

The Architect's Newspaper

October/November 2024

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FORTH by Morris Adjmi Architects ups the appeal of Atlanta's hospitality scene page 12

AN visits with TEN x TEN Landscape Architecture and Urbanism in Minneapolis page 22



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RENOVATING OUR CIVIC IDENTITIES

From L.A.'s Expo Park, which will host its third Olympic Games in 2028, to the expanded Joslyn Art Museum in Omaha and the improved Superdome in New Orleans, American cities attempt to reshape public life. Read on page 27.



A Book Temple

Fogarty Finger and Andrew Berman Architect deliver housing plus a library. Read on page 16.



MICHAEL MORAN

Death & Life

A team led by Snow Kreilich Architects completes a welcome center for a historic cemetery.



COREY GAFFER

Lakewood Cemetery is a 150-year-old Minneapolis landmark in an area once inhabited by Dakota tribes, a landscape of cathedral-like oak savannas and lake shores lined with wild rice. As evidence of the westward spread of the East Coast rural cemetery movement, the cemetery's picturesque 19th-century campus is the product of settler colonialism, but today the grounds are home to a transformational 21st-century vision of how to rethink death as part of a continuum of life and memory.

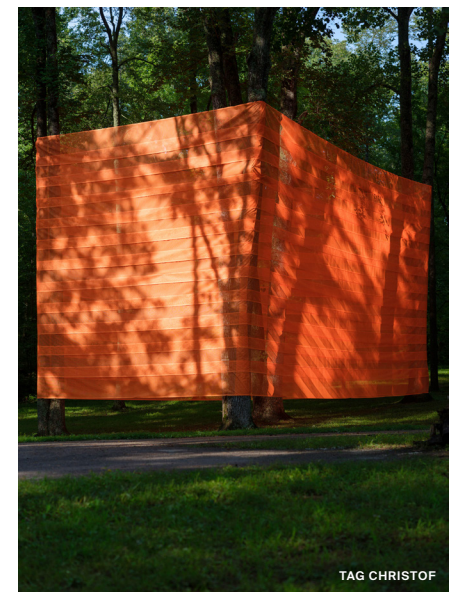
At the heart of this transformation is Lakewood's new 25,000-square-foot Welcome Center, a multidisciplinary collaboration between Snow Kreilich Architects, Miller Dunwiddie, and TEN x TEN Landscape Architecture and Urbanism.

Lakewood's motto—"Celebrating Life"—demonstrates the radical rethinking behind the Welcome Center. Chris Makowske, Lakewood's president, has been a driving force behind its shift from a private, inward-looking institution to a public landscape that plays many roles: as a recognized urban arboretum; place of solace and retreat; and destination for classes, music, and seasonal events.

continued on page 14

Tree Room

At the Bernheim Forest and Arboretum, DOMM debuts a new installation. Read on page 20.



TAG CHRISTOF

AN FOCUS

Landscape

Parks, plants, products, and more. Read on page 39.



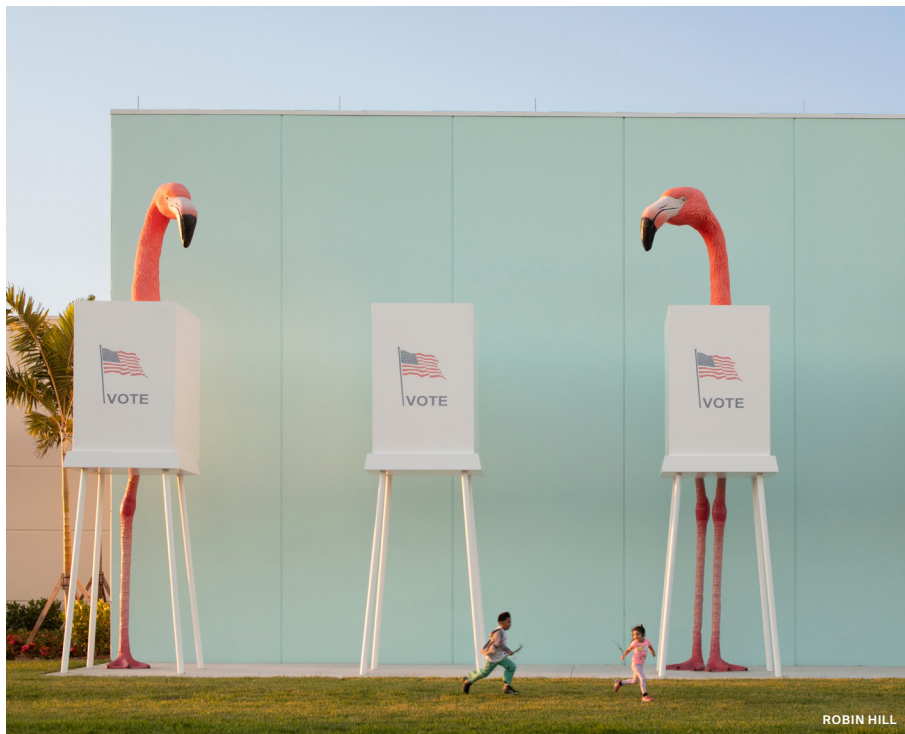
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VOTE!



You might be thinking: “What’s up with the flamingos?” They are part of *VOTE!*, a new permanent public artwork by artist Matthew Mazzotta installed at the newly constructed Palm Beach County Supervisor of Elections building in Florida. The flamboyance consists of three 27-foot-tall birds and is matched with four over-size voting booths. The scene occupies a shallow yard in front of a tilt-up concrete wall painted light teal. Here, each flamingo assumes a different stance, meant to showcase the different ways each of us engages with our government. The point is to get people excited about the act of voting and trusting of the authority that collects and counts votes—all while educating residents along the way.

Mazzotta’s piece builds on the success of a prior Floridian commission. His piece titled *HOME* debuted in 2021 within the Main Terminal of the Tampa International Airport. This consists of an even-larger flamingo poking its head around below a mirrored ceiling, suggest that travelers are underwater. (The airport closed for three days following Hurricane Milton but soon reopened, though there was minor damage.) Mazzotta’s proposal for the sculpture was selected from a pool of 734 submissions. Upon completion, it went viral. Soon, the airport held a competition to name the flamingo. The winning moniker? Phoebe.

VOTE! is sited in a particularly significant location for current events: Palm Beach County is home to Mar-a-Lago, the Spanish Revival-style mansion commissioned by Marjorie Merriweather Post that is now owned by former President Donald Trump and operated as his high-end social club. And the elections building is a quick drive from the Trump International Golf Club in nearby West Palm Beach, where in mid-September an alleged gunman was discovered hiding in the bushes with a semiautomatic rifle waiting for Trump to play through to the sixth hole. An appreciation for guns is at times even built into our cities: Part of Trump’s golf course is bounded by Gun Club Road, which leads to Gun Club Estates, where the streets are named after gun manufacturers.

Of course, firearms have bipartisan appeal. During the second presidential debate, vice president Kamala Harris mentioned her own gun ownership. She discussed the subject with Oprah the following week. “If somebody breaks into my house, they’re getting shot,” Harris said.

In a season where the presidential election feels like an existential crisis, it gets frustrating to intone a basic truth about the duty of voting while so much is on fire, flooded, drying up, bombed out, or falling apart. With all that’s happening, who cares about some cartoonish flamingos?

VOTE! offers a much-needed bit of levity, and its humor has a point. “*VOTE!* urges us to consider the weight of voting on behalf of the people and beings who cannot vote but are affected by what we decide,” according to the piece’s project text. “What would be on Nature’s mind if it had a chance to vote?”

As it incorporates both sculptural form and textual information, Mazzotta’s piece can be read as both duck and shed. Speaking of which, see page 8 for a heartfelt account of the premiere of *Stardust*, a new documentary about Robert Venturi and Denise Scott Brown, which was screened during the New York edition of the Architecture & Design Film Festival.

Beginning on page 27, our features tackle big, culturally significant operations in Los Angeles, Omaha, and New Orleans. Each stands to reshape how residents engage with major destinations. The cover sports a striking photograph by Monica Nouwens of the construction of an expanded California Science Center, designed by ZGF to hold the space shuttle *Endeavor* standing upright, seen from the Exposition Park Rose Garden. It, and Nouwens’s other shots, accompany reporting by Alissa Walker about the city’s race to make improvements ahead of the 2028 Summer Olympics (page 32).

Our landscape section (page 39) extends across all parts of the issue, from a studio visit with TEN × TEN Landscape Architecture (page 22) to a pictorial that offers a glimpse at an architectural installation by DOMM at Bernheim Forest and Arboretum as part of its L+A+N+D (Landscape + Art + Nature + Design) effort, curated by Jenny Zeller (page 20).

Bookish items finish out this fall issue, including Alexander Luckmann’s review of *Into the Quiet and the Light* by Virginia Hanusik, whose photographs of Louisiana we ran in 2023, and Mimi Zeiger’s take on Iwan Baan’s *Rome – Las Vegas*, which contains an essay by Ryan Scavnicky that was previewed in this issue last year.

On the back page, read an excerpt of a fresh manifesto by Adam Rolston, who became an architect after growing up as a “middle-class assimilated Jewish gay kid...in L.A.” He navigates our contemporary crises with taut, Jenny Holzer-like dictions like this one: “In our age of compulsive confession, nothing is real unless it is made personal.”

Back to the birds: *VOTE!*’s arrangement has an open voting booth that is missing a pensive feathered occupant. While the absence suggests interaction for the purposes of an easy social media post, to me the deeper message is an invitation to participate in our democracy now, while we still have the chance. **Jack Murphy**

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Corrections

The Gray Building at the University of Kentucky by Studio Gang contains the Landscape Architecture program, which is not a part of the UK College of Design. Landscape Architecture and Biomedical Engineering share studio and support spaces in the building.

The opening image of the Sustainability focus section in the September 2024 issue was created by the Office for Political Innovation.

Landscape

Landscape's role in our environments is becoming more centralized as design discourse advances. Caring for our planet and beautifying the outdoor spaces we inhabit allows people to connect with nature in mindful and restorative ways. The following case studies and products bring the landscape to life.

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42 Case Study

AN FOCUS

October/November 2024

Petals, Please

Snøhetta and landscape architect Catherine O'Connor deliver a climate-responsive renovation for Austin's Blanton Museum of Art.

Design architect: Snøhetta
Landscape architect: Catherine O'Connor
Structural engineer: Martin and Martin
Fabricator: Trans FX, Carlson Baker Arts
Lighting: L'Observatoire
Installation: Patriots Erectors
Glazing contractor: Sentech

Pavers and walls: Wausau, Clean Scapes
Wood: Thermory
Bronze: Isec
Light poles: Lyte Poles
Signage: Clean Scapes
Seating: Durbanis
Glass: Cristacurva

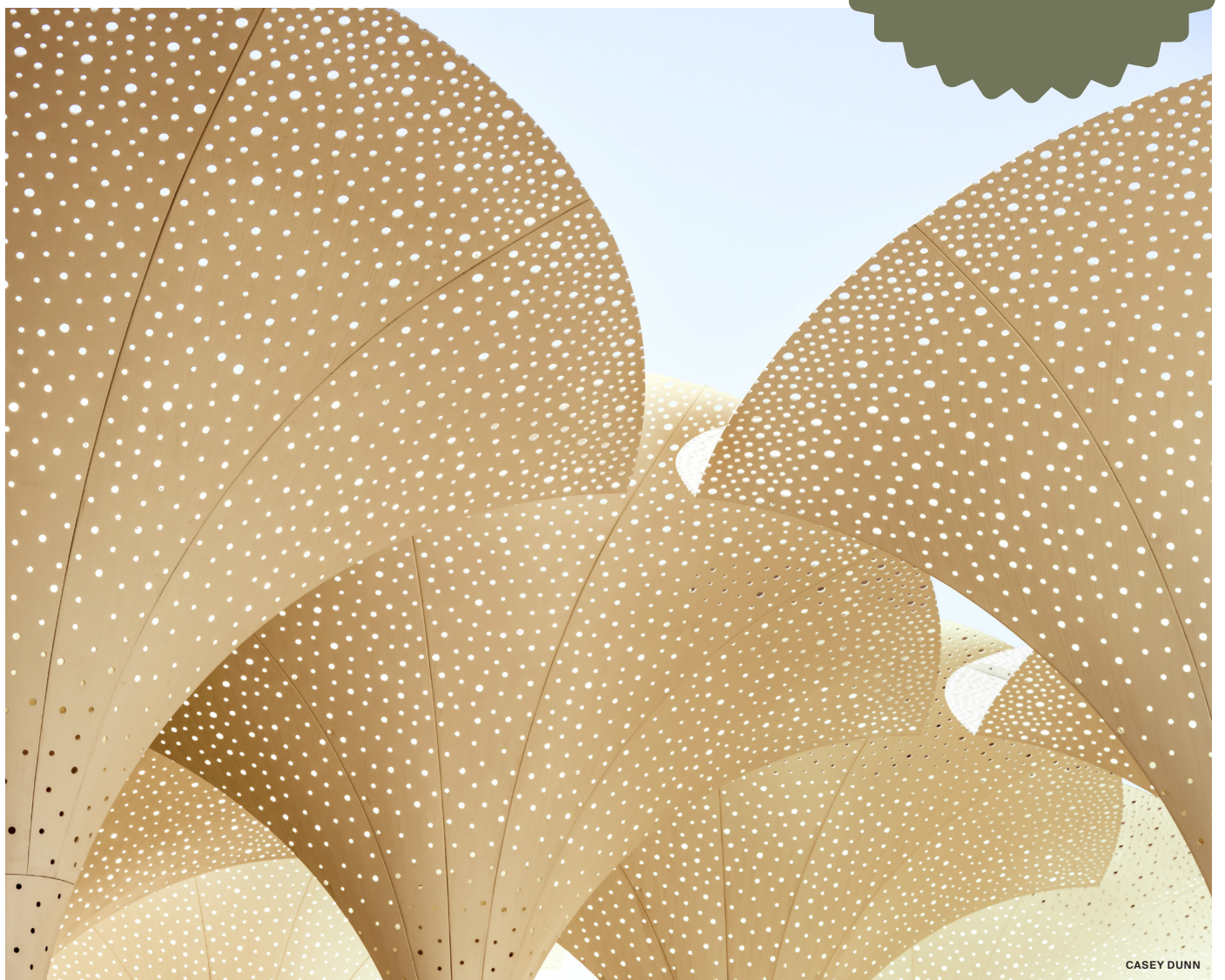
In Austin, the Blanton Museum of Art's renovation has been on the minds of art and architecture enthusiasts since it was first announced that Snøhetta would spearhead the multiyear, \$35 million grounds renovation—and for good reason. The 200,000-square-foot overhaul centers around 12 otherworldly petal-shaped sculptures, which rise 40 feet in the air and offer a clever landing place for visitors. Even beneath a blistering September sun, the towering canopy's wandering shadows and dappled light make a 90-degree day bearable for all visitors.

The design, which is both functional and artful, happens to be just as thought-provoking as the works inside the Blanton's walls. However, there's a larger conversation to be had, one that speaks to the city's cultural and natural elements, as well as to its future as an ever-evolving hub for growth and exploration.

The renovation reflects the Blanton's importance and connection to the city. It occupies a pivotal position between the Texas State Capitol and the Bullock Texas State History Museum and opens onto Ellsworth Kelly's *Austin*, a chapel-like building and colorful culmination of the late artist's impressive career. The flowing outdoor landscape features curving pathways, which take their cue from the museum's arched loggia and stately live oaks. The petals funnel rainwater to replenish an underground collection system that feeds 25,000 new plants, including native dwarf palmetto, Texas gold columbine, and Cherokee sedge.

On weekdays, the courtyard becomes a place of escape and imagination for students, families, or those who walk past on their lunch break. Weekends bring larger crowds, live music, and more as visitors lie under the petals, reflect on the art, or enjoy a picnic on the lawn. The renovation has not only redefined the visitors' experience at the Blanton but it's a permanent exhibit itself—one that fuses art, architecture, and nature for an immersive experience beyond the gallery's physical limitations.

Lauren Jones is a Texas-based architecture and interiors journalist and is a frequent visitor to the Blanton, as well as the city's other art museums.



CASEY DUNN



CASEY DUNN