



COURTESY LEONG LEONG

The Architectural League's Emerging Voices award and lecture series spotlight individuals and firms with distinct design "voices" that have the potential to influence the discipline of architecture, landscape architecture, and urban design. The jury, composed of Sunil Bald, Mario Gooden, Lisa Gray, Paul Lewis, Jing Liu, Thomas Phifer, Bradley Samuels, Billie Tsien, and Ian Volner, selected architects and designers who have significant bodies of realized work that creatively address larger issues in the built environment.

LEONG LEONG

—
New York City

"Our father was an architect and we grew up in a small town in Napa Valley. Architecture became a medium through which we explored the world," Dominic Leong said. "It was a way to understand the city, and for us there was an inherent link between the cosmopolitan and architecture."

Dominic and his brother Christopher founded their practice, Leong Leong, in 2009, and although they came from distinct architectural firms—Dominic worked at Bernard Tschumi Architects before founding PARA-Project, while Christopher worked at SHoP and Gluckman Mayner Architects—their shared upbringing equally influences their firm's approach. "The practice is much more about an organization and a collective of people. Our interest in architecture is a

way to embed ourselves in different contexts and to relate to who we are as individuals," Christopher said.

As a result, Leong Leong has shifted from designing high-fashion boutiques for the likes of 3.1 Philip Lim, to working at increasingly larger and dramatic architectural scales. They have two notable civic projects: the Anita May Rosenstein Campus for the Los Angeles LGBT Center in Hollywood with Killefer Flammang Architects, and the Center for Community and Entrepreneurship for the nonprofit organization Asian Americans for Equality (AAFE) in Queens, New York, with JCJ Architecture. "Both the LGBT Center and AAFE are nonprofit organizations whose fundamental missions are to create a platform for marginalized communities," Christopher said. Dominic continued: "There are new social organizations and social technologies that have yet to find a specific manifestation in architectural typologies. These communities already

exist and have existed for a long time, so the projects are opportunities to translate these communities into new organizational typologies and places of exchange."

Concurrently, Leong Leong continues to work on smaller objects, installations, and exhibitions. In 2016 they designed a collection of nine basic tools carved in pink Himalayan sea salt titled *A Toolkit for a Newer Age*, and an immersive sound bath installation called *TOPO*. "*Toolkit* and *TOPO* were explorations into the relationship between collectivity and form that emerged when we were designing the LGBT Center," Dominic explained. "This eventually led us to investigate how social technologies, like self-care, might translate into architectural typologies."

As the firm continues to take on increasingly ambitious projects, the brothers filter each one through what they refer to as "the triad": the [architectural] discipline, the profession, and the broader culture. "Through this

feedback loop, certain ideas become more relevant than others," said Dominic. "It's not just about large scales, it's about things at the tactile level as well: A small project can have a huge impact—and that splash may be necessary in our current culture—and bigger projects can have a slower, different kind of impact, a lasting change to the city itself."

OLIVIA MARTIN

TOP: THE ANITA MAY ROSENSTEIN CAMPUS FOR THE LOS ANGELES LGBT CENTER IN HOLLYWOOD IS SLATED TO BE COMPLETE IN 2019.

BELOW LEFT: TURNING PINK, A TEMPORARY INSTALLATION AT THE W/ PROJECT SPACE IN 2010, WAS MADE FROM RIGID BUILDING INSULATION AND MIRRORS.

BELOW MIDDLE: A TOOLKIT FOR A NEWER AGE IS COMPOSED OF NINE OBJECTS CARVED OF PINK HIMALAYAN SALT THAT CORRESPOND TO HUMAN ACTIVITIES SUCH AS EATING, SLEEPING, AND MEDITATING.

BELOW RIGHT: THE CENTER FOR COMMUNITY AND ENTREPRENEURSHIP FOR THE NONPROFIT ASIAN AMERICANS FOR EQUALITY IN QUEENS, NEW YORK, WILL OFFER COMMUNITY AMENITIES AND SUPPORT SMALL LOCAL BUSINESSES.



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SCOTT & SCOTT ARCHITECTS

Vancouver, Canada



After leaving large architecture offices in Vancouver, wife and husband Susan and David Scott established their own practice in 2012 out of their home and studio—a renovated former grocery store off of Main Street. Using this home-studio and a cabin they built for themselves as their initial portfolio, the Scotts began building a reputation for their warm, minimalist aesthetic. “Our first few commissions included a sausage restaurant and a barn,” David said. “After working on large institutional projects, the idea of doing things that were more functional and related to the

daily lives of their owners was very appealing. We really value having a direct relationship between architecture and its occupants.”

Other completed projects include cabins and houses across British Columbia as well as restaurants and even an artisanal liquid-nitrogen ice cream parlor, Mister. “We’ve been very lucky with our initial clients; when it’s someone’s own business or own house, they tend to be really interested in taking design risks and being open minded,” Susan said. In each space, natural materials were carefully selected from

Canadian suppliers and manufacturers for durability and beauty. “We enjoy focusing on materials that are local and not branded,” she explained. “They are often harder to find, but they are always more durable and a better investment in the project.” Combined with a sophisticated, pared-back approach, materials such as soapstone, marble, and concrete take center stage without overwhelming the building’s ability to be highly functional, whether as a restaurant or a residence. Susan and David often create or commission furniture, light

fixtures, and hardware for each space in their workshop, promoting an overall sense of integration in every project.

“There’s not a written philosophy about [our approach], but our background as site architects who often oversaw construction, as well as our own set of interests, lends itself to a focus on materials and making things,” David said.

In 2016, Scott & Scott Architects were awarded the Young Architect Award by the Royal Architectural Institute of Canada. Currently, they are working at various architectural scales, including

ABOVE LEFT: SCOTT & SCOTT ARCHITECTS CRAFTED THE BENCHES, TABLES, AND LIGHTING FOR VANCOUVER’S TORAFUKU MODERN ASIAN EATERY IN THEIR STUDIO.

ABOVE MIDDLE AND TOP RIGHT: THE WHISTLER CABIN, A WEEKEND RETREAT COMPLETED IN 2016, FEATURES AN INTERNALLY EXPOSED FRAME MADE FROM LOCALLY SOURCED DOUGLAS FIR.

ABOVE RIGHT: THE ALPINE CABIN, THE SCOTT’S OWN VACATION HOME, IS CLAD IN CEDAR TO BLEND INTO ITS FORESTED SURROUNDINGS.

BELOW LEFT: THE NORTH VANCOUVER HOUSE WAS RENOVATED FROM A 1950S POST AND BEAM STRUCTURE.

BELOW RIGHT: THE NORTH VANCOUVER HOUSE KITCHEN IS MADE FROM SOLID ASH AND THE COUNTER WAS MILLED FROM LOCAL MARBLE—WEIGHING IN AT 1,763 POUNDS.

master planning an alpine community, designing ground-up residences, and adapting urban buildings for reuse, but they also continue to enjoy smaller-scale projects even as their practice grows. “Right now we are at a tempo where a lot of projects are

happening concurrently, so there is a thread that other people can’t necessarily see that pops up in each project,” David explained. “So we might explore something in one project and it becomes more refined in the next one—the progression is exciting.” **OM**



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