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17

ADRIEN WILLIAMS



32

17 OUT OF THE WOODWORK

Small projects displaying a deft use of wood **TEXT** Courtney Healey

24 CUTTING SOME SLACK

Leckie Studio designs the Vancouver office of Slack Technologies **TEXT** James Bligh

32 SOCIAL WORK

Lebel & Bouliane's transformation of a major Montreal ad agency **TEXT** Javier Zeller

08 VIEWPOINT

Adele Weder asks if anything on the scale of the Grenfell Tower inferno could happen in Canada.

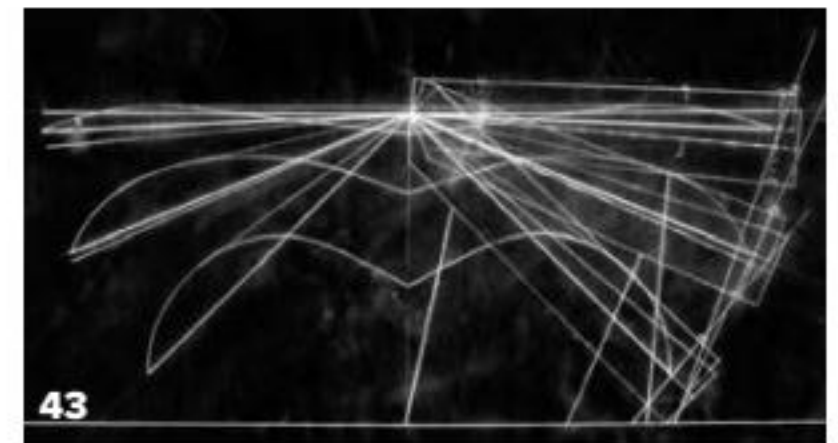
11 NEWS Stratford Festival commissions new theatre; Indigenous Housing competition; remembering Paul Syme.

40 INSITES

Tanya Southcott looks at why Habitat 67 haunts us still.

43 BOOKS

Lisa Landrum delves into Patkau Architects' *Material Operations*.



43

48 CALENDAR

Architecture and design events happening across Canada and internationally.

50 BACKPAGE

Ruth Jones looks at how architecture, film and life intersect in Joseph Clements' film *Integral Man*.

EMA PETER



24

COVER Interior of Slack Technologies in Vancouver. Photo: Ema Peter.

V.62 N.09

CANADIAN
ARCHITECT

THE NATIONAL
REVIEW OF DESIGN
AND PRACTICE / THE
OFFICIAL MAGAZINE
OF THE RAIC



■ ABOVE Aftermath of the Grenfell Tower inferno. Photo courtesy of ChiralJon on Flickr.com

The Eleventh Commandment

Dekalog, filmmaker Krzysztof Kiesłowski's 1989 cinematic take on the Ten Commandments, remains a docudrama for our times. Here's the story: from his rundown flat in a Warsaw housing project, a father feeds numbers into a computer to calculate the ice thickness of the lake upon which his child plans to skate. The father perceives the computer to be infallible—like God—and you know what the gospel says about having other gods before Him. The formula is flawed, the computer gets it wrong, with tragic results.

So it was in London at Grenfell Tower, one of dozens of postwar towers that were built to the codes of their time and retrofitted years later in ways that were collectively deemed safe by the people who built it. Could such a fiery catastrophe happen in Canada? Most architects and industry experts will answer with near certainty: No, not here. Our National Building Code would prohibit Grenfell Tower's lethal cladding system (aluminum lined with combustible polyethylene, with an uninterrupted airspace that fed the flames). And that preventive ethos extends across the codebook.

"Our building codes are pretty sophisticated and pretty current because they're constantly being updated," says Vancouver architect James Cheng. The constant updates, of course, are from past missteps. Asbestos insulation and shoddy west coast building envelopes were all once compliant with the codes of their day. "The code should be considered a 'living document,'" subject to interpretation, challenge and change, he stresses.

Both the national and most provincial codes are among the strongest in the world, concurs

Les Klein, principal at Quadrangle Architects in Toronto. But architects have the breadth of knowledge to negotiate with regulators for design strategies that follow the spirit rather than the letter of the code to ensure safety. "Many people think of it as absolutely prescriptive, a 'thou shalt do this'—but there is an incredible amount of interpretation," says Klein. There has to be. It is not the words but the intent of the code that matters; following a laundry-list of code commandments would not account for unpredictable material and human idiosyncrasies. "Our societies have become so complex, and our duties have become specialized to the point where everyone has become an expert," says Cheng, "but no expert is coordinating everything."

Cheng notes that the safest place during a high-rise fire is almost always the building's central stairwell, whose design regulations are coded to the hilt to ensure a sealed space to which a fire is unlikely to spread. Residents unfortunately are not always aware of that, risking instead to jump out of windows, or following unsound advice to stay in their units (as was reportedly the case at Grenfell Tower), where the danger is far greater. Our society has no comprehensive system of ensuring that a building's occupants are trained in its use, care and safety. Maybe we should.

In the meantime, it has fallen largely to architects to follow and oversee the eleventh commandment: Design and build properly, well beyond the checklist content of a codebook.

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■ ABOVE Rendering of Hariri Pontarini Architects' scheme for the new addition to the Stratford Festival Theatre. Image courtesy of the architects.

PROJECTS

Hariri Pontarini wins commission to design new Stratford Festival theatre

Toronto-based Hariri Pontarini Architects has won an international competition to design the Stratford Festival's Tom Patterson Theatre in Stratford, Ontario. The firm was selected from a short list of eight and initial field of 50 firms. Dan Bernstein, Chair of the Festival's Board of Governors and head of the architectural selection committee, said HPA was the Board's "unanimous choice." Complementing an undulating bronze cladding, the interior side of the curvilinear theatre's shell is designed for quiet, intimate contemplation. The material palette for the 600-seat theatre will include Algonquin limestone, ash, brushed oak, and lime-washed brick. The proposed expansion will encompass 7,000 square metres. www.hariripontarini.com

Simcoe County library project awarded to Lebel & Bouliane

Lebel & Bouliane has been commissioned to design a new public library in the Simcoe County Township. The new Clearview Public Library branch in the town of Stayner will

be next to the Stayner Community Centre and Arena. The project also involves improvements to the Community Centre and the creation of a Commemorative Gallery for the Township. www.architects-lucbouliane.com

Diamond Schmitt Architects to design Oakville Community Centre

Diamond Schmitt Architects will design a new community centre for Oakville, Ontario. The Southeast Community Centre will be next to a new town park and have a double gymnasium, fitness centre and 25-metre pool. The project is an Integrated Project Delivery contract, a tripartite design process where client, architect and constructor work together.

AWARDS

Call for entries: Canadian Architect Awards of Excellence

Canadian Architect is calling for entries for the 50th edition of the annual Canadian Architect Awards of Excellence. The deadline this year is September 21.

Canadian Architect has produced the annual

national awards program since 1967. The awards celebrate projects currently in the design stage. Entrants must be architects registered in Canada or graduates of an accredited Canadian architecture school holding a professional degree from that school.

Projects must be scheduled for construction or under construction but not substantially complete by the September 21 deadline. All projects must have been commissioned by a client with the intention to build the submitted proposal. All building types and concisely presented urban design schemes are eligible. To enter the student awards, you must be nominated by your school and be asked to submit.

This year's jurors are Shirley Blumberg from KPMB Architects in Toronto, Steve McFarlane of office of mcfarlane biggar (omb) in Vancouver, and Jack Kobayashi of Kobayashi + Zedda Architects in Whitehorse.

The awards gala will take place on November 29, with winning entries published in our December issue.

www.canadianarchitect.com/awards/

Honouring historic places

The National Trust for Canada has announced eight winning projects from its 2017 This Place Matters crowdfunding competition to celebrate the value of built heritage. This year's winners are projects by First United Church (Truro, Nova Scotia), Lyric Theatre (Swift Current, Saskatchewan), Presqu'île Point Lighthouse Preservation Society (Brighton, Ontario), Sir William Ford Coaker Heritage Foundation (Port Union, Newfoundland), Spencerville Mill Foundation (Spencerville, Ontario), Architectural Conservancy Ontario (Guelph, Ontario), Glenaladale Heritage Trust (Tracadie, Prince Edward Island), and Belle Vue Conservancy (Amherstburg, Ontario).

www.nationaltrustcanada.ca



■ ABOVE Rendering of the Clearview Public Library branch by Lebel & Bouliane, currently under design development, to be built in Stayner, Ontario.

WHAT'S NEW

Indigenous Housing Competition invites new architectural paradigms

Architects Without Borders Canada is now accepting proposals for the Indigenous Housing Canada Ideas Competition 2017. The competition aspires to raise awareness of indigenous housing challenges in Canada and improve the opportunities to design, deliver and maintain better housing for remote-access indigenous communities. There are 60 distinctive indigenous groups in over 600 communities in Canada, whose diverse landscapes and remote locations present unique design and construction challenges. Current housing is provided by the communities themselves or with funding from Canada Mortgage and Housing Corporation and Indigenous and Northern Affairs Canada. Overcrowding is an ongoing issue, and standard government-issued housing is often not appropriate for specific cultural and regional needs. The competition jury will have a majority of jury members of indigenous heritage. Architects Without Borders Canada will accept submissions until November 14, 2017, and announce the winners in February 2018.

www.awb-winnipeg.com



ABOVE Rendering for the U.K. Holocaust Memorial, by Diamond Schmitt Architects.

Public input gleaned on U.K. Holocaust Memorial short list

A worldwide invitation for online feedback on the ten shortlisted proposals for the United Kingdom Holocaust Memorial has been conducted by the competition organizers. People around the world were invited to “see the designs and click on your favourite” at the competition website.

Earlier this year, Diamond Schmitt Architects became the only Canadian firm to reach the short list of the high profile international competition. Led by A.J. Diamond and Martin Davidson, its team includes London-based landscape architects Martha Schwartz Partners

and New York-based museum exhibition design firm Ralph Appelbaum Associates.

The other nine shortlisted teams are Adjaye Associates with Ron Arad Architects; Allied Works with artist Robert Montgomery; Caruso St John with artist Rachel Whiteread; Foster + Partners with artist Michal Rovner; Heneghan Peng Architects with Bruce Mau Design; John McAslan + Partners with emerging MASS Design Group; Lahdelma & Mahlamäki Architects with based David Morley Architects; Studio Libeskind with Haptic Architects; and Zaha Hadid Architects with artist Anish Kapoor.

The Memorial and Learning Centre will be situated adjacent to the Houses of Parliament in Victoria Tower Gardens along the Thames River. The design jury includes Communities Secretary Sajid Javid, London mayor Sadiq Khan, and Chief Rabbi of the United Kingdom Ephraim Mirvis.

www.dsai.ca

Ryerson appoints new Chair

Ryerson University has appointed Mark Gorgolewski as the new Chair of the Department of Architectural Science. Gorgolewski has been on the faculty of Ryerson University since 2003 and a longstanding advocate of sustainable design, including research on low carbon design and sustainable food and resource systems. He received his PhD from Oxford Brookes University and has worked for years in Canada and Europe as an architect, researcher, educator and industry consultant. Gorgolewski co-authored *Carrot City: Creating Places for Urban Agriculture* (Monacelli Press, 2011), with June Komisar and Joe Nasr. His forthcoming book, *Resource Salvation: The Architecture of Reuse*, will be published later this year.

Warming Huts project seeks submissions

Launched in 2009, Winnipeg’s Warming Huts Competition returns for another frigid installment in late January of 2018, the height of the city’s famously cold winter. This year’s submission deadline for the competition is October 3. Bringing thermal huts and art installations to the Red River Mutual Trail, the project enlivens an open-air public space in the winter months. The installations’ playfulness and sheltering qualities lend vibrancy to the frozen trail, welcoming skaters to experience an age-old area in a new way. A jury will select the winning designs based on their creativity in use of materials, sheltering qualities, poetics of assembly and form, integration with the landscape and ease of construction.

www.warminghuts.com/



ABOVE The Mexico City installation of One Bucket at a Time pavilion by 5468796 et al.

Taking back the street

The architecture firm 5468796 is reviving its One Bucket at a Time pavilion this month in tandem with the September 13-16 Winnipeg Design Festival. The low-tech installation of painters’ buckets was created in collaboration with Factor Eficiencia and Studio NYL Engineers as part of Mexico City’s Mextropoli architecture festival earlier this year, a nod to the plastic buckets often used by opportunists to hijack public space for themselves or for unofficial commerce. Lashed together with ropes, the installation forms a malleable surface for the public to explore. It will remain throughout the city’s Culture Days/Nuit Blanche celebrations from September 29 to Oct. 1.

MEMORANDA

The deadline for The Missing Middle Competition is **September 22**. Vancouver-based Urbanarium has invited designers to develop solutions for Metro Vancouver’s housing crisis. www.themissingmiddle.ca

Responses to the Ontario Association of Architects’ call for presenters for its next conference in Toronto from May 23-25, 2018 are due on **September 29**. www.oaa.on.ca/

The deadline to apply for the Canada Council Prix de Rome for Emerging Practitioners is **October 2**. The \$34,000 prize is open to Canadian citizens or permanent residents who have received a professional degree from a Canadian school of architecture within 14 months of the application deadline.

www.canadacouncil.ca/funding/prizes/prix-de-rome-in-architecture-for-emerging-practitioners

PASSING

Paul Syme, 1949 – 2017

When Toronto architect Paul Syme died at 67 on July 30, he left a legacy not only in the designs he created but the minds he inspired. Syme received his architecture degree from the University of Toronto in 1977. In 1986, he began a 31-year stint as an adjunct professor at University of Waterloo School of Architecture, helping infuse a new generation with the incentive to energize the Canadian design scene.

Syme's creative talents took on a new life in the 1990s when he partnered professionally with John Tong and former student Arriz Hassam to form 3rd Uncle Design Inc., gaining renown for edgy projects like Topix and Revolver Films. He remained a 3rd Uncle principal for 20 years until its disbanding in 2012. "He encouraged interdisciplinary work, the blurring of boundaries, blending the work of interior designer and architect," says Hassam. "He had a richness of thought that he applied to everything."

Syme excelled at designing with sensitivity to environmental constraints, and at making the work fit perfectly into the setting—including the low-slung Blue Mountain House



COURTESY OF THE SYME FAMILY



in a rural Ontario hayfield and, for a much different context, the Darkshadow House nestled in a dense Toronto streetscape. "His built work embodied a warm intellectual elegance manifested by impeccable detailing," says architect Janna Levitt, who taught alongside Syme at the University of Waterloo.

Among his surviving kin are his wife, architect Audrey Kvedaras; and his daughter Clara, a graduate student of architecture.

CLOCKWISE FROM ABOVE LEFT Paul Syme at the 3rd Uncle studio in Toronto; Darkshadow House; Blue Mountain House.

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Upon completion of required 560 hours, students are available for a “Flexible” work term through the months of January to April, by way of an arrangement directly between the student and the employer to work part-time while completing their final semester courses online.

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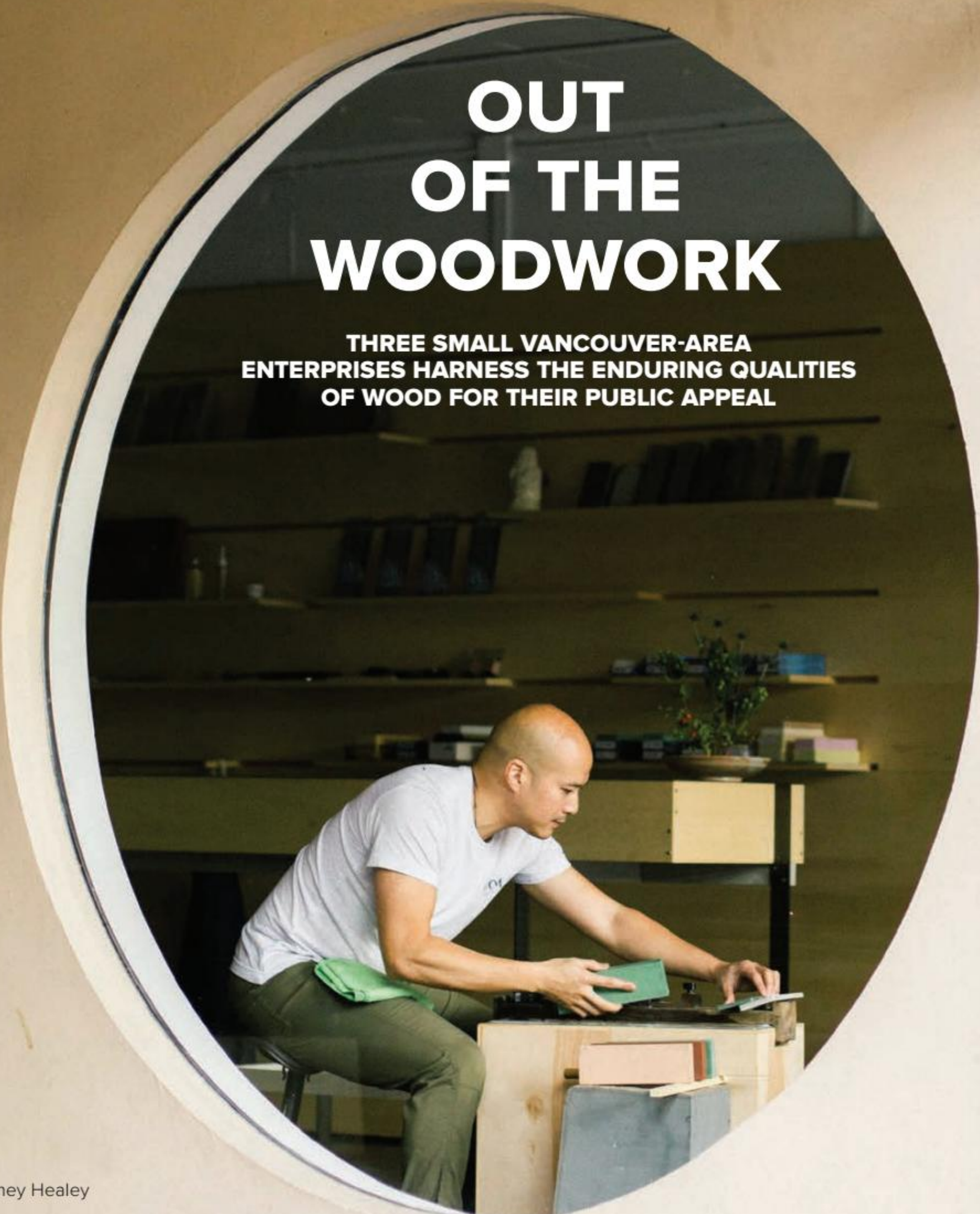
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OUT OF THE WOODWORK

THREE SMALL VANCOUVER-AREA
ENTERPRISES HARNESS THE ENDURING QUALITIES
OF WOOD FOR THEIR PUBLIC APPEAL



TEXT Courtney Healey

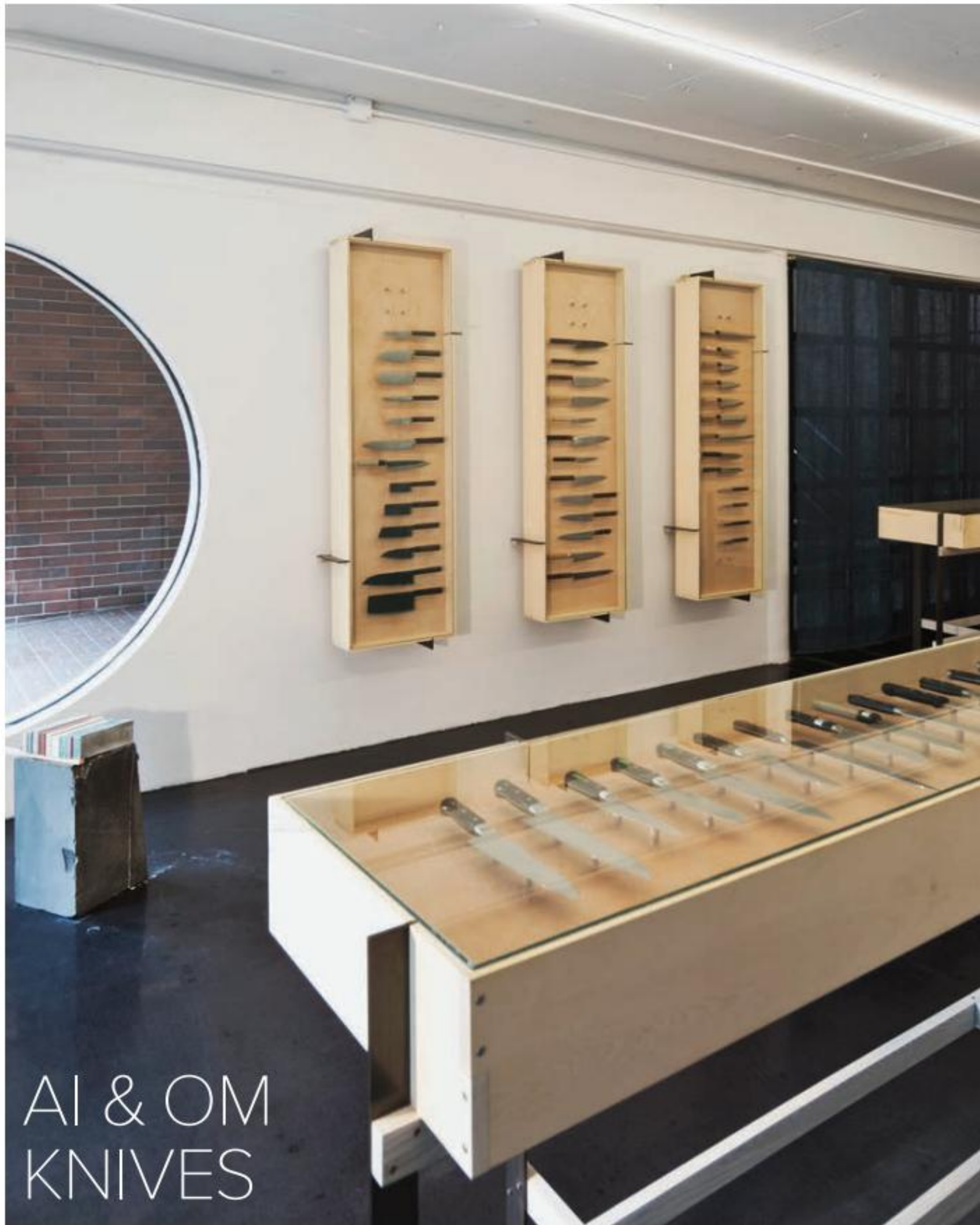
Wood looms large in British Columbia. In design and construction circles, the conversation has long been dominated by technological developments, from heroic engineered wood structures to CNC routers and parametric beam processors to more recent advancements in tall timber. But with every technological boom comes a smaller counter-movement, from 19th-century arts & crafts, to 1970s back-to-the-land, to today's maker culture. As technology becomes ubiquitous, so grows the desire for natural materials, traditional craft and evidence of the human hand.

In greater Vancouver, three small commercial interiors express a range of material approaches toward traditional wood craft: a high-end knife shop in Vancouver's Chinatown by Scott & Scott Architects, an Italian

restaurant in East Vancouver by Ste. Marie Art + Design, and a retail shoe outlet in West Vancouver by DCYT Architecture. While all three projects are housed within a concrete or masonry shell, each employs wood as the dominant interior material, including display structures, furniture, cabinetry and wall finishes.

The relative ease with which wood can be worked with hand tools makes it an accessible material that lends itself to ever increasing levels of refinement. These three small interiors display a notable lack of computer-aided intervention, but instead favour traditional interior millwork, cabinetry and furniture, to present spaces imbued with the enduring qualities of story, craft and experience.

■ /ABOVE Ai & Om owner Douglas Chang. PHOTO BY ALANA PATERSON



LOCATION Vancouver, BC

Building on his career in professional kitchens across North America, Ai & Om owner Douglas Chang decided to start supplying the tools of his trade and began importing high-quality Japanese knives. The untested business venture coupled with a demolition clause in Ai & Om's lease set the tone for the design which, for partners David and Susan Scott, became an exercise in simplicity and impermanence. "With small commercial spaces, budgets are tight and everything has to do a lot, so you really only do what you need to do," notes David Scott. The existing space has been left largely untouched and the design intervention remains minimal.

Scott and Scott also exhibit an interest in the craft side of architecture and are renowned for detailing and for handcrafting many of the elements found in their projects. For this project, they hand-dyed the indigo burlap window coverings themselves, and worked through full-scale prototypes of the display cases to ensure the furniture would be lightweight and easily demountable.

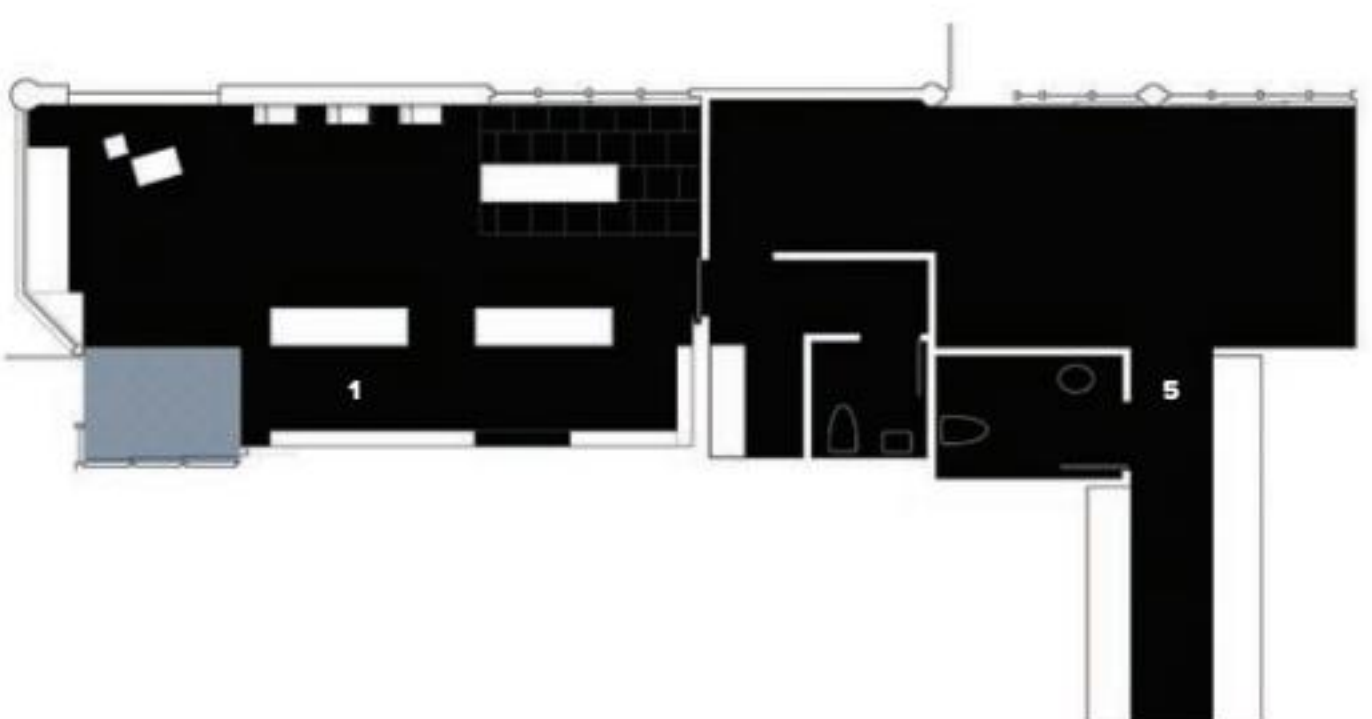
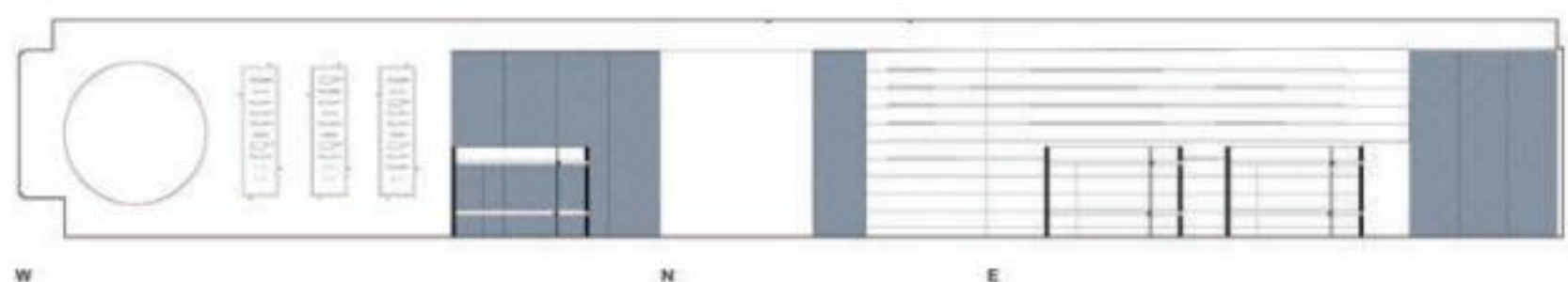
The space is divided roughly in half between the back-of-house workshop where Chang offers classes and sharpening services and the front-of-

house showroom. Here, three vertical cedar cases hang along on the west wall, three horizontal cases stand on thin steel frames in the centre of the room, and the east wall is covered with full-sized planks of yellow cedar notched to receive cantilevered display shelves. Furthering the notion of impermanence, the wall is a dominant feature but designed essentially as lumber storage that, when taken apart, leaves only a pile of well-finished boards. The yellow cedar was milled on Vancouver Island and, according to David Scott, chosen because "It's a good-value light wood with a good smell and good unfinished surface." It also makes reference to hinoki, a related species often used in Japanese shrines—fittingly, as Ai & Om comes across as a rarified temple where pricey goods are displayed as fetish objects. A hand-forged one-of-a-kind blade is tucked behind glass and a single sharpening stone is offered up on a slim wood slab. This restrained approach, says David Scott, has become part of the firm's philosophy: "not to erase everything, but to just add a layer."

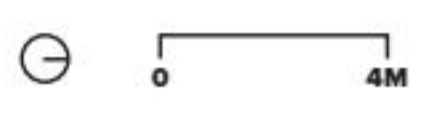
CLIENT AI & OM KNIVES | **ARCHITECT TEAM** SCOTT & SCOTT (SUSAN SCOTT, DAVID SCOTT, MAXWELL SCHNUTGEN, JORDAN BEGGS) | **CONTRACTOR** MILLTOWN CONSTRUCTION | **AREA** 87 M² | **BUDGET** WITHHELD | **COMPLETION** OCTOBER 2016



OPPOSITE PAGE AND ABOVE A shop focusing on all things cutting, Ai & Om displays the knives' artisanal quality within a system of cedar cases designed for both retail display and proper storage. Windows and internal doors are screened in hand-dyed jute panels. Cases are mounted to a framework of lye-washed ash and blackened steel. The wall shelving is unfinished planed yellow cedar boards.



- GROUND FLOOR**
- 1 SHOWROOM
 - 2 OFFICE
 - 3 WASHROOM
 - 4 STOREROOM
 - 5 WORKSHOP





OSTERIA SAVIO VOLPE

LOCATION Vancouver, BC

Craig Stanghetta and his team at Ste. Marie Art + Design have become well known for their restaurant and cafe designs around Vancouver, including Bao Bei, Kissa Tanto, Meat & Bread, and the recently completed Botanist at the Fairmont Pacific Rim Hotel. As should be obvious to anyone familiar with his work, Stanghetta is “not afraid of nostalgia,” and, perhaps owing to his background in the film industry, he usually manages to corral this nostalgia and its incongruous attendant details into a carefully curated stage set.

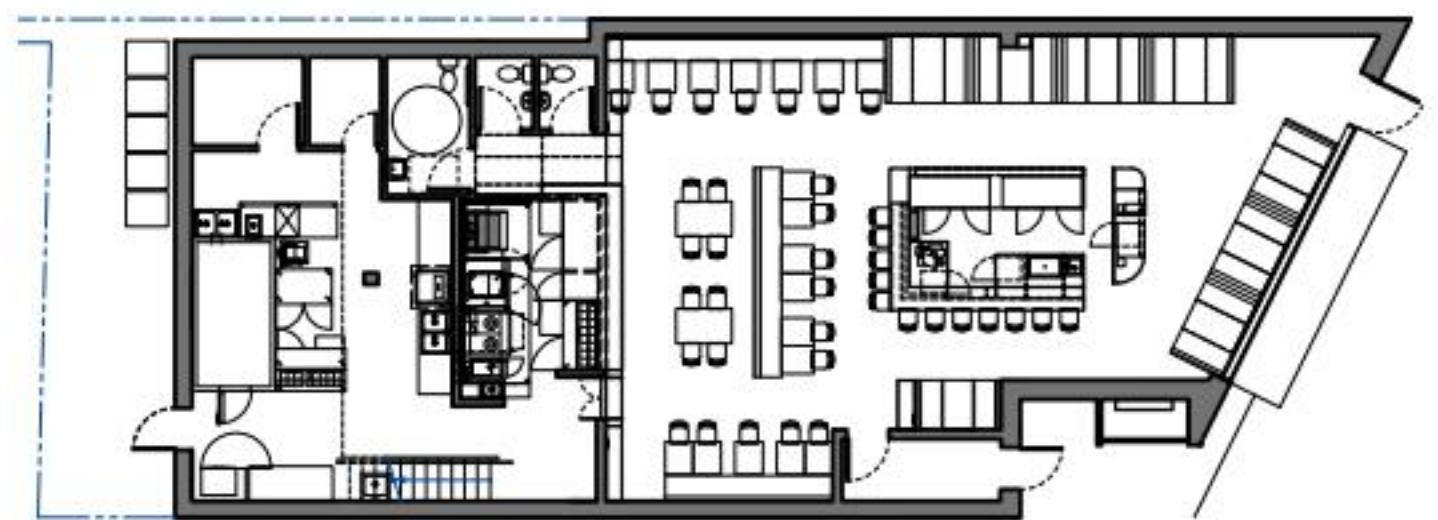
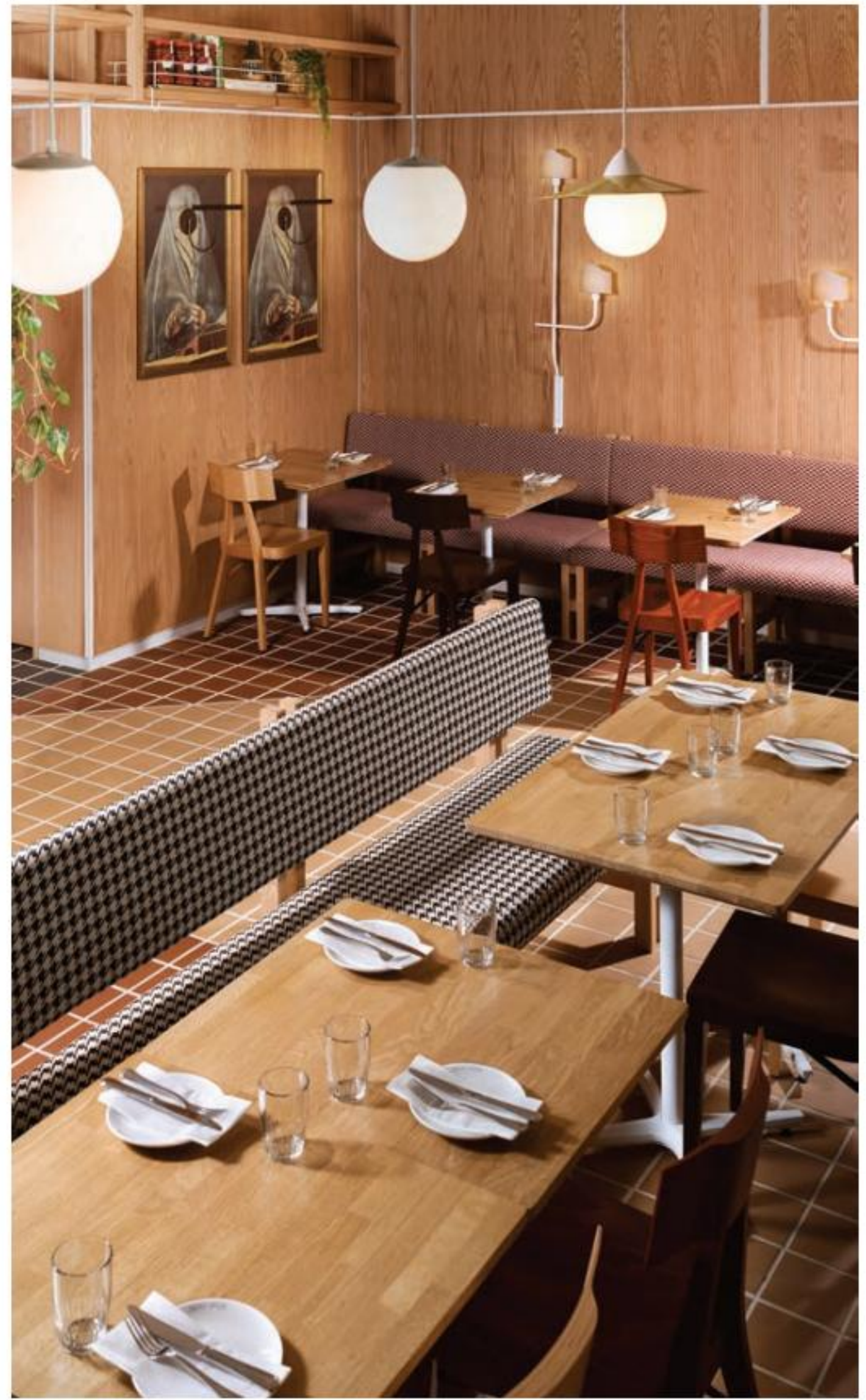
At Osteria Savio Volpe, Stanghetta serves up a buffet of wood forms that hazily evokes a 16th-century Italian farmhouse with a midcentury restoration. A bustling prep counter *cum* espresso bar occupies the centre of the room and functions more like a kitchen island than a traditional restaurant bar. A variety of booths, banquettes and tables hug the perimeter of the room, and a large piece of millwork dominates the back wall. This blocky dowel structure frames a wood fire grill and displays a collection of Italian groceries and wine, including the obligatory bottles of chianti in baskets. Similar dowel and block forms can be found in the custom banquettes that are upholstered in either navy or wine-coloured chevron fabric, which is just far enough from a chequered tablecloth to avoid sinking into all-out kitsch.

For Stanghetta, “wood is a malleable and tactile material that brings a feeling of modern warmth, the feeling of a warm cabin.” To that end, Savio Volpe’s walls, bar and booths are covered with an off-the-shelf micro-fluted oak paneling. The panels are traced with a one-inch wide gap which Stanghetta refers to as a “nod to Italian modernism.” Custom white tubular light fixtures creep up the walls and the ceiling is covered in a constellation of variously sized white cylindrical lights. Surreal paintings abound and the restaurant’s illustrated fictional namesake, Savio Volpe, the “wise fox,” is an ever-present character. As with a stage set, the quality of detailing is less important than the sense of storytelling and escapism for the diners. But any homage to Italian modernism must also allow for Carlo Mollino’s axiom: “Everything is permissible as long as it is fantastic.”



ABOVE An urban riff on a rustic osteria, Savio Volpe presents an interior inspired by Italian designers Carlo Mollino, Bruno Munari and Enzo Mari. **LEFT** Rounded edges and whimsical details like a vintage rotary phone emphasize the rustic-retro theme.

RIGHT The kitchen and grill are framed by dowel-style shelving holding Italian-themed culinaria.



FLOOR PLAN



CLIENT SAVIO VOLPE | INTERIORS STE. MARIE ART + DESIGN | ARCHITECT OF RECORD MALLEN GOWING BERZINS ARCHITECTURE INC. | CONTRACTOR HARMONY PACIFIC PROJECTS INC. | MECHANICAL FLUID MECHANICAL ELECTRICAL OPAL ENGINEERING INC. | AREA 225 M² | BUDGET \$500,000 | COMPLETION SEPTEMBER 2015

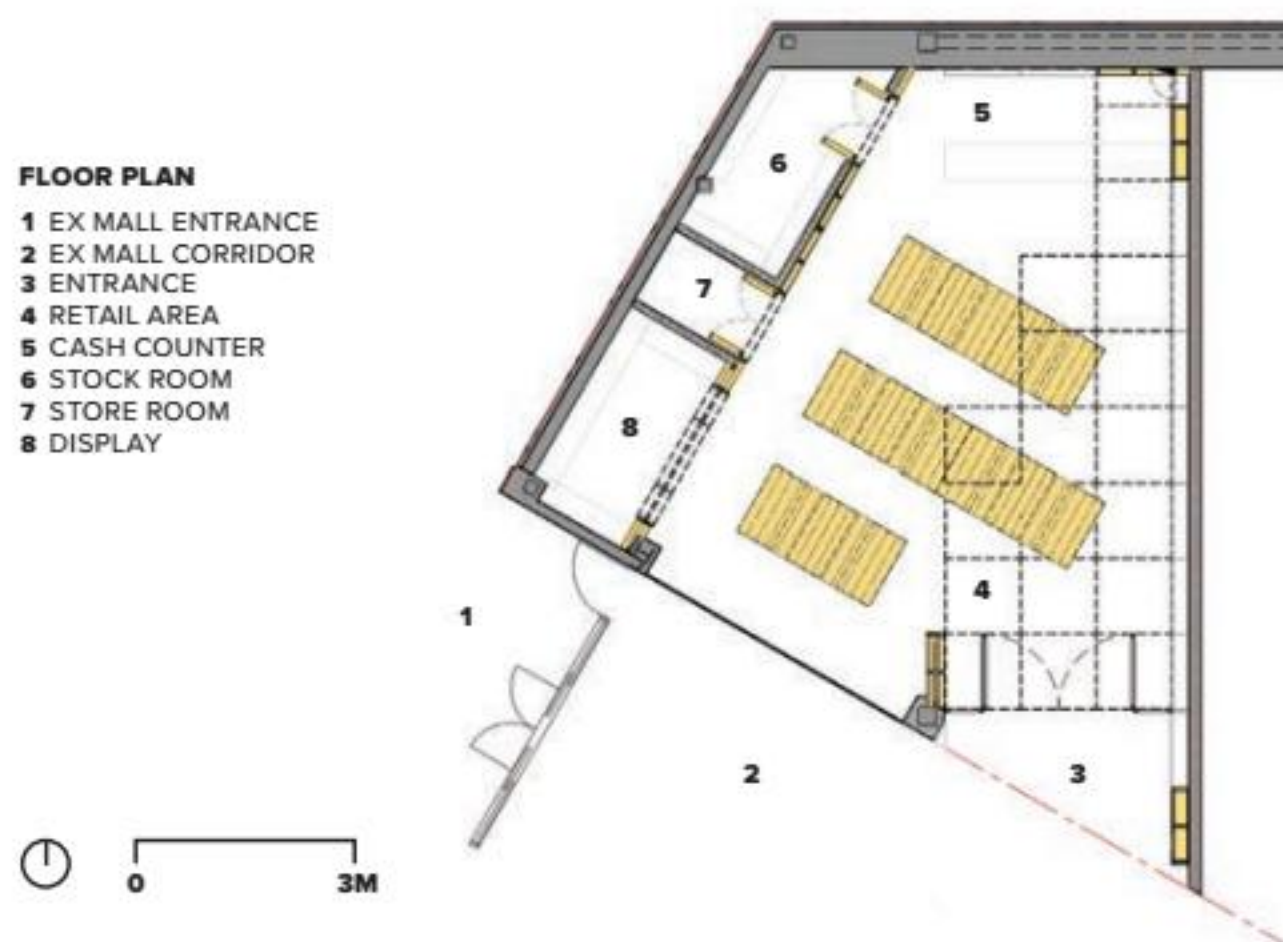
SNEAKERBOX PARK ROYAL



LEFT Ensconced in a busy shopping mall, Sneakerbox is essentially an assembly of wood pallets that have been deftly redesigned into tables, shelves, cash counter and backdrops.



FLOOR PLAN
 1 EX MALL ENTRANCE
 2 EX MALL CORRIDOR
 3 ENTRANCE
 4 RETAIL AREA
 5 CASH COUNTER
 6 STOCK ROOM
 7 STORE ROOM
 8 DISPLAY



LOCATION West Vancouver, BC

Where Savio Volpe is unapologetically preoccupied with sentimentality and style, at the other end of the spectrum is Sneakerbox, a trendy sportswear boutique in a West Vancouver shopping mall. Architect Douglas Cheung of DCYT Architecture began with a design brief for a practical, economical and easily demountable retail display for a highly fetishized object; Cheung's solution turned out to be wood pallets.

Pallets, along with shipping containers, are key symbols of the global supply chain. But the genius of the pallet is not in the box but the handling systems designed around them. A pallet, in the end, is just a pile of cheap wood. But for Cheung, that pile of wood represented an inexpensive pre-engineered and prefabricated solution for display structures that could work within the narrow six-week construction window and \$100-per-square-foot budget.

Cheung has designed with pallets for the same client at J2, a clothing store in the Richmond Centre Mall on the other side of Vancouver, where pallets were used primarily as a geometric wall treatment in a quarter-turn checkerboard pattern. When Cheung's client was approached by the managers of Park Royal shopping mall to bring their Sneakerbox store to the mall's new 100,000-square-foot south wing, Cheung saw it as an opportunity to improve on his previous design, for the firm has called "high-fashion but rules-defying sneaker followers."

At Sneakerbox, the horizontal orientation helps the pallets transcend

their humble nature and meld into a large-scale wood screen element. Small metal tabs are set into the gaps between the wood to hold sneakers, and the wood monolith is punctuated by slick white inset display boxes. Pallets are fixed back-to-back to create a sense of depth when passing through to adjacent spaces and are hinged to create concealed doors to a small change stall or storage room. Cheung worked with a local manufacturer, Delta Pallets, to alter its standard design to his own specifications, which included limiting the wood to a single fir species and designing a custom slat size and spacing to optimize shoe display.

Large merchandise tables are constructed from pallets supported on slim steel frames and topped with glass to protect clothing from the rough wood surface. The middle of the space is somewhat jumbled with several different pallet display solutions, but the overwhelming dominance of the horizontal wood walls overrides these smaller-scale inconsistencies. A custom steel security gate integrates nicely by matching the horizontal rhythm of the pallets that frame either side of the entrance. The project was awarded a 2017 Lieutenant Governor of British Columbia Special Jury Prize "for providing creativity and value through design approach." ▲

Courtney Healey is an architect at PUBLIC: Architecture + Communication in Vancouver.

CLIENT J2 FASHION | **ARCHITECT TEAM** DCYT ARCHITECTURE (DOUGLAS CHEUNG ARCHITECT AIBC) | **MECHANICAL** STANTEC CONSULTING | **ELECTRIC** WESTERN ELEMENT ENGINEERING | **AREA** 102 M² | **BUDGET** \$150,000 | **COMPLETION** 2015

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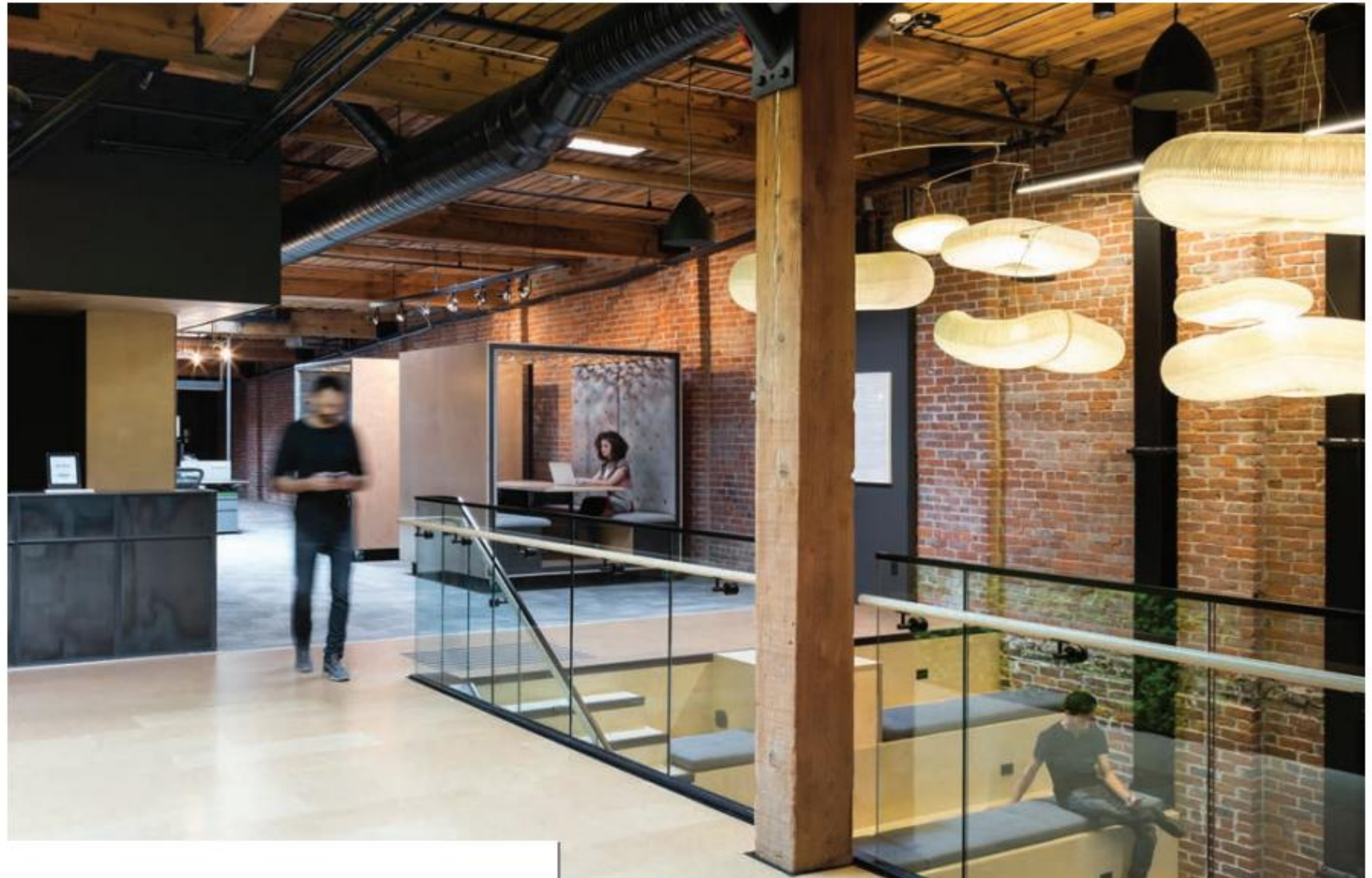
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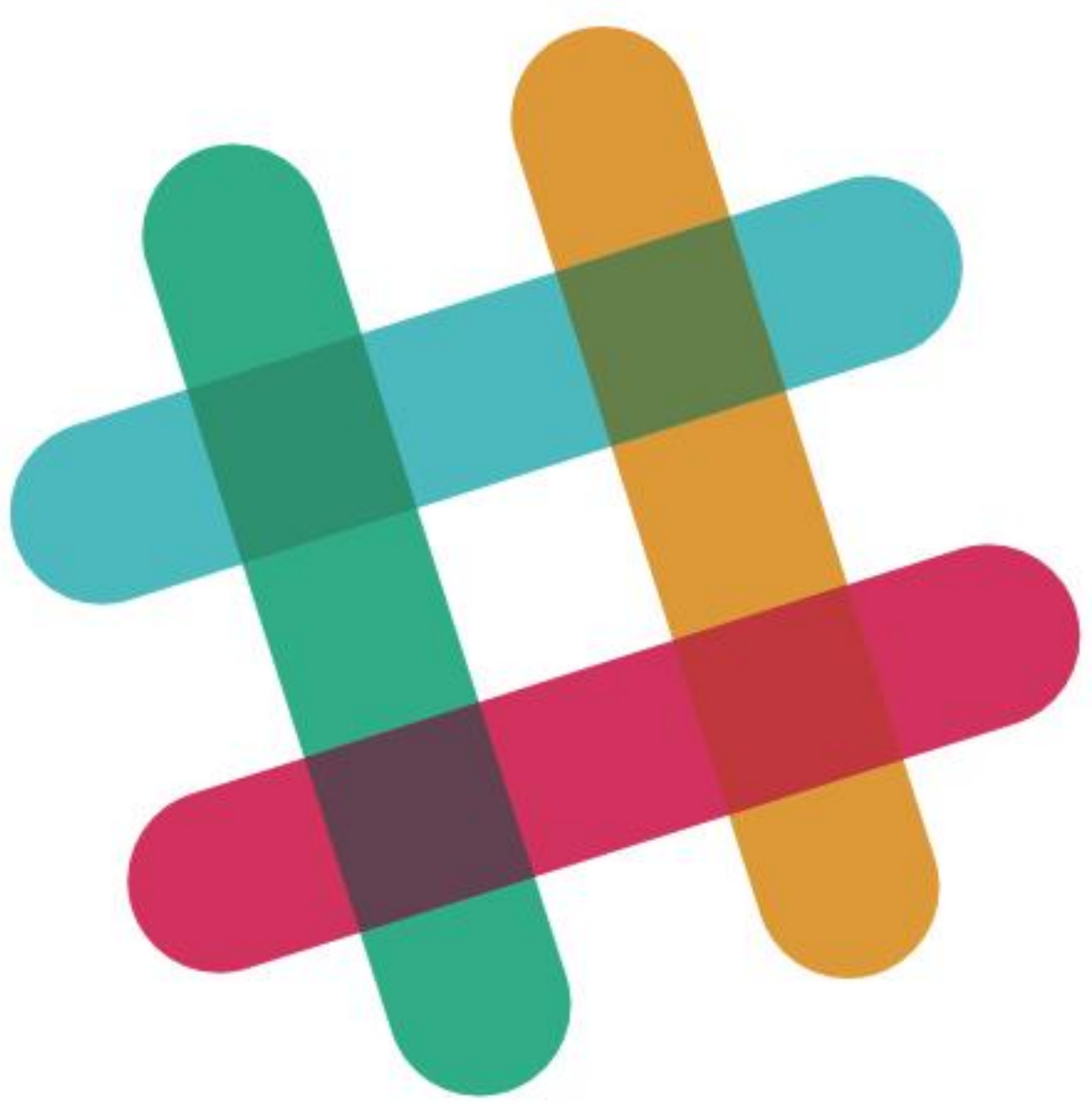
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CUTTING SOME SLACK

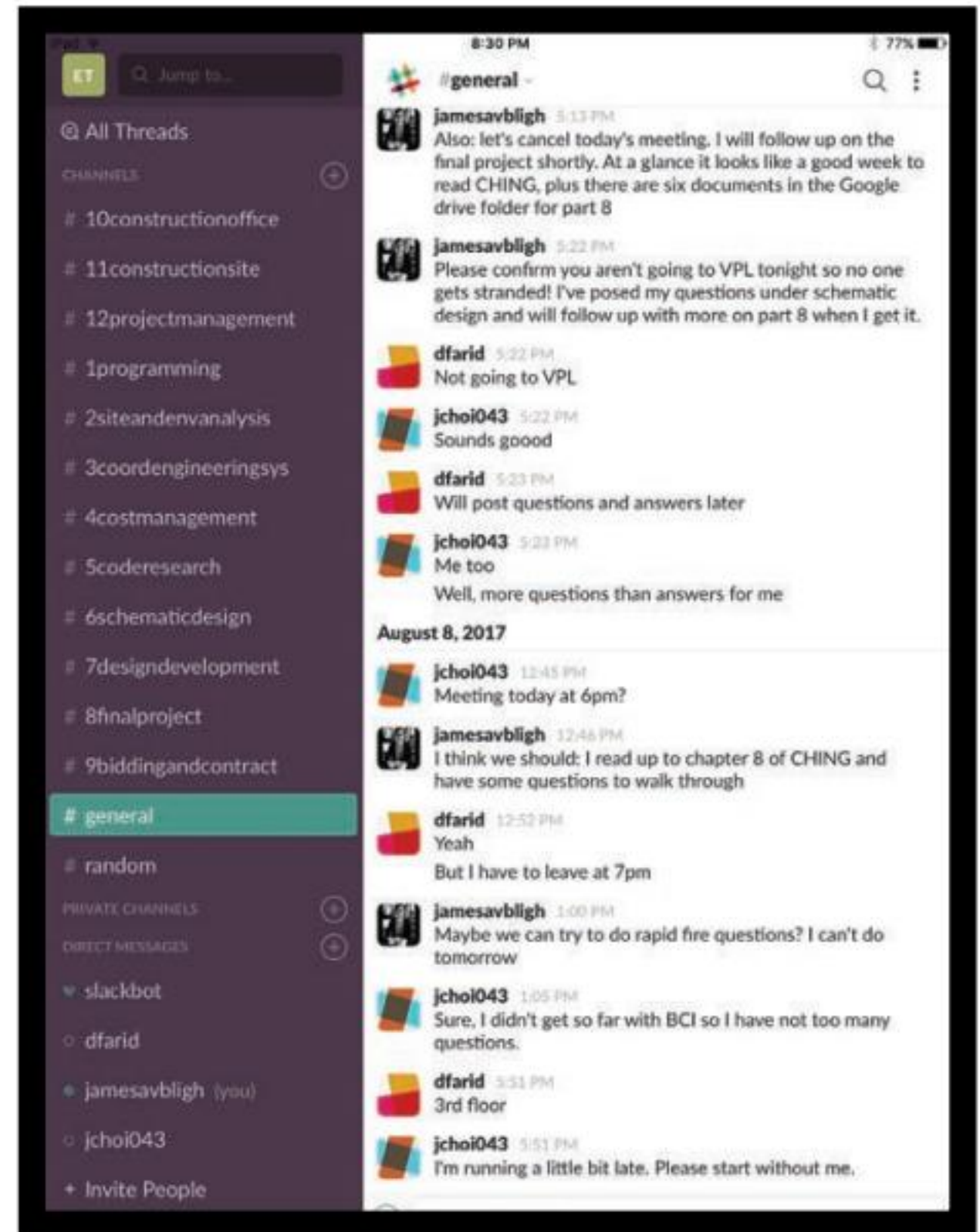
THE WORKPLACE OF A GLOBAL SOFTWARE DARLING REFLECTS ITS GROUNDBREAKING APP



PROJECT Slack Technologies Inc., Vancouver
ARCHITECT Leckie Studio Architecture + Design
TEXT James Bligh
PHOTOS Ema Peter

Entering the lobby of the Vancouver office of Slack Technologies Inc., I am hard-pressed to sense the presence of a corporate culture. Nested in a 1911 Yaletown warehouse, the four-level workplace more closely resembles some of my favourite local cafés. An unpretentious character (no shopworn hipster tropes like vintage Edison bulbs), lots of fabric, and plenty of spots to set up my laptop. Nothing to suggest a global operation with offices in seven major cities, whose market valuation recently surpassed \$5-billion amid rumours that Amazon and Google are circling the company.

The Slack app, publicly launched in 2014 by Vancouver software prodigy Stewart Butterfield (who also helped developed Flickr) caters to my demographic: tech-savvy, convenience-craving millennials. Quicker and more interactive than email, the app allows electronic messages to be sorted by people, group and topic—separately or all at once.

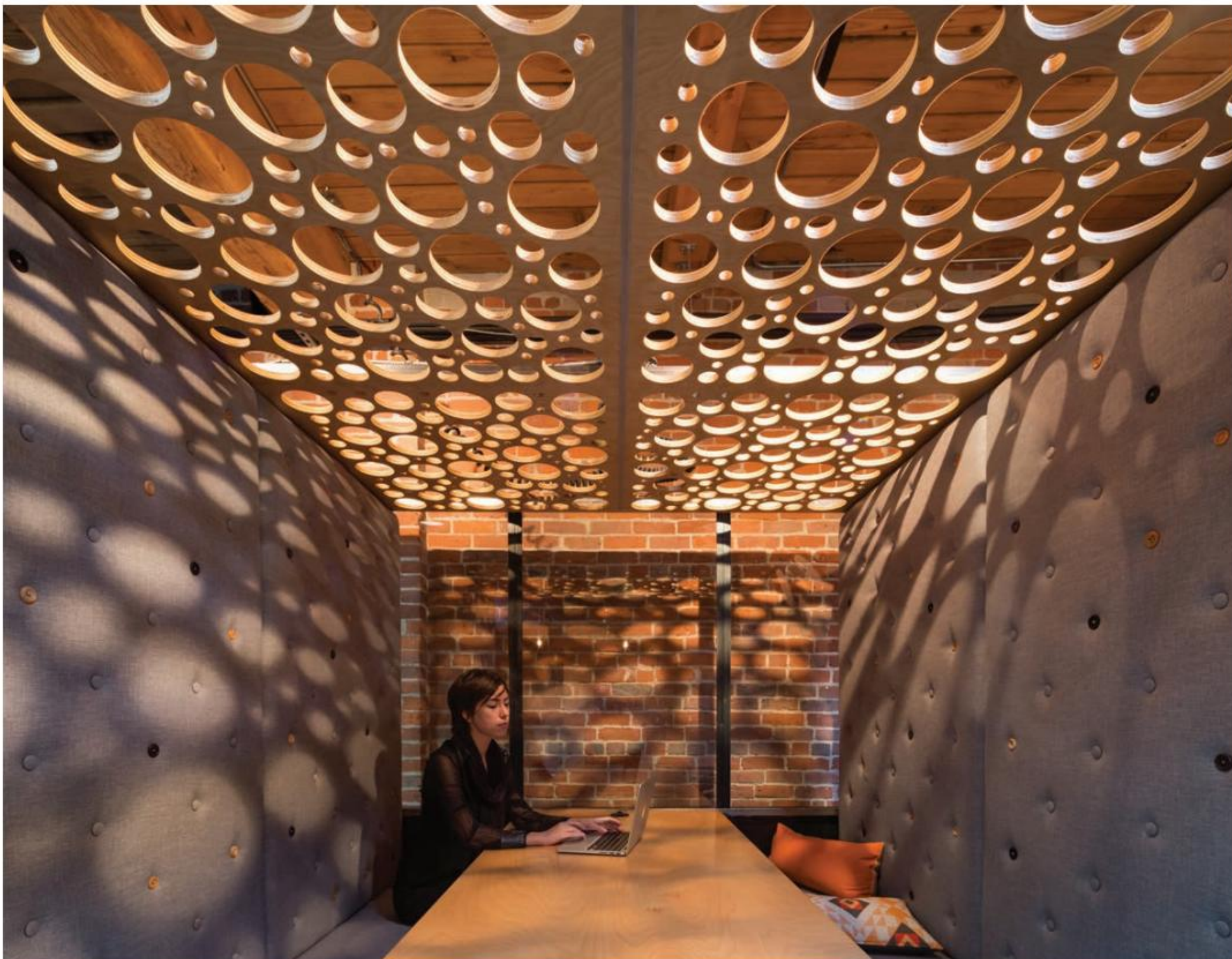


People can quickly jump in and out of conversations, and charming bots sometimes pop up to assist the talk and keep things in order. Its disciples believe that Slack will soon replace email as the primary mode of online communication; for some offices, it already has.

And now Leckie Studio Architecture + Design has transformed Slack's Vancouver office into an environment that is much like the app: casual, collaborative and user-friendly—made possible by careful attention to the design principals that make that happen. The company's mission statement —“To make people's working lives simpler, more pleasant and more productive”—may read like the proverbial corporate bromide, but in this case, it might do just that.

Standing with architect Michael Leckie in the lobby, I behold the space's defining element: a vibrant fourteen-foot-high wave of green lichen that stretches right up to the skylight. The green wave splashes around the wall, visually delineating the work spaces from the social gathering spaces. On one side: the lobby, mobile work alcoves, and a phalanx of open-plan desks. On the other: a spacious café and theatre seating traversing down towards the third floor. Invitingly, the heavy-timber shed roof rises from the work area over the adjacent theatre, reaching nearly triple-height above the speaker's podium. It is warehouse-edgy, not a logo in sight. “They didn't want the space to feel branded with their logo colours,” says Leckie. Those colours, displayed in Slack's stylized-hashtag logo, are what I would describe as *millennial plaid*: translucent pastels that criss-cross, bleed and blur into one another—in contrast of the bright saturated colours that have been the corporate standard of logos past.

But Slack's office/hot-desk/employee café conveys a product ahead of the corporate curve. The millennial plaid company colours are not visible anywhere, allowing the place to assume its own non-corporate identity that communicates its product better than any logo could.



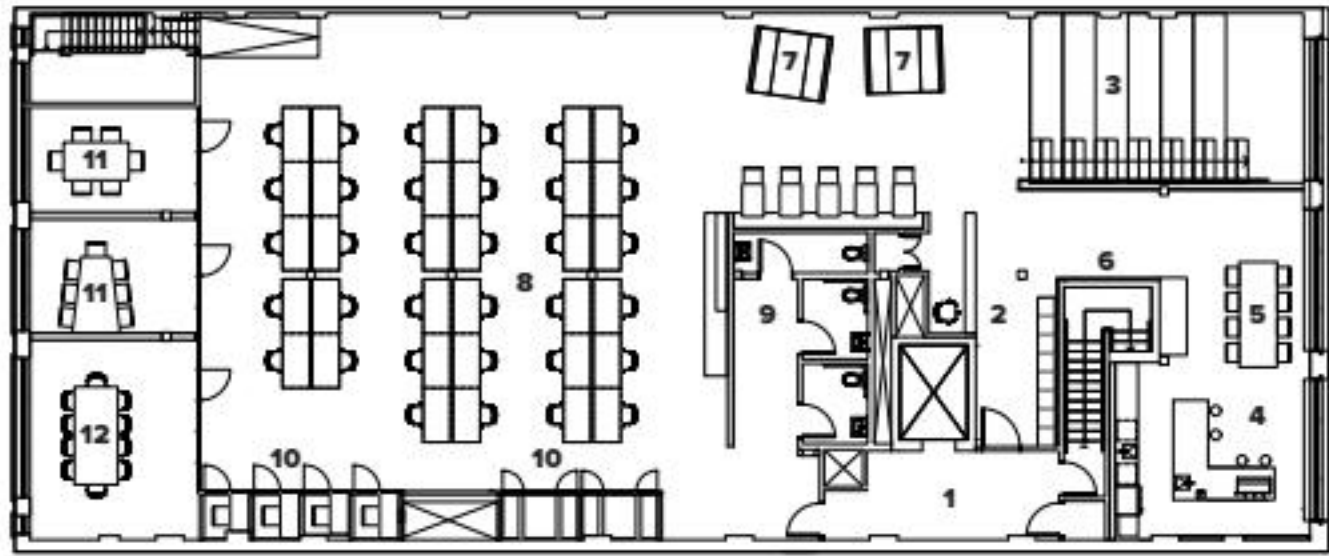
PREVIOUS SPREAD Views of the fourth-floor entry area and theatre stair-seating; Slack’s multicoloured hashtag-themed logo. **OPPOSITE LEFT** The millwork is locally sourced and fabricated, but the “Norwegian reindeer moss” is an overseas import. **OPPOSITE RIGHT** A sample fragment of one of the author’s own recent Slack conversations. **ABOVE** CNC-milled openings shed circles of light on the working area and also respond pragmatically to the building code requirement to keep the ceiling open for fire sprinklers to service the area inside.

In homage to materials available at the building’s origins as a rum-running warehouse during prohibition, Leckie has incorporated raw steel, charcoal, plywood, cork, buttons, and burlap across the four floors of the building. Each button on the upholstery is unique. “We used six different sizes, shapes and species of wood buttons and three different colours of thread,” says Leckie. “The contractor actually requested that we lay out each individual button type and location.”

The office, like the app, feels more egalitarian than is customary in a corporate workplace: the absence of an overt sense of brand is refreshing, allowing the rooms to comfortably fluctuate between casual and professional. Every area in the four-floor workplace has its own ambience, a different seating option, choices of small or medium or large meeting rooms, open wide or sealed like boxcars. The use of inexpensive materials, such as single-sided domestic plywood, suggests a conscious

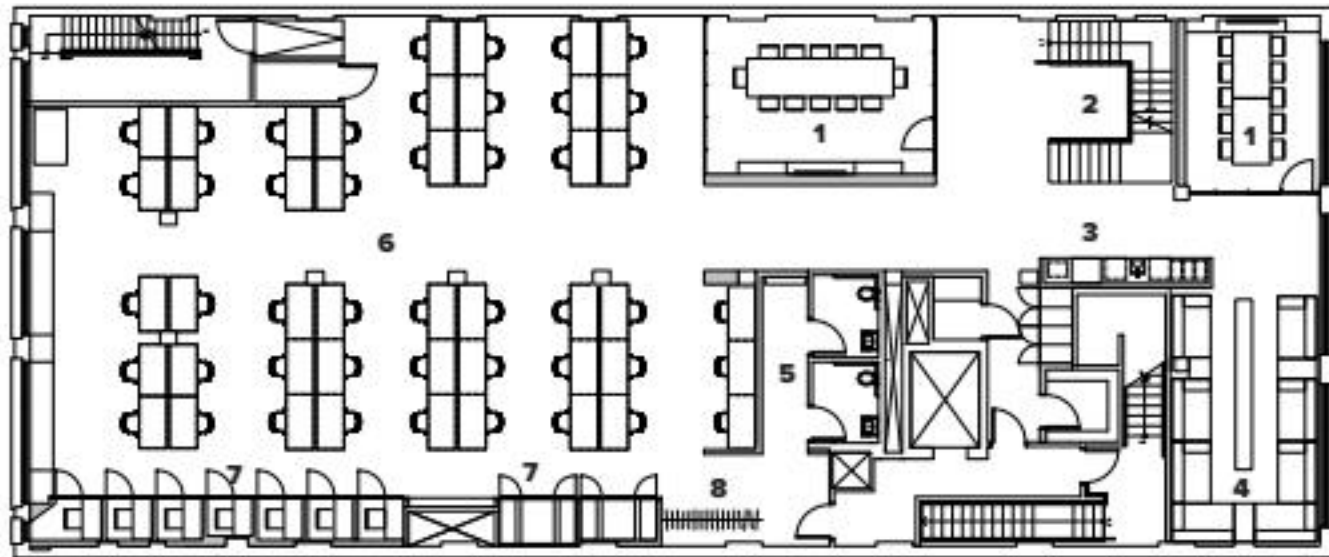
rejection of material luxury. The spaces are flexible, accommodating the shifting needs between individual and group work compositions. There are gender-neutral washrooms. There are no private offices, not even for Stewart Butterfield. Although this is the itinerant CEO’s home office, he sits at an unremarkable desk in the middle of the fourth-floor workstation area, or amid the product design and engineering teams.

Inserted as a reverse mezzanine, the theatre serves as a stairway between the top two floors. Movie nights, video games, and lectures are hosted from this venue. A hole had to be cut out of the fourth floor to fit the tiered seating in; remarkably, Slack (on a seven-year lease) got permission from the building owners to amputate some of their leaseable square feet. A scar remains in the form of a void in the middle of the century-old heavy timber crossbeam. The felled beam segment, evicted to the lounge below, now works a new job as a massive coffee table.



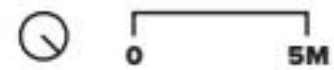
FORTH FLOOR

- 1 MAIN ENTRY LOBBY
- 2 RECEPTION
- 3 STEPPED TERRACE
- 4 KITCHEN + BAR
- 5 EATING AREA
- 6 MOSS WALL
- 7 MOBILE MEETING BOX
- 8 WORKSTATION AREA
- 9 WASHROOM
- 10 SKYPE BOOTHS
- 11 MEETING ROOM
- 12 BOARD ROOM



SECOND FLOOR

- 1 MEETING ROOM
- 2 CONVENIENCE STAIR
- 3 COFFEE STATION
- 4 LOUNGE AREA
- 5 WASHROOM
- 6 WORKSTATION AREA
- 7 SKYPE BOOTHS
- 8 ENTRY





OPPOSITE, TOP LEFT The café area has shelving fashioned from cast-iron pipe and fittings, backlit with LED lighting. A countertop of engineered black quartz, birch plywood millwork and Muuto stools complete the setting. **OPPOSITE, BOTTOM LEFT** Skype rooms are lined with industrial felt for acoustic absorption and visual warmth. **ABOVE** The upholstered enclosed banquette offers a flex zone for staff to work, eat or relax. The tables are designed by Leckie Studio and made of birch plywood and hot-rolled steel; stools are from the Umbra Shift line.

“What I learned about Slack over two years of working with them set the tone for things I’ve implemented philosophically in my own architecture practice,” says Leckie. “A lot of the people have said our practice feels much more like a tech startup than a traditional architecture office.” The Slack app itself has informed Leckie’s studio. “It’s an essential part of our architecture practice,” he says. “The constant dialogue really supports collaborative work.” Leckie’s own office rarely uses group email in their design teams anymore; it’s too dull and unwieldy.

I ask about the lichen. It’s not your traditional living wall system. In fact, it’s not even living—technically speaking. “It’s been fixed,” confirms Leckie; the living tissue of the lichen is eternally preserved with glycerin. The team had originally explored the possibility of a “living” wall of greenery, but practicalities of daylighting, irrigation, drainage, and other requirements sunk that prospect early on. The fixed lichen may not purify the air and, imported all the way from Norway, it’s hardly a nod to sustainability. But the wall does offer a visual reprieve—“abstracted nature,” as Leckie puts it. “Here we have a natural material

used in an architectural way.” The “cloud softlight” pendant lighting by Molo Design further extends what Leckie describes as “the idea and space and feel of nature.”

Slack Vancouver remains within the office typology, but has smoothed out some of the bugs and offers its workforce a kind of humanized “office 2.0” to work in. It will be worth watching both Leckie Studio and Slack Inc. to see what further improvements we’ll behold in their version of office 2.1, the next patch. ◀▲

James Bligh is an intern architect at Proscenium Architecture + Interiors in Vancouver.

CLIENT SLACK TECHNOLOGIES INC. | **ARCHITECT TEAM** MICHAEL LECKIE, MICHAEL SARGENT, MATTHIAS TRUJILLO-GREZ, JONATHAN AMORT, AIMEE LAU | **STRUCTURAL** GLOTMAN SIMPSON CONSULTING ENGINEERS | **MECHANICAL/ELECTRICAL** INTEGRAL GROUP | **INTERIORS** LECKIE STUDIO ARCHITECTURE + DESIGN | **CONTRACTOR** POWERS CONSTRUCTION / CDC CONSTRUCTION | **AREA** 1,400 M² | **BUDGET** WITHHELD | **COMPLETION** JUNE 2016

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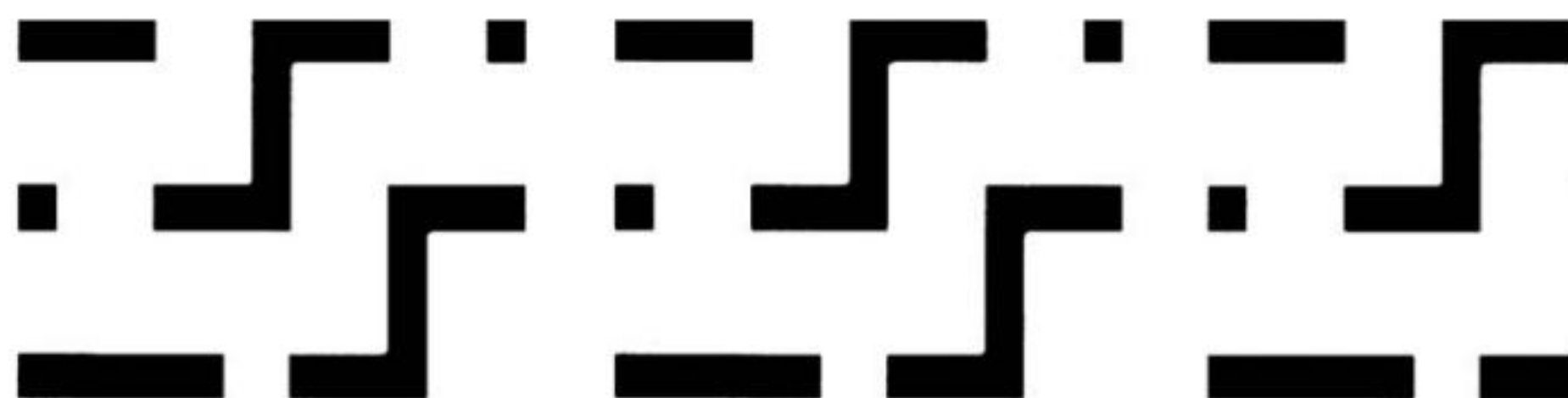
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SOCIAL WORK

CANADA'S LARGEST INDEPENDENT AD AGENCY TRANSFORMS ITS OFFICES FOR A NEW WORLD OF WORK





LEFT A custom-made reception desk of polished stone is backdropped by concrete walls and brass pendant lighting. **ABOVE** In the reception area, the cold-rolled steel staircase that leads to the main offices is balanced with a shot of colour and tactile quality from bright orange seating.

PROJECT Bensimon Byrne, OneMethod, and Narrative offices, Toronto
ARCHITECT Lebel & Bouliane with Mazen Studio
TEXT Javier Zeller
PHOTOS Adrien Williams

The nature of office work has been challenged and transformed radically in recent years. Why work from a fixed location or desk? How will automation change the workplace? For the advertising agency Bensimon Byrne, OneMethod, and Narrative, the questions required thoughtful design solutions after the three firms consolidated offices and moved into the Canadian Broadcast Centre building in downtown Toronto. The Toronto design firms Lebel & Bouliane and Mazen Studio teamed up to create the new workspaces, in the process addressing the many new challenges of fostering interactive communication in the fast-changing work environment.

Bensimon Byrne, OneMethod, and Narrative is Canada's largest independent agency, combining the advertising firm of Bensimon Byrne,

the branding and social media specialists OneMethod, and the public relations arm Narrative. As a collective, the agency is behind indelible catch-phrases like Scotiabank's "You're richer than you think," as well as Prime Minister Justin Trudeau's election campaign. The company looked to consolidate into one location without losing the distinct character of each division: the more traditional full service Bensimon Byrne, the dynamic entrepreneurial focus of OneMethod, and the discreet professionalism of Narrative. The CBC Building, a derivative late effort by Philip Johnson that was never much to look at from the outside, obscured large-scale studio volumes. The design team revealed these dynamic spaces, creating a workspace that connects the three divisions and sparks collaboration and interplay.



The push for more inter-connection at work is not so new; from early examples like Frank Lloyd Wright's 1903 Larkin Administration building to the present day there has been a push to eliminate the private office. The idea of a fully open office, with desks arranged in open floor plans and no enclosed offices gained momentum in the 1950s, when Eberhard and Wolfgang Schnelle coined the term *bürolandschaft* to describe the non-hierarchical office they envisioned. Since then, the concept has become watered down to the point where a sea of cubicles is the workplace standard (as perfectly satirized in Mike Judge's 1999 film *Office Space*). At times it would seem that the entire open-office concept was just a gimmick to sell systems furniture.

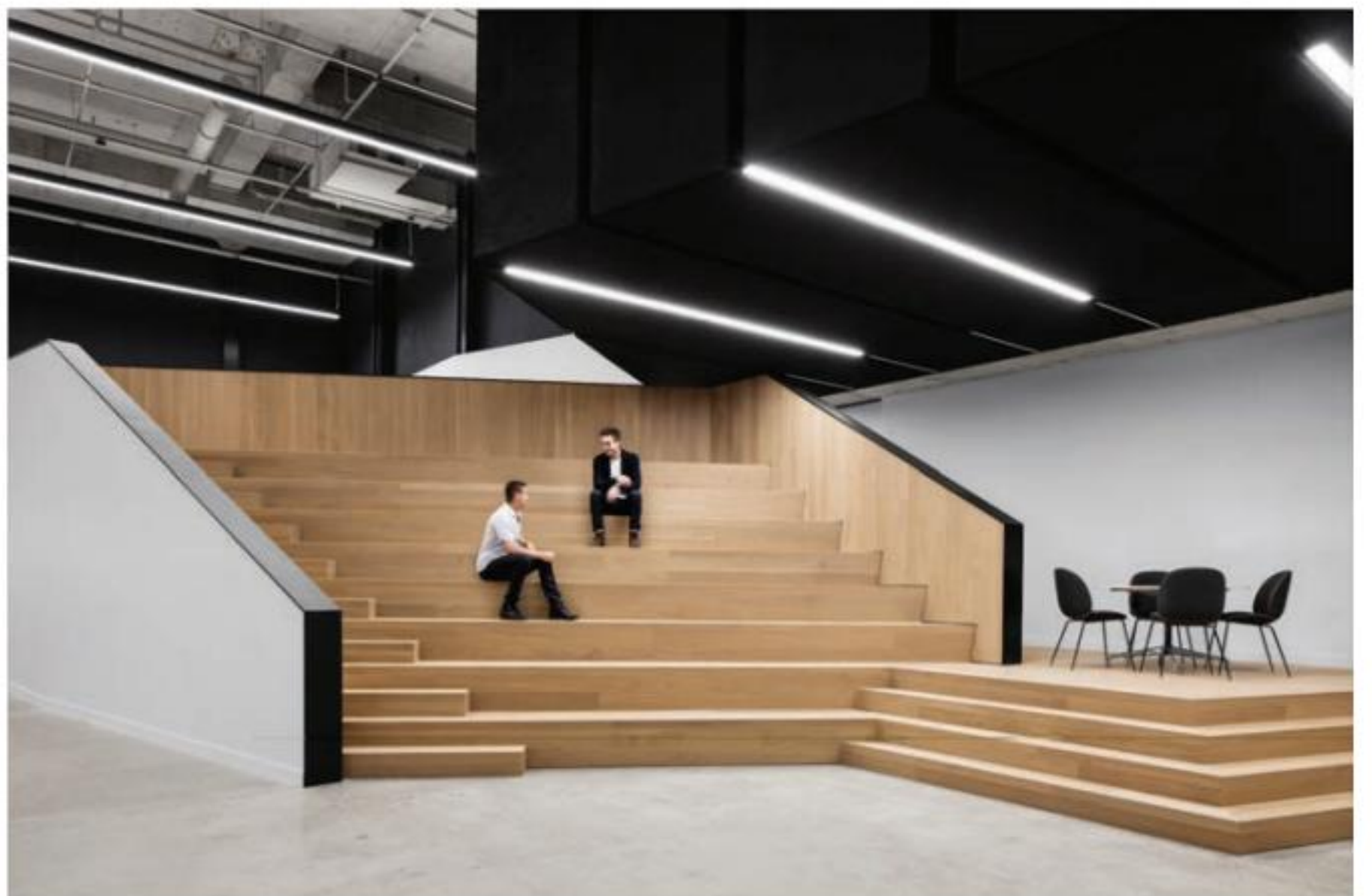
But Luc Bouliane has recovered some of that original spirit of *bürolandschaft*, by composing a spatial promenade with this project. The scale of the interior spaces within the building, studios with 18-metre clear spans and 9-metre ceiling heights, sets the site apart from a typical office floor-

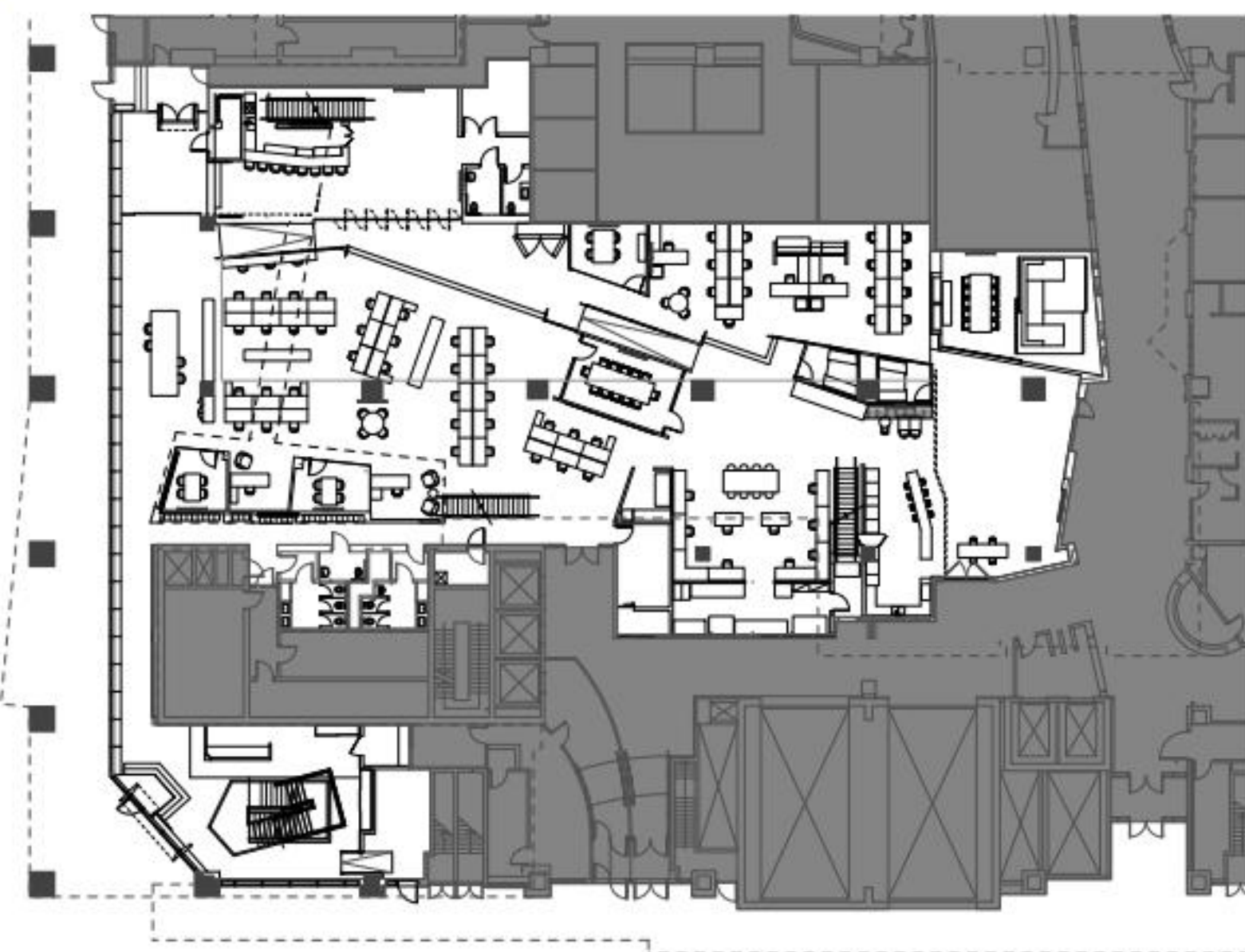
plate. The design team located the largest of these spaces deep within the plan at the second floor, making it the fulcrum between the reception area and boardroom. This ascent to the offices of Bensimon Byrne and Narrative, which share the second floor, provides the visitor with a sense of the agency's many constituent parts even before they arrive for the pitch.

The three branches of the agency are spread over two floors and share a ground floor reception with a direct connection to the street. At the second floor, the offices of Bensimon Byrne and Narrative are gathered around a central meeting space. This former CBC production studio, its sound isolation subfloor removed, has a floor that is lower than the surrounding offices. A shallow ramp further delineates the space, creating a stage and informal benches that, along with wedge-shaped stepped seating, form an amphitheatre for larger presentations. A kitchenette and bar allow the space to accommodate social or promotional events. The offices contain a remarkable amount

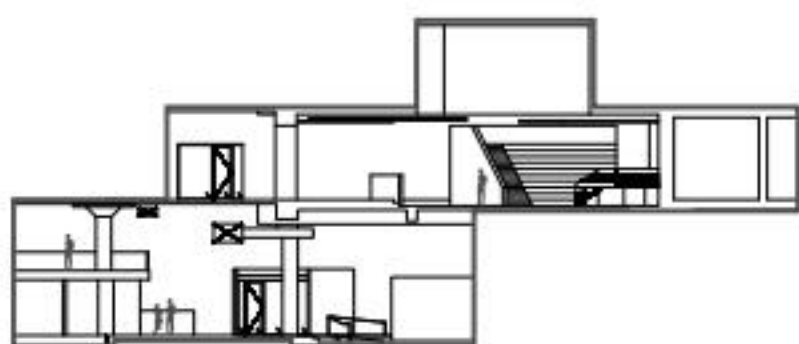
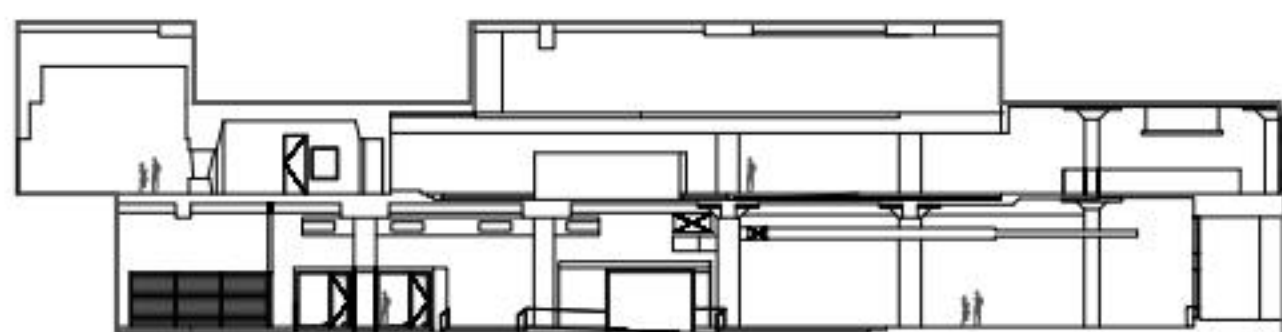


LEFT A meeting room and mezzanine of OneMethod. **BELOW** Mazen Studio designed the millwork and worked with stone suppliers to repurpose off-cuts as tabletops. **BOTTOM** Staircase-seating for meetings and impromptu gatherings.





GROUND FLOOR



SECTION



of lounge space in a privileged location along the exterior glazing, offering generous seating capacity and space for informal meetings.

At the south end of the second floor the studio control room has been repurposed as a meeting room. Along with a series of editing suites, these spaces have retained their shapes, and in some case finishes, architectural ready-mades that round out the spatial sequence.

Downstairs, the offices of OneMethod are more tightly laid out. Here the composition takes on the character of collage, more random and informal than the choreographed sequence of the second floor. Small meeting rooms, each with a distinct aesthetic, divide the space into zones: a ceramic tiled bar is fully stocked with drinks (no hiding the whiskey bottles in the filing cabinet here) and the adjacent lounge with overstuffed leather sofas and chairs seems to have arrived direct from behind the velvet ropes of a club. Overhead, a black mezzanine constructed from off-the-shelf industrial components hugs the west

wall of the space and bridges over as a catwalk to the bar, creating a balcony overlooking the lounge with its wall of artwork below. At the back of the space, unfinished cement-board panels clad an informal meeting and work space, complete with basketball hoop. This blurring of work and play continues with the stream of music from overhead speakers and the cutting table at street level, where the work of creating the OneMethod brand's clothing (one of the brands incubated by the agency) becomes a performance for passersby.

The material palate and approach for the whole project is established from the moment of arrival at reception. A reception desk sits on a polished concrete floor, its folded planes of polished stone contrasting with the structural concrete wall. Accent lighting and furniture with warm tones complement the raw elements, while maintaining the distinct mood of each of the spaces. This contrast of polished and raw, with sparing deployment of refined pieces, shows up throughout the project.



ABOVE The organization of OneMethod originates from the “back street” that cuts diagonally across the space and links the areas together.

BELOW LEFT Wall and entrance of a OneMethod standalone meeting room, emblazoned with its branding graphics. **BELOW RIGHT** A sliding glass-panelled garage door frames a larger meeting room. Black-vinyl graphics integrated into the panels continue the visual theme.





ABOVE Every zone has a distinctive ambience and hybrid character. In this OneMethod lounge, the industrial aesthetic of black metal doors contrasts the salon-like lounge and hip-hop-themed artwork.

Informal gathering areas are delineated by half-height walls clad in polished stone while for the most part the ceilings are finished by simple monochrome painting of the mechanical elements. An eclectic mix of furniture pieces upholstered in earthy tones with black or bronze metal legs punch up the shared spaces and meeting rooms, in contrast to the austere contract furniture of the workstations.

The most prominent of these elaborated elements is the black zig-zagging metal-clad stair which ascends from reception up to the offices of Bensimon Byrne and Narrative. This staircase, folding back onto itself, threads its way up through a minimal opening dictated by the building's post-tensioned concrete structural framework.

Lebel and Bouliane describe the spatial sequencing of open office, meeting rooms, café bars and production studios as a set of streets and back streets arranged at an urban scale. They reinforce this with contrasting floor finishes and by devising meeting rooms and the handful of private offices as distinct pavilions. The ascent and descent of the spatial sequence also recall a formal garden; the placement of open seating and meeting rooms are almost explicitly picturesque—a landscape with indistinct edges

and boundaries. This spatial sequence from multiple vantage points is the most compelling feature of the design, presenting an “office landscape” which emphasizes spatial effects over simple furniture placement.

Another bold decision has been the elimination of any back-of-house. Almost every facet of the work at Bensimon Byrne, OneMethod and Narrative is available to view. The flow through the offices and direct connection to the street make the work in progress into a visible part of the agency's identity. This might be the most discomfiting aspect of the Bensimon Byrne workplace: its uncanny resemblance to how we are intermingling our work and social lives now. ▲

Javier Zeller, MRAIC is an architect with Diamond Schmitt Architects in Toronto.

CLIENT BENSIMON BYRNE/ONEMETHOD/NARRATIVE | **ARCHITECT TEAM** NATASHA LABEL, LUC BOULIANE, NATASHA SOMBORAC, WES WILSON | **STRUCTURAL** QUINN DRESSSEL ASSOCIATES | **MECHANICAL/ELECTRICAL** THE HIDI GROUP | **INTERIORS** MAZEN STUDIO (MAZEN EL-ABDALAH, KEVIN HILL, NAOMI TALLIN, SCOTT WARD) | **CONTRACTOR** GOVAN BROWN AND ASSOCIATES LTD | **AREA** 4,151 M² | **BUDGET** WITHHELD | **COMPLETION** MAY 2017



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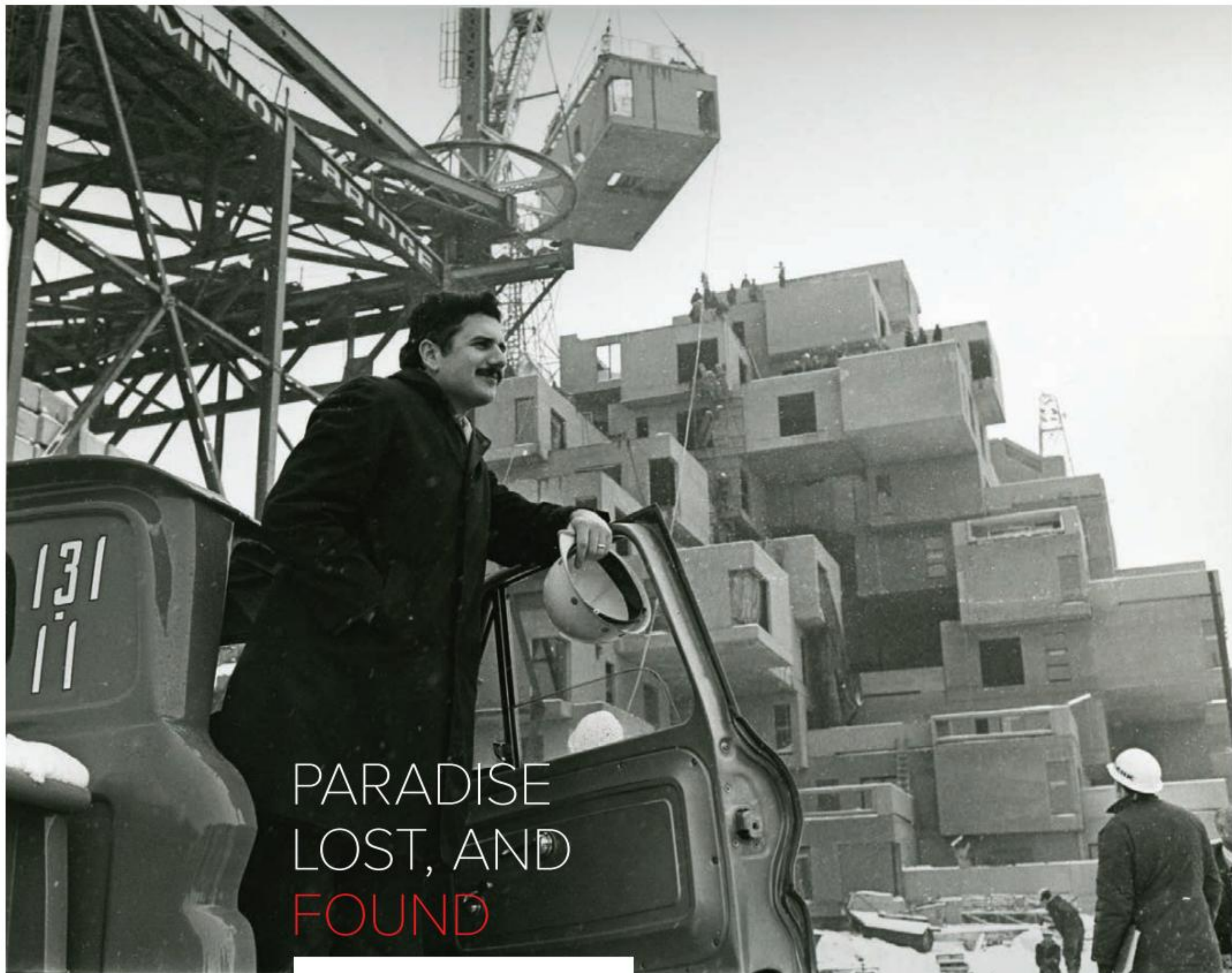
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PARADISE LOST, AND FOUND

WHY THE PROMISE OF HABITAT 67 HAUNTS US STILL

BY Tanya Southcott

Of all this year's landmark anniversaries—Canada at 150, Montreal at 375, Expo 67 at 50—one building is common to these occasions for civic pride. The artful stacks of pre-fabricated concrete capsules along Montreal's waterfront have gripped our collective architectural imagination since they first became an instant icon five decades ago. But why?

For many, Habitat 67 captures a moment of confidence when Montreal met the eyes of the world with a vision for a new way of living in cities. The radical government-sponsored experiment, by a young and then-inexperienced Moshe Safdie, continues to serve as a multi-unit housing complex today.

It embodies the optimism of the 1960s and entrenches our belief in architecture as a wellspring of innovation. Yet for others, Habitat 67 is a reminder of failed dreams. From the beginning, its overblown budget challenged the promise of economies in its prefabrication. And Montreal's harsh winters have rendered its concrete façades shabby looking up close, and in need of constant maintenance. Habitat 67 was designed as a prototype, yet the absence of other iterations in its wake makes its success at best questionable. Perhaps it owes its longevity both

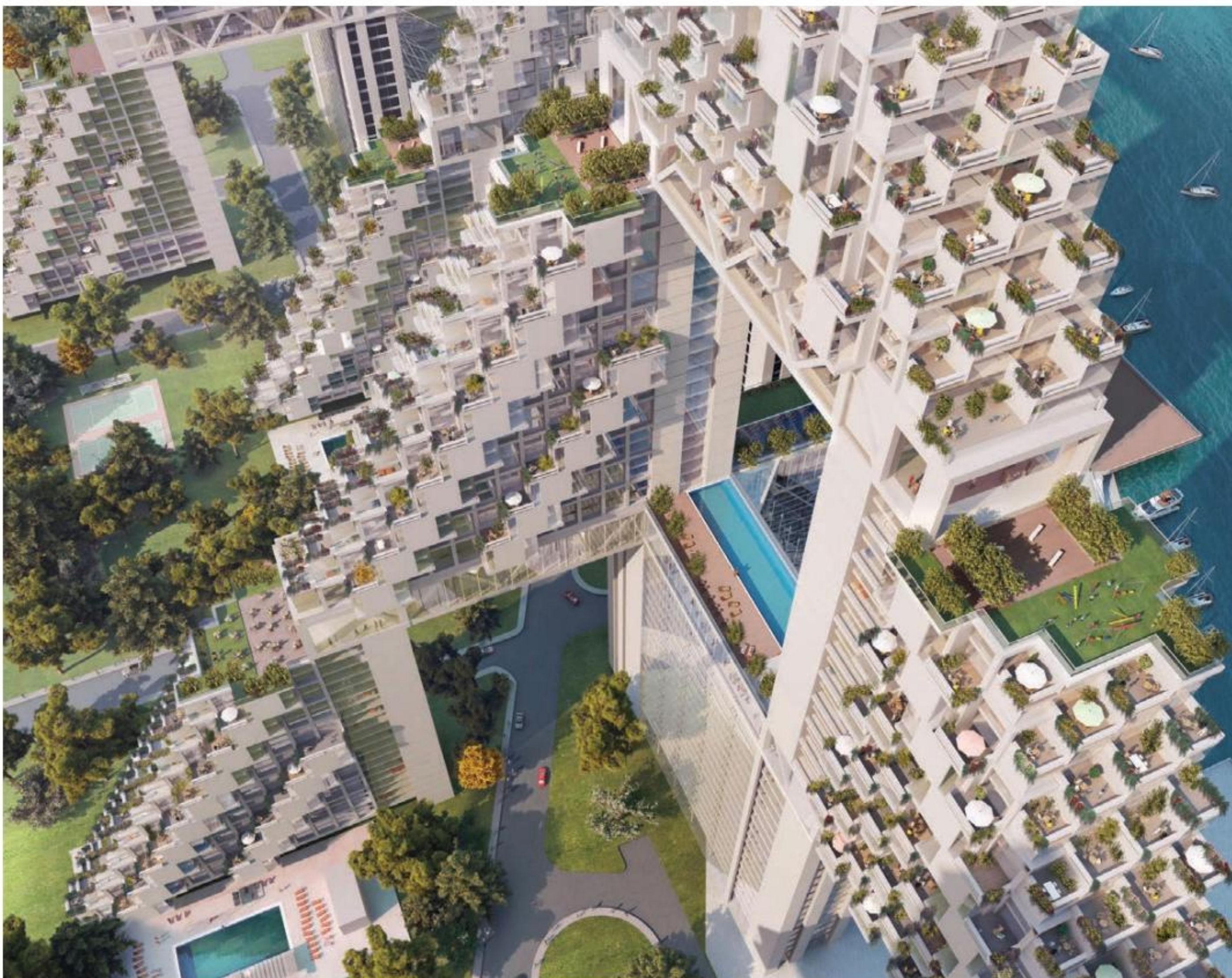
on the ground and in the public's imagination to this paradox, and its 50th anniversary affords us another opportunity to rethink its legacy.

Over much of the year, exhibitions around the city have paid tribute to this grand experiment in urban housing. "Habitat 67 vers l'avenir/The Shape of Things to Come" at Université du Québec à Montréal Centre de Design has traced Habitat 67's formative ideas through its design and construction, and into both early and recent projects in Safdie's now-international architectural practice. Sky Habitat in Bishan, Singapore; and Golden Dream Bay in Qinhuangdao, China, for instance, are examples of projects nearing completion that grew out of "Habitat for the Future," a research fellowship designed to adapt Habitat 67's initial objectives to the complexities of a more demanding urban housing market.

The origins of these projects are now the stuff of architecture-school legend: after travelling around North America on a scholarship to study affordable housing, Israeli-born Safdie returned to Montreal in the early 1960s to McGill University. He developed his master's thesis proposal, "A Three-Dimensional Modular Building System," in reaction to the soulless urban high-rises and unsustainable sprawl he witnessed first-



OPPOSITE PAGE Moshe Safdie during construction in 1966. **ABOVE LEFT** Poster from the Stewart Museum exhibition "Expo 67: A World of Dreams", which runs until October 8. **ABOVE RIGHT** Safdie's ink drawing of Habitat as built. **BELOW** From the "Habitat of the Future" study series: model of the Domino or Urban Window Scheme. All images except above left are from the recent UQAM exhibition, "Habitat 67: Vers l'avenir/The Shape of Things to Come".





COURTESY OF SAFDIE ARCHITECTS

LEFT Jewel at Changi, rendering of the Forest Valley Garden, to be completed in 2019 at Changi Airport in Singapore.

hand in North America's urban centres. His fusion of dense apartment block and suburban garden home recalled the Mediterranean villages of his childhood. The project incorporated common public spaces for residents to come together by breaking up the building's mass and integrating landscape into their everyday lives. As one of the few remaining structures of Expo 67, the "living exhibition," as it was then known, continues to be embraced for its utopian vision and as a precedent for a humane urbanism in an increasingly densifying world.

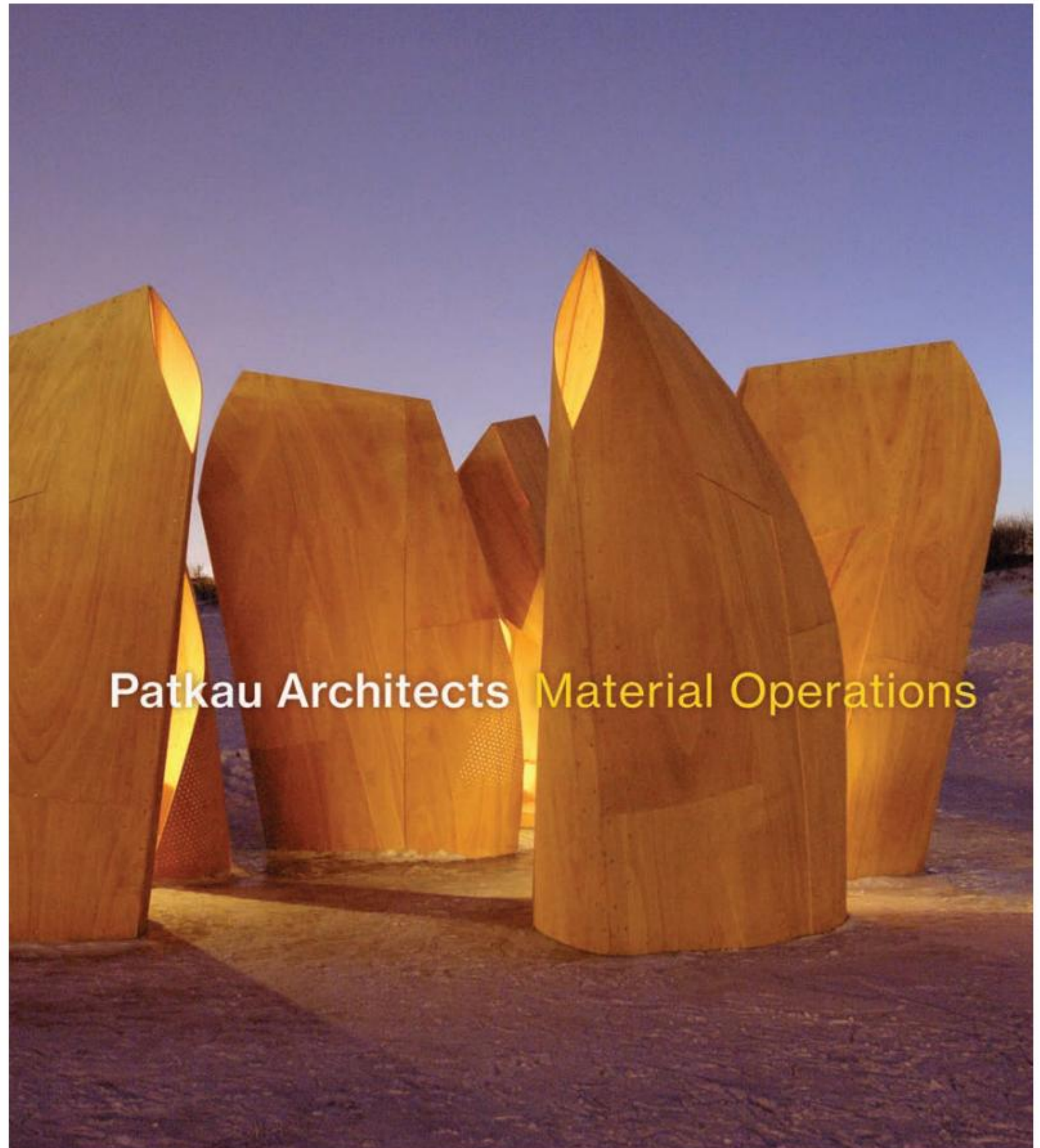
The exhibition concluded ironically with photographs by Alexi Hobbs and James Brittain, images that offer rare glimpses into the contemporary realities of Habitat 67's interior spaces. While the building was designated a Quebec heritage site in 2009, the classification only restricts alterations to the exterior. Interiors have been renovated and redecorated to reflect the increasingly affluent, often ostentatious tastes of their residents, obscuring the quiet minimalism of their original design and its aspirations for economy and efficiency. The merciful exception is Safdie's own four-cube unit, which is in the final stages of a restoration to its original 1967 purity.

The discrepancy between the project's initial ambition as low-cost housing and its current reality is picked up less overtly by "Expo 67: A World of Dreams" at the Stewart Museum on St. Helen's Island. The exhibit stages an explanation by way of didactic panels of the urban housing problems it sought to address, opposite a video projection from the Radio Canada Archives. Filmed on the construction site, the video clip ends with Safdie explaining how at one-fifth of its initial scale, the pro-

ject did not benefit from the economies of standardization required to keep it affordable. After a short stint as government-run rental housing, Habitat 67 was privatized and then stratified in the mid-1980s. Since then, numerous owners have purchased additional "pods" and merged them into larger, more luxurious homes. What was once billed as a solution to housing affordability is now among the most costly addresses in the city.

Outside of the gallery space, walking tours have complemented both exhibits and provided differing perspectives on Habitat 67's evolving context. A tour of St. Helen's Island offered by the Stewart Museum offers excellent views of the development's peninsular site just south of the Old Port and the other remaining Expo 67 structures like Buckminster Fuller's geodesic dome, now the Montreal Biosphere; and the former France and Quebec pavilions, now conflated into the Montreal Casino. Rare up-close visits to the private housing complex have allowed fortunate visitors to explore its exterior walkways, suspended terraces and pedestrian streets; and glimpse a few residential units. Fifty years on, these exhibitions and up-close views help us move away from unchallenged rhetoric surrounding Habitat 67 by reimagining the building's original spaces and the ideas associated with them, and by exposing both the opportunities and limitations a single building can have on its architect's career, as well as the lives of those who live in it, and the wider society around it. ◀▲

Tanya Southcott is taking a pause from architectural practice to pursue a PhD at McGill University School of Architecture



Patkau Architects *Material Operations*

Material Operations

By Patkau Architects, Princeton Architectural Press, 2017
REVIEW BY LISA LANDRUM

Forty years after inaugurating their now eminently successful architectural practice, John and Patricia Patkau are “beginning again.” So they happily declare in their new book *Material Operations*. This unique survey features eleven experimental works, from their 2010-11 Skating Shelters for Winnipeg’s frozen Red River, to the nearly complete Temple of Light overlooking British Columbia’s Kootenay Bay. Each work is presented more as research than resolution. Initiated in response to competition calls, serendipitous opportunities and sustained architectural questions, these projects are largely free from the usual client-driven constraints, and share a freedom to fail constructively. Released from normative expectations, they embrace idiosyncrasies and mis-

takes as possible beginnings. Eschewing conventional methodologies, they revel in rigorous play.

While this research may be open-ended, certain premises are definitive. As the book’s title suggests, each project begins with a material substance. Indeed, the authors seek to reposition materiality as foundational to design: “a source of discrete challenges to apparent possibilities that spur the will, seed the imagination, and exercise critical attentiveness,” as they write.

On the surface, the featured materials are basic: wood veneer, stainless steel, dimensional lumber and knit fabric. The enacted operations are likewise familiar: folding, bending, binding, incising and stretching. Novelty arises in dynamic combination, when matter and action give rise to form.



The rubric “Material Operations” names a mode of practice, whereby forms of enclosure are found by releasing material potential. For instance, experiments with bending capacities of anisotropic veneers (which are stronger along the grain than across it) generated the self-stabilizing shell of the Skating Shelters. Though these anthropomorphic forms are diversely suggestive, their precise shape sprang from careful studies of deformation and equilibrium in divergently strained wood strands. Similarly, learning the logic of stainless steel’s crystalline microstructure led to the form of One Fold. After an iterative process of trial and error, this 5’ x 12’ sheet of 18-gauge stainless steel was bent in two directions by inventing a double-action folding/breaking machine. The resulting stable shape was a natural response to contending forces.

Material Operations groups these experiments according to morphological and relational operations. Whereas morphological acts transform a single flat material, relational operations configure material assemblies. Some projects, like the composite petals of the Temple of Light, involve a combination of both.

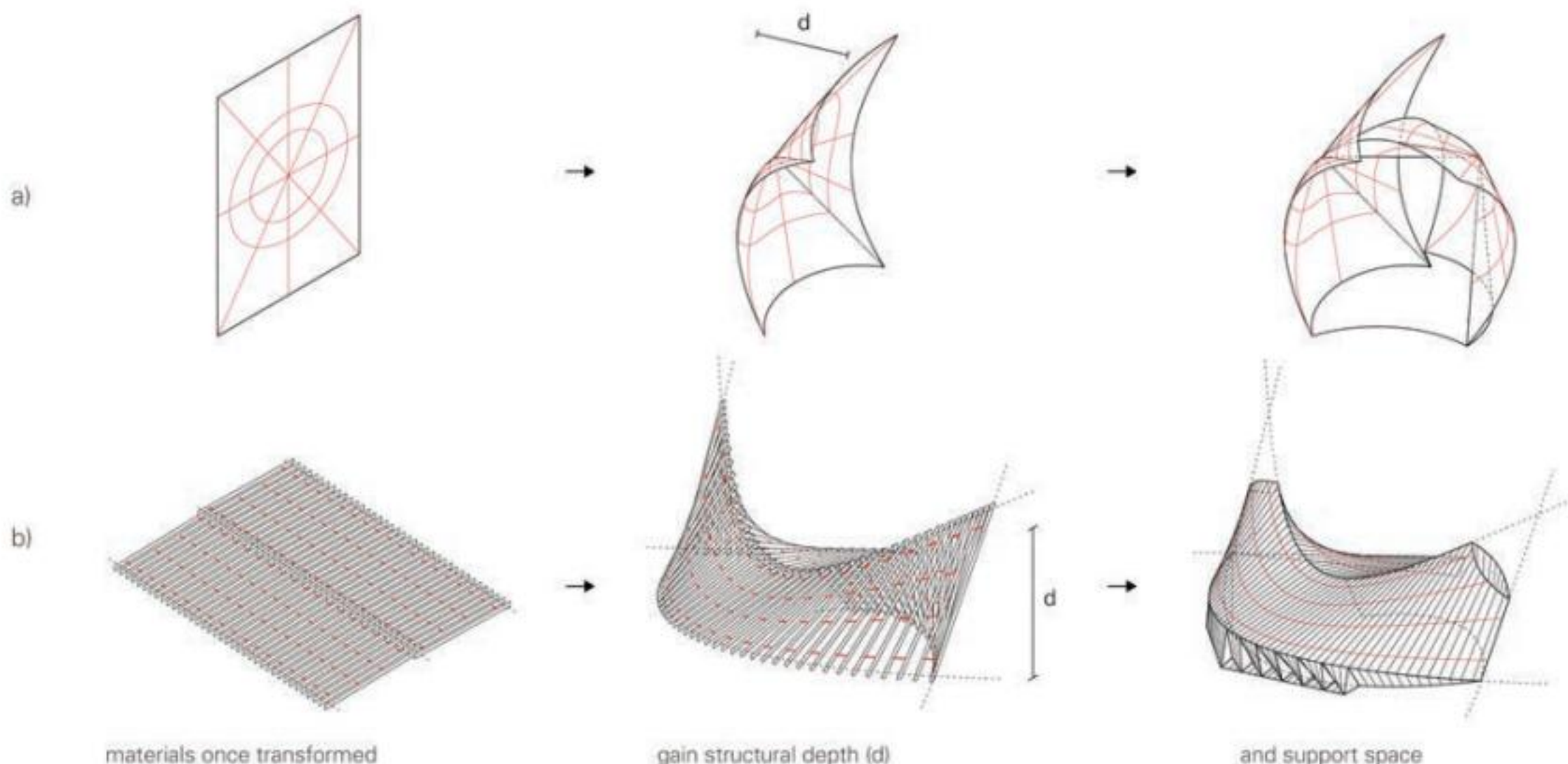
Though the Patkaus are critical of the graphic production and consumption of architecture, this book is teeming with images. Distinct from standard project photos, these images participate in what they deem a desirable shift from the instrumentality of visualization to the embodiment of building culture. Photographs capture not simply forms but processes of fabrication. We are taken into design studios, workshops and ad hoc assembly spaces to appreciate the many sketch models, jigs, full-scale mock-ups, prototyping tests and heuristic failures integral to design research. Drawings depict not just outlines, but cut-lines, fold-lines, guidelines, and rule lines orienting linear members into fluid arrays.

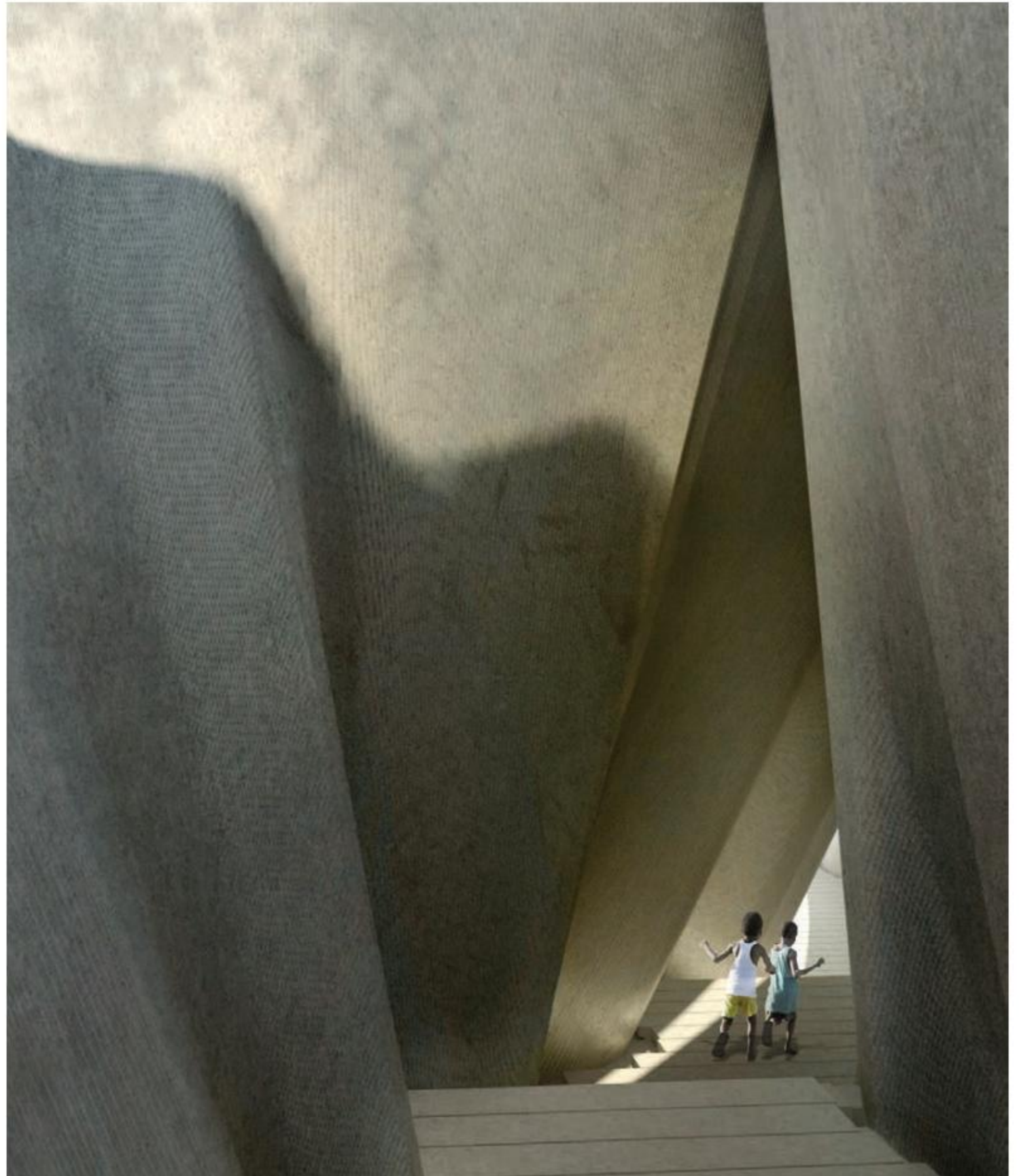
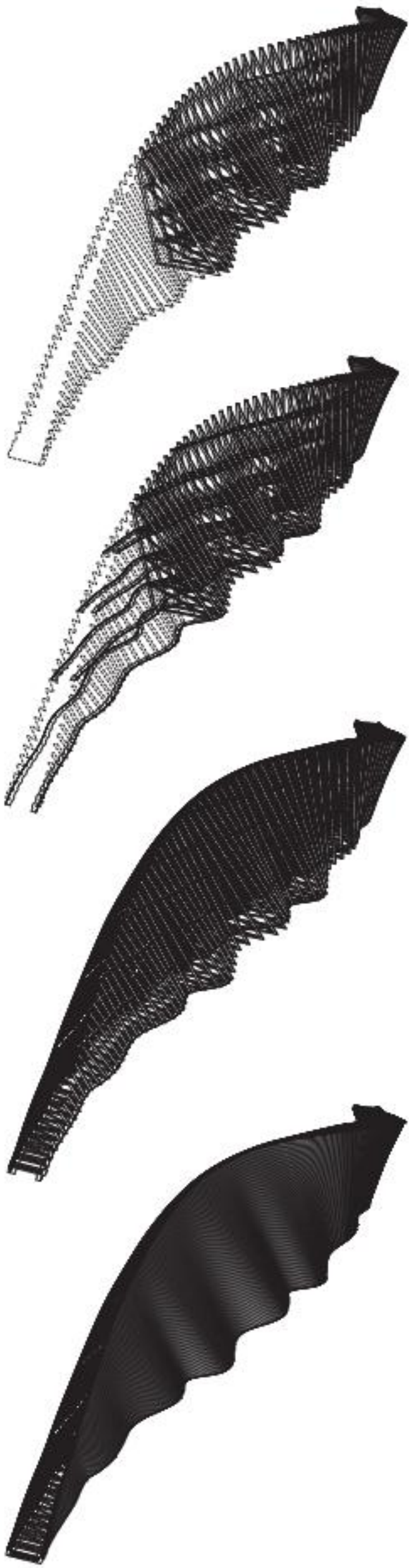
Rule lines permeate the projects in *Material Operations*. Those governing the curving shell of the Daegu Gosan Library are reinterpretations of triangulated truss lines in the undulating formwork of Rift, a speculative earthwork. Rift’s topography springs from the prior discovery of a straight rule line implicit in the curvature of Cocoons—stainless steel dressing rooms that in turn rework the lines found in the wood

ABOVE Staff at Patkau Architects assemble a full-scale mockup of a Skating Shelter at the back of the firm’s office in Vancouver.

BELOW Illustration of (a) Morphological Operations (direct manipulations of individual surfaces) and (b) Relational Operations (manipulations of surfaces composed of multiple elements).

OPPOSITE PAGE “Rift”, the Patkaus’ speculative 2012 work, evokes the principle of an undulating fissure in the ground. All images courtesy of Patkau Architects.





Skating Shelters. Each material operation provides a working premise for the next. This reinforces the idea of these architects as perpetual beginners, while suggesting their rule lines linking project to project are tracking lines of thinking as much as making.

Especially illuminating is *Mirrorfold*, an installation made of polished stainless steel surfaces. Here, the rule line of preceding mechanical operations probes melancholic depths. Approaching a philosophy of reflection, the designers invite readers to imagine walking along a beach on a moonlit night, and to see the shimmering silver line of the moon's reflection on the black waters as an ephemeral link to the moon.

The projects gathered in *Material Operations* are the products of curiosity about worldly phenomena, balanced by constructive doubt that status quo practice can release the full potential of making and dwelling.

If this reviewer has any doubts about the book, it is that its research downplays circumstantial and cultural contingencies. As beautiful as *Rift* is, there is no clue offered as to where this earthwork is formed; as stunning as the Daegu Gosan Library may be, its setting in South Korea is not presented; and as compelling as these material operations are, there is no explicit acknowledgement of their artistic influence or the rich history of this kind of work. Knowing how well the buildings of Patkau Architects do respond to contextual circumstances, the omission must be intended to intensify the focus on tectonics. Perhaps broader lines of questioning are worth pursuing—"beginning again" with a subsequent book. ●▲

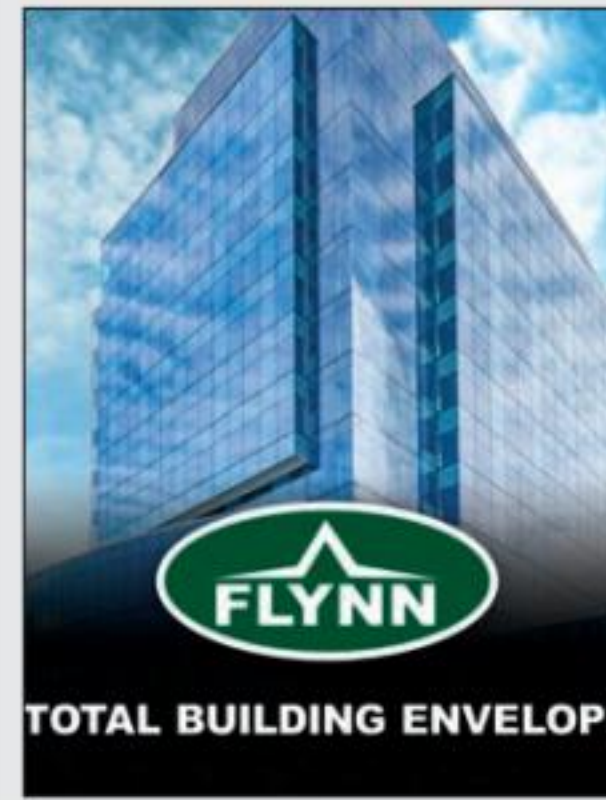
Lisa Landrum is Associate Professor and Associate Dean (Research) at the University of Manitoba Faculty of Architecture.



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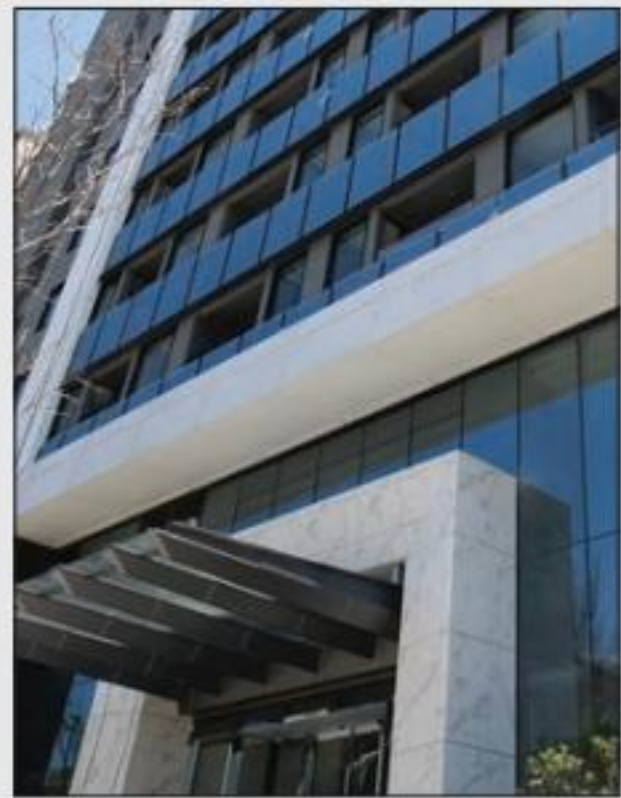
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LEFT Drawings from Partisans' "WTF" research explorations. The firm will revisit their questioning of current urban form at the upcoming EDIT Festival.

ACROSS CANADA

Vancouver

09/19–09/23

International Association for Bridge & Structural Engineering Symposium

With topics on engineering of buildings, bridges and other civil infrastructure, the IABSE symposium focuses on the latest technology and practice for engineers, researchers and public agencies.

www.iabse2017.org

09/28–10/01

IDS Vancouver

The "Pacific platform for all things design" celebrates its 13th anniversary with a four-day showcase of products, concepts, and presentations, celebrating the West Coast's burgeoning design industry.

www.vancouver.interiordesignshow.com

09/28

Designed Leadership

Launch of Moura Quayle's new book, with a reception and author's talk at University of British Columbia's Liu Centre.

liu.arts.ubc.ca/event/book-launch-designed-leadership-moura-quayle/

Saskatoon/Regina

09/23–09/29

Design Week

Organized by the Design Council of Saskatchewan, the biennial celebration offers free lectures and other educational events for professionals and the public.

www.designcouncil.sk.ca/design-week/

Winnipeg

09/13–09/16

Winnipeg Design Festival

Produced by Storefront Manitoba, the annual celebration of Winnipeg

design culture, with exhibitions, installations, talks and activities.

www.winnipegdesignfestival.net

Cool Gardens

—09/30

Exhibition of garden and art installations in downtown Winnipeg with satellite site in Brandon.

www.coolgardens.ca

Toronto

09/19

Moriyama RAIC International Prize Gala 2017

Celebrating architecture's role in community-building, the gala closes with the announcement of this year's Moriyama Prize winner from a short list of four international projects.

www.moriyama.raic.org

09/28–10/08

EDIT I Expo for Design, Innovation & Technology

Hosted at Toronto's former Unilever Soap Detergent Factory, the inaugural expo-festival hybrid presents interactive experiences and talks by environmental leaders and international designers.

www.editdx.org

10/05

Green Building Festival 2017

Focused on developments in net positive energy, a one-day festival exploring the processes, problems and solutions for environmentally sustainable architecture.

www.sbcCanada.org

10/23

Heritage Toronto Awards

The 43rd annual Awards celebrate the contributions to the conservation and preservation of Toronto's heritage made by groups, individuals, and organizations.

www.heritagetoronto.org

10/27

POP/CAN/CRIT

Presented by Spacing magazine and the Design Exchange, this year's symposium focuses on the marketing and promotion of Canadian architecture, with speakers and guests including Johanna Hurme, Toon Dreessen, Alex Bozicovic, Monica Adair, Amanda Large, Naomi Kriss, Susan Algie and Veronica Gillies.

www.spacing.ca/popcancrit

11/29–12/1

The Buildings Show

North America's largest exposition for design, construction and real estate, at the Metro Toronto Convention Centre. Displays, demonstrations and seminars from a combination of six shows: IIDEX Canada, Construct Canada, PM Expo, Homebuilder & Renovator Expo, World of Concrete Pavilion and Real Estate Forum.

www.thebuildingshow.com

—01/28/ 2018

The Evidence Room

Originally constructed for the Venice Biennale of Architecture, the Royal Ontario Museum's installation shows the quietly terrifying role of architecture in creating the Auschwitz gas chambers.

www.rom.on.ca/en/evidence

Ottawa

09/20–09/26

Ottawa Architecture Week

Presented by the Ottawa Regional Society of Architects, the annual festival includes talks, workshops, competitions, screenings, installations, family activities and guided tours of the National Gallery and other architectural hot spots in the nation's capital.

www.ottawaarchitectureweek.com

10/11–10/14

CAPITALizing on HERITAGE

The three-day event examines how people, policy and preservation practice intersect in the sustainable renewal of landmarks and the creation of new urban vibrancy.

www.nationaltrustcanada.ca

Montreal

—09/24

Educating Architects

The CCA exhibition of Kenneth Frampton's role in the evolution of architectural education.

www.cca.qc.ca/en/

—10/15

Besides, History

Architects Go Hasegawa, Kersten Geers and David Van Severen explore the role of history in contemporary architectural practice.

www.cca.qc.ca/en/

10/16–10/25

World Design Summit

With workshops, seminars and speakers including Jan Gehl, Bill Browning, Pritzker Prize winner Alejandro Aravena and more, this interdisciplinary congress aims to develop a framework for addressing global issues through design.

www.worlddesignsummit.com

Saint John

05/30–06/02 2018

RAIC Festival of Architecture

The Royal Architectural Institute of Canada's annual Festival of Architecture will come to New Brunswick in 2018, with continuing education sessions, tours and awards. The RAIC has issued a call for presenters for the event.

www.raic.org

INTERNATIONAL

Chicago

09/16/2017–01/07/2018

Chicago Architecture Biennial

The second edition of the Biennial features over 141 practitioners from more than 20 countries on the theme “Make New History.”

www.chicagoarchitecturebiennial.org

New York

—12/09

Partners in Design: Alfred H. Barr and Philip Johnson

Exploration of the relationship between the Museum of Modern Art’s first director and the curator/architect who “introduced modern design to North America.”

www.greyartgallery.nyu.edu/

09/21

City Riffs: Urbanism, Ecology, Place

Columbia University launches Richard Plunz’s new book with panellists Dean Amale Andraos,



ABOVE The Mile-High Illinois project, 1956, from the Frank Lloyd Wright Foundation Archives at the Museum of Modern Art.

Bernard Tschumi, Nathalie Handel and Kenneth Frampton.

www.arch.columbia.edu

—10/01

Frank Lloyd Wright at 150: Unpacking the Archive

Museum of Modern Art’s critical retrospective includes some 450 works by the legendary architect, with materials that have rarely or never been publicly exhibited.

www.moma.org

Mexico City

10/04–10/08

Design Week

Mexico’s leading design and architecture festival, with exhibitions, temporary installations and talks.

www.designweekmexico.com/index.html

Bologna

09/25–09/29

Cersaie

Alongside a comprehensive exhibition of ceramic tiles, this annual Italian trade show features a sem-

inar series that includes lectures by Sebastián Irarrázaval, Elisa Valero Ramos and Diébédo Francis Kéré.

<https://www.cersaie.it/en/>

London

10/6

Frieze Art & Architecture Conference

All-day conference focusing on spaces for showing, making and living with art. Speakers include David Adjaye, David Chipperfield, Elizabeth Diller, Thomas Heatherwick, Amanda Levete and others.

www.frieze.com/event/art-architecture-conference

Rotterdam

—01/07/ 2018

The Other Architect

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www.theotherarchitect.hetnieuweinstituut.nl/en

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AN INTEGRAL SUBJECT

TEXT Ruth Jones

HOW A MAN AND HIS HOUSE INSPIRED A FILM AND A COMMUNITY

Domestic space comes with certain assumptions about the activities it contains: eating and drinking, sleeping and working. Architecture transforms these activities, making them grand or efficient, functional and neutral or specific, referential, purposeful—usually in the broadest sense for a typical life. Mathematician and violinist Jim Stewart, in commissioning Integral House, and Shim-Sutcliffe Architects, in designing it, embraced the specificity of his own unique life and livelihood, programming the house around a concert hall that grew larger with each iteration of the design. Joseph Clement's documentary film "Integral Man" attempts to capture something of the intimacy that comes with that kind of design specificity between the house and Stewart as its patron.

The film is, above all, a legacy project of the highest order: Stewart, who created entire communities around his interests, was diagnosed with terminal cancer part-way through filming and didn't live to see the final cut. His textbooks have provided a generation of students with their grounding in calculus, and his private concerts at Integral House were opportunities for musicians and audience to come

together in ways that aren't possible in a thousand-seat hall. But the film, in capturing the essence of the house in the last months of Stewart's remarkable life, now contains the moment in which the connection between that life and the architecture that held it dissolves.

Clement strived to understand how the home changes character across the four seasons, the film's final turn into winter becoming more poignant after Stewart's diagnosis. Educated in landscape architecture, Clement has an eye for the dynamic way the building hugs the slope of its ravine setting and how the surrounding trees fracture the light that streams through the oak-finned windows. His lens follows undulating walls that evoke the side of a violin, the sine waves that describe a musical note, and the curve of the river below. Integral House is not so much personalized as personal: private spaces retreat and ordinary life expands into a hall for concerts and parties, and contracts into a space for solitary mornings and intimate gatherings of close friends. Clement made a point of retreating to an upstairs bedroom in the middle of a concert to hear how the sound carried. In the end, the archi-

ABOVE Mathematician, violinist, and film subject Jim Stewart at home in the Integral House, designed by Shim Sutcliffe.

ture's effect on the filmmaker is such that when he explains its impact, he refers to a "you" that is less an abstract anybody and more an echo of Jim Stewart: "When you create something that is architecturally significant, you want it to be seen," says Clement. "You want it to be part of the culture."

The Integral House existed under Stewart's tenure for only a few brief years: his impact and the house's presence in a city's cultural scene and collective imagination were divided by his death. How does that one person's quasi-open house remain collectively appreciated while continuing to do what it was designed to do—responding to and organizing the rhythms of an individual life? This expansive sense of personal space as both hospitable and private is the animus of the film and, ultimately, of the house itself.

"Integral Man" plays at the Winnipeg Cinematheque on September 22, and at the Bytowne Cinema in Ottawa on September 27.

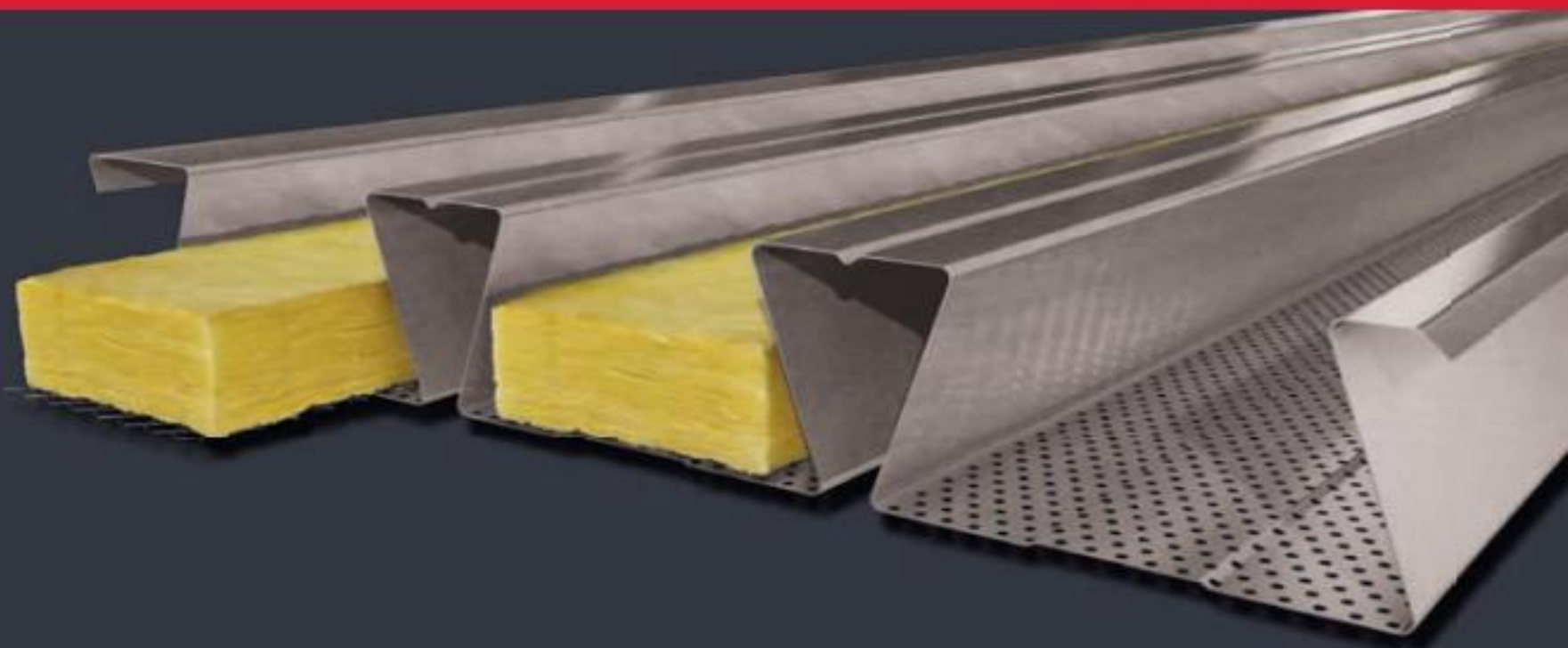
Ruth Jones is a Toronto-based writer and researcher whose PhD dissertation explored the representation of urban space in literature and visual media.

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