The Architect's Newspaper

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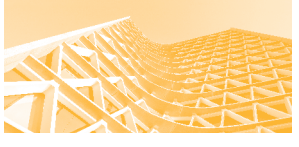
NADAAA and HDR expand the University of Nebraska's College of Architecture page 10

The International African American Museum opens in Charleston page 11



***AN* lands in Phoenix to appreciate the ecosensitive work of Studio Ma** page 14

Excerpt: "How Framing Works" from *American Framing*, published by Park Books page 58

LIVING TOGETHER

Four nontraditional projects from across the country offer options. Read on page 16.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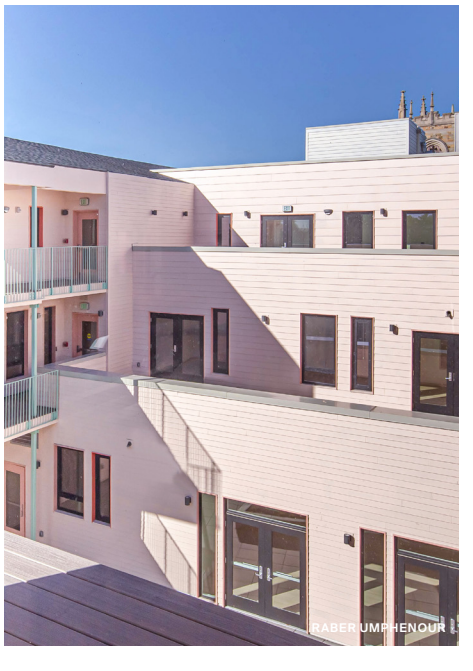
RABER UMPHENOUR

Adjaye, Accused

Fallout after allegations of sexual misconduct. Read on page 7.


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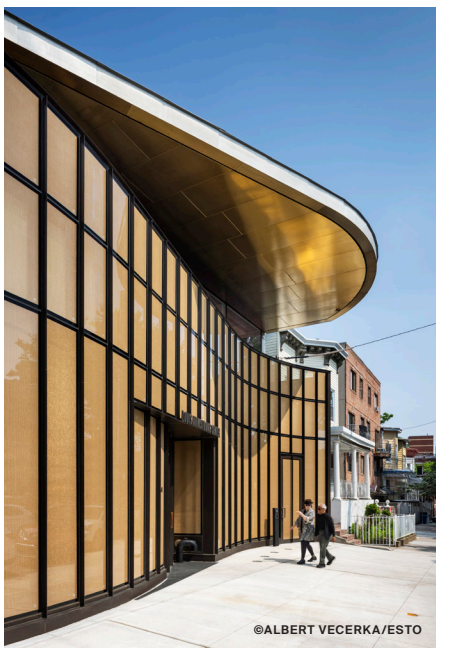
OMA's Buffalo Wild Wing

The updated, expanded, and newly renamed Buffalo AKG Art Museum reopens after a $230 million capital campaign. Read on page 28.

MARCO CAPPELLETTI

Curvy & Brassy

Caples Jefferson Architects in Queens. Read on page 6.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Get a Room


CHRIS STRONG

My apartment in Brooklyn is almost 11 feet wide. Over the years, I've lived, variously, in graduate-student housing in Manhattan, in a 2-floor apartment with a view of the Atlantic Ocean in Brazil, and in a loft carved out of an attic in Houston. I've lived in a concrete-floored, modernish back-house with only barn doors separating me from the sounds of my roommate's intimate activities and in a former barrack—also with concrete floors—where it was recommended to shake out your shoes in the morning to avoid scorpions. I've lived in one half-floor quadrant of a fourplex with enough space that one area passed as a sunroom. Growing up, I lived with my family in a "typical" new-construction home on a "typical" suburban cul-de-sac and, earlier, in a drafty Victorian with a turret and a phone line run along the snowy ground to the house next door, where we previously resided. And the list goes on.

These venues are largely the stages upon which the scenes of my life have played out so far. Such a peripatetic history is common among young people. Today, *home* signifies everything from a place of psychological comfort and safety to a market unit of real-estate speculation. The reality of one's home as a financial asset often overrides its capacity for individual expression and responsiveness. Hence, the ubiquity of the modern farmhouse aesthetic and the reign of greige, both of which have been documented by architecture critic Kate Wagner. (Last year, a comment by Jack Self in *AN*'s September issue also addressed the predicament, which began with an uplifting line—"You can't afford to buy a home"—and continued on from there.) In an essay about home on this issue's back page, Sean Joyner writes about a broken door that required multiple trips to Home Depot to fix. Read his text on page 66.

Whereas home can be found in an embrace or a group chat or on a dance floor, *housing* means the physical locations where we live. When it is taken up as an architectural concern, it also implies multifamily dwellings at different scales and in disparate arrangements. In this issue of the newspaper, we look at efforts by architects to produce housing across the country (page 16). Of the four featured projects, three are affordable complexes, one is for seniors, and another was designed under the organizational logic of cohousing.

As this issue arrives, the housing crisis remains impossible to ignore. Here in New York, it was estimated late last month that the city passed 100,000 people in homeless shelters. More recently, the New York City Housing Authority revised the price tag for needed repairs from $45 billion in 2018 up to $78 billion, and the City Council continues to battle with Mayor Eric Adams about rental assistance. The problems with housing don't stem from a lack of design prowess or technology, but instead arise from the trickier arena of political and economic will. To that end, housing expert Samuel Stein opens the feature section with a text about less obvious ways to prompt the creation of more affordable housing in New York. Read his thoughts on page 21.

Home pops up throughout the issue in other stories. See the brief news item about the new venue for the Louis Armstrong Center, across the street from the trumpeter's brick house in Queens (page 6) and learn about the work of Studio Ma creating housing in Arizona (page 14). We also visit Buffalo, New York, a postindustrial city that's reinvesting in itself, as seen in the historic revitalization of one of its core institutions: Anthony Paletta reviews the fully renovated digs of the Buffalo AKG Art Museum, designed by OMA/Shohei Shigematsu in collaboration with Cooper Robertson, kicking off our gleaming Focus section about glass (page 28).

At the end of the issue, don't miss the excerpt from *American Framing*, published by Park Books and available in the United States in August (page 58). The text by Paul Preissner and photography by Chris Strong—including the image above—take the banal and invisible topic of wood construction as their subject. Most new multifamily buildings in the country are built using this structural logic. That's not a bad thing. As my father would say to me years ago when we lived together in our family's "typical" suburban home: "I'm not criticizing, just noticing."

Jack Murphy

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Corrections

The architect of A Gathering Place in Tulsa, Oklahoma, is Mack Scogin Merrill Elam Architects, not Mack Scoggins Merrill Elam Architects.

The photographer of Moody Nolan's work for Alabama A&M was Cory Klein, the photographer of the office's work for Texas Southern University was Kayla Hartzog, and architects in Moody Nolan's Housing Studio worked with Hord Coplan Macht to update the program of Thurgood Marshall Hall.

Jacob Reidel is an assistant professor in practice at the Harvard Graduate School of Design, not an associate professor; his course is called Frameworks of Practice, not Frameworks for Practice; one of the students whose work was featured is named Reuben Zeiset, not Zest.

The review about the Vkhutemas exhibition misstated the usage of four contextualizing texts. In addition to being available as press materials, they were also installed on the wall outside the Arthur A. Houghton Jr. Gallery at The Cooper Union. Additionally, the review's formatting mistakenly integrated a quote from cocurator Anna Bokov into its surrounding paragraph.

Glass

A'N FOCUS

July/August 2023

MARCO CAPPELLETTI

AN FOCUS
July/August 2023

Clarity Revisited

Glass transparency and circularity should reshape how the industry operates.

We hit a world record this month: On July 3, the world saw the hottest global temperature ever recorded. But this record was quickly shattered, surpassed only one day later, on July 4. Carbon emissions are directly linked to rising temperatures, weather pattern disruption, and wildfires such as those that kept a third of the U.S. population under air quality restrictions last month. Can the emergence of responsible designs and solutions improve this situation? Recently, innovations in glass and glazing technologies have been used to strike a balance between the development of new technologies and more holistic, circular practices.

At the Glass Performance Days (GPD) conference, held in Tampere, Finland, in June 2023, a collaborative of practitioners participated in a workshop called "Clarity Revisited, (Re)shaping the Future of Glass." Part of a one-day event called Opportunities in a Circular Economy for the Glazing Industry, this workshop brought competitors from the industry together to brainstorm new paths forward, honestly addressing the climate crisis and designers' roles within it. While most of the environmental impact of facades is related to energy preservation, this group focused on embodied carbon emissions related to the fabrication of glazing products. Here are some of the most important takeaways from this working group.

Energy

The amount of energy and its source (renewable or nonrenewable) in the manufacturing process of glass significantly influences the extent of environmental impact. This is highly relevant for the most intensive stages of production, like the float process, which occurs before cutting and processing of glass. These issues are deeply entrenched and therefore difficult to change, but by directly engaging questions of emissions related to primary energy use, we can unlock the highest potential for carbon reduction.

Some successful strategies we discussed as models for future innovation included ongoing work to decentralize energy supply systems. By partially diversifying kiln combustion strategies, implementing recover heat from industry processes, installing photovoltaic panels wherever relevant, and educating all stakeholders about the carbon intensity and design/procurement implications of each relevant step, contractors and designers alike will have more power to designate more responsible standards.

Material Recovery Systems

The use of secondary resources, such as glass cullet—recycled glass sorted based on color—is a great avenue to reduce the melting temperature of glass and thus reduce emissions. In fact, the incorporation of post- and preconsumer glass cullet decreases the emissions related to the production of float glass. (One ton of cullet saves approximately 0.3 tons of CO_2.)

However, finding efficient ways to harvest postconsumer flat glass is the leading priority for the industry right now, especially in the flat-glass sector, where these circular practices are not currently common. This would mean that recycling companies would both collect and sort cullet. But it's become clear that more specialist dismantlers are necessary to upscale glass reuse and recycling. They also need to be brought into all stages of design development to determine whether today's designs can be dismantled in the future.

A robust network for glass reuse and recycling could have a massive impact on material life cycles and carbon sequestration, as we know from sophisticated standards in metal reprocessing, for example. But the reusability of glass generally can also be aided by secondary products that can be considered at the time of manufacturing and fabrication. Certain surface sealants and treatments make reuse more feasible for our existing systems: For example, Cutri and Willareth shared recently published research into the reuse of glass in spandrels at GPD that can be aided by the use of full-face sealant, which creates a "safety glass" for at least one more design cycle. Even partially circular considerations and solutions are helping reduce carbon emissions now, which is key to meet Paris Agreement goals.

Data and Communication

Fortunately, the environmental data for flat-glass products is growing and increasingly accessible. New products typically have tags or can be equipped with "chips"—sensors that collect data on glazing performance and also store information about where a product was manufactured, by whom, and other specifics that would be important to the next user to know when recycling the material. However, there is untapped potential for even more dynamic technology: For example, using AI to map existing buildings and tag data is currently being researched. Also, communication between clients and designers about environmental qualities and impacts is improving along with awareness, a trend we hope to continue to see.

Design for Disassembly

It's widely recognized that flat-glass products are attractive targets for disassembly efficiency research. It's merely a matter of time and tool selection. Equipment solutions are available to deglaze facade products and prepare glass for recycling. By developing dismantling processes and design strategies amiable to recycling or reuse, architectural glass will have more potential to stay within the same market and therefore contribute to its decarbonization.

It is very promising to see that several insulating glass unit (IGU) manufacturers and glazers have developed processes and equipment solutions to take apart existing units, clean the glass, and reform a new IGU. This process, has precedents around the world, including examples in Belgium, the Netherlands, Quebec, and New York City.

But how can practitioners and fabricators enter into discourse about these necessary changes? To support much-needed new collaborations, new platforms for data sharing and material repurposing are needed, though a few already exist in the U.S. and Europe. But beyond building these new platforms, it's important to also support new generations of planners and engineers from diverse backgrounds. By diversifying the field, we redefine the role of designers as leaders in new bidding and supply chain management efforts. Today, universities are developing circularity courses and programs as part of architectural education: Gone are the days where architecture was seen as a formal exercise devoid of real-world responsibility.

To be not only relevant, but a leader in addressing the climate emergency, the glass industry (including all stakeholders in the entire design and construction process) must nevertheless aim to perform outside of merely using more glass. Project-specific questions must be asked that tailor innovation to the appropriateness of a site. Sustainability must be embedded in a project from the very beginning, from concept all the way to the detailing and fabrication phase. Designers today must ask: What is the whole life carbon of my glass facade design and operation? Is an ultrahigh thermal performance, floor-to-ceiling, transparent glass box a responsible design? Is low-iron glass necessary? How can I design with reused/recycled glass in facades while still delivering high thermal performance? These considerations will yield new design dynamics and aesthetics and certainly whole new architectures.

LINDA HILDEBRAND

Sophie Pennetier, associate director of special projects, steers Enclos's growing sustainability and circularity efforts. She is an adjunct professor at SCI-Arc and involved in several industry focus groups aimed at decarbonizing facades, such as the Facade Tectonics Institute, where she serves on the board of directors.

Lisa Rammig leads the teams in Eckersley O'Callaghan's California offices. She has played a significant role in its expansion, leading many of the group's most challenging projects, while also remaining involved in academia and building strong links between research and industry. She is part of the Facade Research Group at TU Delft and is an elected member of the Special Advisory Council of the Facade Tectonics Institute at the University of Southern California.

Linda Hildebrand is a professor of reuse in architecture at RWTH Aachen University. She is an architect specialized on circularity in the built environment and a cofounder of Concular, a platform for digital services to facilitate circularity in the built environment.

55 Resources

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Kuraray
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Decorative

3form
3-form.com

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CARVART
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Galaxy Glass & Stone
galaxyglass.com

Glas Italia
glasitalia.com

Goldray Glass
goldrayglass.com

Lasvit
lasvit.com

Lunada Bay Tile
lunadabaytile.com

Marazzi
marazziusa.com

Nathan Allan
nathanallen.com

OmniDecor Glass Design
omnidecor.it/en

Pulp Studio
pulpstudio.com

SCHOTT North American
us.schott.com

Skyline Design
skydesign.com

Glazers & Fabricators

Benson/MiTek
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Consolidated Glass Corporation
cgcglass.com

Dynamic Glass
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Enclos
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GGI
generalglass.com

Giroux Glass
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Harmon
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Momentum Glass
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New Hudson Facades
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Permasteelisa
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Structural

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