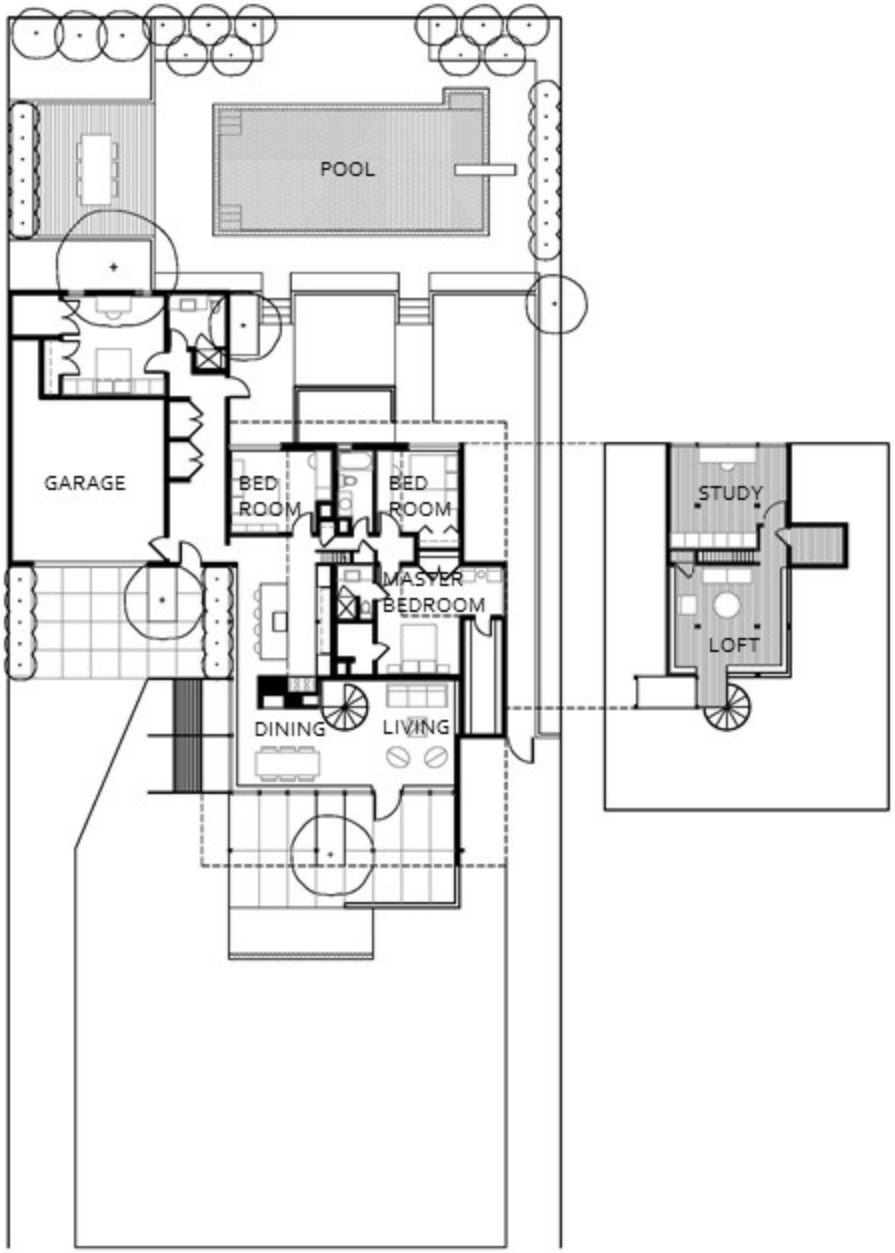
CODES INSPIRE FRESH DESIGN

Architectural Record 1957

618 South Monroe Way Restoration | Anne Wattenberg A.I.A.

2006-2017 This project is the restoration of the 1957 Architectural Record House designed and lived in by William Muchow F.A.I.A. It was his home up to the 1970s after which it changed hands several times and fell off of the architectural radar. Begun in 2006, the goal of the project was to restore and amplify the geometry of the house. Alterations and additions that had obscured the lines of the structure were cleared away; the signature design elements were revealed and restored but with a contemporary sensibility. The final result proves that Mr. Muchow's clean and efficient approach remains a fresh and delightful solution to the small urban home.

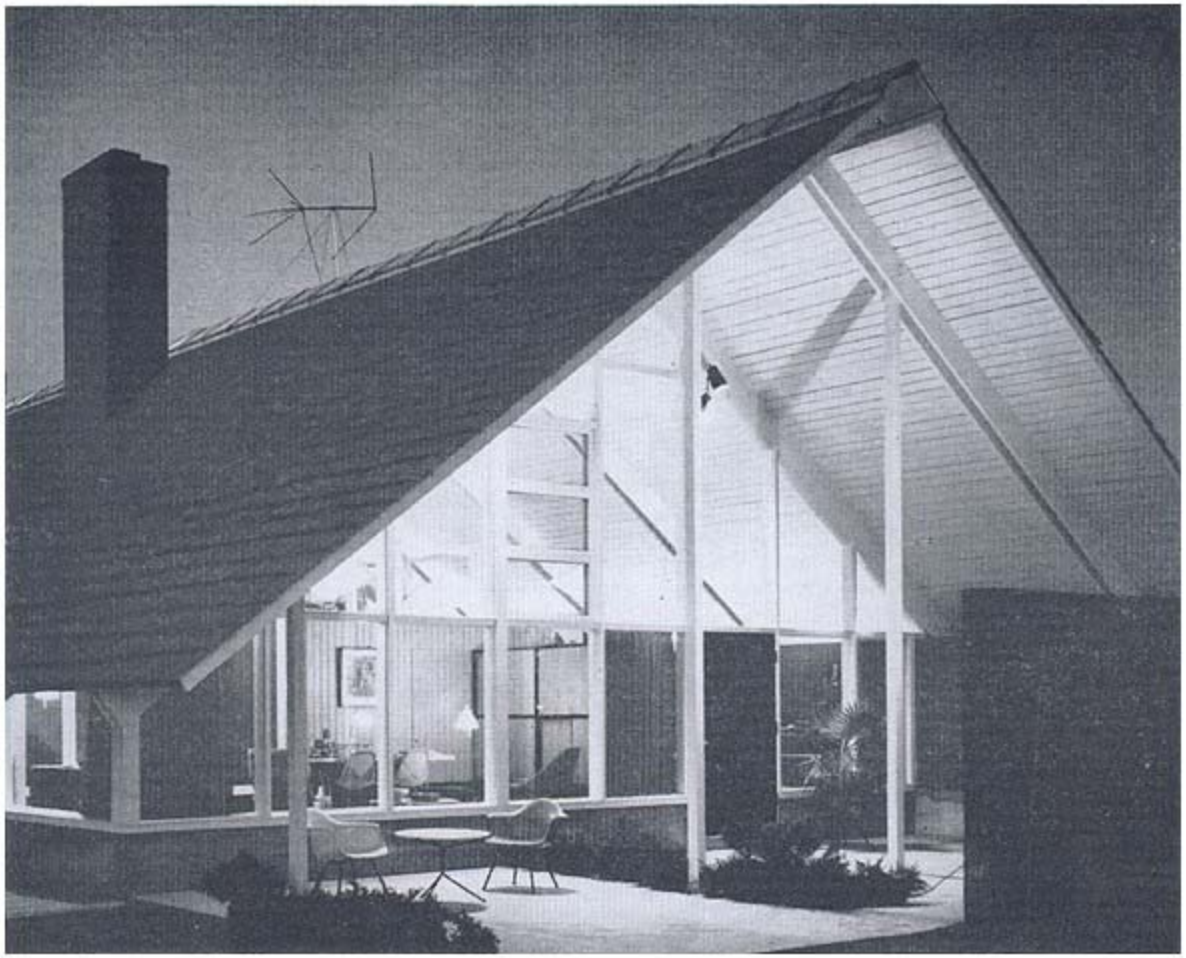
This project won a 2017 Mayor's Design Award



2014

The Plan
North ↑

1957



1957

Dale Healy

Front Elevation

When the house was acquired in 2006, privacy had been achieved through the installation of a bulky earth berm and haphazard landscaping.

2006

2014

1957

Dale Healy

Kitchen

By 2006, the stainless steel cabinets and countertop had been replaced by plastic laminate and part of the brickwork was covered over. The loft had also been enclosed obscuring the original structure.

2006

2014

1957 Looking West

Dale Healy

Living and Dining Area

By 2006, the exposed aggregate concrete floor was covered with stone and carpet so that the innovative perimeter fin tube seating element no longer floated, the tongue and groove roof structure was encased, and a spiral staircase was installed along with a bubble skylight.

2006 Looking East

2014 Looking West

2014 Looking East

2014 Detail Looking East

2014 Child's Bedroom 1

2014 Child's Bedroom 2

Children's Bedrooms

Although the children's bedrooms are only 10' x 10', the 17' high peak of the ceiling makes them seem spacious and airy.

2006

1957 Looking South

Dale Healy

Loft and Study

By 2006, the wood floor was covered with carpet, the east side of the loft was enclosed and turned into storage . The entire length of the skylight was covered by an exposed air conditioning duct, removal required a redesign of the mechanical system and the installation of concealed ductwork.

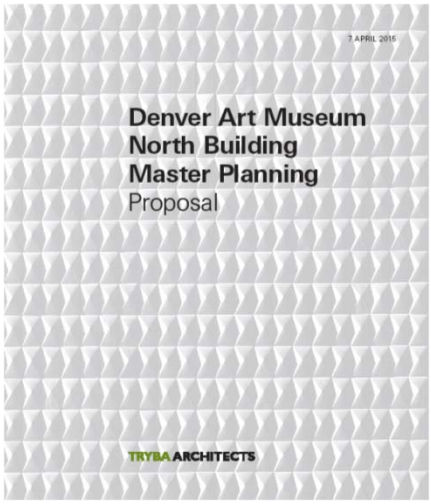
2006 Looking North

2014 Loft Looking South

2014 Loft Looking North

The Project
A-Frame in Denver

2014



Denver Art Museum North Building Master Plan | Tryba Architects

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2015 Defining the scope for the restoration of the 1970 Geo Ponti Tower of the Denver Art Museum. My particular focus was helping The Museum to develop the program and leading the exploration/documentation of the existing technical conditions in order to make a prioritized list of potential remediation, define a range of costs and schedule for the work.

Denver Art Museum 1971

DAM and the Metropolitan Region

1952

2015

Past Present and Future

Metropolitan Denver is among the fastest-growing regions in the country and boasts the most highly educated and active residents in the state. The DAM's collection will continue to grow, as will the population.

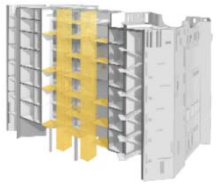
	1971	2015	2065
Metropolitan Population	650,000	3,200,000	6,000,000
Population of Denver	500,000	660,000	922,000
Museum Collection	25,000	68,000	

The Towers: Vertical Circulation

Concept 1

Glass Elevators at Core

Generous glazed elevators in combination with bridges, voids and a roof light system add natural light to the building from above and improve vertical transport through the towers. Glass shafts - washing the core with light - promote an experience of immersion and movement through the galleries. This approach creates centralized lobbies, adding more floor area for exhibition as well as a legible and symmetrical pattern of circulation.



Reconfigured Core Plan

Circulation Study

The glazing will provide passengers with views into the exhibitions as they journey up and down. The glazing promotes the connection between galleries, glances through openings to other collections and open site lines between galleries.

Centralizing the elevator locations and opening up the cores at the ends to reveal the existing egress stairs, validate the "Figure 8" circulation at the gallery perimeters: "any gallery on any floor can be accessed without passing through another gallery."

RELOCATED ELEVATORS

Envelope Preservation and Restoration

Ponti's design vision describes an "exterior building material, which will produce a textured and reflective surface compatible in color and feeling with the other buildings of the Civic Center".[1]

The glass tiles are among the North Building's most distinctive features. There are approximately 1.5 million tiles on the face of the Building, made as a product prototype by Dow Corning. The tiles are fabricated of a gray green glass core wrapped on both sides with clear glass in a patented vacuum-controlled system. This process yields a product with a strength greater than annealed glass.

The tiles have been falling from the Towers with great frequency. Every five years the Museum scaffolds the building for repair and replacement, using a dwindling stockpile of the original tiles.

Initial research suggests that extreme day-night temperature differentials compounded by the small width of the joints and limited elasticity of the existing caulk, is causing the tiles to push against each other and pop out or fracture. The Design Team and DAM, with the help of the Corning Glass Museum and the Gio Ponti Foundation, are researching potential suppliers to reproduce this unique tile.

Typical Tile, Front

Typical Tile, Back

1. *The Denver Art Museum, January 1968*

WINDOW AND GLASS BLOCK REPLACEMENT

The poor condition of the existing windows is the primary issue in maintaining a stable conservation environment in the galleries.

The abstract pattern of fenestration is one of the North Building's most distinctive features. The original windows, however, were single glazed. Frames were not thermally broken, there was no U.V. filtering and no ability to shade the windows, except using temporary screens at each opening.

Over time the original fin tube heating was removed and condensation formed on the glass. This eventually led to mold. Many of the windows were covered with sheetrock and abandoned. The caulk, securing the original glass block units deteriorated so that some units have fallen out of their openings and others can be pushed out with minimal pressure.

New windows will be triple glazed to achieve condensation resistance through a passive approach. This removes the need for additional heating equipment. Frames will be insulated and thermally broken and flashings will be repaired so that the exterior wall can shed moisture more efficiently. The glass assemblies will have no more than one-percent U.V. transmission and shades will be integral to each window. Glass block units will be replaced with a visually similar high performance product, secured with a two stage sealant joint.

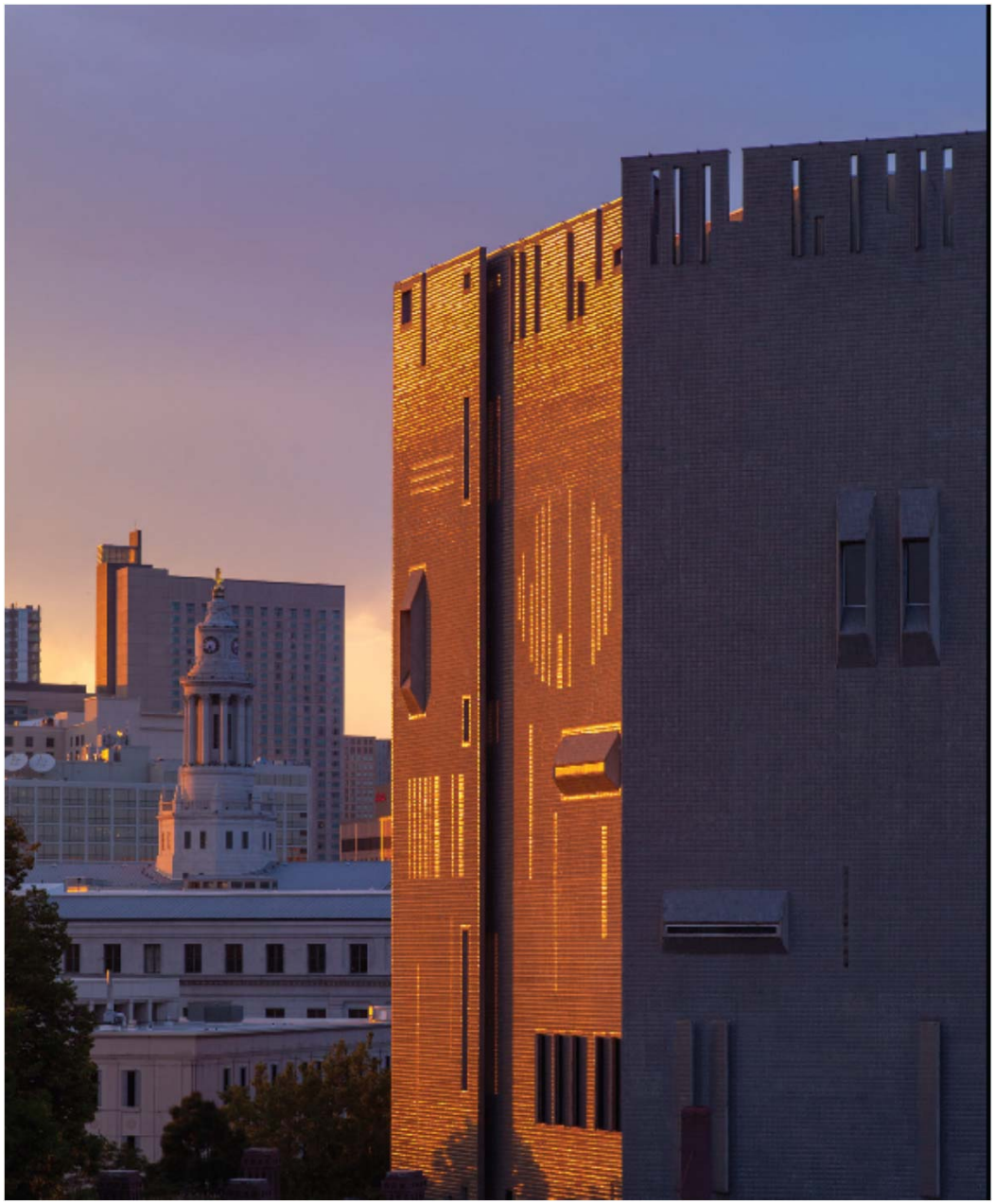
Energy and Sustainability

MECHANICAL SYSTEM

The new mechanical system will provide a stable conservation environment in the galleries, improve visitor comfort and ease of maintenance; while improving energy efficiency.

The existing HVAC system does not meet current code. There is insufficient fresh air because the humidity cannot be regulated. The system is technologically obsolete and inefficient. Ductwork and shafts are oversized, usurping valuable gallery space. With only two zones, the building is over supplied with conditioned air 24 hours a day, 365 days a year in order to maintain gallery conditions.

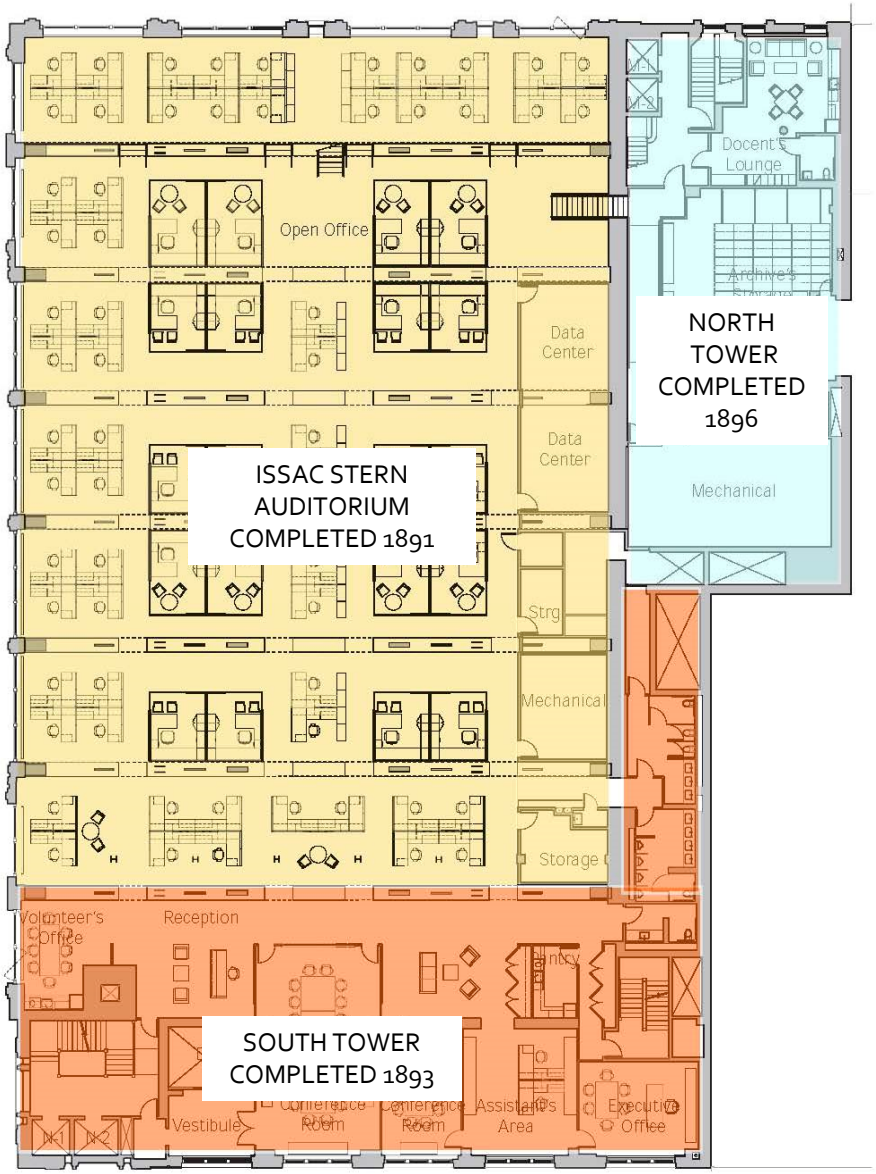
Installing two horizontal air handling units on each floor will provide localized temperature and humidity control. Major existing vertical shafts will disappear and an all air distribution system will eliminate wet piping throughout the galleries. This will bring the North Building up to code using an energy efficient system with built-in redundancy and ease of maintenance and operation.



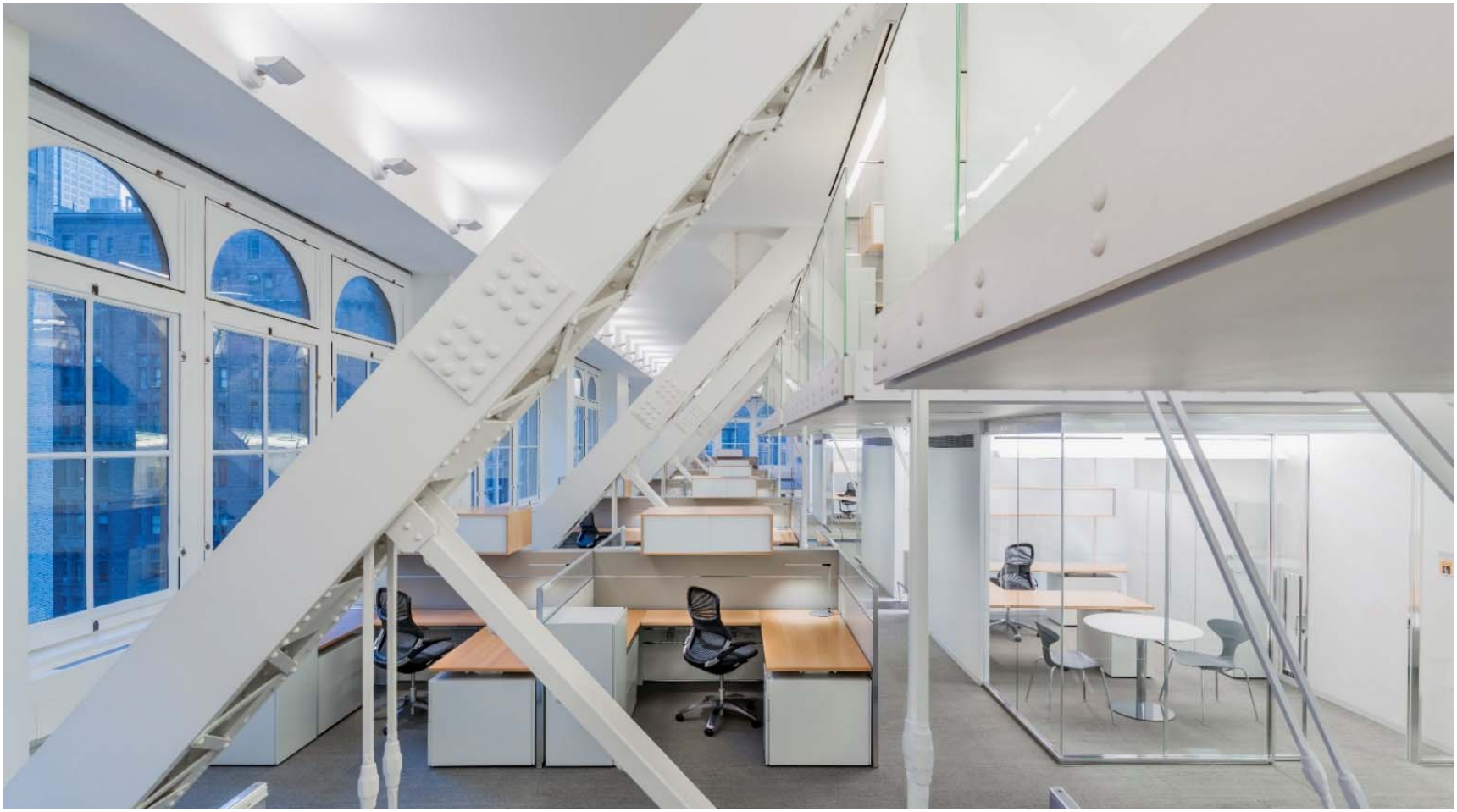
Carnegie Hall Studio Towers Renovation Project | Carnegie Hall Corporation I Iu + Bibliowicz Architects

2012-2014 Owner's representative to assist Carnegie Hall with the staff move into the restoration and reorganization of their historic home and to complete punchlist and closeout for the project on behalf of the Owner. Facilitator of production for the roof terrace gala tent.

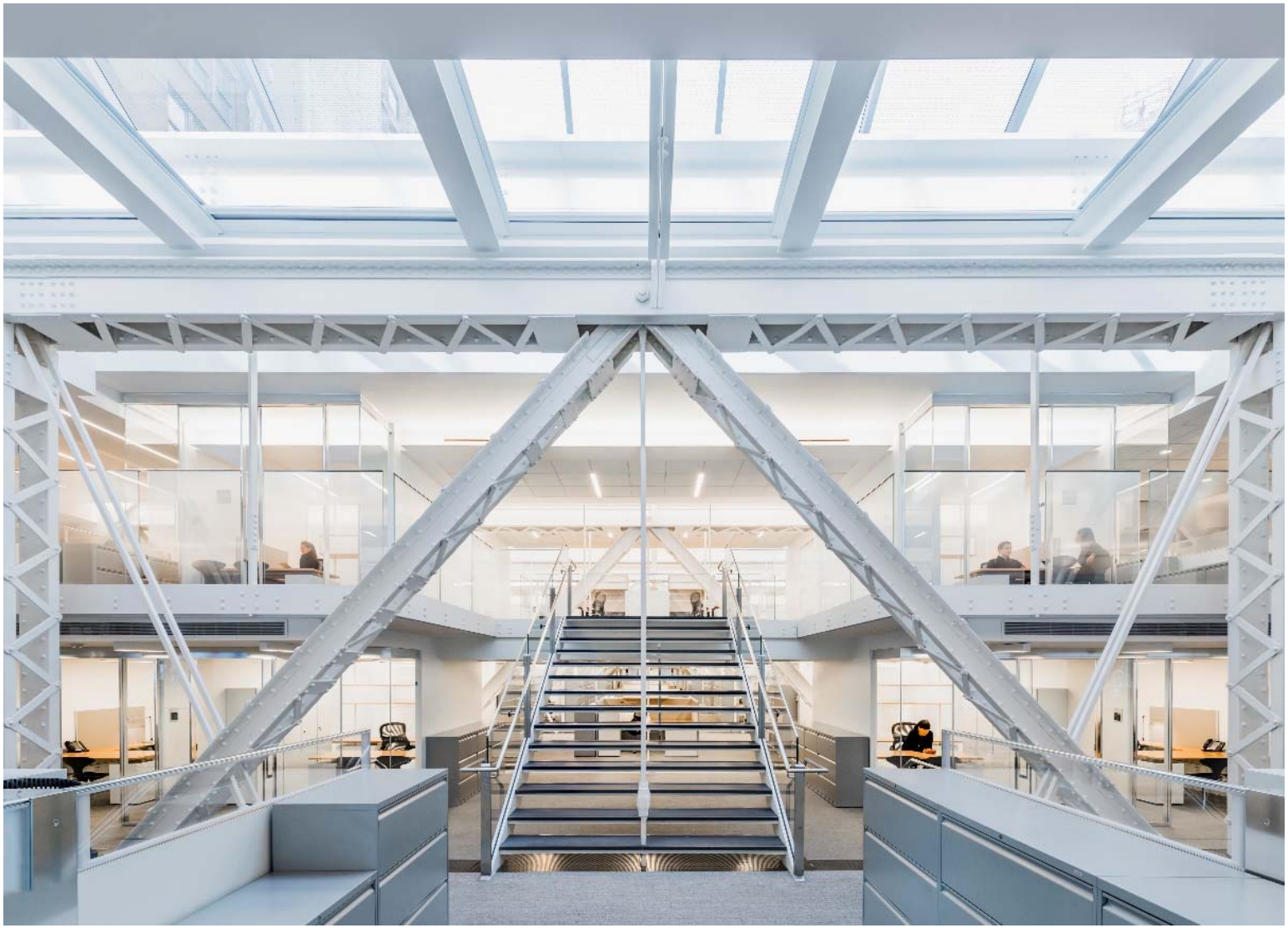
2008-20014 Carnegie Hall STRP | Iu + Bibliowicz Architects New York, NY
The project scope was the reorganization of 167,000 s.f. of non-performance space including a new education wing with ensemble and practice rooms, a state of the art recording studio, complete modernization of all backstage facilities, dressing and orchestra rooms, a new outdoor roof terrace, and new administrative offices and exterior lighting of the façade. The work was done within the landmarked shell of Carnegie Hall's north and south towers and the two-story steel trusses above Stern Auditorium. Responsibility for all aspects of the document production and construction administration. Budget 250 million dollars, completed in 2015. Winner of a2017 National A.I.A. Award.
To see this project within the history of Carnegie Hall go to my website: Anne Wattenberg AIA /Adaptive Reuse/See the story of this project



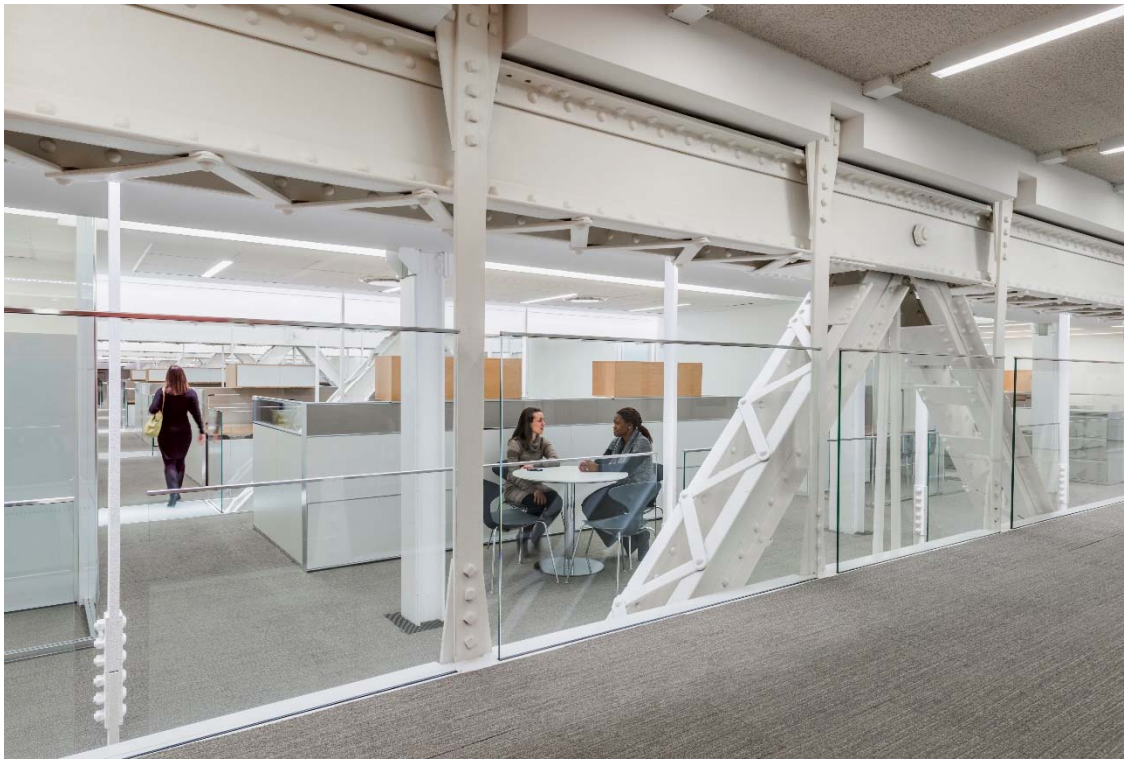
Plan showing the three buildings which make up "Carnegie Hall"



Eight Floor and Eight Mezzanine



Eight Floor and Eight Mezzanine



Eight Floor and Eight Mezzanine Offices

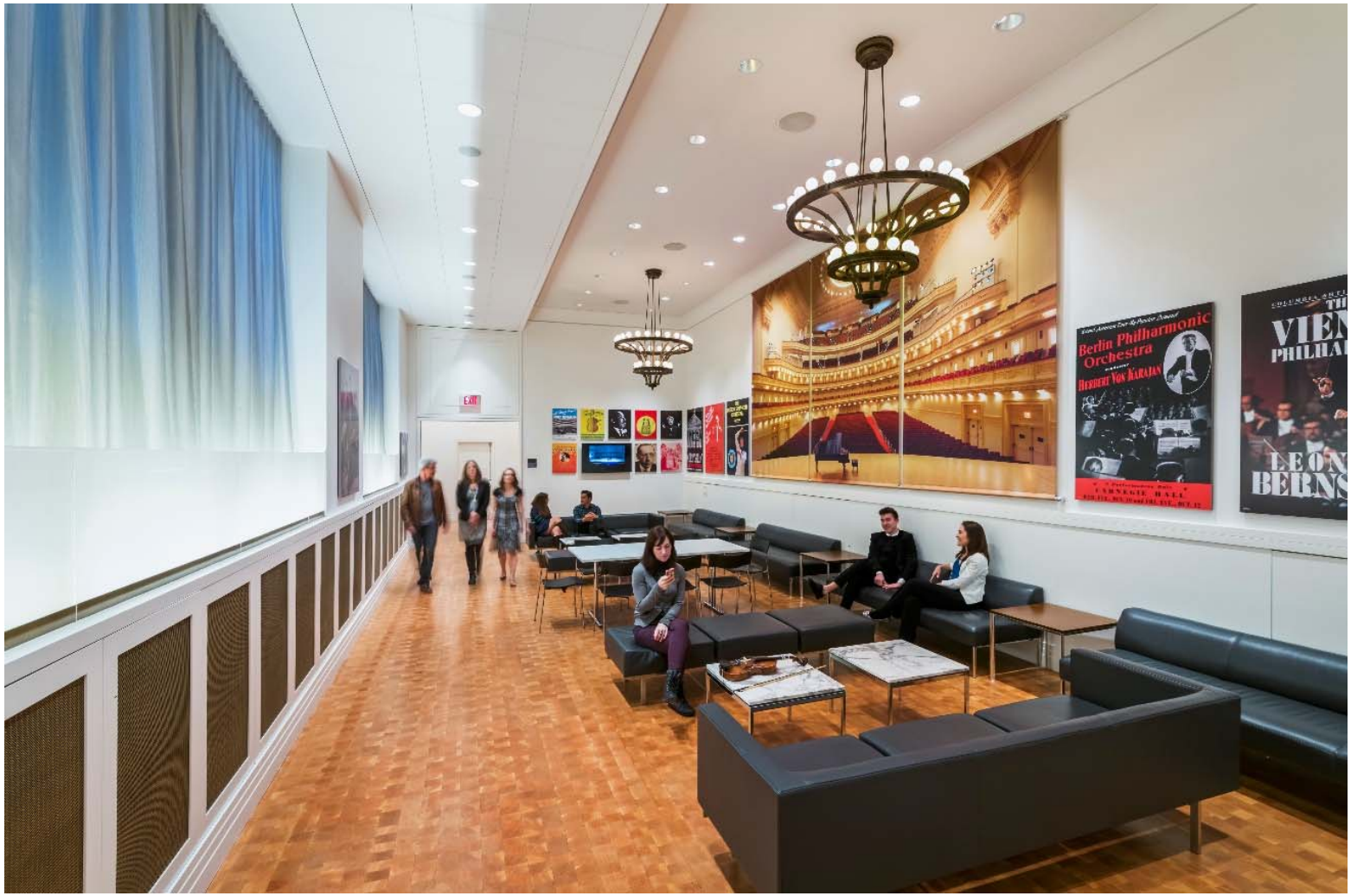
Ninth Floor Roof Terrace

Ninth Floor Roof Terrace

Ninth Floor Event Tent

South Tower Weill Music Room

South Tower Weill Music Room



South Tower Stage Left Crossover

South Tower Egress Stair Restoration

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FIELD REPORT 001

Meeting Date: July 10, 2015
Time and Time: 10:00 AM
Project Name: City Hall and Post Tower Renovation Project
Photos 18-3

Subject: Stair G Wood Cladding 04-9675-075-007

Project Number: 3711.00
Present at Site: John Cappello HL Jiles and Associates
Regina Beermann Tishman Interiors Corporation
Lee Smith Tishman Interiors Corporation

Prepared By: John Cappello HL Jiles and Associates
Anna Kuba-Sung N + S Electric Architects

Cc: All Attendees
Carlo Scarsi Tishman Interiors Corporation
Larry Bondi Tishman Interiors Corporation
Mark Hanson Tishman Interiors Corporation
Neil Sullivan Tishman Interiors Corporation
Dan Sherman Tishman Interiors Corporation
Brian Stelljes N + S Electric Architects
Hugh B. Jenkins N + S Electric Architects
Carolyn N + S Electric Architects

Below are our comments regarding the wood cladding for Stair G:

PH-5 and PH-6 Balustrade Cap
- The flat soffit at the top contains only 4 screws to hold the cap and that is not sufficient. See photo 1
- Paint to match the CMU wall behind. Prep down the base as indicated on Sheet 1
- No additional comment is required

PH-8 Finial
- Bottom should be made to be more flat, when removed, see photo 2
- No additional comment is required

HR-1 Wood Handrail
- The wood handrail is acceptable as installed

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WM-5, WM-9 and WM-10 Stair Riser Back
- Remove the lower section of the wainscot and replace with new to match the upper section, see photo 3
- Indent the corner molding 1/2" at edge, adhere from post in cladding see photos 4 and 5
- Add additional strip across at joints, see photo 3
- Below grille in cladding, add inclined frame to match existing rectangular reveal from grille in cladding, see photos 4 and 5
- Finish: To match

Stair Riser Frame
- Add a strip over moldings on risers and bottom of to make step deeper, shown in the existing, ensure nosing overlaps, to match existing, see photos 6 and 7
- Finish: To match

WM-8 Guardrail Trim
- Address hand edges of the moldings, see photo 8
- No additional comment is required

WM-3 Railing Trim
- Replace in thickness of leather to match in new wall finishing, see photo 9
- No additional comment is required

WM-7 Stringer Trim
- Replace, due to the shape of the second down to match existing, see photo 10
- No additional comment is required

WM-2 & WM-2A Trim Below Handrail
- This section is acceptable as installed, see photo 11

FR-PL & PW-7 Trim at Balustrade
- This section is acceptable as installed, see photo 12

WM-11 Trim at Bottom of Stringer
- Identify new cans of key and trim, make visible on new cans, see photo 13
- Finish: To match

Existing Base Panels
- Existing base panel at 2 public. In flat, however ripped panels would be installed to match existing, see photos 14 and 15

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Photo 1: FT-3 and FT-8 Balustrade Cap


Photo 2: PH-8 Finial

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Photo 3: WM-9 and WM-10 Stair Riser Back


Photo 4: Detail of Existing Stair Riser Back

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Photo 5: Detail of New Stair Riser Back


Photo 6: Stair Riser Frame

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Photo 7: Detail of Stair Riser Trim


Photo 8: WM-8 Guardrail Trim

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Photo 9: WM-3 Railing Trim

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Photo 10: WM-7 Stringer Trim


Photo 11: WM-2 & WM-2A Trim Below Handrail

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Photo 12: FR-PL & PW-7 Trim at Balustrade

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Photo 13: WM-11 Trim at Bottom of Stringer


Photo 14: Existing Raised Panel

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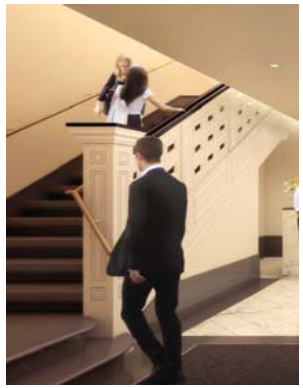
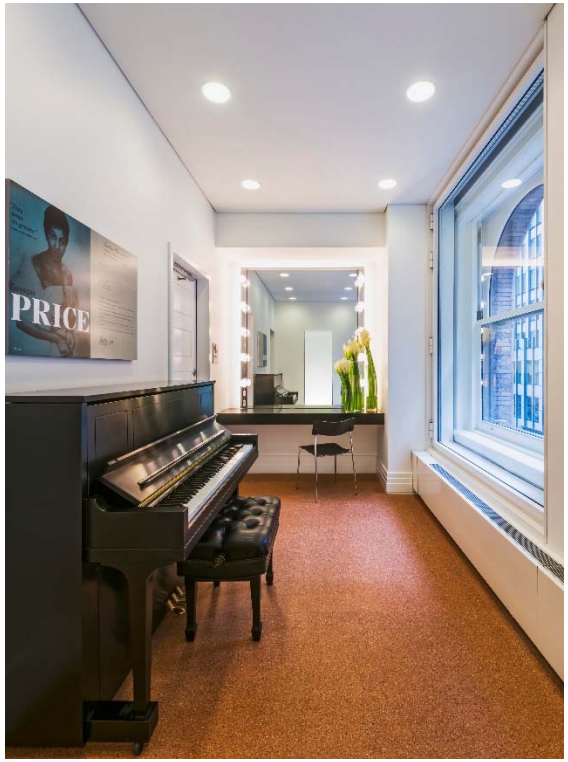
Photo 15: Existing Raised Panels



South Tower Egress Stair Restoration

South Tower Practice Rooms



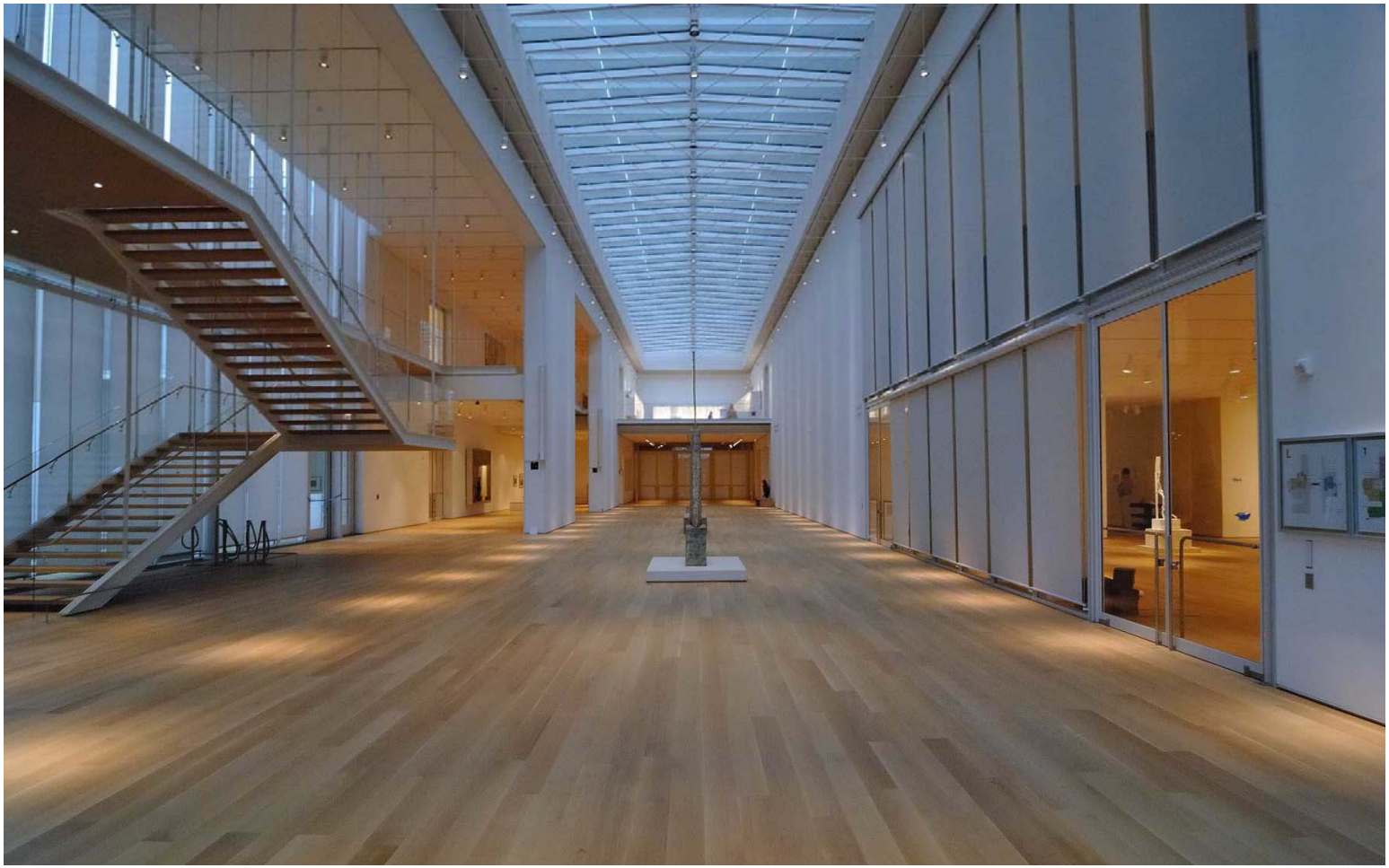
Dressing and practice rooms

Archives Reading Room

Exterior Lighting

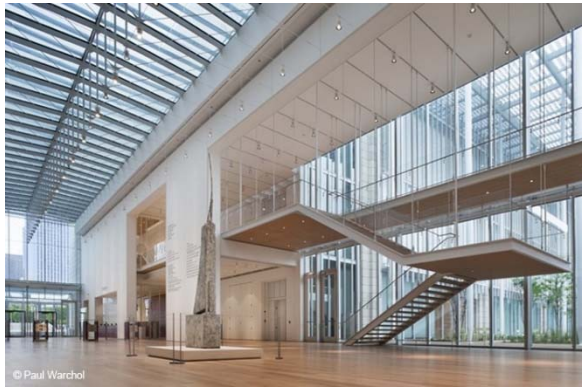
Art Institute of Chicago Modern Wing| InterActive Design

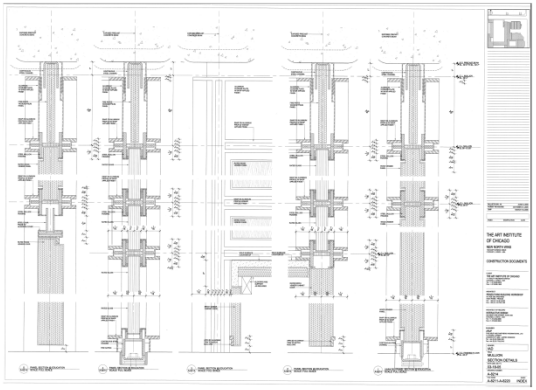
2002 – 2007 Part of the architect of record team for Renzo Piano's 220,000 square foot addition to the Art Institute of Chicago. The new wing includes 60,000 square feet of gallery, The Ryan Education Center, a rooftop terrace and restaurant with a 650 foot long exterior bridge connection to Millennium Park, staff support level, art storage and new loading facilities. My responsibilities included program management, development and construction documentation for the building's interior elements: a rated glass and wood panel storefront systems, wood paneling details, a veneer plaster and metal trim system and millwork detailing for all visitor services. Budget 350 million dollars.

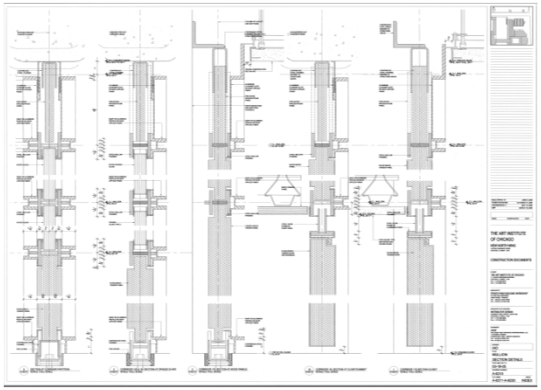


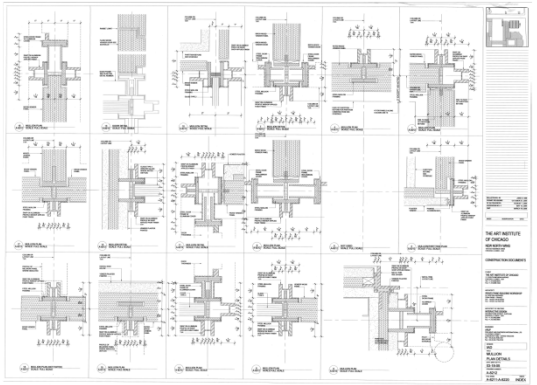
Griffin Court

Typical Gallery

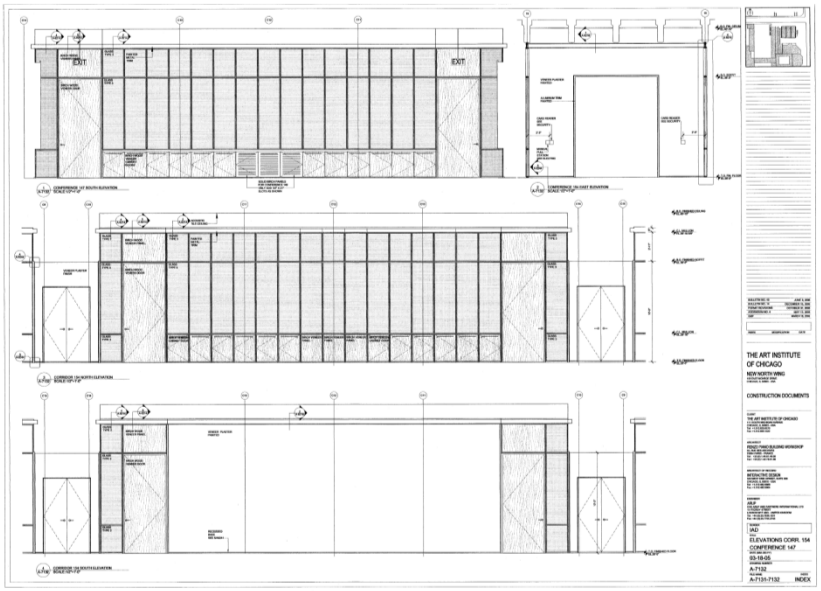


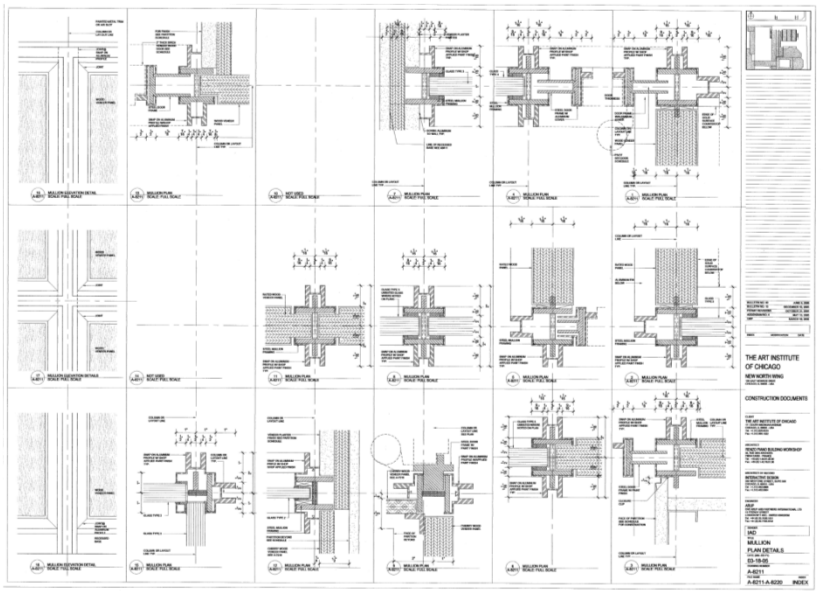


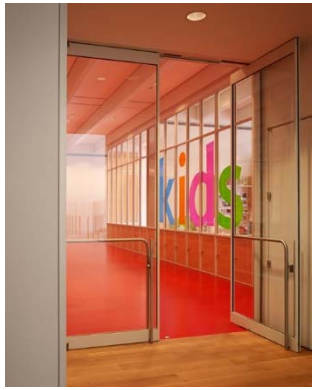




Ryan Education Center







Ryan Education Wing and Board Room

Renzo Piano Building Workshop

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TO WHOM IT MAY CONCERN

December 12, 2006.

Anne Wattenberg worked for **Inter Active Design**, the architects of record for our project in Chicago from 2002 till 2006.

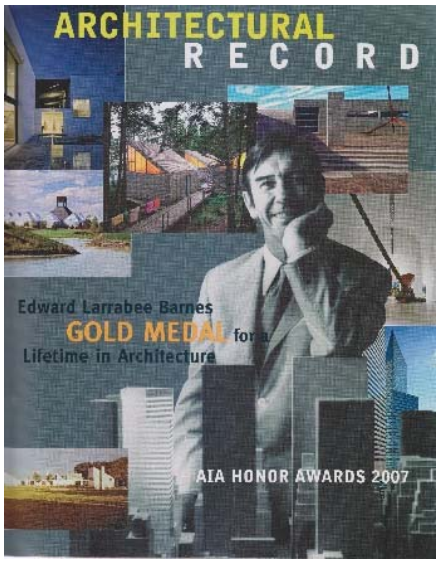
She worked on our project **The New Modern Wing** for **The Art instiurte of Chicago**, a 260.000 sqft contemporay extension to the world famous museum. Anne worked in close collaboration with our Renzo Piano Building Workshop design team to develop the project from Schematic design through Construction Documents and Shop drawing reviews. She mainly worked on the interior details of the private and public spaces, in particular of the Education Wing. The Building is currently under construction and is planned to be completed in 2009.

Anne is very qualified, diligent and eager. She works well as a team member and was appreciated by all the members of our team. During her time on our project she has shown a sincere enthusiasm and understanding for the practice of contemporary architecture, not only in the context of the project, but also through a wider vision of architecture in general.
Anne has a constructive critical sense as well as a real sense of team spirit that we feel will allow her to do well in her future professional endeavors.

We wish her all the best.

Renzo Piano, Principal.

Joost Moolhuijzen, Partner.



Edward Larrabee Barnes A.I.A. Gold Metal

2007 Founding member of the nominating team that successfully won the A.I.A. for Edward Larrabee Barnes

Ed, Mary, me and my husband, Farnsworth House, 2000

John G. Shedd Aquarium

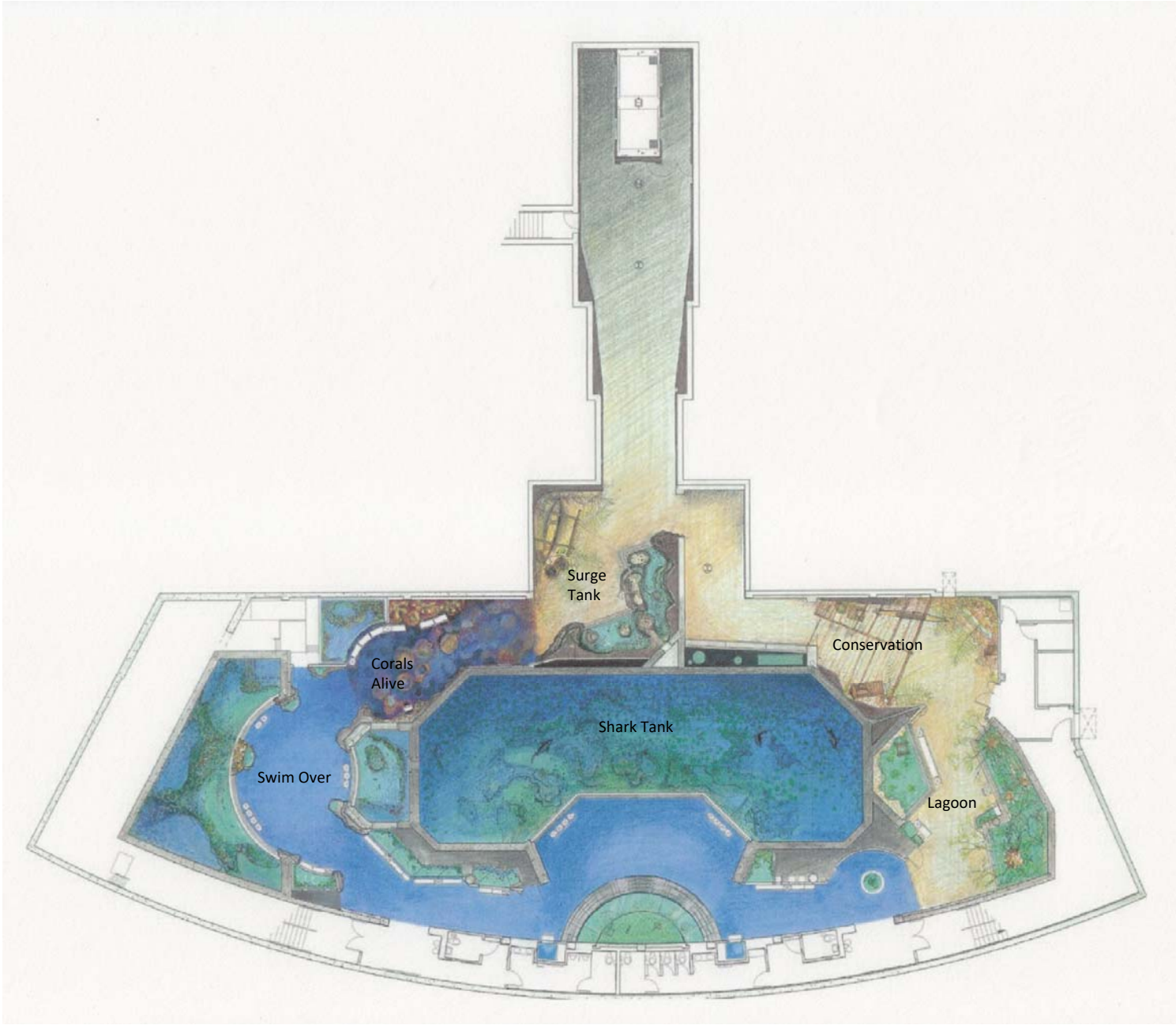
1998 -2002 Project Architect and designer with responsibilities for programming, design development, contract documents and construction administration for the following projects at the John G. Shedd Aquarium:

Wild Reef Sharks at Shedd, a new wing on the south side of the aquarium with immersive exhibits to explore the ecology of a coral reef. The 28,000 square foot wing includes a hall of images, a surge tank with an ocean crash every 60 seconds, a swim-over tank and a 350,000-gallon salt-water shark tank system. The project was a close collaboration with Shedd's exhibit and husbandry teams and included full life support for the tanks, and support services for the aquarists. Budget 25 million dollars, completed in 2001.

Shedd Water Feature, Man and Fish, Design and execution for the installation of Stephan Balkenhol's two ton bronze sculpture "Man and Fish" including production of an aquatic terrazzo mural (2001 national Terrazzo Mosaic Honor Award winner) and granite base fountain. Budget two million dollars, completed in 2001.

Shedd Amazon Rising, the complete renovation, including new steel structure of existing early 20th century galleries to accommodate expanded tanks and life support systems for a mixed species exhibit which tells the story of the aquatic ecology of the Amazon River. Budget ten million dollars, completed in 2000.

Shedd Accessible Entry, a new grade level entrance to the aquarium and an expanded amenities lobby off of the historic Kovler Foyer. The project included new ticketing desks, a large-scale passenger elevator, coatrooms, restrooms, and user services. Budget two million dollars, completed in 2000.



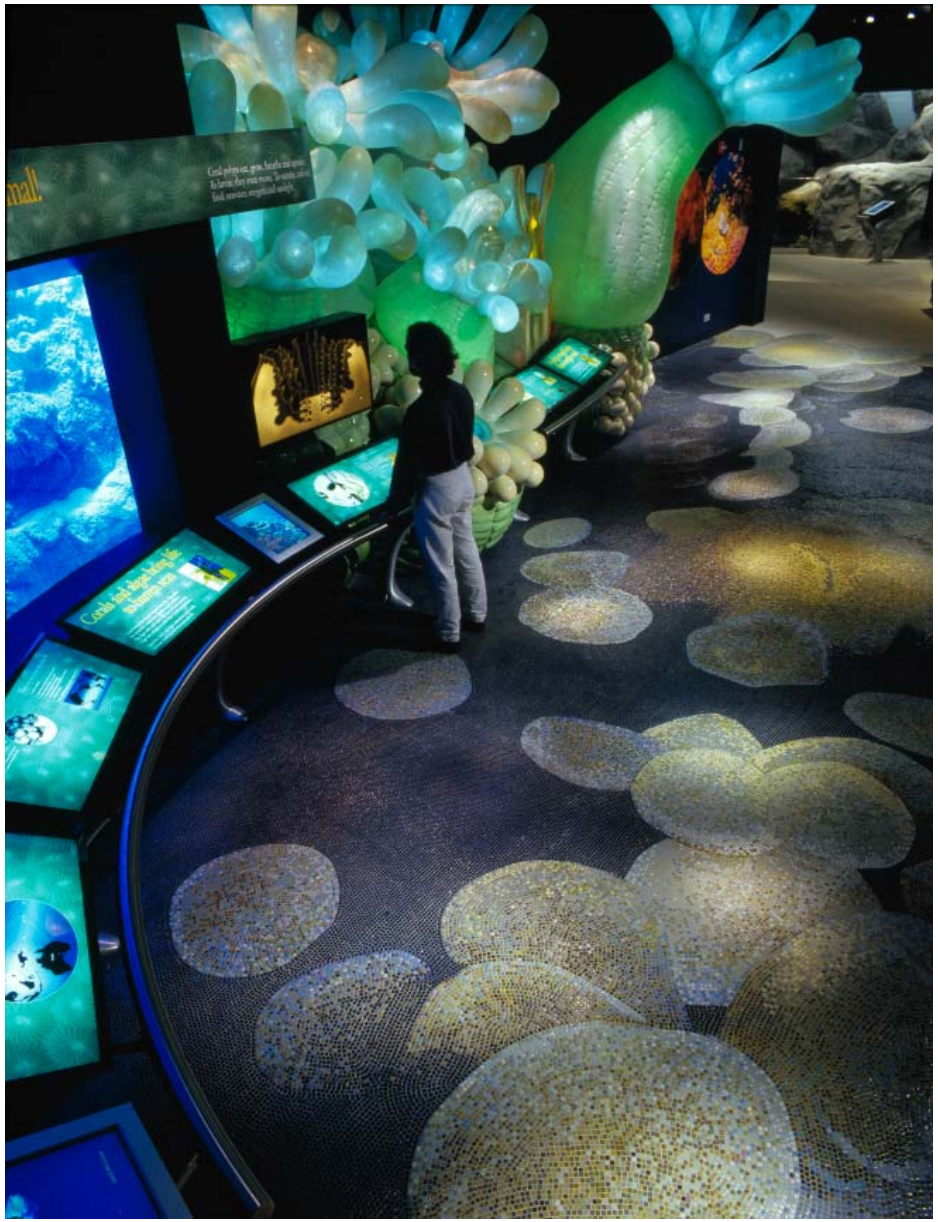
Plan of Wild Reef Sharks at Shedd

The Shark Tank

Building the shark tank

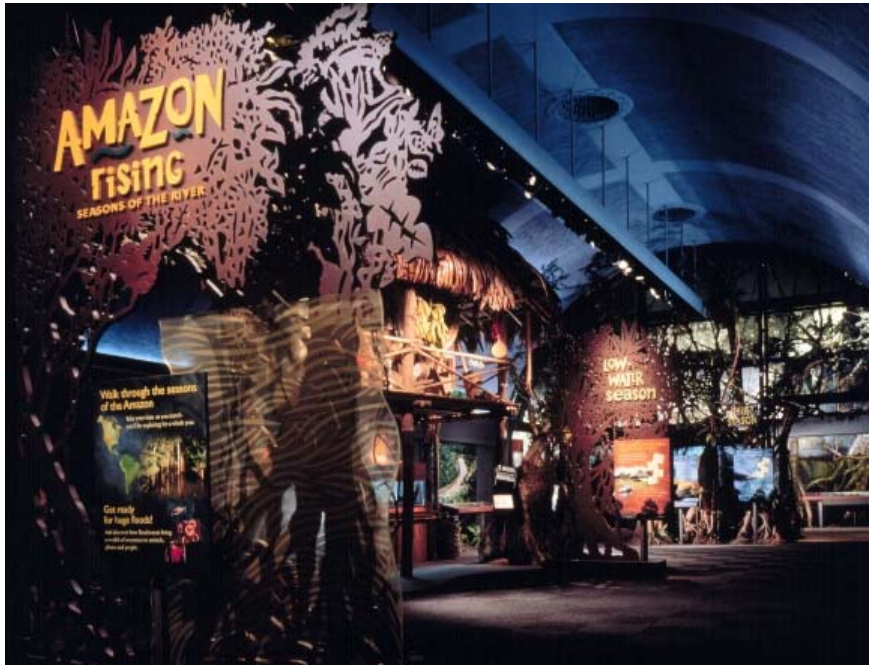
Swim Over Tank

Surge Tank and construction

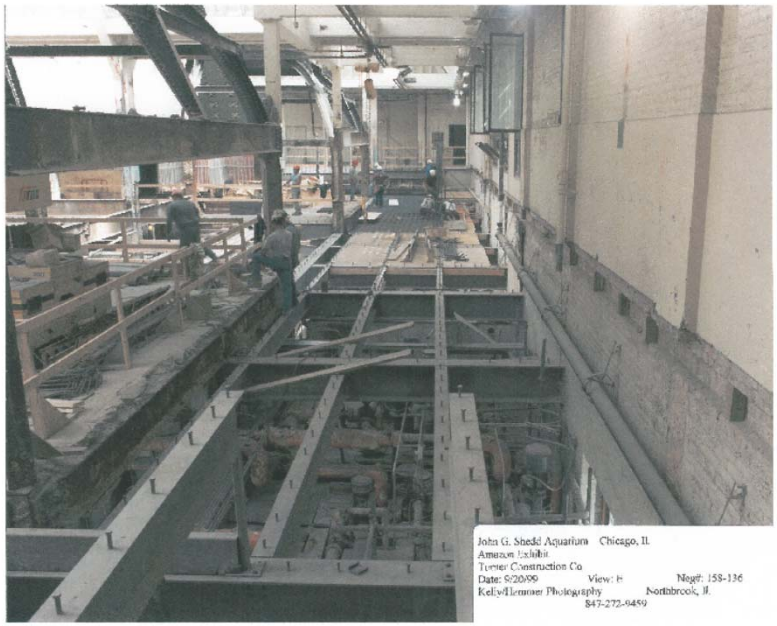


Corals Alive, Tile Mosaic Floor by Bisazza

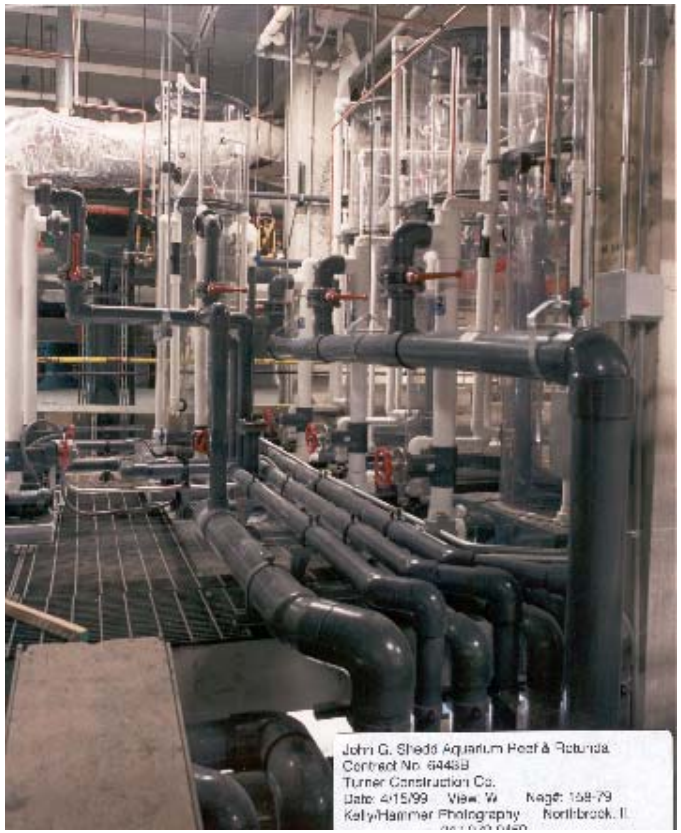
Assembling the Corals Alive Tile Mosaic Floor by Bisazza



Amazon Rising



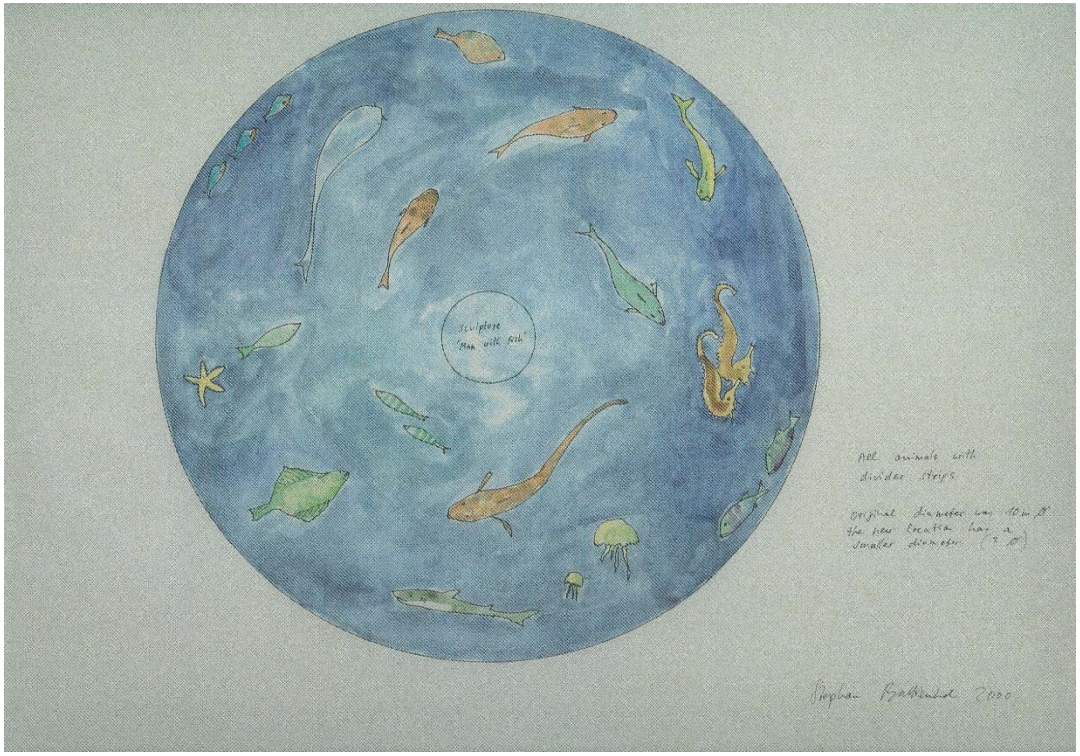
Steel replacement for tanks

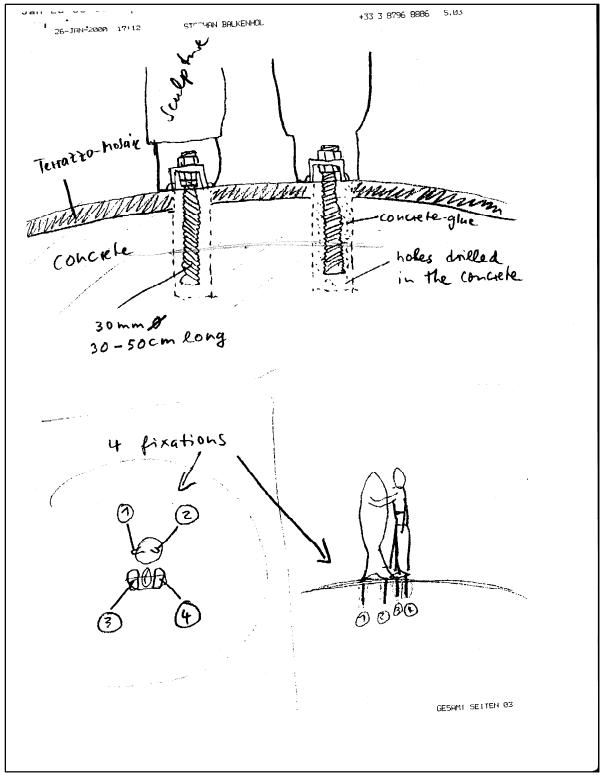


Life support system

Amazon Rising construction

Stephan Balkenhol's Man and Fish with Accessible Entry Beyond





Concept sketches by Mr. Balkenhol

Man and Fish construction

W.D. Richards Elementary School | John M.Y. Lee/Michael Timchula Architects

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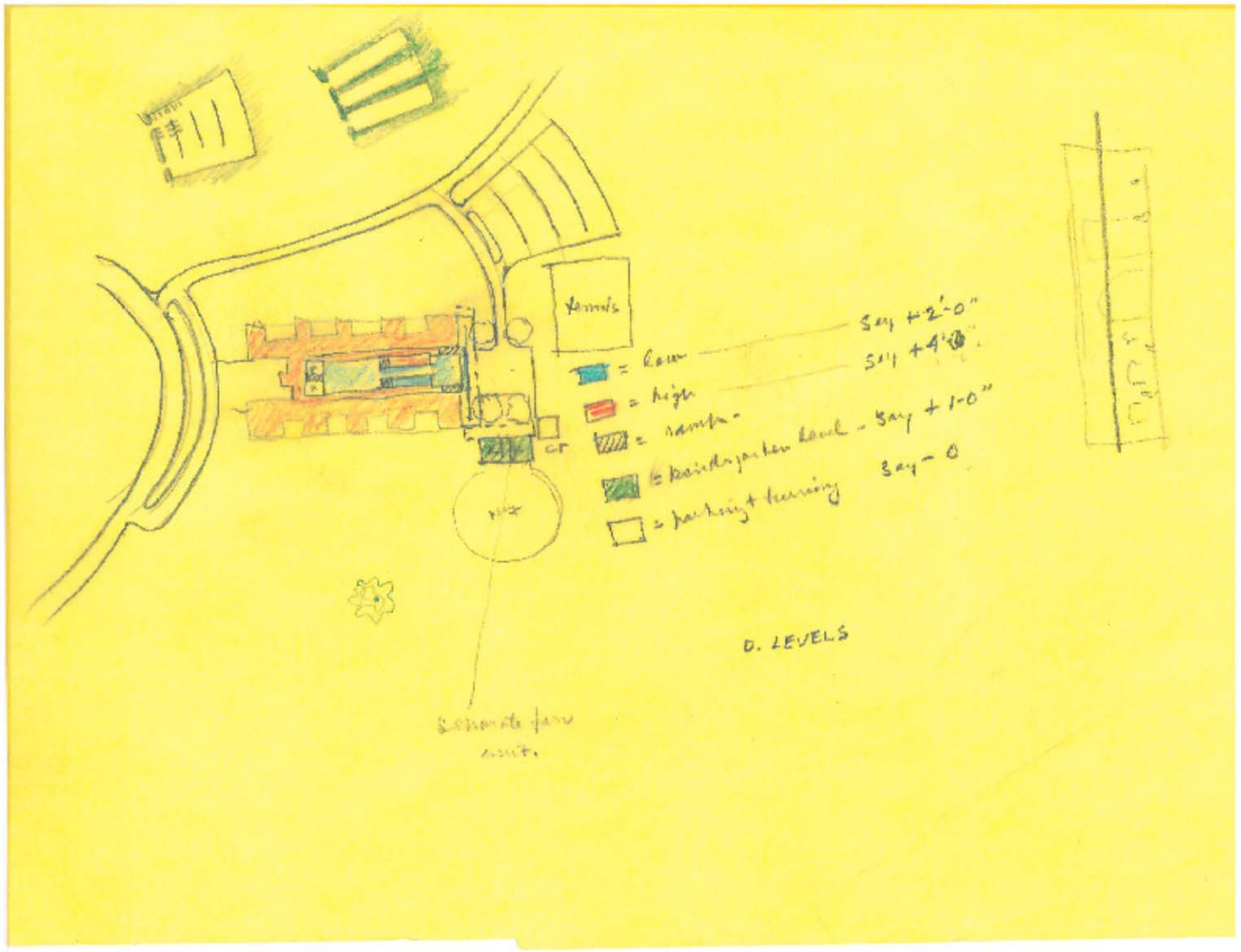
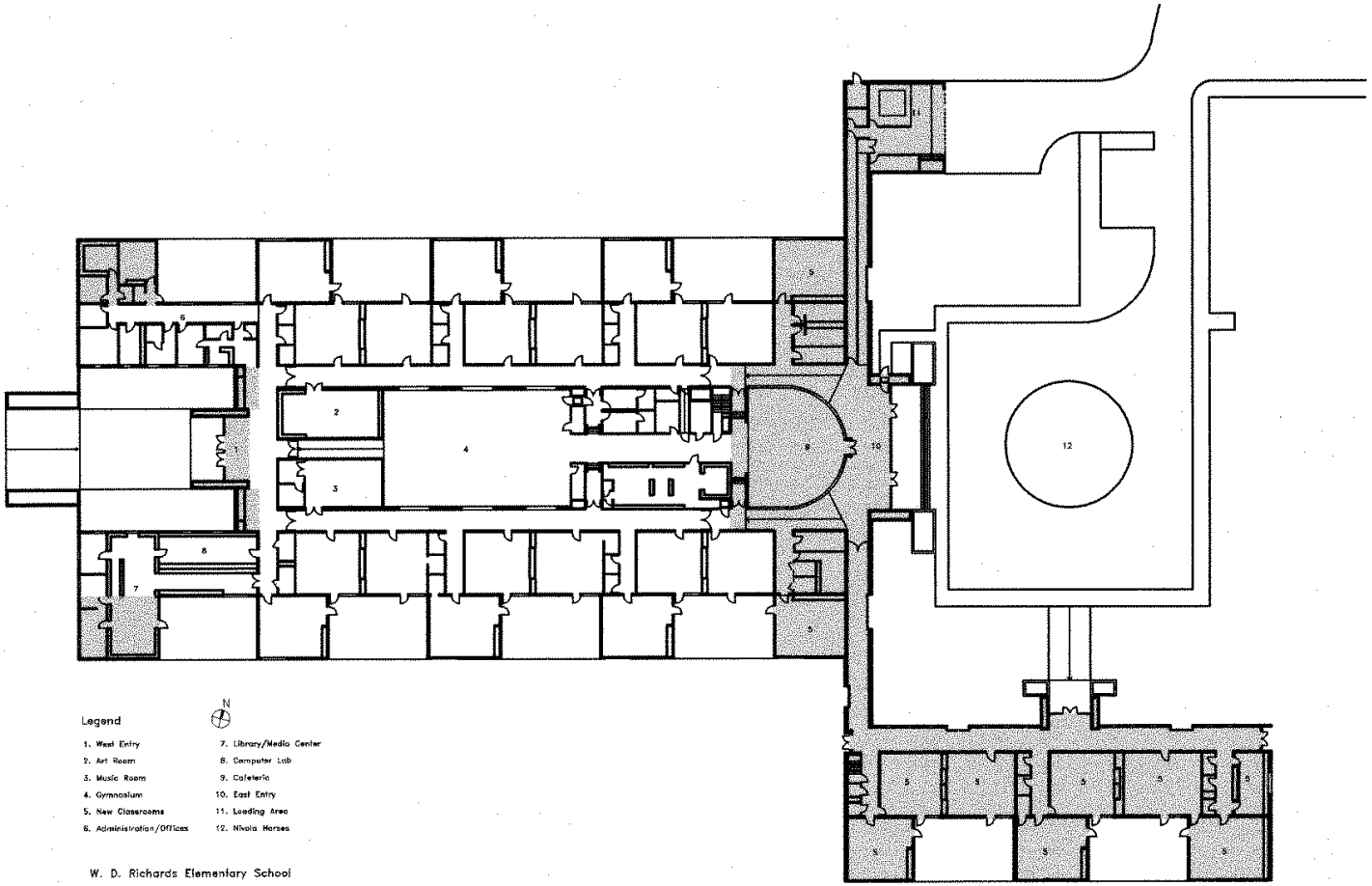
1994 – 1997 Project Architect for the 40,000 square foot addition to Edward Larrabee Barnes' 1964 elementary school in Columbus Indiana. Mr. Barnes and I worked together on the design, which included a library, cafeteria, nine new classrooms, the renovation of all existing classrooms, computer facilities, new loading dock, accessibility compliance and landscaping. I was responsible for the design development, construction documents and construction administration. Budget six million dollars.



E.L.B. Concept Sketch and at Groundbreaking



Plan showing existing and new (shaded) spaces

Front View

The Addition


ARCHITECTURE

A Grand Opening

Architect Edward Larrabee Barnes breathes life, light, and movement into the Birmingham Museum of Art and its new sculpture garden

by Philip Nobel

I think that flow is everything in a museum. So often the architect's impulse and client's expectation are for a huge piece of sculpture. But the essential question is how you move," observes Edward Larrabee Barnes, FAIA, the New York–based architect whose restrained palette of materials and economy of line have focused on museums most of his career.

With his practice now closed, Barnes' work in transforming the Birmingham Museum of Art into a serene signature building becomes the last of a distinguished line that includes the Dallas Museum of Art, the Walker Art Center in Minneapolis, and the Asia Society Gallery in New York.

The clarity and energy of the completed museum and garden speak well of Barnes' aesthetic rigor and his

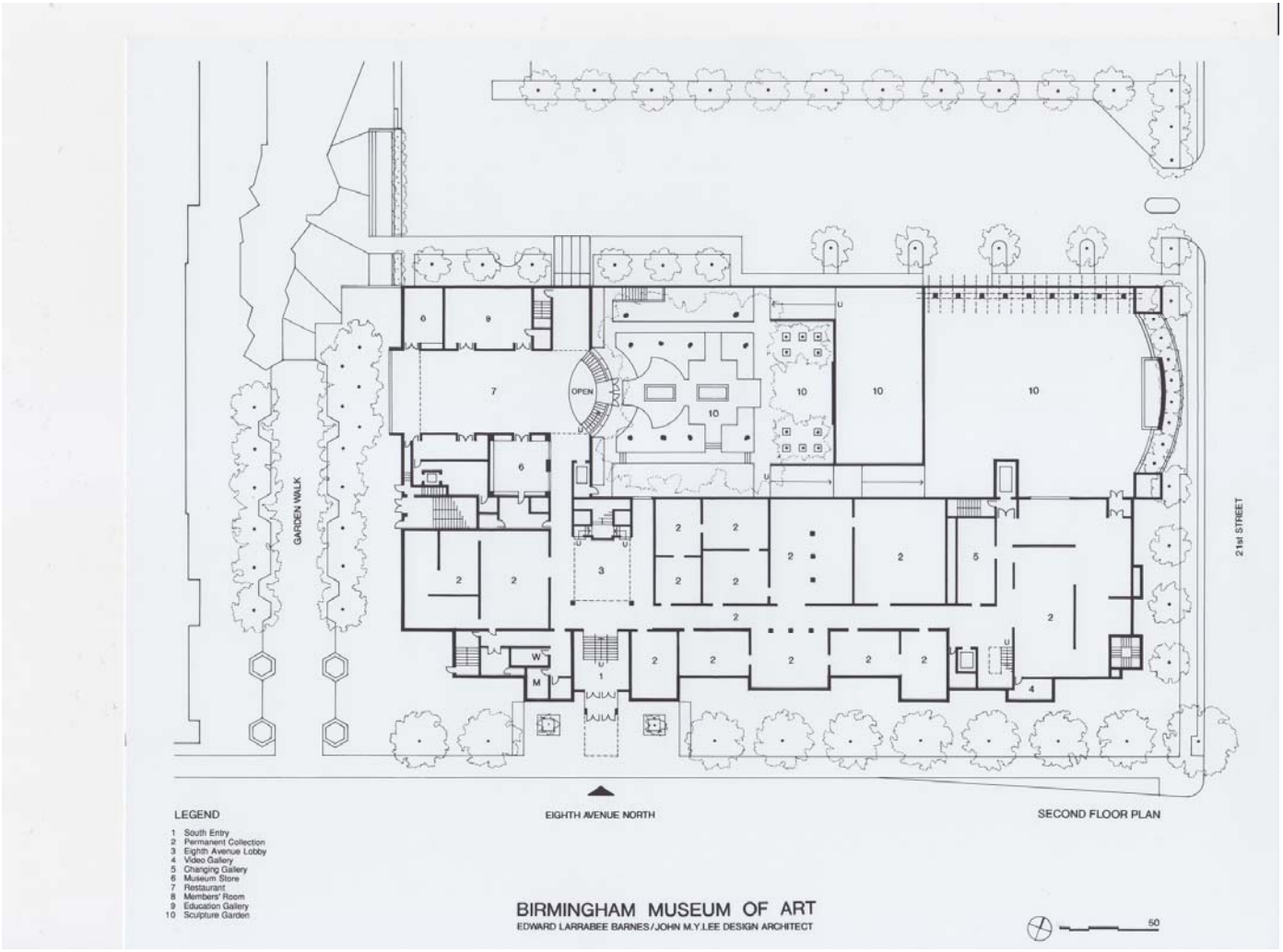
Birmingham Museum of Art| Edward Larrabee Barnes/John M.Y. Lee Architects

1991 -1993 The project was a complete renovation and reorganization of the existing galleries along with a 50,000 square foot addition. The new wing included changing exhibition galleries, an auditorium, restaurant, and museum shop. Also part of the project was the design and construction of a sculpture garden that featured two site-specific National Endowment for the Arts commissions and a series of outdoor galleries to accommodate installation of all scales. Budget 20 million dollars, completed in 1993.

1991

1993

Street View

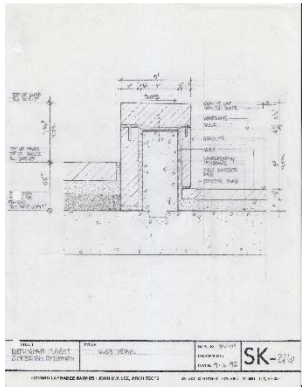

GARDEN WALK
21st STREET
OPEN
EIGHTH AVENUE NORTH
SECOND FLOOR PLAN
LEGEND
1 South Entry
2 Permanent Collection
3 Eighth Avenue Lobby
4 Video Gallery
5 Changing Gallery
6 Museum Store
7 Restaurant
8 Members' Room
9 Education Gallery
10 Sculpture Garden
BIRMINGHAM MUSEUM OF ART
EDWARD LARRABEE BARNES/JOHN M.Y.LEE DESIGN ARCHITECT
50

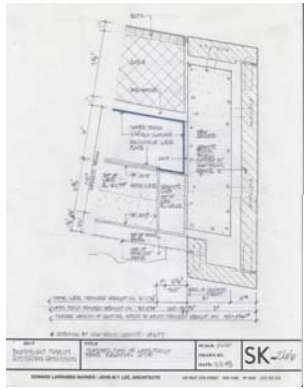
The Plan

The monumental stair looking out onto the garden

Pool design by Valerie Desjardin

Water feature design by Elyn Zimmerman





The Sculpture Garden

Various Projects | Edward Larrabee Barnes / John M.Y. Lee Architects

1983 – 1994
Bryn Mawr Computer Center
Middlebury College Dormitories
University of South Bend Indiana Library

Bryn Mawr Computer Classroom Building

I.U.P.U.I. South Bend Library

Middlebury College Dormitories

HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN

17 January 1983

Mr. Norman C. Fletcher
Secretary
Rotch Travelling Scholarship Committee
46 Brattle Street
Cambridge, Massachusetts 02138

Dear Norman:

Ms. Ann Wattenberg, an applicant to your Rotch Scholarship, asked me to write to you on her behalf.

I do it gladly, as I hold a very high opinion of her — very high indeed. When at the GSD she attended a studio and a seminar I was in charge of. Since then we've been in touch — thus I feel entitled to formulate my opinion about her.

First, I do believe that architecture is definitely the first thing, if not the only thing, that counts in her life! Second, she is indeed very intelligent, well informed, cultured, and a sensitive, imaginative designer. I'd put her among the 10 best, most interesting students I've had in my 40 years of pedagogical work.

Sincerely yours,

Jerzy Soltan

Jerzy Soltan

P.S. I hope that all is well with you and I'm seizing this opportunity to send you my best 1983 wishes.