PLAZA REDO, AGAIN

The federally owned plaza where Richard Serra’s controversial Tilted Arc sculpture once stood—and now sprawls landscape architect Martha Schwartz’s composition of planted mounds and bright-green curling benches—is getting another makeover this spring. The General Services Administration (GSA) has confirmed that Michael Van Valkenburgh Associates will redesign the public space in front of the Jacob K. Javits Federal Building, working under lead architect Wain Adams Slavin. continued on page 7

NANTUCKET SOUND DESIGNATION COULD SCUTTLE WIND FARM

A large wind farm planned for the Nantucket Sound has long divided environmentalists. Some see it as a significant boost for renewable energy—developer Energy Management estimates it would generate enough power for all of Cape Cod—while others see it as a massive intrusion into one of the most scenic shorelines in the country. While the farm has been debated for years, a recent National Park Service finding that the Sound is eligible for listing on the National Register of Historic Places has thrown up a... continued on page 4

WHIG HALL MAKEOVER

BEFORE THE DELUGE

XENAKIS TUNE-UP

NEUTRA IN GETTYSBURG

PLANS TO SPRUCE UP NATIONAL MALL INCLUDE RADICAL IDEAS

DON’T TREAD ON ME

Many thousands of public comments have poured in since the National Park Service (NPS) announced their intention two years ago to renovate Washington, D.C.’s overused, unkempt National Mall. The NPS has converted that feedback into five potential plans for a new Mall, described and evaluated in an... continued on page 10

INSTITUTION SELECTS NEW PARTNER FOR HOUSE PUBLICATION

AIA BREAKS WITH RECORD

There are professional institutions, and there are cultural institutions. For 110 years, Architectural Record has been the latter for most practicing architects in the country, delivering the... continued on page 3
Chapter III

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General Glass International, in business over 100 years, imports, fabricates, distributes and prints on flat glass products for the architectural, design, hospitality, glazing contracting, picture frame and art communities.
For a sobering glimpse of the post-boom state of the nation, look across the Hudson River, where New Jersey’s new Republican governor, Christopher J. Christie, was sworn in on January 19 after ousting his opponent on a conservative platform of state shrinkage, red-tape reduction, and fiscal accountability.

Days after taking office, the administration released a series of bluntly worded memos on all aspects of state operations, from economic development to transportation initiatives and environmental protection. The 19 papers, drafted by bipartisan panels, amounted to an unvarnished report card on New Jersey’s broken-down government. But as they laid out bold ideas for reform, the reports offered a taste of what’s to come for the rest of us amid budget deficits and a rightward-drifting electorate. If the Garden State’s bipartisan agenda is any measure, we’ll continue to see more modest means and expectations, but also fresh thinking about how to better the built landscape through smart design rather than the last decade’s development boondoggles.

Some of the reports’ most scathing language was aimed at the real estate sector, in particular Xanadu, the stalled, $2 billion retail and entertainment behemoth on the New Jersey Turnpike. “Presently,” the authors wrote, “this 2.3 million square foot complex looms as an abandoned project at the ‘front door’ of New Jersey’s historical sports and entertainment headquarters, the Meadowlands.” Planned to contain the largest Ferris wheel in New York and an 800-foot-long indoor snowboarding slope, the project “appears to be a failed business model,” the committee said, calling on developers to “open or surrender the property.”

Some have suggested that the state sue to reclaim the site, but the real point seemed to be an attack on developer-friendly dealmaking. Christie’s team was aghast that Xanadu owners lacked even a deadline for opening the place. During free-wheeling negotiations, all parties assumed that once Xanadu was constructed, “the developer’s investment return and debt service requirements would compel the prompt opening and continuous operation” of the project. “Unbelievable!”

A critical eye informed other recommendations to overhaul the state’s horse-racing operations (“the business model is broken”), its casino business (six of Atlantic City’s casinos are bankrupt or being restructured) and rethink terms for the new Giants and Jets stadium (projected to be a long-term financial drain). Other good ideas included expanding the state’s generous urban transit hub tax credit and leveraging the Port Authority’s ability to invest in critical infrastructure projects.

On balance, the mix of conservative doctrine—including a manifesto on reining in the Department of Environmental Protection to accommodate development interests—and progressive impulses seemed to mirror the mood in Washington and elsewhere. Whether it’s adopting an executive vice president and CEO Christine Morich, who is a former AIA president, “In fact, our plan for the future is to offer an even more independent and critical voice than we have in the past.” Currently about 30,000 to 40,000 of the magazine’s 118,000 subscribers are fully paid, and Record will now need to build from that modest base—no easy task these days. A far larger demographic seeks out the website, according to Iyv, and the staff is now exploring ways to maximize social tools—including features such as the public uploading photos—as a way to expand that audience.

Now, speculation which for some time had been focused on who was going to carry the AIA torch forward will move over to Hanley Wood’s plans, specifically in regards to Architect magazine. The contract with McGraw-Hill remains in place through the end of the year, with no interruption in service, so that a smooth transition between McGraw-Hill and Hanley Wood might be achieved.
NO ONE'S TALKING...

When the January 14 press release from the AIA announcing the selection of Hanley Wood as its new Integrated Media Partner said “it may be sensible to avoid speculation about the implications of the Board's decision,” Eavesdrop took that as a gentle gag order. Since then, not a Scooter Libby, much less a Deep Throat, has come forward to confirm such intriguing possibilities as a split board on the decision to break with Architectural Record.

AIA watchers are pondering what Hanley Wood offers that McGraw-Hill doesn’t. Theories focus on the rival publications. Architectural Record has never been a mouthpiece for the institute, a perception that has always bugged AIA executives. Proponents of this theory say that Hanley Wood is willing to make Architect more accommodating. Some cynics have even suggested that the company may rebrand its flagship magazine, AIA Architect. No way, right?

Eavesdrop thinks this theory is a red herring. The money is in the convention, continuing education, and membership dues, not 12 magazine issues a year. The AIA claims that in 2009 it had a 90 percent retention rate for a membership of about 86,000 members. Doesn’t this also indicate a decline of 10 percent or a loss of about 8,600 members? Therefore, Eavesdrop speculates that the AIA’s choice of Hanley Wood has to do with creating that “exciting group of services and high-quality content” mentioned in the announcement. The super-tall buildings around the world. He said they are doing it for competitive reasons. The AIA’s loss of about 8,600 members? Therefore, Eavesdrop speculates that the AIA's choice of Hanley Wood has to do with creating that “exciting group of services and high-quality content” mentioned in the announcement. The super-tall buildings around the world. He said they are doing it for competitive reasons.

EVERYONE’S TALKING...

No gag order here. Architect Adrian Smith is claiming that SOM, his home for 40 years, is “minimizing or erasing his credit as primary designer for the firm’s most recent super-tall buildings around the world.” He said it is doing it for competitive reasons. With Smith as the architect, the Abu Dhabi skyscraper’s facade is being described as a “primary design” by Frank, and its design—judging by the tower’s website for the tower (www.burjkhalifa.ae) both specifically name Smith as the primary architect. At the ground-breaking for the tower, Smith mentioned in the announce-ment: “Since the building’s opening we have been able to keep them paying dues that can range from several hundred to many thousands of dollars annually. Best wishes to everyone.

PASTOR CONDEMNS LPC FOR LANDMARKING UWS CHURCH

THY NEIGHBOR’S WILL

Whose demands for mainte-nance are most, a historic church or a shrinking congregation? Can either survive in its present footprint? AIA New York architecture critic Jim Endicott is claiming that SOM, his home for 40 years, is “minimizing or erasing his credit as primary designer for the firm’s most recent super-tall buildings around the world.” He said it is doing it for competitive reasons.

WIND BREAKER? continued from front page

last-minute roadblock for the project. The church then turned to the Friends of West-Park library, who proposed a plan to retain 85 percent of the building while demolishing the offices in back, replacing them with a residential tower. Despite including a number of affordable housing units, the tower angered the community not only for its height but also because it would replace the original parish house. "It is and has always been our desire to rebuild, restore, and renew what was given to us by our forebears," said Reverend Robert Brasher of West-Park in an interview. "At the same time, the building is a means to an end, not an end in itself.

All the while, the Landmarks Preservation Commission was flooded with petitions and thousands of letters, as a spokesman confirmed, begging to take up the matter. The church was calendared for review last February—at which point Richmond walked away—after a burst pipe raised fears about its continued maintenance. The church was designated by a unanimous vote on January 12.

One more assistant or associate professor positions are available in fall 2010 for persons qualified to offer graduate-level instruction in architectural design studio plus courses in a secondary specialty.

ASSISTANT/ASSOCIATE PROFESSOR

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One or more assistant or associate professor positions are available beginning in fall 2010 for persons qualified to offer graduate-level instruction in building technology or environmental technology in design or computational technology as it relates to the design of the built environment.

Applications will be considered starting on 1 March 2010 and will continue to be accepted well after that date. Full details on the above positions and on the application process can be found at www.gsd.harvard.edu/faculty_positions

Women and minority candidates are strongly encouraged to apply.
WILLIAMSBURG RETROFIT FACES CHANGED LANDSCAPE
DEBATING DOMINO

On January 4, developer CPC Resources’ plan to create a 2.8-million-square-foot mixed-income complex at Williamsburg’s Domino Sugar refinery was certified by the City Planning Commission, triggering a nine-month ULURP process. That makes it 18 months since parts of the refinery were designated landmarks; in that amount of time, the old plant could have churned out 1,500 tons of sugar.

At the same time, the landscape surrounding Domino has shifted from one filled with cranes and jackhammers to one settling into rust and rot. Since Rafael Viñoly–designed plans for the sprawling waterfront complex were unveiled in 2007, the real estate market has collapsed, nowhere more so than in North Brooklyn, where condos half-built and barely occupied are now the norm.

The political climate has also changed, with the election of Stephen Levin to the city council last fall. He replaces David Yassky, who shared the neighborhood’s ambivalence about the impact of rapid development. Levin is even more skeptical. While he declined to comment for this article, his statements to others indicate that he’s leaning toward a smaller Domino.

Even the plan itself has changed, though not by much. An office tower will now stand on a lot—the northernmost of five—originally designated residential, due to its proximity to a power station across the street. (New state laws prohibit operable windows close to power plants.) Otherwise, massings remain largely the same for Viñoly’s 30- and 48-story towers that bookend the retrofitted refinery, itself designed by Beyer Blinder Belle.

The piece that has changed the least is the upland block across Kent Avenue, where the developer wants to build 50 percent of its affordable housing on a lot twice as dense as the 2005 rezoning otherwise would have allowed. The community is rankled by such density, because they have turned down similarly overbuilt projects in the past and fear setting a precedent.

“It’s a big, ambitious project, and once again the board is going to have to decide if they want to give away the store for affordable housing, and how much they want to give it away for,” said Ward Dennis, chair of the local community board’s land-use committee. “It’s always a tradeoff.”

PRINCETON’S HISTORIC WHIG HALL GETS A SECOND STRONG RENOVATION

TWICE CHARMED

The campus of Princeton University is home to some remarkable buildings designed by architects as varied as Ralph Adams Cram, Robert Venturi, and McKim, Mead & White. In the historic center of the campus sits Whig Hall, a small Beaux Arts classical temple with a modernist twist that belongs on this distinguished list of important architecture. The original building was designed for a campus debating society in 1893 by A. Page Brown, a prominent figure in the City Beautiful movement. His design is a perfectly scaled and detailed marble monument of late 19th century classicism.

But it is the modernist twist that makes Whig Hall quite extraordinary for a historic American building. In 1969, a fire gutted the structure, leaving it unusable. Gwathmey Siegel & Associates was hired to renovate the building, inserting an entirely new four-story building within the old walls. But in what may be a first for a historic public building in America, Gwathmey tore off the eastern side of the building and replaced it with a spectacular modernist facade. The new facade is set back from the original stone wall, and its daring is equal to Michael Graves’ still startling Benacerraf addition (built the same year) to a nearby Princeton professor’s 19th-century house. Of course, Whig Hall is a public structure. And while architects and clients in Europe have no problem merging the historic and the modern, said Princeton architecture professor M. Christine Boyer, “This is almost never done in this country.”

Now Whig Hall has been renovated again—this time by the Princeton firm Farewell Mills Gatsch Architects. Michael Mills from the firm embraced the challenge of the renovation, as it gave them “a chance to consider both the history of classical university architecture and the legacy of late-modern architecture.” The firm enlarged and opened up the small building’s public and gallery spaces to better accommodate students’ contemporary needs. They also made it fully ADA accessible and added wood millwork to distinguish the new additions from the original classical architecture. While Gwathmey’s renovation is typical of his era’s less precious concern with historic preservation, Farewell Mills Gatsch also offers a sensitive and brave contemporary approach. One can imagine many architects today wanting to delete the Gwathmey addition, but his intervention is what makes the structure so special. The Princeton firm recognized this about the building, and highlighted both the addition and the original A. Page Brown structure. The result stands up well as an object lesson for today’s preservationists who think modern architecture cannot exist alongside older historic structures.

WILLIAM MENKING

> URBAN GARDEN ROOM
Onex Bryant Park
42nd Street and 6th Avenue
Designer: Wallace Roberts & Todd

Four leafy-green monoliths stand in the street-level atrium of One Bryant Park’s Bank of America tower, a tribute to the Cook + Fox–designed building’s LEED Platinum rating. The permanent public installation is the work of a team from Wallace Roberts & Todd headed by designer Margie Ruddick and sculptor Dorothy Ruddick. Montréal–based Mosaic culture Internationale created its galvanized steel frames, which are outfitted with irrigation systems and porous fabric, and home to thousands of ferns, mosses, and lichens. An added side benefit: A fresher atrium. “The sculptures scrub the air,” Margie Ruddick said. JULIA GALEF
RISING CURRENTS TEAMS SHARE FLOOD-AVERTING PLANS AS THE TIDE TURNS

When The New York Times editorial pages take note of an architecture event, even the unconverted are bound to react. And so it was hardly surprising that the January 9 Rising Currents presentation at P.S. 1 was wildly oversubscribed. Approximately 350 people sat, stood, and squatted, with the likes of City Planning Chair Amanda Burden and British architect David Adjaye looking on, as five up-and-coming NYC firms showed the fruits of their two-month, MoMA-sponsored labors in 15-minute presentations. The teams had been tasked with inventing new infrastructure for five designated sites in New York Harbor that would respond to the threat of rising sea levels over the coming decades. An exhibition of their ideas opens at MoMA on March 24.

Barry Bergdoll, MoMA chief curator of architecture and design, kicked off the proceedings with the statement that his department was rethinking "what an architecture exhibition can be," and added that Rising Currents was to be the first in a new series of exhibits on "timely topics with an emphasis on the urban dimension."

Certain tropes of contemporary waterfront design immediately surfaced: walls are bad; wetlands are good. And, each project seemed to have a farmer’s market, whether on a barge, repurposed railway terminus, or flippy (a floating oyster incubator). Pavements, edges, parks, and vacant lots were all to be permeable. Food, bi-valve or vegetal, was to be grown at or on the water's edge. ARQ and dilandstudio led with the most recognizable site, Lower Manhattan. Their project focuses on preparing the city for inundation by softening the intersection of land and harbor. A semi-circle of wetlands would be planted around the bottom of Manhattan, replacing the hard edge and dampering waves. Certain avenues and side streets would be designated "blue streets," their roadbeds redone with permeable pavers and layers of dirt and gravel below ground to redirect storm water that could swamp sewers.

LTL Architects worked on a zone that includes Liberty State Park and Ellis and Liberty Islands. They offered one of the most ambitious earthworks, suggesting a rearrangement of Liberty Park's current fill into four "mega-piers" connected by water transport to the existing light rail systems and the NJ Turnpike. Uses along their length might include research parks to study flood and saline-resistant plants; a concert field with floating stage and Corbusian "aqu-tel" (as in, aquatic hotel); and botanical gardens featuring the invasive species that have already colonized the area. The existing historic structures on their own islands would serve as anchors for and landmarks in the changed landscape.

By contrast, Matthew Baird Architects, on a site incorporating the opposite coasts of Bayonne, NJ and Staten Island, offered almost no architecture. Baird's site has existing shipping piers, a petroleum refinery, and a residential neighborhood—lots of stuff—so he suggested less building than reprogramming what's there in order to maximize shipping, add renewable energy opportunities, and (again) soften the shoreline. One set of abandoned warehouses could be turned into a glass recycling plant, with glass made into "jacks" that would be dropped into the harbor as a base for a new reef. Baird had one of those lovely, even artful, objects on display. The same jack form cropped up in nARCHITECTS' wildly megastructural proposal for the coast of Brooklyn (Sunset Park and southwards). Y-shaped concrete islands would be deployed between Brooklyn and Staten Island as wave attenuators, with inflatable barriers ready to fight storm surges. These islands would accrete the sediment and eventually become organic. To accommodate the city's growth, new aqueous zoning ordinances would be written, promoting new top-down development sites: landscaped platforms over the water from which developers could hang apartments. Mobile barges with parks, markets, and other programming would ply their trade along the new residential edge.

The simplest proposal was by Kate Orff of SCAPE: "Oystertecture." Her Brooklyn-to-Governors Island site was among the smallest, and she latched onto the mollusk as metaphor and natural worker. "I want to harness the biological power of the creatures in the harbor to create a new relationship between New Yorkers and the harbor," she said. Her plan: to use new colonies of oysters, bred in the Gowanus Canal, to clean the waterways; to line the Gowanus with gardens, joggers, and oyster bars; and to encourage sea life and attenuate waves with a new reef off Bay Ridge. That reef could be knitted of inexpensive fuzzy rope and turned into a water park. It was the hipster preoccupations of Brooklyn as urban solution.

Orff's ideas got the loudest applause, perhaps because their scale seemed manageable and her enthusiasm was infectious. But after the PowerPoint was over, it was hard to know what all this imagination could mean for the city. Yes, it is great to know what all this imagination could mean for the city. Yes, it is great that young architects are being asked for solutions to big problems. But only a select few in the audience, not onstage, have the power to make anything happen.

ALEXANDRA LANGE
The Cooper Union’s new academic building by Morphosis architect Thom Mayne is not only rekindling the school’s ability to inspire new generations of art, architecture and engineering students, its dynamic, shimmering form is igniting the imaginations of all who pass through Cooper Square as well. Much of this energy is owed to the unique transparency of the building’s steel-and-glass double skin wall system, reducing solar gain while bringing to light the ability of architects, and of ornamental metal, to transform design aspirations into reality.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

Architect: Morphosis
Associate Architect: Gruzen Samton
Structural Engineers: John A. Martin & Associates; Goldstein Associates
Photo: © Joseph David
Thirty years ago, after graduating from the Cooper Union, Caroline “Coty” Sidnam founded a firm now called SPG Architects. The passing of time strikes her as much more remarkable than her perceived status as a feminist pioneer. “I wanted more autonomy,” she said recently, sitting in her newly renovated studio in the fashion district. “I had a coterie of architect friends, men and women, and a lot of people around my age were starting offices.” The firm, which currently numbers eight, has gone through a few iterations, but is now run by Sidnam and business partner Eric Gartner, who began at the firm more than 20 years ago and was made a partner a few years later.

Sidnam’s no-nonsense approach has been with the firm since its inception, and can be read in its work, which has precise, straightforward detailing, often with exposed structural elements and rich materials. Focusing primarily on residential and interior renovations, the firm has long focused on built work over theory or experimental form-making, according to Gartner. “We have a commitment to a good practice and service,” he said. Sidnam and Gartner pride themselves on the number of clients who have retained them for multiple commissions, some for as many as five or six projects.

The recession of the late 1980s gave the firm a chance to pause and refocus on the kind of clean, modern work for which they wanted to be known. “We always ask how something will look ten or 20 years from now,” she said. “We don’t want things to look dated in any way.”

Sustainability is also a driving force in the practice (both principals have long been involved in conservation organizations). The firm recently completed a large, off-the-grid house in Costa Rica that features the country’s largest solar array. Even further afield, they have designed a community center and health clinic, pro bono, in rural Rwanda. “It’s off-the-grid by necessity,” she said. “The social aspects of the project are as important as the environmental thinking. The idea of an integrated social sustainability is really important to us.”
SPG designed this series of buildings to align into a V-shape, creating a sense of place in an otherwise open landscape. “When you are designing something to be handed off to and built by others, simple, large-scale gestures become more important,” Sidnam said. The facility includes a clinic, classrooms, a communal kitchen, and a library. The nearest health facility is a six-hour walk away.

This 1,000-square-foot house is built into a hillside with a green roof. Entry is through a staircase that cuts through the roof. As you proceed down this slot, your eye is aligned with a lap pool extending into the landscape. A skylight at the rear runs almost the entire width of the house, bringing light deep into the space, while the outer wall is almost entirely glazed.

This empty-nester apartment required clever use of every inch of space. Storage wraps the staircase (whose underside is covered in a scrim) with a guest bed underneath. Sliding frosted glass panels separate the kitchen from the living room, which can be opened or closed for entertaining. In the living room, a flat-screen television is tucked under a window where a radiator once stood, but can be raised by remote control.

This office and studio for a record label in Williamsburg, Brooklyn shows the bones of its late-19th-century home, including exposed timber beams, brick, and hardwood floors (ebonized to conceal necessary patches). “We often work with industrial materials, and though this was a warehouse space, the building feels rustic. Steel, in this context looks sleek,” Sidnam said.

A simple composition of stucco walls and cedar boxes under a deeply overhanging roof greets visitors to this 3,300-square-foot weekend home in upstate New York. Set on a sloping site, the house is much larger than it first appears, with two stories of glazing on the rear. Blackened steel structural columns are exposed inside, concrete half-walls define the dining terrace and a private garden off the master suite as outdoor rooms.
DON'T TREAD ON ME continued from front page

THE ARCHITECT'S NEWSPAPER FEBRUARY 3, 2010

“it’s the first time these plans have been analyzed,” said Susan Spain, the project executive director for the National Mall plan. Besides the baseline “no-action” plan, the four others would cost between $500 million and $700 million and all share such features as restoring the Ulysses S. Grant memorial and performing basic maintenance on the grounds. Beyond that, each alternative emphasizes a different primary role for the Mall. One version gives priority to the area’s historic landmark status, restoring vistas by removing its carousel and also the south ramp cloverleaf around the Lincoln Memorial.

Another alternative focuses instead on the potential of the Mall to serve as a central gathering place for demonstrations and festivals. It recommends removing the reflecting pool in Union Square to free up extra space for crowds and for utility infrastructure to accommodate those crowds. In addition, hard surfaces would be added to the Mall, along with expanded restrooms and two new parking garages.

A third emphasizes the sustainability and recreational uses of the Mall, connecting it to its surroundings and to the Potomac River waterfront. Gravel walkways would be replaced with porous paving, and bike trails would be separated from pedestrian walkways to encourage recreational cycling. The Constitution Gardens lake would be reconstructed to be self-sustaining for fish and plants, and the Capitol Reflecting Pool would be replaced with a shallow pool that could be converted into an ice skating rink.

The park service’s so-called “Preferred Alternative” combines elements from all three plans. It includes proposals for adding bike trails and utility infrastructure, narrowing the Capitol Reflecting Pool (but not removing it) to improve circulation, and replacing compacted soil with engineered soil capable of withstanding intensive use. Other public suggestions did not make it into the NPS’s final plans. Proposals to narrow the Mall’s center grass panels were rejected for compromising the original design’s formal spatial relationships. The relocation of the Grant Memorial was deemed overly radical, and the removal of Constitution Avenue was rejected for being economically infeasible and disruptive to the city’s circulation patterns.

A large component of the public engagement process consisted of correcting misconceptions about both the Mall and the plans, Spain said. Some misconceptions were minor; for instance, many did not realize how little of the Mall’s paving was porous. Others were more fundamental: Nearly 16,500 expressed concern that the renovation would affect the public’s First Amendment rights to demonstrate.

The process for soliciting feedback will continue through March 18, after which the NPS will review new comments and solicit feedback from other agencies before settling on a way forward. Whichever plan wins, there is no question that a renovation will take place. At an estimated cost of $408 million, even the no-action plan is hardly no-action. “There are hundreds of millions of dollars of deferred maintenance, which needs to be addressed,” Spain said.

COMINGS AND GOINGS

On January 19, the Institute for Urban Design announced that former AN editor Anne Guiney will take over from Olympia Kazi, who herself recently departed to take over the Van Alen Institute (AN 01.01.20.2010). Guiney will work at Architecture before joining AN, and her first major task is to launch Urban Design Week in the spring of 2011, thanks in part to a grant from the Rockefeller Foundation. Meanwhile, across town, the Storefront for Art and Architecture is looking for a new director, as Joseph Grima departs for a new project in Europe.

IN THE DRIEHAUS

As one of the largest architecture prizes around, the Driehaus Prize is by far the biggest for classical architecture. On January 14, the Notre Dame School of Architecture awarded Rafael Manzano Martos the $200,000 prize for his Mudéjar architecture, a mixture of early Christian and Muslim styles. “Manzano’s work is a complex layering of architecture in the city, including both restoration and infill. It embodies the spirit of the prize,” said Michael Lykoudis, Notre Dame’s dean.

A GROUND ZERO BLOCKBUSTER

For years, the reconstruction of Ground Zero did seem like a bad horror movie. And if anyone can make an exciting TV show out of it all, it’s Steven Spielberg. Rebuilding Ground Zero was announced by the Science Channel on January 15, and it will be produced by Spielberg and directed by Jonathan Hock, who has done work on another New York landmark, Coney Island. Each episode of the miniseries will track a different project, from the former Freedom Tower to the memorial, from the museum to the transit hub—and perchance even the phantom towers on Greenwich Street, whose fate remains unknown.
Modernization programs often require the removal of old buildings that, if not of value themselves, still possess features of deep cultural significance to a community. Such was the case at the Harlem Hospital, now in the midst of a $249 million program to bring its facilities up to 21st-century standards. A masterplan developed by HOK and Bronx-based Jack Travis Architect recommended the demolition of several aging buildings in order to make way for a new 150,000-square-foot pavilion. While these antiquated structures proved unacceptable for contemporary medical uses, they did contain a series of murals, most of which had been painted by African American artists during the 1930s as part of the Works Progress Administration’s Federal Art Project. Seeing the clear importance of these artifacts to Harlem, the architects proposed to not only preserve the murals and place them on display to the public, but to also enlarge and imprint select images from the paintings onto the glass facade of the pavilion.

The painted murals depict a range of subjects touching on themes of medical science, life in Harlem, and the experiences of black people in America. Charles Alston painted two: Modern Medicine and Magic in Medicine, one of which gives homage to the progress of Western medicine, the other to the traditional healing practices of Africa. Georgette Seabrooke’s Harlem Recreation depicts people in the neighborhood engaged in various leisure activities, such as couples dancing or women conversing. Modern Surgery and Anesthesia by Alfred D. Crimi—the sole white artist—communicates the intense concentration and teamwork inside operating rooms. The one selected for the facade, however, was Pursuit of Happiness by Vertis Hayes, which follows the course of African American history from pre-agricultural Africa, through the plantations of the American south, to the modern American cities of the north. That left the architects with the challenge of reproducing three panels of Hayes’ work in a much larger form on an insulated glass curtain wall. The design team drew up a list of criteria for the image transfer. First, it would have to be a high-fidelity reproduction of the image. It would need to be visible both day and night, as well as transparent enough to see through from the inside and the outside. The medium would have to be robust enough not to fade in the sunlight, and there would need to be the ability to economically replace any panel in case of breakage. The team studied several options. A film laminated directly to the glass was considered, but there was not a long enough guarantee against fading. They also looked at Franz Meyer of Munich, who produces hand-painted stained-glass mosaics, but that process was exorbitantly expensive and presented additional challenges when replacing broken panels.

Fortunately, while the project was underway, a new technology was being developed in Europe—printing images from electronic files on glass with ceramic frit. General Glass International in New Jersey purchased one of these machines—which works much like an inkjet printer, only is capable of taking 5-foot-by-12-foot panels of glass—and after investigating its possibilities, the architects chose the system. A fine art photographer took high-resolution images of the murals that were then arranged over the grid of the curtain wall’s 429 panels. Each panel became an individual printing file, which could easily be reproduced if the need arose. The team also found that by adjusting the pixel size and intensity and layering of the ink deposition, they were able to achieve a painterly quality to the final image. The frit is laid down on the number-three surface of a six-surface insulated unit, directly beneath the PVB interlayer that laminates it to the outer lite.

Aside from horizontal mullions at the floor lines, the wall is structurally glazed, presenting as clean a canvas as possible. The architects placed the interior circulation corridors on this outer wall, keeping the surface free of desks or other furniture that might have cluttered things up. Fluorescent fixtures wash the corridors’ back walls, creating a light box effect that makes the images glow along Lennox Avenue all night long.

Aaron Senward
COME CLEAN

VARIETY IN MATERIALS, SHAPES, AND SIZE IS THE NEW STANDARD IN LAVATORY DESIGN

BY JENNIFER K. GORSCHE

1 RECESS LAV
AFNY

2 EBB
USTOGETHER

3 PURAVIDA
DURAVIT

Phoenix Design has teamed up with Duravit to design a new bathroom suite that aims to combine white ceramic and white Hansgrohe fixtures to create one seamless form. The PuraVida wall-mounted washbasins float above high gloss white, ebony, or aluminum vanity units with red or black interiors.

www.duravit.us

4 STRELA WADING POOL
LAVATORY
KOHLER

For a design option that will suit modern or traditional bathrooms, Kohler has created the Wading Pool above-counter sinks, shallow fireclay basins available in 11 colors and two sizes. The designs join the clean-lined Strela collection, a series that also includes an integrated countertop and bowl option and an oval vanity-top sink.

www.kohler.com

5 BE BASIN
WETSTYLE

Designer Patrick Messier created the freestanding Be Basin with a peaked seam and gentle curves that imitate those of an exotic nutshell. The vessel sink is available in an elongated 36-inch model or a petite 21.5-inch bowl finished in the company’s glossy or matte Wetmar stone composite, harder than acrylic and 100-percent-recyclable at the end of its lifetime.

www.wetstyle.ca

Available in single or double formations, usTogether’s wall-mounted Ebb sink can stand alone or flow seamlessly into the undulating forms of the Ebb tub or shower. Made of LG HI-MACS natural acrylic stone material that allows the system to be fully customized, the washbasin and tub have transparent glass front panels that emphasize their floating appearance.

www.ustogether.eu

Designed by AF New York and Desai/Chia Architecture, the Recess Lav is a multifunctional sink, backsplash, and storage cabinet that projects a mere 12 inches when recessed into a standard stud wall. The durable resin design eliminates the need for a tiled backsplash, and is also available in an ADA-compliant version.

www.afnewyork.com

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www.afnewyork.com

Come Clean

Variety in materials, shapes, and size is the new standard in lavatory design

By Jennifer K. Gorsche
Like a curl of citrus zest for the bathroom, Il Bagno Bandini's wafer-thin washbasins are made with a proprietary plastic material called PlxEvolution, combining transparency and scratch-resistance with lightness and color. The sinks are available in two bright orange and lime hues to coordinate with the Atmosfera and Onda Collections.

www.ilbagnobandini.it

The Palomba Collection, designed for Laufen by Ludovica and Roberto Palomba, offers an asymmetrical option for bathrooms. The suite's oblong washbasin is meant to evoke a primordial lagoon, but fits into today's urban jungle. Variable-radius curves appear almost as irregularities in the sinks, which are available in eight sizes for large or small spaces.

www.laufen.com/usa

Visitors to a bathroom outfitted with the new One collection may not know they're in a bathroom at all. Designed by Italian architect Matteo Thun, the system conceals the sink, toilet, and shower tray beneath sustainable larch wood covers. The washbasin design features a wall-mounted stainless steel sink with a hinged cover that flips up for cleaning.

www.rapsel.it

X.plicit's appeal is more than skin deep—but only an inch more. A new line of super-shallow basins, vessels, and wall-mounted washstands from Alape will complement minimalist bathrooms in commercial and residential projects, thanks to the company's sturdy glassed steel designs.

www.alape.com

Created from joined and laminated bamboo stalk exteriors, a new collection of bamboo vessel sinks from Stone Forest is water-resistant and sustainable. Though naturally durable enough for everyday use, the material must be resealed once a year and maintained with occasional applications of carnauba wax to make hard-water deposits easier to remove.

www.stoneforest.com
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From A More Impressive Project

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Vancouver’s 2010 Winter Olympics are resolutely Canadian: earth-friendly, deliberately unflashy, and grounded in urban livability. This month, the city’s approach to density, reuse, and public access—in a word, Vancouverism—lands on the world stage. Brian Libby gives us a guided tour through what might be the savviest games yet.
When the Olympic torch touches down at the 2010 Winter Games in Vancouver this month, it’s going to land not in a flashy new stadium like Beijing’s Bird’s Nest, but in an aging arena known as BC Place, a relic of the 1986 World’s Fair. With its inflatable Teflon roof and concrete frame, it won’t likely wow the critics—and in Vancouver, that’s the point. Rather than trying to rival the architectural pizzazz of the Summer Olympics two years ago, Vancouver’s games reflect the very Canadian and Pacific Northwest values of sustainability, urban planning, and collaboration.

“Unlike China, Canada has hosted Olympics in the past,” said Vancouver architect Bob Johnston of Cannon Design, whose firm was responsible for one of the largest new venues here, the Richmond Olympic Oval. “Montreal as host of the 1976 Summer Olympics had architecture that was monumental, but there were also massive overruns on cost. Vancouver was more interested in sustainability and legacy. The architecture, I think, is a reflection of a Canadian approach: buildings that serve long-term purposes, that are affordable but still reflect quality.”

In a nutshell, the approach is what’s known as Vancouverism: a vision of urbanism marrying high-density, mixed-use green buildings, mass transit, and access to open space. The Olympics embody this shared quest for urban livability, with a mix of high-profile new projects and sensibly repurposed old ones, knit together with newly expanded public transit lines. The result has helped make the city a destination for smart urban design. “We had about ten years of city building in about three. It led us to have a collegial conversation about how we wanted to portray sustainability and urbanism on the world stage,” said Scot Hein, senior urban designer for the City of Vancouver. “We had all the pieces: a strategy of savvy over showmanship. Set within a masterplan by HBBH Architects with VIA Architecture and PWL Partnership, the village lies just south of downtown across a waterway known as False Creek. Occupying an industrial brownfield site 600,000 square feet in size, it will accommodate more than 2,800 people during the games. Sustainability is a hallmark: All 16 of the
residential buildings meet the U.S. Green Building Council’s LEED Gold certification level, and the village generates up to 70 percent of its power from converted sewage, thanks to the nation’s first sewer heat recovery utility. An extension of the city’s waterfront seawall path for pedestrians and bicyclists links it to BC Place, where major Olympic ceremonies will take place.

Configured with midrise buildings instead of narrow, highrise residential towers more typical of the city, the village offers a new twist on Vancouverism. “The design professions here rallied around the fact that for this opposite side of False Creek that’s adjacent to industrial land, a lower scale should reinforce the kind of fabric that used to exist in this part of the city,” Hein explained.

The project is sustainable in other ways, too. For one thing, it relies on locally sourced talent: The renowned Vancouver architect Arthur Erickson, who died last May, designed one waterfront residential building, and he collaborated with colleague Nick Milkovich and Vancouver firm Walter Franch Architects on the village’s web-shaped waterfront community center. Other buildings were designed by local firms Merrick Architecture, GBL Architect Group, and Lawrence Doyle Young Wright Architects. After the games, the area is set to become a mixed-use community for an estimated 16,000 residents, including 250 affordable housing units planned for the first phase, plus an elementary school and public plaza.

Sustainability also played a key role at the Vancouver Convention Centre—another project dating to the 1986 World’s Fair—which has added a new wing in time for the Olympics that will provide 1.2 million square feet of new space, and during the games will serve as a hub for about 7,000 media members. The center includes its own refrigeration plant to cool the ice surface; waste heat from that facility will be recaptured to provide heat for other areas of the building and the adjacent Percy Norman Aquatic Centre. Following the games, the facility will be converted to a multipurpose community center with a community ice rink and a branch library.
Still another legacy of the World’s Fair—the SkyTrain system—has helped make the Olympics just a walk or rail ride away. While a total of nine competition venues will be used during the games, spread across Vancouver, Whistler, and the neighboring areas of West Vancouver and Richmond, many are clustered around both sides of the Fraser River on the southern edge of downtown Vancouver. Among these are the 55,000-seat BC Place, designed by Studio Phillips Barrett; the General Motors Place arena, opened in 1995 and designed by Brisbin, Brook and Beynon; and the Pacific Coliseum. The smaller Thunderbird Sports Centre is a short ride to West Vancouver on the SkyTrain, which has been expanded for the Olympics by the addition of the Canada Line. Opened last August, the line links to Vancouver International Airport and neighboring Richmond, where events will be held at the Richmond Olympic Oval.

If there is a signature work of new architecture in Vancouver, it is the Oval. The 355,000-square-foot facility is a literal and symbolic reflection of local culture. With one of the longest clear-spanning wood roofs in North America—nearly six acres—the Oval’s forms recall the city’s official bird, the heron. Built with glulam arches spanning 100 meters, the structure is interspersed with an array of wooden panels that produce an undulating visual effect. Using wood for the Oval’s roof was a priority given not only the local vernacular—which has long favored this bountiful regional material for its warm look and natural beauty—but also the unusually large amount of timber available due to the pine beetle’s decimation of over 30 million acres of British Columbia’s forests.

“If forces us to harvest it prematurely in order to not let it rot,” said Gerald Epp, a partner with structural engineer Fast + Epp, which collaborated with Cannon Design on the project. Halting the timber’s decomposition prevents the release of embodied carbon, which would contribute to global warming. Other new structures exhibit Vancouverism’s quest for affordability and quality. Much of the games will take place in the mountain ski community of Whistler, where the new Cypress Day Lodge will accommodate visitors. A collaboration between Vancouver’s KMBR Architects and Ontario-based Nomerica, the 49,000-square-foot lodge was built mostly using prefabricated parts due to time constraints, according to KMBR’s Cristina Marghetti. Local materials help make it welcoming, however: Nomerica was persuaded to build with locally harvested Douglas fir instead of pine, which the company usually favors. “Fir is stronger, and the look is more warm and cozy,” Marghetti said.

Modest, locally inflected structures have played a role in the city’s efforts to make native or aboriginal tribes part of the games. Four tribes—the Lil’wat, Musqueam, Squamish, and Tsleil-Waututh—are recognized as official First Nations hosts for the Olympics. Part of that agreement calls for opportunities to showcase the tribes’ art, language, and traditions. Hence a 65-foot-high inflated sphere will rise on the plaza of the Queen Elizabeth theater in downtown Vancouver. Decorated with aboriginal motifs, the sphere tops an 8,000-square-foot Aboriginal Pavilion with art, business, culture, and sport from across Canada.

Ultimately, the architectural identity of the games lies not in any one culture or structure, but in Vancouver as a whole. With its urban-scale framework, reliant more on city fabric than icons, Vancouverism might prove a model for other cities seeking to host the games. Beijing will be remembered for dazzling designs of individual buildings, but the memory of Vancouver’s Olympic and Paralympic games will be the ongoing transformation of the city itself.
**FEBRUARY 2010**

**FEBRUARY 3**

**LECTURES**

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<td>9:00 a.m.</td>
<td>Bard Graduate Center</td>
<td>Richard Meier</td>
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<tr>
<td>10:30 a.m.</td>
<td>Columbia GSAPP</td>
<td>Moshe Safdie</td>
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<td>4:30 p.m.</td>
<td>The Three Faces of Urbanism</td>
<td>Elihu Rubin, Teddy Cruz, Eyal Weizman, Gerald Frug</td>
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<td>6:00 p.m.</td>
<td>National Design Museum</td>
<td>With The Kids: Cut, Fold, Tear</td>
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<td>9:00 a.m.</td>
<td>The Fortune Cookie</td>
<td>Monica Ponce de Leon</td>
<td>Pictures and Places</td>
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<tr>
<td>12:00 p.m.</td>
<td>National Building Museum</td>
<td>Richard Meier</td>
<td>Design USA Short Films</td>
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<td>The Cooper Union</td>
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<td>9:00 a.m.</td>
<td>School of Design</td>
<td>Iñigo Manglano-Ovalle</td>
<td>Order, Myth, Definitions, Challenges, and the Future</td>
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Maira Kalman, illustrator and artist, has spent the last 30 years redefining the graphic arts profession. The exhibition Maira Kalman: Various Illuminations (of a Crazy World) that recently opened at Philadelphia’s Institute of Contemporary Art is a curious mix of embroideries, paintings, fabrics, products, and furniture, as well as performance art and publishing projects. While some of her subjects appear to be humorous, careful examination of the work reveals serious statements about the culture of now, whether she’s illustrating a Tel Aviv Bauhaus building or a political figure such as Justice Ruth Bader Ginsburg. The exhibition, curated by Ingrid Schaffner, presents one hundred works on paper including images of dogs, maps, cities, objects, landscapes, interiors, art, books, food, and faces that circle the outer wall of the exhibit, according to Kalman, “like a band”—making one wonder if it is these sometimes random, privately captured moments and things that hold her together, too. A central installation containing “things that I love” includes lad- ders, tables, glass cases, and even a wooden pie chest of personal objects like clocks and Karl Marx Potato Chips, many from Kalman’s late husband Tibor’s avant-garde design firm M & Company, which flourished in the 1980s. The show captures the idiosyncratic people and places in Kalman’s world, while many of the everyday objects on display are also depicted in the paintings, lending them their own museum-like significance.

Maira Kalman moved to New York from Tel Aviv as a child and eventually studied literature, which explains her close relationship to both word and image. Her stylized typography stems from creating children’s books that “loosen you up” and allow you to “play.” Hand-written wall texts display Kalman’s musings on Gustave Flaubert, Sigmund Freud, and Marcel Proust, while an embroidered illustration of Josephine, Napoleon, and Madeleine is subtitled “don’t cry over split milk.” Of drawing attention to Napoleon’s affair with the famous actress, Maire George, Kalman said: “I suppose that when major catastrophes happen, it is important to look ahead and forget the past, if you can, which I am not sure

Maira Kalman’s 2004 drawing of The Glass House.

not an easy task, for certain, but the newprints allow an easy entryway into the archive without falling into a pitfall of rewriting or revising the Storefront story. Instead, the book foregoes commentary or art-historical positioning for clear, chronological presentation of the documents, leaving the rest to us. (Clear, that is, when they are legible. Storefront has archived high-res scans of all newprints online, to address the smudges and creases on some of the newprints).

Commemated at the time of Storefront’s early move from Prince to its current Kenmare Street location, the “newprint project” continues to this day. These inexpensive and easily distributed publications serve a three-fold purpose. Each one is simultaneously an invitation to an exhibition opening, a guide to pictures of cakes, flowers, dogs, decorative interiors, and funny objects. And yet on the other hand, this lightness is completely disarming when the subject is, say, 9/11.” As a case in point, Kalman’s painting Hole Punch (2009) commemorated Memorial Day with a visit to Fort Campbell, Kentucky, drawing sketches of both the accoutrements of war and cherry pie on a red tray.

An additional exhibition, Further Illuminations, will be on view at the Julie Saul Gallery in Manhattan from March 4 to April 27.

MELISSA FELDMAN IS A FREELANCE DESIGN EDITOR AND FORMER GRAPHIC DESIGNER.

Archive Fever

Storefront Newprints 1982–2009
Storefront Books, $49.00

Since 1982, Storefront for Art and Architecture has been a bright spot in downtown Manhattan: both a social hub and an arbiter of some of the most distinctive, energetic, and interdisciplinary cultural programming in New York City. Now, the famously pizza slice–shaped space is, when they are legible. Storefront has archived high-res scans of all newprints online, to address the smudges and creases on some of the newprints.

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Since 1982, Storefront for Art and Architecture has been a bright spot in downtown Manhattan: both a social hub and an arbiter of some of the most distinctive, energetic, and interdisciplinary cultural programming in New York City. Now, the famously pizza slice–shaped space looks back into its archive with Storefront Newprints 1982–2009, a collection of the gallery’s titular communiques, “large sheets of double-sided monochrome newspaper folded down to the size of a postcard and distributed by mail or handed out for free in the gallery.” Gathered together in two handsome red volumes within a
As an undergraduate student, I studied in a self-designed program of engineering and art history. This was my way of crafting my own course of study to follow in the footsteps of the people I most admired in architecture: one of them was Iannis Xenakis. My undergraduate thesis compared the works of Xenakis, Le Corbusier, and the 17th-century monk, architect, and mathematician Guarno Guarini.

Though best-known as a composer, Xenakis trained as a civil engineer in Greece and travelled to Paris in 1947, where he ended up working in the studio of Le Corbusier. His most famous building design was the Philips Pavilion for the 1958 World’s Fair in Brussels.

In this work, Xenakis was able to fully explore the mathematics of hyperbolic paraboloids, and how music could be applied to built form. Visiting the Drawing Center’s show, curated by Sharon Kanach and Carey Lovelace, one is able to grasp the extent of Xenakis’ vision. This is a man who studied complex mathematical forms, engineered some of Le Corbusier’s most famous buildings, and designed and oversaw the construction of the Philips Pavilion, one of the seminal works of modern architecture. The Drawing Center’s installation captures and showcases Xenakis’ genius. He was a world-class engineer, mathematician, architect, and composer—and excelled in all four. The installation intelligently shows us the effect of all this cross-pollination. It displays several of Xenakis’ sketches, allowing us to see into his thinking process.

Xenakis moved deftly between disciplines and increased his command and control by using each to critique the other. For any serious student of architecture who enjoys music, this show is a fantastic reinforcement of the idea that “architecture is frozen music.” The curators walk us through the intense yet beautiful working process of a brilliant mind dedicated to showing exactly how music is both architecture and mathematics—and how they are all, ultimately, about space.

We are witnessing the intersection of art and technology, and the line between the two blurs more and more. But it is this line that is particularly interesting to me. Xenakis was able to grasp the extent of Xenakis’ vision. He and cofounder Shirin Neshat “genuinely liked the fact that [the newsprints] decayed and disappeared,” just like that crumpled Page Six on a subway bench. Even today, the only complete set of newsprints exists in the Storefront archive.

Readers will find a lot of bygone New York embedded within the newsprints. In one, the Twin Towers peek above a doomed-for-development community garden on the Lower East Side. Others find sporadic advertisements for likeminded but long-gone Soho operations, like Café Architettura at 25 Cleveland Place, where Storefront-related public conversations were regularly held.

And in a 1990 newsprint for Three Projects 1986–1990 by Barcelona-based architects the late Enric Miralles and Carme Pinos, an advertisement for Perimeter Architectural Bookshop on Sullivan Street pops up—before vanishing alongside many other mainstream specialist and independent bookstores to the rising tide of corporate book-selling franchises and the massive media conglomeration of the 1990s. But as much as this book chronicles a changing New York, it is not nostalgic. In fact, Storefront’s previous self-examination, the exhibition Retrospective of Storefront in 1986, which covered highlights of its early years such as the collaborative and socially engaged Homelessness at Home project, was paired with the optimistic twin exhibition, Future of Storefront.

Self-referential even in its format (the front and back jackets of each volume double as tables of content for the material held within), Storefront Newsprints 1982–2009 successfully shows that a big part of the perpetual reinvention and forward motion of the space lies in looking back. For example, Performance A-Z, the 26-day-long foundational event that set a precedent for all future, spilling onto the street, Storefront extravaganza was remembered in Performance Z-A in 2007, another 26-day marathon of outdoor performances—this time held underneath Korean architect Min Suk Cho’s dazzling Ringdome in Storefront’s neighboring Petrosino Park—organized to mark Storefront’s 25th anniversary. Likewise, 2008’s White House Redux—in its call for ideas to redesign the White House on the eve of the national election—paid homage to Liberty, a 1983 competition to create a new “symbol of collective freedom and equality that would resonate more distinctly with contemporary culture” on the occasion of the centennial of the Statue of Liberty.

“The image that stuck out for me was a photograph of Xenakis’ Polytope (literally, many sites) designed and installed at the 1967 Montreal Expo. The piece is amazingly fresh, and looks as if it could have been installed today. The project is a series of steel cables that create intersecting virtual cones and hyperboloids. In effect, it is a three-dimensional drawing, with 1,200 lights along the cables that flashed whenever Xenakis’ accompanying piece for orchestra was played through speakers in the space. Be sure to sit in one of the exhibition’s listening booths to hear Xenakis’ music. His compositions are an important aspect of the overall experience of this intelligently curated and conceived show, which is the first and only show of the composer-engineer’s work mounted in the United States. I recommend purchasing the Drawing Center’s catalogue for the show, as well as the book Music and Architecture (Pendragon Press, 2008), a collection of Xenakis’ texts edited by show co-curator Kanach, for students of architecture, sound, and mathematics who wish they could take the show home with them. Of Xenakis’ musical works, I recommend Iannis Xenakis: Chamber Music, 1955–90, by the Arditti Quartet. The music is fantastic, and the liner notes provide amazing fodder for architects who enjoy playing with—and hearing—set theory, game theory, and probability theory. For me, it’s all very inspiring stuff, as much so today as it was when I left undergraduate school back in the ’70s.

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and a lawsuit now several years old. Preservationists to retain the building, This motive has been countered by an period appearance during the Civil War. with their efforts to recreate the area’s the battle and because it now interferes ever invited.

Unfortunately, due to turnover among Neutra’s Cyclorama, shown in 2002. Neutral had originally intended. How about preservation as Network: a collection of buildings united by their history? What if the Cyclorama and other ailing midcentury marvels were revital- ized as transient housing? They could trigger economic development, promote sustainability, and become renewed as destinations for all travelers. What if we ponder preservation as Remnant: an artful examination of the physical and temporal aspects of a build- ing? Parts of a building may become urban furniture like bus stops and kiosks, or find their way to museums and sculp- ture gardens as artifacts that trigger memory. If we consider potential operations to a property, along with re-utilizing values of a property, we can form many degrees of preservation that have the power to enhance our historical awareness, create sustainable environments, embrace innovation, and enrich our culture. In doing so we could create a new kind of layered architecture that probes the ideas of mem- ory and the meaning of preservation today. Human inhabitation is a dynamic force. Our built environment is both witness to and proof of history. The act of preserva- tion is a necessity in maintaining the memory and authenticity of this record. The idea of preservation began in the late 18th century to preserve 2,000-year-old monuments. Through the last century, the preservation movement has expanded its reach significantly—from monuments to building to streetscapes to landscape to urban sectors to government policy to tax incentives; everything is now potentially susceptible to preservation. With this environmental and cultural expansion comes exponential complexity and great responsibility, yet its curatorial principles remain overly simplistic. Concurrently with this expansion, the movement has embraced an increasing number of value propositions to rationalize its aims, yet its accepted outcomes remain singular in encapsulating our past. But all places and buildings have a history; they are used, damaged, repaired, and bear the markings of actions and events throughout time. As modern culture moves forward, our environment expands, is re-inhabited, and is altered with inven- tion. This leaves the idea of preservation in a precarious state. To continuously encapsulate our built environment is counter-productive; we face increasing risk of endangering invention and even forgetting the intentions of history. If we are to live with our history while embracing our future, we must rethink the very idea and standards of preserva- tion. Culture cannot thrive in a preserved state; if all is encapsulated, then all is forgotten. There are unexplored degrees of preservation between its ever-present all-or-nothing proposition. As preservation has embraced multiple value rationales, it must too embrace multiple incentives. Preservation has the potential to become the catalyst for shaping richer and healthier environments. The continued relevance of our history, including the Cyclorama Center, depends upon it.

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