Barton Myers

Kris Miller-Fisher, Bruce Robertson, Natalie Shivers, Howard Shubert, Luis Hoyos, Charles Warner Oakley

Published by Punctum Books

Miller-Fisher, Kris, et al.

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Notes

Vacant Lottery Writ Large: Barton Myers’s Urban Philosophy

3 Guidelines #9 and #10 were added after the guidelines were published in ibid. See Barton Myers, “The Architecture of Accommodation,” Oz 7 (1985): 6–11, at 6. doi: 10.4148/2378-5853.1091.
5 Ibid., 29.
7 Ibid., 11.
8 Ibid.
9 Ibid., 15.
10 Kuwabara and Sampson, “Diamond and Myers,” 37.
12 Barton Myers, memo dated July 15, 1992, in Barton Myers papers, ADC.
14 Ibid., 152.
21 Ibid.
25 Barton Myers Associates portfolio, 1990, in Barton Myers papers, ADC.
27 Ibid., 21.

Civic and Institutional Work

5 Jencks, Post-Modernism, 252.
10 Hemingway, “Prairie Architecture,” 85.
11 As quoted in Dixon, “Student Street,” 49.
12 Roderick MacLeod and Eric Abrahamson, Spirited Commitment: The Samuel and Sadye Bronfman Family Foundation (Montreal and Kingston: McGill-Queen’s University Press, 2010). Phyllis Lambert had already hired Myers in 1981 to develop a program for her Canadian Centre for Architecture (CCA) and to apply it to a 1948 Hudson’s Bay Company warehouse building in downtown Montreal. She soon concluded that it would be “wrong to saddle a developing institution with the problems encountered at 465 Dorchester Street.” In 1982 Lambert was part of the jury that awarded Myers second place in the Mississauga City Hall competition and in 1983 Myers prepared plans for an unexecuted commercial project on McGill College Avenue in Montreal for Cadillac Fairview, a development company owned by CEMP, a Bronfman family holding company. In 1987 Lambert was part of the jury that awarded Myers the Art Gallery of Ontario commission. On the CCA project see: Letter from Phyllis Lambert to Barton Myers (May 25, 1981), CCA Archives (ARC01988:0033:001).
14 In 2014 KPMB’s Centre for International Governance Innovation won the Governor General’s Medal in Architecture and the Institute Honor Awards for Architecture from the American Institute of Architects.
16 Jencks, Post-Modernism, 258
17 Ibid.
18 Mark Osbaldeston, Unbuilt Toronto: A History of the City that Might Have Been (Tonawanda, New York: Dundurn Press, 2008), 102
19 Section 3, no. 3, Special Issue “Barcelona” (August 1985): 45
21 The incorporation of this element may have been at the insistence of Jean Sutherland Boggs who organized the invited competition and selected the architects for the National Gallery and Museum of Civilization on behalf of the Canadian Government. Though she deplored the former home of the National Gallery at the Lorne Building, Boggs apparently appreciated that building’s glass-walled ground floor, because it made some of the gallery’s activities visible from the street. Safdie had actually submitted designs for the Museum of Civilization but was tapped to design the National Gallery. See Douglas Ord, The National Gallery of Canada: Ideas and Architecture (Montreal, Kingston, London: McGill-Queen’s University Press, 2003) 295; J. S. Boggs, “The Designing of a National Gallery,” Burlington Magazine 27, no. 988 (April 1985); and Odile Hénault, Section a, supplement (August 1984): 4–7.
22 Fulford, “The Oedipus Edifice,” 25. According to Fulford, “The museum has developed as much through rejection as through growth. Each of the three major architectural transformations has begun with the humiliation of its immediate predecessor.”
Three Examples in Building Adaptation

1. The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings. The National Park Service’s introduction to the Standards states: The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings are intended to provide guidance to historic building owners and building managers, preservation consultants, architects, contractors, and project reviewers prior to treatment.

As noted, while the treatment Standards are designed to be applied to all historic resource types included in the National Register of Historic Places—buildings, sites, structures, districts, and objects—the Guidelines apply to specific resource types; in this case, buildings.

2. The house is located at 323 E. Freemason Street in Norfolk, Va. and is now part of the Chrysler Museum of Art. The original architect is not known. The restored post-Revolutionary period Federal Style structure is an intact example of upper-class domestic architecture.


4. Ibid.

Housing in Context


4. Barton Myers, “Some Notes on 19 Berryman Street,” unpublished, undated manuscript in Barton Myers Papers, ADC.

5. Ibid.


10. Ibid., 57.


12. Ibid.


15. 25 Years of Record Houses, 196.

16. Ibid.


19. “House and Studio at Toro Canyon,” promotional material, Barton Myers Papers, ADC.


The Theaters


