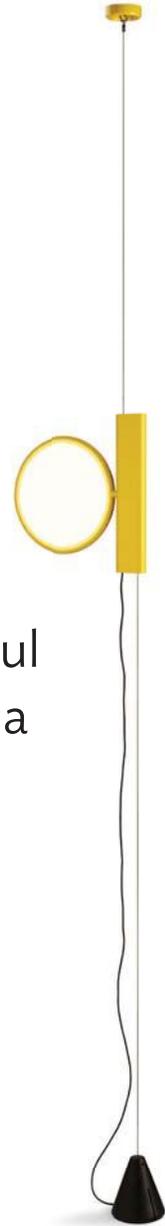
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UP FRONT



Hot Seat. Dutch designer Ineke Hans' wooden Long Bench is one of a 70-piece collection of furniture and accessories designed for the exclusive and secluded Fogo Island Inn, which is located on an island off the coast of Canada's Newfoundland and Labrador province. Available through the Klaus showroom in Toronto, the bench is characterized by a spacious seat and flat arms that offer enough space to rest a mug. klausn.com



Hot Finds Top off interiors with colorful surfaces, crafted wood furniture, and a new twist on a classic light fixture.



Home Office. Seattle-based homewares brand Henrybuilt has crafted a solid wood desk and chair with a streamlined look that gives its user ample space to work. The classic pieces—called Writer's Desk and Chair 2, respectively—feature interlocking joinery including sliding dovetail and half-lap joints. Each is offered in black walnut, white oak, and white ash. henrybuiltfurniture.com

Textured Top. Elements, a series of hand-formed tiles by British ceramic artist Boris Aldridge for Clé, gets its cracked, glazed surface from crushed glass that has been melted and cooled. Multiple layers of colored glazing highlight the raised edges. The collection is designed for use on indoor and outdoor walls and on floors in spaces with minimal foot traffic. cletile.com

New Light. With OK, an adjustable pendant for Flos, designer Konstantin Grcic updated the late Italian designer Achille Castiglioni's iconic Parentesi luminaire. A slender, light-emitting disk runs the length of a steel cable that is anchored to the ceiling with a spun-metal rose and to the floor with a weighted cone. The 18W LED fixture offers 2700K and weighs 6.4 lbs. usa.flos.com

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UP FRONT

Preservation A \$10 Van Bergen House

Chicago preservationist Chris Enck took an offer he couldn't refuse this past fall: a 1928 John Van Bergen-designed house for the price of \$10. But that deal came with a caveat: the cost of the Prairie-style residence in Wilmette, Ill., did not include the land on which it was built. The house not only needed to be relocated but also restored. A project engineer at structural restoration firm Klein and Hoffman, Enck says he didn't initially know how much the project would cost but now expects to pay between \$450,000 and \$500,000.

The restoration process so far has involved cutting the two-story house into three parts, lifting it from its original site, and moving it to the parking lot of a former grocery store in the neighboring suburb of Evanston, Ill., where it has sat for months as Enck waits for building permits to begin the foundation work on a new site.

By the time you are getting this issue, Enck hopes to have transported the house to its new plot, which is about two and half miles from the original one. He aims to have the restoration work done in about three months after the house is moved. —CAROLINE MASSIE



CHRIS ENCK

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UP FRONT



Prefab Your Plug-and-Play Apartment

What if a condo interior could fit inside a 10-foot cube? Toronto-based developer Urban Capital partnered with Venice- and Stockholm-based Nichetto Studios to create the fully customizable Cubitat concept, which they presented at Toronto's 2015 Interior Design Show. Cubitat offers homeowners an adaptable cube that maximizes usability and space, whether you're in a small apartment or a cottage in the country.

Envisioned as a mobile object, Urban Capital co-founder David Wex said in a press release that "Cubitat is about a more intelligent, holistic way to design and construct our living environments, taking cues from the prefab world and modern production methods." The kitchen, bedroom, and bathroom can all be inside the cube, as can a multitude of drawers and storage spaces. There are no set ways to use this shrunken abode—although you do need to supply your own roof. Cubitat is, however, still a prototype, so this residential Rubik's Cube is not yet ready for you to play. —CYPRIEN ROY

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Technology Using Cutting, Bending, and Folding to Create Structural Tile

The miles of tiles on display at the annual Cevisama trade show usually take the form of thin slabs used for interior finishes and exterior cladding. But what if that material could be put to use in structural assemblies?

That's the question posed by Protoceramics, an installation from the Material Processes and Systems Group at the Harvard Graduate School of Design—led by director Martin Bechthold in collaboration with the Spanish Association of Manufacturers of Ceramic Tile—using three full-scale columnar prototypes. To show

the possibilities of cutting, the group used a CNC water jet, and the cut tiles were vertically layered. To explore folding, the team used the tiles' mesh backing to create large-scale geometries that get their strength from a mix of patterning, stiffened edges, and the inclusion of rigid frames. Bending the material, a process seemingly antithetical to such a brittle substance, actually made it stronger, allowing for “unexpected material formations that defy conventional expectations in ceramic design,” the team wrote. —HALLIE BUSTA



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AIA VOICES

NATIVE PRACTICES | CONTEXT AND CRAFT IN A CAPITAL CITY

Bill Bonstra, FAIA, and David Haresign, FAIA, are the partners of Washington, D.C.-based Bonstra | Haresign Architects, an award-winning firm that practices almost exclusively inside the Beltway. It's a point of pride for both of them, who see a special responsibility in working in the nation's capital. "Given the unique nature of our work, and the historic urban context within which we work," they say, "we are first an architecture firm, with strong preservation and planning capabilities."

ALTHOUGH WASHINGTON, D.C., MAY NOT HAVE A LONG LEGACY of industrial buildings like Chicago or Baltimore, it does have a rich history of architecture. Historic context is an important part of our work, and we call ourselves “contextual modernists.” Sure, we’re two architects and each of us may approach each project differently. But at the end of the day we are committed to designing buildings that fit into and enhance this city.

Our work is commercial grade—and there are financial goals to working with developers here, with multifamily residential and mixed-use design. We also do single-family and other specialty design such as the renovation of historic churches. The thing that unifies projects like these is how personal it is to design places where people live, no matter the scale. Taking great care in the material choices, the fittings, and how spaces reflect how people want to live and their outlook on the future is

part of the equation in all cases.

Churches are similar to single-family homes. The congregation is a single family—and it involves some very personal conversations about hopes and aspirations. What comes out of it is an intimate design, and the spaces speak about that family. Smaller-scale projects are also a great training ground for the younger architects in our office to work with one of us directly on the art and craft of architecture.

We search for ways to take a conventional element, like a railing, and do something special with it. Or take a multifamily building façade and create something reflecting the modern values of its occupants. How can we design one of those in a thoughtful way, in which details matter? Craft is about specific moves that demonstrate intent and that transcend scale and building typologies.

We feel fortunate that we practice in Washington, D.C., where there’s ongoing and tremendous growth opportunities, particularly related to mixed-use and residential work. In our experience, doing urban work—infill, repurposing, and modernization—is the ultimate sustainable strategy. We have an infrastructure that can accommodate more people and building projects than currently exist. It’s rewarding and we work harmoniously with a family of other design firms—design firms like ours with similar goals. —As told to William Richards **AIA**

AIACOLLABORATION

INNER-CITY INCUBATOR | AN URGENT RENEWAL SCHEME FOR CHICAGO



PHOTO: ZACK MORTICE

CHICAGO IS A CITY KNOWN FOR ERECTING MASSIVE, MEGA-scaled, dysfunctional housing projects, like Cabrini-Green and the Robert Taylor Homes, and tearing them down again a handful of decades later. Since the 1990s, the Chicago Housing Authority (CHA) has sought to atomize and disperse poverty by redeveloping more granular, neighborhood-scaled subsidized units alongside market-rate homes. The Dante Harper Townhomes in the South Side's Greater Grand Crossing neighborhood could have easily shared the fate of these dethroned monuments to urban dysfunction. Shuttered in 2007, they were taken over by squatters. But now, nearly a decade later, the Dante Harper projects are still standing and have completed a 180-degree turnaround.

Why? The answer is probably art.

Redeveloped by Landon Bone Baker Architects (LBB) as the Dorchester Art+Housing Collaborative, the renovated buildings will serve as a community hub for the arts. LBB's plan joins 32 two- and three-bedroom apartments with a multipurpose art center. In a unique arrangement, the CHA still owns the land the buildings sit on, but affordable housing developer Brinshore was brought in to develop the site along with the Rebuild Foundation, which manages the property and its cultural programming. The units will be priced as subsidized housing, affordable (60 percent of median income), and market rate. Five artists were invited to live at the complex and volunteer at least 10 hours a month to work with residents and the neighborhood.

Far from the gleaming museums and cultural institutions of the Loop—both geographically and socioeconomically—the project offers a chance to rebuild some of the cultural capital lost by the once solidly working class and predominantly

Above: Landon Bone Baker's Dorchester Art+Housing Collaborative joins 32 two- and three-bedroom apartments with a multipurpose art center.

African-American Grand Crossing neighborhood. But the Rebuild Foundation says the art and housing collaborative is not at all about importing the civilizing aspects of art and culture to a poor neighborhood. More than anything else, it's about using architecture to give residents a forum to tell their own story, through culture and the arts. "Art is embedded in this community," says Rebuild community and artist engagement manager Lauren Williams. "We're not creating anything that isn't already happening. It just becomes more visible to people who wouldn't otherwise know about it."

"There is already value here"

Rebuild is the creation of Chicago artist and urban planner Theaster Gates, one of the more culturally relevant and galvanizing figures in Chicago architecture and design today. His mission for the Rebuild Foundation is to catalyze and re-energize inner city neighborhoods through arts and culture with community art spaces. Gates has invented a seemingly self-perpetuating cycle of urban reinvestment, commerce, and media buzz that's become an engine for his art. In 2006, he began buying dilapidated properties on Dorchester Avenue in Grand Crossing and redeveloping them, with reused materials, into community centers and arts spaces. He turns the excess materials taken out of the houses into artworks, which are then sold and the profit used to buy up more property. This cycle has grown quickly in scale and ambition. The massive and dilapidated Neoclassical Stony Island Trust & Savings Bank



AIAPERPECTIVE

COAST TO COAST | COMMUNITY REGENERATION

will be Gates' latest art and community space when it opens this spring.

While the Dorchester collaborative is a direct but less expressive realization of Gates' artistic philosophy, the project does have some of the richly textured reclaimed materials found in his other work. A sliding steel door on tracks separates the main art venue from an auxiliary workshop, and inside the workshop wooden tables with metal frames are made from lintels harvested during the renovation. These rough edges and mottled patinas call to mind industrial histories, and mark the building and neighborhood as a place with a unique history that's being rebuilt into something new.

But the art center is mostly a modest, cleanly designed glass pavilion. The main art center room features a wooden floor fitted with springs, ideal for dance, but flexible enough to display art or host meetings and events. A burly steel frame holds the structure up, and the ceiling is covered in offset patterns of acoustic tiling, sloping upward towards the main entrance. Its materials and finishes are simple, but they have a definite institutional architecture presentation, aided by the wide expanses of glass.

LBB's Jack Schroeder, AIA, calls the arts center a "beacon" for the neighborhood. It is open and transparent in ways not often seen in neighborhoods stigmatized by poverty and crime. The main entrance is fronted by a terrace that creates a pleasingly asymmetrical composition out of a metal footbridge, grayish-brown Trex, and brilliantly red dogwood plants, contrasting with New York bluestone gravel.

The state of the original apartments put LBB's commitment to preservation to the test. The red brick exterior looked well enough from the outside when LBB arrived, but behind its boarded-up windows was a litany of shoddy workmanship and decay. Completed in the 1970s, early on there was an air of "mystery" around the building's inception, says LBB's Catherine Baker, AIA. "The buildings were well designed, but perhaps the construction budget and construction oversight limited proper construction practices."

It was likely designed in-house by the CHA, and built by "a mason without any pride in [his work]," Schroeder says. "It was a disaster."

Brick joints were simply butted up against each other, not threaded together, which required all of the second-floor façades to be rebuilt. A broken water main washed out the foundations of three units. There was mold, roof damage, and more mystery, such as fire damage that no one could explain.

In the end, the project (which cost \$11 million to build) still preserved the contextual townhomes, telling the residents of an impoverished neighborhood something they rarely hear: "There is already value here," as Baker says.

Today, the renovated units are simple and airy, with several apartments featuring double-height spaces that open to lofted bedrooms. These could be used as artist studios, but the Rebuild Foundation intends for most of the artists' work to engage with the community in the art center.

"The premise of affordable housing here starts with a different assumption," Baker says, "that of what residents can offer the development, as opposed to what they will take from it."

—Zack Mortice **AIA**



PHOTO: CARL BOWER

FROM BOSTON TO LOS ANGELES, RESIDENTIAL CONSTRUCTION and renovation are bringing a welcome shot of energy to inner cities. But, that can come at a price.

Take the restoration of older brownstones and row houses, often part of larger gentrification movements in cities all across the U.S., and which often outprices low-income families who have to move to suburban areas. Those who can least afford long commutes to work must make them back into the city center or at some distant point from their new homes, thereby taxing their already tight household budgets.

Elected officials and community leaders in many cities have applied political leverage to this situation, which usually comes in two forms: encouraging affordable housing developments within the city limits or mandating a certain percentage of "affordable" set-asides in new, multifamily construction otherwise designed for young professionals.

For their part, architects have shown great leadership in driving these projects to encourage community regeneration and to set a higher bar for sustainable design. In doing these two things, they remind us that sustainability is not just about energy usage and environmental certifications. It's also about social cohesion and the health of our communities.

Designed by Santa Monica, Calif.-based Koning Eizenberg Architecture, the 28th Street Apartments in South Los Angeles (a 2014 AIA Housing Award winner) is a former YMCA repurposed to meet the needs of underserved citizens. New York City's Via Verde-The Greenway project in the Bronx, designed by Grimshaw, in partnership with Phipps Houses and Jonathan Rose Companies, offers a new approach to green and healthy living that serves a range of incomes.

In Houston, Glassman Shoemake Maldonado Architects' award-winning Brays Crossing transformed a 1960s-era apartment bloc into single room occupancy complex. A joint venture between developer New Hope Housing and the City of Houston, the new complex provides affordable permanent housing for limited-income individuals at risk of homelessness. With a deep understanding of how design can be an agent of a healthy community, and the success of the public-private partnership that funded it, the architects successfully designed an affordable nurturing asset for an older neighborhood. **AIA**

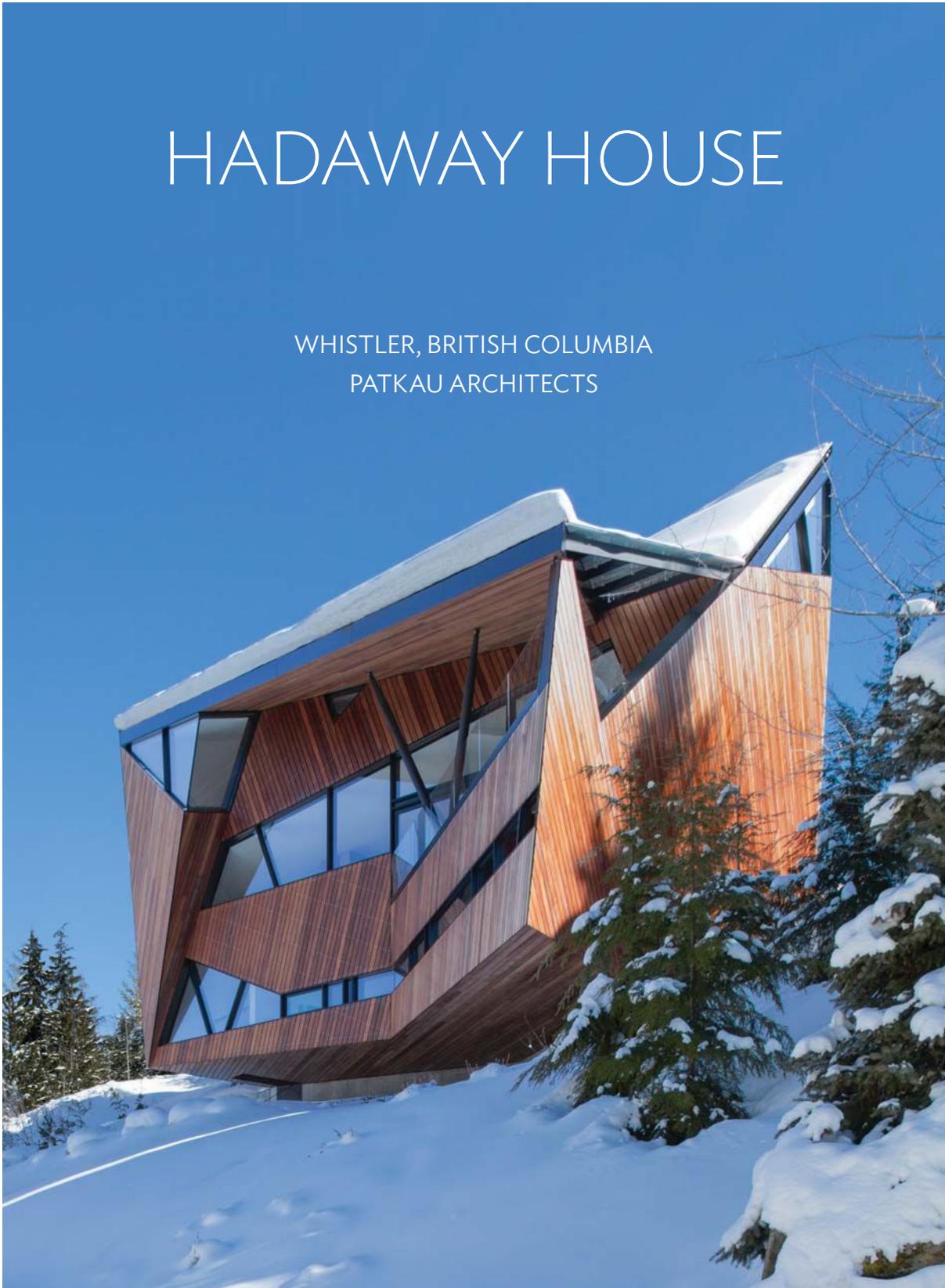
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HADAWAY HOUSE

WHISTLER, BRITISH COLUMBIA
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Residential Architect

INTERVIEW BY KATIE GERFEN
PHOTOS BY JAMES DOW / PATKAU ARCHITECTS

Whistler, British Columbia, is known for one thing above all else: snow. This resort town north of Vancouver served as the host of the skiing events for the 2010 Winter Olympics, and despite a permanent population just shy of 10,000 inhabitants, boasts 2 million visitors per year, most of them during the winter. Which makes the Hadaway House, designed by Vancouver-based Patkau Architects, all the more notable for the fact that its engineer-trained client built the house to escape the heat of Hong Kong summers. That's right, summers. So the majority of the time that the house is occupied, there is nary a flurry, flake, nor snowboard in sight.

But that seasonal inversion isn't the only thing that makes this non-orthogonal manse different from other Patkau-designed houses. "We've done lots of geometrically complex projects, but this is the most three-dimensional that we have ever done," principal John Patkau, HON. FAIA, says. While the architects usually begin the design process from the inside out, allowing programming needs to lead the way, this house was designed in reverse: Strict guidelines in the suburban community regulated everything from height, to setbacks, to exterior materials, so determining the form of the envelope first was key.

The architects began this process by creating a series of cardboard models which they then translated into 3D using Rhino. From there, the interior spaces were laid out to maximize spatial efficiency and views to the summer mountain landscape. This interior organization, in turn, influenced the placement of windows and glazed panels that open the house up to the prevailing summer breezes. Those that look out onto the valley below the cliffside site are expansive; those apertures facing the rest of the development are more narrow and hidden behind slats in the neighborhood-designated wood cladding. (Cedar boards conceal a metal skin underneath.) But even though it wears the same materials palette as its neighbors, the Hadaway House is still an outlier: "It's a spaceship in the middle of log cabins," Patkau says.

That sculptural form that makes it so “other” conceals a complex quilt of structural systems—fitting for an informed client, but also elegant in its ability to address the unique challenges of the environment. “It’s not very architectural in that there’s not a coherent structural system for the building,” Patkau says. “Instead, it’s very pragmatic.”

The lowest level is a concrete slab with concrete walls—which provides a thermal mass that helps to regulate temperature throughout the structure. The upper levels are formed from steel and heavy timber framing, infilled with a lighter wood frame. The combination of these systems was not to add complexity, but rather to increase efficiency, to mitigate the significant lateral forces that need to be accounted for in this intense seismic zone, and to deal with the vertical forces of snowloads that can be in excess of 15 feet per year. The slope of the roof is designed to shed snow onto areas of the site that will not impact pedestrians or egress from the house.

The approach of programming the interior into a set volume “resulted in some things that I think are successful, but we never would have come up with had we done things in our conventional way,” Patkau says, including “some spaces that are remarkable and unpredictable.” Few walls meet at right angles, and at one point, a bridge over a vast open living area connects one set of bedrooms to another amid views of the valley to the northwest.

But the materials palette also marks a departure for the architects—a client-driven selection of a dark floor and dark mullions against the bright white gypsum walls “is more high contrast than is our norm,” Patkau says, although he is pleased with the final result. The porcelain tile floor on the lower two levels is intended to be resistant to the water and salt that can be tracked in during the winter, whereas wood floors bring warmth to the living quarters.

“We’ve never been lucky enough to build a house in the same place twice,” Patkau says of his firm’s diverse residential portfolio. But “the opportunity to work on a very well-constructed project” makes learning each locale, be it a summer or winter one, worthwhile.



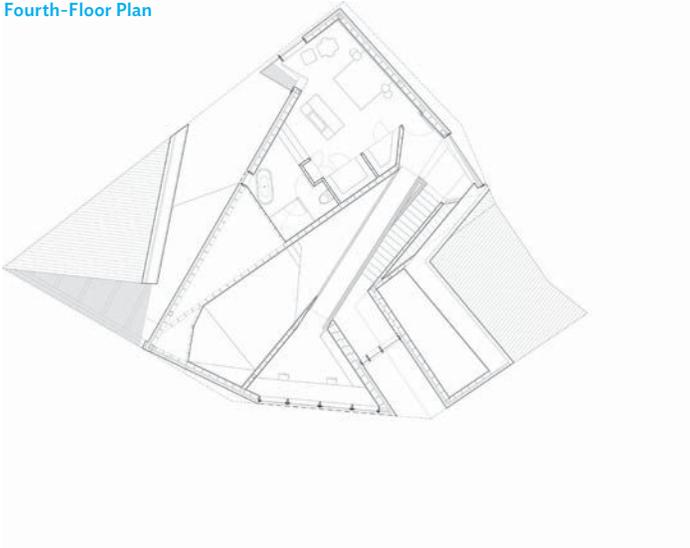


The Hadaway House's eastern face has extensive glazing that overlooks the valley below.

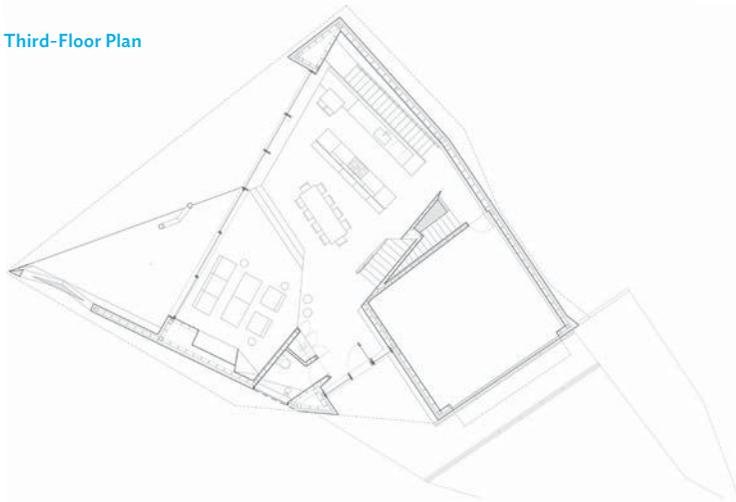


A large living area opens out onto an adjacent terrace with large glass doors that can remain open during the summer months.

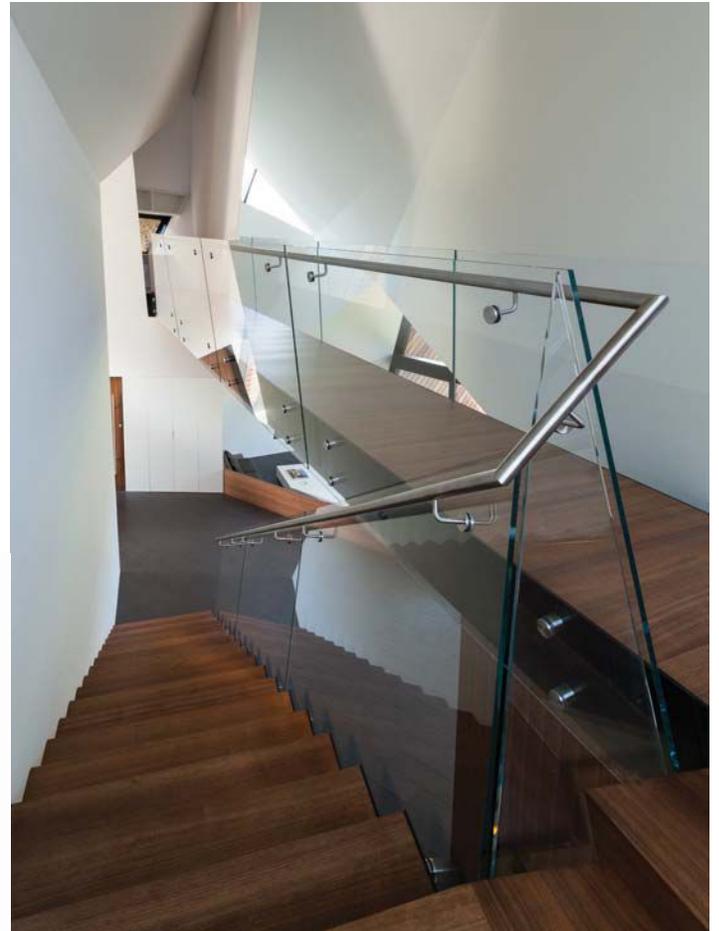
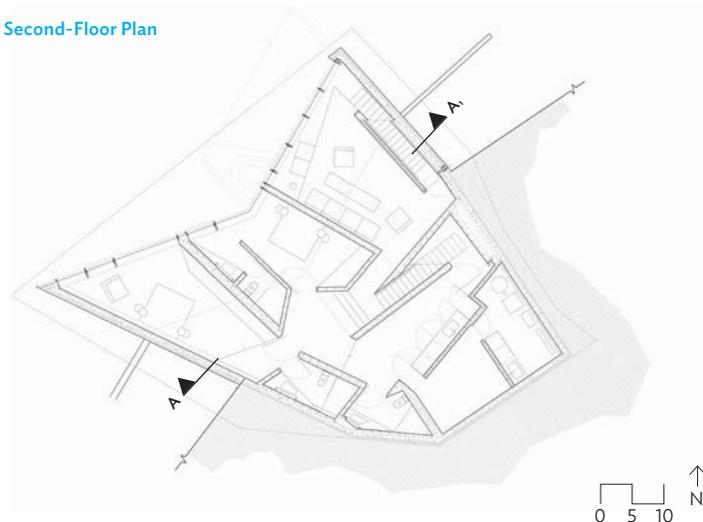
Fourth-Floor Plan



Third-Floor Plan



Second-Floor Plan



Section A-A1





← A switchback staircase with wood risers and a glass balustrade leads to the bedrooms on the upper levels.

↑ The bedrooms feature long strip windows, which are partially operable to allow natural ventilation during the temperate summer months. Natural daylight is complemented by recessed ceiling fixtures.

Project Credits

Project: Hadaway House, Whistler, British Columbia

Client: Martin and Sue Hadaway

Architects: Patkau Architects, Vancouver, British Columbia—John Patkau, HON. FAIA, Patricia Patkau, HON. FAIA, Lawrence Grigg, Stephanie Coleridge, Marc Holland, Peter Suter, Shane O’Neil, Mike Green (project team)

Structural: Equilibrium Consulting

Geotechnical: Horizon Engineering

Envelope: Spratt Emanuel

Contractor: Alta Lake Lumber Co.

Size: 5,000 square feet

Cost: Withheld

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PUBLICATION

The winning entries will appear in the July 2015 issue of ARCHITECT, both in print and online.

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Friday, April 17
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Wednesday, April 22
late submission deadline
(postmark; additional fee
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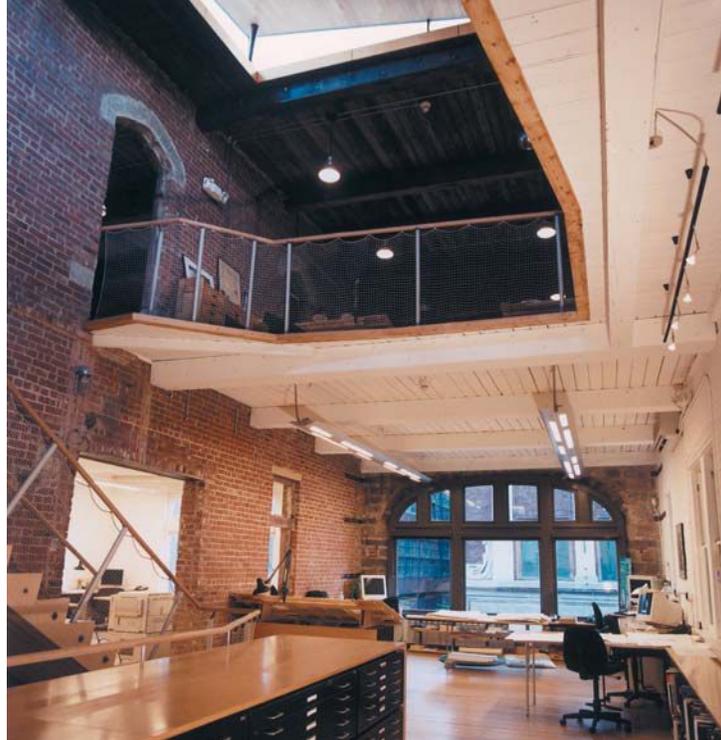
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WORKSPACE



Gray Organschi Architecture NEW HAVEN, CONN.

Elizabeth Gray, FAIA, and Alan Organschi took a leap 15 years ago when they bought this 19th century commercial building in the Ninth Square district of New Haven, Conn. Against their real estate agent's advice, the partners plunged ahead, refitting the dilapidated three-story masonry structure in a way that both reflects and supports their collaborative, craft-centered practice.

The partners equipped one of the building's street-level bays as a workshop for building mock-ups, custom furniture, and other components. "We usually make the front doors for our houses," Gray says. A hangar door allows passersby to view the operation within. The two floors above the shop were converted to a rental apartment.

The building's opposite half holds a gallery-like reception and conference space at street level

and the firm's design studio above. The partners exposed the timber framing in their workspace, and added a clerestory capped with one of their firm's signatures: a hyperbolic paraboloid roof. "Straight sticks frame it," Gray says, but the result is a gracefully warped plane. The studio's two levels connect via an open stair built from 24 Parallam beams. "It's incredibly durable, and it was done in one day," Gray says.

Such economical moves—plus the initial choice of site—yielded a project that benefits both the firm and its neighborhood, which has experienced a revival in recent years. "It's like our own little SoHo," Gray says of the area today. "It has this wonderful urban flavor." —BRUCE D. SNIDER

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