

## Punctum Books

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# Editors' Introduction

**Jocelyn Gibbs and Kris Miller-Fisher**

Curator, Architecture and Design Collection

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This book project began several years ago with research toward an exhibition conceived, designed, and mounted at the Art Design & Architecture Museum in Fall 2015. A selection from the exhibit travelled to the University of Pennsylvania in Fall 2016.

The decision to organize the exhibition and this subsequent publication typologically initially came from the need to have a simple frame with which to investigate Barton Myers's large archive. The arrangement by type in the exhibition provided a structure for choreographing a few major ideas across projects, places, and time. What guided us was the realization that planning and a deep knowledge of the history of urbanism are at the core of Barton Myers' architectural thinking. The concept that urbanism underlies Myers's design of space for human activity at every scale became the fulcrum of the exhibit and also is a critical theme in this publication.

We are grateful to the five writers—three architects and two architectural historians—who readily accepted the topics we presented them as the starting point for their own investigations. Essays on planning, civic structures, adaptations of historic buildings, housing, and theaters illuminate fifty years of architecture and planning from A.J. Diamond and Barton Myers (1967–1975), and Barton Myers Associates (1975–present) between 1967 and 2016.

Natalie Shivers's essay introduces the early planning work and neighborhood activism of Myers and his partner, A.J. Diamond, in Toronto and traces their "vacant lottery" ideas to the later "A Grand Avenue" plan in Los Angeles. Howard Shubert examines Myers's architectural and planning strategies through several civic and cultural projects in Canada and the U.S. Luis Hoyos explores Myers's adaptations of historic structures. Lauren Bricker's essay highlights Myers's steel houses as well as the neighborhood-based planning of his multi-family housing. Finally, Charles Oakley explicates the technical innovations and historical foundations of Myers's theaters. Together these essays construct a new, thought-provoking, and fully integrated perspective on Barton Myers's works of architecture and urbanism.

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York Square, Toronto, Ontario:  
view into courtyard, ca. 1970; A.  
J. Diamond and Barton Myers



