GAINING PUBLIC ACCESS TO THE CITY’S EXTENSIVE INDUSTRIAL WATERFRONT WON’T BE EASY

ON THE WATERFRONT

Now that Michael Marrella, who guided the massive waterfront plan, Vision 2020, into being last spring, has been bumped up to Director of Waterfront and Open Space Planning Division, he has miles and miles of shoreline to divvy up between two very different users—the public and industry. Charged with both implementing public access to the water for quality of life uses while also supporting a working waterfront, Marella made his position clear: “We’re not looking to relocate or displace industrial uses.” There is a considerable inaccessible stretch with approximately 40 miles of shoreline devoted to maritime industry. Architects and artists are rising to the challenge to have it both ways by recommending creative appropriations of working waterfronts—including passive parks along the water that celebrate the gritty urban reality of power plants, substations, and shipping containers—that foster the public’s embrace of an infrastructure aesthetic.

In an interview, Marrella pointed out the city’s options. One is rezoning to give residential development

SAUDIS ASK CHICAGIANS TO DESIGN WORLD’S TALLEST

KINGDOM COME?

While Frank Lloyd Wright’s mile high skyscraper exists only on paper, Chicago architects Adrian Smith and Gordon Gill have been commissioned to design a kilometer high skyscraper in Jeddah, Saudi Arabia, which will be the world’s tallest building. The Kingdom Tower aims to be a new landmark for the city, providing a focal point for its new waterfront district that

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THE STIMULUS BLUES

Obama’s jobs speech was music to the ears, but for architects the music is still playing in another room.

Perhaps you sat up at the president’s call for a “world class transportation system” competitive with China’s, and salivated at the prospect of “modernizing” 35,000 schools (although Obama quickly established the modest scale of renovation at fixing roofs and caulking windows and “installing science labs”). Rebuilding schools still comes closer to design work than filling potholes. It was slightly dispiriting to hear Obama quickly—in the next breathe, actually—go from talk of re-establishing our status as an “economic superpower” through rebuilding to citing a trucking bridge in Ohio in need of a fix. (Sounds like the powerful U.S. Army Corps of Engineers lobby is still calling the shots.)

Obama did not once utter the word “infrastructure” in his speech although some tealeaf readers found implied support for the Infrastructure Bank that architects once thought was going to be the ticket to the kind of ambitious capital investments in which they long to participate—housing, courthouses, libraries, and multi-modal transportation hubs. Many more architects seemed resigned to the fact that the second stimulus, like the first, is going to pass architects by, because the work of making architecture—that’s vertical construction in job-friendly speak—with all the advance prep work from site analysis to public review, takes too long at a time when the economy needs immediate help.

But could it also be that the president believes the American public is wary of Grand Projects, and therefore of capital-A architecture? Two New York projects could easily fuel that impression: One is “New York by Gehry.”

The problem is not that Frank Gehry’s shimmery supertower doesn’t add some glamourous swoop to the skyline: it most certainly does. The sorry part is the awful brick box that Gehry designed for the public school at the base. For the rental tower, he was working with the advance prep work from site analysis to public review, takes too long at a time when the economy needs immediate help.

More worrisome still is the World Trade Center transit hub by Santiago Calatrava. If Obama never said infrastructure, he did say transportation, several times. Now under construction, most would agree that Calatrava’s hub will be world class, some ten long years after breaking ground. But as far as stimulus, this winged white elephant is an egregious overproduction. And as soon as the political group hue—also known as the tenth anniversary of 9/11—is a few weeks behind us, someone is going to start wondering why this station serving our status as an “economic superpower” through rebuilding to citing a trucking bridge in Ohio in need of a fix. (Sounds like the powerful U.S. Army Corps of Engineers lobby is still calling the shots.)

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Given its small size and restrained, elegant architecture and interiors, the new Hotel Americano is generating over-sized buzz. The 60-room hotel is sheathed in a scintilla of industrial steel mesh hung six feet out from the windows lending it some mystery. Behind it, sleeping areas are discreetly separated from party spaces in an ingenuity way. Nightclubbers in the basement are whisked up to the rooftop public café and pool via a glass block elevator core on the exterior facade. Inside, Enrique Norten’s no-nonsense architecture, and Arnaud Montigny’s elegant interiors—with a black leather sofa, rope and steel side chairs, and a pair of gunmetal pendants like giant earrings in the lobby—are Montigny’s elegant interiors—with a black leather sofa, rope and steel side chairs, and a pair of gunmetal pendants like giant earrings in the lobby—are well tailored to each other. The dining room, with white marble topped tables and a pair of monumental chandeliers, overlooks a serene back garden. A floor that houses mechanical equipment buffers public lobby areas from private rooms above. Floor to ceiling windows in the rooms offer enviable city views looking north directly from the platform beds. For privacy, there’s the mesh screen beyond. “We wanted to create a bit of distance from the hustle of the city,” Norten said. “The scrim creates as an almost clear plane that gently filters the light.” —ALAN G. BRAKE

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**Truth or Consequences**

What goes up sometimes has to come down. It took some snark lobbed by Curbed for Metropolis magazine to rethink turning their Point of View website column over to a conspiracy theorist, Daniel Barnum in Houston, calling for an investigation into what really brought down the twin towers. In the editors’ defense, we are familiar with architects—and not just the Truthers among them—spouting nonsense but the schadenfreude was more than usually intense. As Architect magazine spread the word by tweet, Poof! it was gone. **I DON’T KNOW HOW SHE DOES IT**

Apparently architect Amanda Levete, who co-founded Future Systems with Jan Kaplicky and opened her own firm shortly after his death in 2009, encourages the staff of her west London office to drop their shoes at the door. Working barefoot in a converted warehouse is not for everyone, but Levete sees the light: “It’s a great leveler, and it’s relaxing: you can put your feet on the sofas.”

**RAISED EYEBROW DEPARTMENT**

Rwanda has a nascent school of architecture and is inviting architects to join in the important work of helping this war-savaged land rebuild both structures and confidence. And so there was considerable head scratching when one prominent firm of architects—zheng and deacn of a prestigious architecture school—gave a lecture about his photography work, including hopes of photographing students in their homes. Also, just in case you are wondering where The New York Times’ new architecture critic, Michael Kimmelman, was when all the media was chiming in with their views of the World Trade Center memorial plaza, we heard that his piece fell through because he is still unpacking after relocating from Berlin. Take your time, Mike, there’ll be another big architecture story within the century.

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**EAVESDROP> ISADORA MULLTON**

“I’m a great leveler, and it’s relaxing: you can put your feet on the sofas.”

“Barefoot in a converted warehouse is not for everyone, but Levete sees the light.” —ALAN G. BRAKE

**EAVESDROP> ISADORA MULLTON**

“It’s a great leveler, and it’s relaxing: you can put your feet on the sofas.”

“Barefoot in a converted warehouse is not for everyone, but Levete sees the light.” —ALAN G. BRAKE

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**FAST FORWARD continued from front page**

A small fire broke out after a welding torch malfunctioned. The 120,000-square-foot, three-story facility designed by AECOM made it in record time after beginning construction in August 2010. It will house the Keck School of Medicine’s Department of Preventive Medicine as well as offices, a fitness center, and a café. This scene of pre-delivery pandemonium may be all too familiar to many architects. An environment born out of new financing structures and changing client expectations has project teams racing to meet design and construction deadlines that would have been unheard of a decade ago. How firms deal with this new world will determine their ability to sustain themselves in the future.

With six months or more being cut from some new project schedules, “it’s the time needed to let things sit and vet things out that’s being compromised,” said Carlos Madrid, the Soto project designer for AECOM. With the slow economy, firms don’t have a choice but to say, “yes” to compressed timelines, no matter how demanding. “You cross your fingers and close your eyes,” said Madrid.

Though accelerated design and construction schedules leave architects in a frustrating position from a quality-control standpoint, they have big payoffs for building owners. The amount of money saved by purchasing lower-priced steel before drawings are done or landing a big tenant by being first to the market may far outweigh the costs of change orders resulting from hasty decision-making.

“In all honesty, that might be the smartest thing you can do for the project,” said Rob Jernigan, principal and managing director of Gensler Los Angeles, of the financial risk mitigating strategies many private sector clients are using to hedge against market volatility. “The good news is that through BIM models we’re getting more efficient, effective, and smarter about how to phase projects,” he added.

As more public-sector clients enter partnerships with private-sector entities, the pace of government projects is changing, too. “These days we’re doing more work on a public-private partnership basis, where time is money,” said LA-based AECOM principal Paul Danna. “Once a contract is awarded, the sooner the project can be completed, the greater the financial benefits to the team.”

Many eyes are on the firm’s Long Beach Court Building, the first civic building in the United States to be delivered through a public-private partnership. Under a performance-based infrastructure agreement, a consortium that includes AECOM will be responsible for financing, designing, building, operating, and maintaining the 500,000-square-foot building for 35 years. More common in Europe and Canada, the arrangement could hold promise for U.S. public buildings as well.

The courthouse began post-completion development in January, broke ground in May, and should be occupied by the fall of 2013. In this case, keeping a fast-paced construction schedule is in everyone’s best interest, even the architects. “There is a heightened concern, awareness of quality, and thoughtfulness about maintenance that comes to bear because our team will be responsible for this period of time,” said Danna. “While it is adding pressure because of timing issues, the nature of the delivery method is in support of developing better-quality buildings for the long term.” Architects will know for sure in almost no time. —JENNIFER K. GORSCH
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As the opening date loomed for Zaha Hadid: Form in Motion, a new show on the architect’s product designs now at the Philadelphia Museum of Art, one Hadid design remained to be finished: the exhibit itself. For the 4,000-square-foot gallery, Hadid had envisioned an undulating, three-dimensional landscape whose riverbed-like contours form plateaus and islands for the display of 20 objects from the museum’s own design collection. For the exhibition design team, in-house designers working with Brooklyn-based Associated Fabrication, installing the elaborate design was a race to the finish. Hadid’s design for an undulating form ringing the room was translated into expanded polystyrene (EPS), a lightweight but stiff foam that was cut to specifications, sealed with a hard polyurethane coating, then sanded and finished with white plaster to match the existing walls. The resulting effect is that of a continuous topography that appears to flow underfoot thanks to an optical illusion created by vinyl floor graphics in shades of white and gray. Originally, the landscape was intended to stretch overhead as well. “But in the end, the ceiling became too complicated, with all the holes that would need to be cut out to accommodate things like sprinklers,” said Jeffrey Sitton, an assistant installation designer at the museum. Sitton and Associated Fabrication forged the Hadid-scape out of multiple pieces—some blocks as large as 15 by 8 by 6 feet—that were then finished by Associated in their studio, shipped to the museum, and fitted together on site, using wooden dowels for alignment. The design changed and evolved up until the last minute, not just because of budget restrictions but also because Hadid and her team continued to demand tweaks. Jeffrey Taras, one of Associated’s founders, said constant modifications were par for the course when working with architects not under the pressure of typical client deadlines. Taras and his partner William Mowat are themselves trained as architects—the two met while at Columbia. Their shared GSAAP experience, Taras says, allows them to better interpret and realize the designs of architects like Hadid and also roll with an evolving design process. “If you let architects go, they’ll keep changing things forever,” he added, noting that Associated finally told Hadid's office that no more changes were allowed if they wanted the exhibit to open on time. Associated has collaborated with Hadid on two previous projects, a series of Formica sculptural chairs and a wall for a booth at Art Basel. Associated has also gained attention for their expertise with CNC-cut Corian, a material especially amenable to the dynamic forms architects want to create today through 3-D modeling.

Form in Motion, which opened on September 17 and runs through March, is the first U.S. show dedicated to the architect’s design of furniture, decorative arts, jewelry and footwear, but videos showcasing Hadid’s architectural design process will also be integrated in the space. The exhibit is the most recent in a series of design shows mounted by the museum under the aegis of Collab, a Philadelphia-based group supporting modern and contemporary design at the museum, and developed by curator Katherine Bloom Hiesinger. Hiesinger has worked on shows with Michael Graves, Maya Lin, Karim Rashid, and Frank Gehry, among others. “Gehry, for example, entrusted our team with the design, but some subjects want to design their own space,” said Hiesinger, noting that, to date, Hadid may have exerted the most control over shaping the look of her exhibition.
CITY SEEKER

On September 20, Urbanized, the latest film by Gary Hustwit, premiered in New York City. Coming on the heels of his odes to typography (Helvetica, 2007) and product design (Objectified, 2009), Hustwit has now turned his lens on the design of cities. AN met up with the filmmaker to talk about how the key players in urban planning and design and make their ideas comprehensible to a wider public.

For Urbanized you use a strategy familiar from Helvetica and Objectified, namely telling a story through interviews and multiple voices. How would you describe your approach in Urbanized?

When we made Helvetica it was almost like we created another world for that film, in terms of the conversation and the visual style and the music. Ultimately, I liked that world and wanted to explore it a little more, which led to the other two films. They’re all really explorations, and for me at least that’s what links them. Basically, the subject matter for all three is design, the creativity behind design, and how design can be used for creative expression and as a problem-solving tool. Urbanized is a pretty simple film. We try to look objectively at whatever the issues are, but I think my films are really observational, especially this one.

Some of your case studies—Detroit, Beijing, Bogota, Panama—are familiar to architects and designers. But others are less well-known, like the case of Stuttgart. How did you select what made the cut? I spent about six months talking to and meeting people. I went to the Urban Age conference in Istanbul where I met Enrique Penalosa [Mayor of Bogota, Colombia] and Ricky Burdett [Professor of Urban Studies at the London School of Economics]. As the interviews progressed, each one informed the next. Subjects would always say, “You should talk to so-and-so.” But the Stuttgart story was a project I found through Twitter. It’s a great example of how you can use social media not just as an outreach method to push out information but also for crowd-sourcing information. I think I wanted something to the effect of “Do you know of any interesting DIY Urban Design projects in your city,” and someone tweeted back: “It’s not a DIY project but it’s a DIY opposition to redevelopment of a train station.” Two weeks later we were there shooting. We tried to get as much footage as we could, especially when 100,000 people came to protest as they cut down the first trees.

You note in the film that the political party in power at the time of the protest was ultimately voted out. What do you make of that? Stuttgart is a cautionary tale. From a government and development perspective, the message is to get citizens truly involved early on. But sometimes these projects take so long that it’s only when the bulldozers come in that people pay attention and say, “Why wasn’t I told about this?” Well, you probably were told about it in some way, and probably there were ways for you to get involved. But people are busy and they’re kind of oblivious to the changes that are happening around them in their city.

Unlike your previous films, for Urbanized you spoke to a lot of players outside the design world, including politicians. Was it more challenging to connect with these people?

One challenge was that many of them have no idea who I am. None of them have seen Helvetica or Objectified. At least some-one like Rem Koolhaas may have heard of the films, but the mayor of Rio De Janeiro hasn’t. So it was a little more challenging in some cases. And some people would not talk to us, like Dave Bing, the mayor of Detroit. His handlers wouldn’t let him talk. I think he probably feels he’s under assault, and he doesn’t want me coming in and trying to have a conversation with him versus him giving me the soundbite. But I tried to approach all the subjects in the same way. Politicians and people in power will generally revert to their bullet points no matter how you approach it. But if people are talking about something that they love, they automatically show that passion, and start to get more excited about it. That’s what I like to capture on camera.

We hear some striking stats, for example, that 75 percent of the world will be living in cities by the year 2050. Do you hope to convey a sense of urgency? Those are just the facts. My sense of urgency is really to get people to think about these things, be aware of them, and take the discussion of the issues outside of the profession. Hopefully there are some new things people discover when they watch the film, even if they do this for a living. But I think it’s really important that these issues be more a part of public discourse and that, for me, is what a film can do—it can crystallize a lot of the thinking and the players, and hopefully create a window where people who are not in that profession can get the information and see how it applies to their lives. Choose to get involved or not get involved, but at least be aware. mh
The MAK Center in Los Angeles is a very special museum or a museum for the decorative arts, including architecture, design, fashion, and the art market. Thun-Hohenstein assumed the post. A former director of the Austrian Cultural Forum in New York (1999–2007) and director of departure, the city of Vienna’s funding agency for creative industries including architecture, design, fashion, and the art market, Thun-Hohenstein sat down with Liane Lefaivre to talk about the traditions and the future for the influential institution.

The MAK is the second oldest Museum of Applied Art in the world after the Victoria and Albert Museum in London. How do you see your mission with regard to this tradition? Well, although I greatly respect this tradition, my mission is clearly to steer the museum into the 21st century. We have about four sections: applied art—though I am not very clear what it is—design, architecture, contemporary art, and intercreativity, that is interdisciplinary ideas and projects involving those fields. To me it is important that the MAK does not become solely a design museum or a museum for the decorative arts. All these things belong together.

What do you make of Peter Noever’s legacy? I have inherited Peter Noever’s by now famous exhibition showcase rooms that occupy the first and second floor of the main building of the MAK. He has done a really great job with this and we will keep these rooms intact for the time being. My own emphasis will be on the huge special exhibition spaces that comprise a total of 3,000 square meters on two floors. We will be using them to present integrative exhibitions that work with the collections in new ways to address key topics involving several disciplines.

What will be special about such integrative exhibitions? I am a huge fan of the thematic shows on new developments and interfaces at MoMA, especially what they do in the design department. Paola Antonelli has mounted some exceptional shows, like Design and the Elastic Mind, and there is the new show that explores communication between people and things in our digital era. These are examples of highly relevant topics the MAK also has to address. For me it is important to mount shows that bring different fields together, and to explore how applied art, design, architecture, fashion, and art can contribute to positive change in terms, most particularly, of ecological responsibility and social innovation. A museum of applied art should actually set the standard for these activities.

What are your plans for the MAK Center in Los Angeles? Is it going to be business as usual? The MAK Center in Los Angeles is a very important part of the MAK’s international reputation. The United States is such a great generator of innovation and creativity that it is wonderful to have this link. The scholarship program in architecture and the visual arts is excellent and will certainly be continued, and some of the young architects and artists will be shown at the MAK in Vienna in the years to come. We will also showcase the most experimental Austrian architects in Los Angeles.

Any statement you would care to make about the architectural policy of the MAK? It’s too early to go into specifics. I have a long list of ideas. But the focus in general will be on positive change, or to be more precise, on the contributions architecture (as well as design, applied art, and contemporary art) can make to positive ecological, social, and cultural change. This involves architecture to a great extent. Architects are instrumental in providing new impulses between different generations, in responding to ecological sensibility, and promoting cultural innovation. These positions are underexplored at the moment. They need to be enhanced. Another area that needs to be revised is the legacy of Adolf Loos. His continuing impact on the contemporary world merits a closer examination, and we are exploring these possibilities with eminent scholars here and in the States. And, of course, the continuing relevance of Joseph Hoffmann. The opposition between Loos and Hoffmann about the status of ornamentation sparked one of the debates that still resounds today in the digital age.

The MAK has tended to feature starchitecture recently. Will you continue in this direction? I am not interested in star architecture per se. I am interested in architects who have a clear vision for the future and are dedicated to positive change. Some of these are star architects, others are not. We will also present lesser-known architects. What is important is how architects deal constructively with the problems of our civilization.

Liane Lefaivre is Chair of Architectural Theory at University of Applied Art in Vienna.
MARYLAND'S ANSWER TO SMART GROWTHPENDS APPROVAL

STATE OF SPRAWL
With nearly one million new residents projected in the state by 2030, Maryland has drafted a plan to rein in the costs of rampant sprawl and promote smart growth principles, targeting development around existing infrastructure in cities and towns rather than on new land on the suburban fringe. Following a 120-day review that ended September 1, some county governments are pushing to delay final approval of the plan another 60 days, citing a need for further review.

The state’s Department of Planning was authorized to create the strategic development plan in 1974, authorized but not executed. The state hopes PlanMaryland could save up to $1.5 billion a year in infrastructure costs—schools, road construction and maintenance, utility work—that are exacerbated by sprawling low-density development. The document is not a mandate, however. “PlanMaryland lays out a process for working with local governments,” said Andrew Ratner, communications director at the Maryland Department of Planning. “It lets local governments know where we stand on smart growth.” While the document itself has no teeth, Maryland can impact development by withholding state funds from inappropriate projects, and considering the array of projects eligible for state funding, this could be bite enough.

Opponents to PlanMaryland cite excessive state government control of the planning process and potential loss of property rights. Frederick County Commissioner Billy Shreve told the Baltimore Sun, the governor is “basically saying, ‘The county doesn’t know how to run their business, and the state’s going to show you how to do it.’”

A revised draft was issued in mid-September incorporating comments from the first review as well as input from over 3,000 residents and stakeholders gathered over the past three years. Despite the approval delay, Ratner said the department plans to submit PlanMaryland to Governor Martin O’Malley in late fall. The current delay leaves some non-plussed as the review period has already taken place. Ratner commented: “The longer you delay, the further behind you are.” Other local governments have already endorsed PlanMaryland, including Baltimore County and Montgomery County near Washington, D.C., both proven smart growth leaders. Besides saving money, the plan is also expected to reduce pollution by decreasing driving distances and to increase the quality of life of Maryland residents through walkable communities. “We want the counties to be partners in this,” Ratner said. “The deck has been stacked in favor of sprawl for a long time.”

Branden Klayko

The Sky Terrace is located below Kingdom Tower’s penthouses.

Fordham University cares about the student experience, both in and out of the classroom. When it had architect Sasaki Associates undertake a master plan for the university’s Rose Hill campus, it envisioned a Student Life Facility at its core. Now, newly completed Campbell and Salice & Conley residence halls form that hub of campus life, embodying the rich educational environment that cultivates intellectual curiosity. The design team knew that only a steel structural system could deliver the long-span, column-free spaces essential for the kind of community gatherings that enhance student life. They also knew that only with the speed characteristic of steel construction could the complex be ready for the fall semester without compromising quality. It is this caring on the part of the university that can shape a student’s life long after dorm life ends.

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GIVE A DORM
difference,” he said. “We’re not proposing on October 13. “Artists can really make a waterfront for a show at the museum opening were asked to rethink the area’s industrial and Socrates Park called Civic Action: A Island City from the Nogouchi Museum water and boulders inscribed with directions. the creek with granite get-downs to the plant designed by James Polshek. There both to feature and not hide the water filtration Waterfront Nature Walk on Newtown Creek with parkland so both access the water. zoning seeks to integrate industry South Bronx, and Sunset Park there are areas neighboring industrial uses deepen park live side by side. The first is exemplified in Greenpoint where a two-mile stretch allows housing close to the water yet mostly relegates manufacturing to side streets. But on the north shore of Staten Island, in the South Bronx, and Sunset Park there are areas where zoning seeks to integrate industry with parkland so both access the water. Artist George Trakas designed the Waterfront Nature Walk on Newtown Creek to feature and not hide the water filtration plant designed by James Polshek. There both employees and the public have a place to enjoy the creek with granite get-downs to the water and boulders inscribed with directions. Trakas has a current commission in Long Island City from the Nogouchi Museum and Socrates Park called Civic Action: A Vision for Long Island City. Several artists were asked to rethink the area’s industrial waterfront for a show at the museum opening on October 13. “Artists can really make a difference,” he said. “We’re not proposing something; we’re envisioning something.” Trakas’ vision includes designing a boardwalk that snakes out onto the East River in front of the Con Edison facility in Long Island City. The envisioned park also plays up the Ravenswood power generators run by Trans Canada. A key component calls for subtly lighting the facility at night. Claire Weiss of WXY, also involved in the Nogouchi show, has worked up a similar proposal for the New York City Economic Development Corporation at the proposed Sherman Creek Waterfront Esplanade near heavily industrialized sites in Northern Manhattan. Over in Brooklyn, Con Edison and Brooklyn Bridge Corporation are close to finalizing a deal that will allow the park to acquire a five acre site next door to the plant. The park remains one of the best examples of industry and utilities playing well together, with manufacturing and industrial sites bracketing both ends. Brooklyn Bridge president Regina Myer told AN in an email that neighboring industrial uses deepen park visitors’ understanding of the East River shoreline as a locus of commerce. Chris Olert, the director of media relations at Con Edison allowed that the company might be open to ideas that don’t negatively affect safety and security, but he remained cautious. “Everybody thinks they know how to use other people’s property,” he said. Access would always have to be decided on a case-by-case basis. When asked about the feasibility of boardwalks fronting their properties, he said, “Having a park is not an issue; we have facilities neighboring all manner of properties. Obviously there are bike paths and running paths that run past many our properties.” It almost sounds easy. TS
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101 E 2nd St. Bayonne, NJ 07002  www.quartzmasters.com
As building owners and developers request a return on investment within three years of purchasing an energy efficient HVAC system, LG has developed a cost-effective Multi-V system suitable to a range of facilities. According to the company’s research, the Multi-V Synch II, designed for applications at hotels, high-rise residences, and multiple tenant shopping centers, can reduce the annual HVAC operating expense for commercial buildings to an average of $0.84 per square foot.

www.lg.com

Lutron’s GRAFIK Eye QS Wireless is a customizable way to control electric light and daylight from one simple keypad, allowing users to save energy while meeting the functional requirements of commercial or residential spaces. By using the GRAFIK Eye QS Design Tool, designers can select the desired number of light zones and shade groups, and even keypad color and engravings, on the Lutron website. The GRAFIK Eye QS PC Programming Tool allows the entire system to be configured via PC desktop.

www.lutron.com

Schindler Elevator Corporation’s new Personal Occupant Requirement Terminal (PORT) can ensure that elevator passengers move through a building in the most efficient way possible. The system incorporates an Energy Control Option (ECO) mode, which defines the average acceptable elevator waiting time for a building, placing unnecessary elevators on standby or sleep mode and saving energy throughout the day. PORT is compatible with new or existing elevator systems from any manufacturer.

www.us.schindler.com

Developed by design, planning, and engineering firm Arup, the MassMotion pedestrian and crowd analysis tool is now available to the public via software maker Oasys Limited. The software predicts the movement of up to hundreds of thousands of pedestrians, each with individual personalities and unique agendas based on detailed human behavior research. MassMotion can simulate a range of situations, including multi-floor, station, special event, and evacuation scenarios, ultimately saving time and money during the design and construction process.

www.oasys-software.com

While typical water management designs discharge water from the site or store it in an open reservoir, taking up valuable space, Firestone’s Environmental Passive Integrated Chamber (EPIC) is an onsite water management and reuse system designed to collect, filter, retain, and distribute water below ground. Depending on its location and application, the customizable system minimizes the amount of pollutants that enter groundwater and can irrigate a site using 50 to 85 percent less potable water than traditional systems.

www.firestonesp.com

IES VE (Virtual Environment) software is designed to predict the future energy use and sustainability of a broad range of building models. When used early in the design process, the software allows for corrections like building orientation to wind direction and placement of glazing. Tools like the Carbon Assessor can be applied to a group of buildings and managed by several users via the web, allowing building owners to comply with carbon reduction plans over the course of several years.

www.iesve.com
The Architect’s Newspaper introduces a new, local online resource guide for the design community, allowing users to search their city for the products and services they need.

Contact Lynn for information
Email: lynnb@archpaper.com
Phone: 212.966.0630

Your City.
Your Resources.
Online Now!

WWW.ARCHPAPER.COM
As building technology races ahead, science propels it to help meet new and ever-changing standards. In the nineteenth and twentieth centuries, the breakneck tempo of progress was fueled largely by physics and chemistry, delivering a host of tools to the architect, from reinforced concrete and steel frame construction to PVC and low-emissivity glass. Today, it’s biology, as promising technologies are emerging from nature and involve stepping beyond mimicry to literally harnessing living organisms and systems to build ecologically. Le Corbusier’s steel and glass “machine for living in” may soon give way to a “living machine” or, as Salvador Dalí wrote of the future of architecture in 1933, “It will be soft and hairy.”

The increased urgency to lower the negative environmental impact of architecture is difficult to overstate. The life cycle of buildings is responsible for roughly half of CO2 emissions worldwide, a proportion that grows as urbanization intensifies, with the majority of the world living in cities since 2008. The resulting natural resource scarcity, pollution, and decreasing biodiversity threaten both social stability and long-term environmental health. In short, current practices pose tremendous risks for the future, and approaches once thought impractical or radical may need to invent a new one to communicate.

One recent project that creatively and presciently addresses these issues is the footbridge at Lake Constance near the University of Stuttgart in Germany. This design incorporates engineering with living plants to integrate architecture with its immediate environment. The designers Ferdinand Ludwig, Oliver Storz and Hannes Schwentfeger call this approach Baubotanik, which they developed as part of their PhD research at the Institute of Modern Architektur und Design IGMA at the University of Stuttgart. The bridge blends research and application and takes a critical stance: by embracing what the architects call an “aesthetic of uncertainty” in its use of continually changing, living materials, Baubotanik is meant to undermine the implicit claims of traditional architecture to be stable, permanent, and self-sufficient. Baubotanik utilizes trees as load-bearing systems and harnesses what the designers call their “constructive intelligence,” as branches naturally strengthen in response to stress or increased loads. At the same time, the practice exposes
An example of Baubotanik is a footbridge at Lake Constance near Stuttgart, Germany, supported by willow trees whose trunks and branches have been lashed together. The footbridge is made out of 80 bundled struts, each containing 12 or more plants each. These support a 22 meter, steel-grate walkway and handrail. The footbridge is still strong, in winter.

The process also lengthens construction timeframes with plants needing to be grown crosswise to form a stable meshwork. The footbridge is made out of 80 bundled struts, each containing 12 or more plants each. These support a 22 meter, steel-grate walkway and handrail. The footbridge is still strong, in winter.

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“We explored the inherent abilities of algae to purify air and water, and then investigated the means to harness energy from it,” explains Quinn. This is achieved through bioreactors that convert oils from algae into energy, a technology already in use on several university campuses. The system would cover 25,000 square feet of the building’s envelope with a network of tubing, capturing sunlight and naturally absorbing CO2 from the air. Coupled with this system, more than 60,000 square feet of photovoltaic film would cover parts of the roof and facade for both shading and energy collection.

To develop this unique bio-integrated solution, Quinn and his team consulted with biologist Thomas Nassif to understand the potential of growing algae as they envisioned, and architecture and engineering professor Soolyeon Cho to calculate potential energy generation. Quinn notes: “These interactions might have been unusual a few years ago, but it’s more common now and absolutely essential to engage outside experts to develop environmental solutions. Their role, as it expands in the coming years, will be invaluable.”

To facilitate cross-pollination among disciplines, the Synthetic Aesthetics project was launched this year by the University of Edinburgh and Stanford University with funding from the National Science Foundation. It formed six scientist-designer teams from around the world to “help with the work of designing, understanding and building the living world.” Each team is developing a research goal based on shared interests and points of connection between issues in participants’ respective fields. In one example, the architect and Columbia University professor David Benjamin and postdoctoral researcher Fernan Federi
from the University of Cambridge are exploring how to use biological systems as design tools that might augment or replace conventional methods. Specifically, they are investigating ways to fabricate synthetic composites by creating novel morphogenetic mechanisms in bacteria and plants, a process that contrasts with digital fabrication and CNC machines with fixed and predetermined physical outputs.

The Synthetic Aesthetics project takes the position that synthetic biology will inevitably be critically important to numerous disciplines—from art to urban planning, and that cooperation among fields of study at this early stage is essential to enable the very best inclusive and responsive technology development.

Pioneering in this new space is the Brooklyn-based One Lab, recently launched by New York University professor and urban planner Mitchell Joachim. The two-week program offers instruction to students, architects, biologists, urbanists, and artists interested in collaborating across disciplines. Activities focus on harnessing living matter for design and range from instruction in synthetic biology and the basics of genetic engineering, to computation and parametric design. The program’s goal is to encourage, cultivate, and achieve synergies that would otherwise be missed because practitioners and educators are often siloed in their particular areas of expertise. Joachim’s firm Terreform1 recently won a Victor Papanek Social Design Award sponsored by the Museum of Arts and Design and the University of Applied Arts in Vienna for their Urbanneering Brooklyn proposal, which imagines Downtown Brooklyn 100 years in the future as an integrated organism.

Taken together, these design experiments and collaborations anticipate exciting developments in architectural education, such as integrating curricula with basic biology courses and lab work. The new crop of architects may need to know their way around a microscope if they mean to create a next generation of responsive building materials or to find optimal methods for integrating built and natural environments. And they’ll need to adopt a new aesthetic outlook by relinquishing the control traditionally so fundamental to the practice and by integrating the uncertainty of biology. Such change won’t be easy: research has shown that scientists and designers encounter obstacles reconciling differences in methodology, expectations of timeframe, and even language. Yet, the life sciences offer a link to those natural processes operating with astounding efficiency of energy and materials—all powered by the sun. In the age of climate crisis and with increasing demands on building performance, collaborations that learn from and harness the living world will multiply, and may even remake the world a little more like Dalí imagined it.

WILLIAM MYERS TEACHES AND WRITES ABOUT THE HISTORY OF DESIGN AND ARCHITECTURE. HIS UPCOMING BOOK BIO-DESIGN WILL BE PUBLISHED BY THAMES & HUDSON IN 2012.
SEPTMBER

WEDNESDAY 21

LECTURES
Jeronimil Dek
FAIA, Siting Your
Home Naturally
6:30 p.m.
290 Congress St.,
Boston, MA
www.architects.org

Michael Salzstorer
The Limits of an Object
6:30 p.m.
Parsons The New
School for Design
66 Fifth Ave.
www.newschool.edu

Savine Buralasapin
and Tom Dannecker
Who Needs Content?
6:30 p.m.
Wood Auditorium
Columbia University
1172 Amsterdam Ave.
www.arch.columbia.edu

Joel Sternfeld
Rail Yards Talks:
What the High Line
Meant and Means to Me
7:00 p.m.
High Line at 14th St.
www.thehighline.org

SYMPOSIUM

Thomas Mellins
Colonial Chic: American
Style Furniture Design
6:30 p.m.
The Museum of New York
1220 Fifth Ave.
www.mcny.org

THURSDAY 22

LECTURES
Moshen Mostafavi
Pedagogy of Practice
6:30 p.m.
Bernard and Annie Spitzer
School of Architecture
141 Convent Ave.
(W 156th St.)
www.cmny.cuny.edu/usa/

Greg Pasquarelli,
SHoP Architects,
Philip Nobel
Architecture Critic:
Conversations in Context
5:30 p.m.
The Philip Johnson Glass
House
199 Elm St.
New Canaan, CT
www.phillipjohnsonglass
house.org

EVENT
stillpooling | nyc manhattan
September 22-25
Castle Clinton Monument
17 Battery Pl.
www.guggenheim.org

TUESDAY 27

LECTURES
Susan Silvester
Global Issues in Design and
Visuality in the 21st Century:
Culture - Unmapping
6:30 p.m.
Parsons The New School
for Design
66 Fifth Ave.
www.newschool.edu

Greg Lindsay
Aeropolis:
The Way We’ll Live Next
6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

Rick Darke
The High Line’s Wild Gardens:
Past, Present, and Future
7:00 p.m.
High Line at 14th St.
www.thehighline.org

EXHIBITION OPENING
Kevin Roche: Architecture as
Environment
Museum of the City of New
York
1220 Fifth Ave.
www.mcny.org

EVENT
CoLab Hybrid
Prototype Workshop
10:00 a.m.
Gansvoort Studio
69 Gansvoort St.
modelab.nu

MONDAY 29

SYMPOSIUM

Merrit Bucholz
and Karen McEvoy;
Niall McCallon;
and Shi-h Fu Pang
Irish Architecture Now
6:30 p.m.
The Great Hall
Cooper Union
7 East 7th St.
archleague.org

EVENT
Where is New York?
Institutions and
Immigration in
Corona Queens
6:30 p.m.
Wood Auditorium
Columbia University
1172 Amsterdam Ave.
www.arch.columbia.edu

EVENT
First Annual Student
Design Showcase
Boston Society of
Architects/AIA
6:00 p.m.
290 Congress St., Boston, MA
www.architects.org

OCTOBER

SATURDAY 1

EXHIBITION OPENING
Building Connections 2011
3:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

WITH THE KIDS
FamilyDay@theCenter –
Architects
10:00 a.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SUNDAY 2

EVENT
Fall 2011 ARE
Boot Camp:
Site Planning & Design
10:00 a.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

MONDAY 3

SYMPOSIUM
Sustainability By Design
Meeting the 2030
Challenge in New
York City
1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EVENT
Hubert Tonka,
Isabelle Auricoste,
Sylvere Lotringer, et al.
When Is Utopia?
6:30 p.m.
Wood Auditorium
Columbia University
1172 Amsterdam Ave.
www.arch.columbia.edu

TUESDAY 4

LECTURE
Julie Mehretu
Transdisciplinary
Seminar on Afrofuturism
5:00 p.m.
Parsons The New School
for Design
66 Fifth Ave.
www.newschool.edu

EVENT
High Line Gardeners
Walking Tour with
High Line Gardeners
1:00 p.m.
Highline at 14th St.
www.thehighline.org

RECHARGING COMMUNITIES
designNYC

GD Cuisine
227 West 17th St.
Through October 1

DesignNYC, an organization connecting New York design-
ners with nonprofits, community groups, and city agencies,
presents its current cycle of projects under the banner,
“Recharging Communities.” In designNYC’s second
annual exhibition, eight teams showcase their in-progress
collaborations including among others: Educating Tomorrow,
which uses communications design to establish an
online forum on sustainability issues for NYC educators;
the Greenhouse Project, which creates an urban farm
in an unused lot in East New York; Nostrand Park, on the
development of an engaging urban corridor in Crown
Heights; and PortSide New York (abovel), a project enhancing
a boathouse and community center in Red Hook.

SACRED SPACES IN PROFANE BUILDINGS

Through November 5

How do we practice our religions, beliefs, or spiritual
ideas in New York City outside of established churches,
synagogues, and mosques? In the newest exhibit at the
Storefront for Art and Architecture, architect and researcher
Matilde Cassani explores how we celebrate and observe
our beliefs in unconventional spaces: converted shops
into prayer spaces, apartments turned into churches, and
our beliefs in unconventional spaces: converted shops
into prayer spaces, apartments turned into churches, and
sidewalks into chapels. Cassani invited New York residents
to submit photographs and descriptions of local places of
worship to create an online archive, with highlights selected
for the Center’s exhibition, such as the photograph of the
SoHo Synagogue converted from a Gucci store above, by
John Hall.
When Rem Koolhaas and Bruce Mau brought out S,M,L,XL in 1995, one of the more subtle aspects of this megalithic project was the book’s marginalia, where counter currents and trivia were interspersed with OMA’s stampeded of images and full blown texts. Among the many critically inspired sources Koolhaas was channeling for his opus was his own desire to place themselves in a provisional, blank spot within the era’s intensely factional gauchiste politics, it evokes the disparate materiality of an intellectual project assembled from the contrasts between fashion advertisements and sociology, police bulletins, and works of philosophy, but it also speaks to the recurrence of architecture, both metaphoric and literal within the group’s writings.

Two new books by Michael Merrill are nothing less than a revelation for our understanding of Louis Kahn. The volumes investigate one of Kahn’s most famous unbuilt projects, the Dominican Motherhouse, a monastery near Media, Pennsylvania, and provide a great deal of insight into the architect’s strikingly sensitive design process and his ability to think through all aspects of a project with hard and soft-line sketching. While this motor response to the unworlidy world of its visitors that drives Kahn’s thinking, the construction stresses the formation of theory rather than the application of doctrine, it mirrors Utopie’s own desire to place the conservative in a provisional, blank spot within the era’s intensely factional gauchiste politics, it evokes the disparate materiality of an intellectual project assembled from the contrasts between fashion advertisements and sociology, police bulletins, and works of philosophy, but it also speaks to the recurrence of architecture, both metaphoric and literal within the group’s writings.

And there is no question that the editors of Utopie, wanted for their principle goal to expose the failings of the modernist project, to demonstrate the inconsistencies and ambiguities that kept society inchoate and hopelessly aligned. One of the main lessons to be learned from reading Utopie is that looking straight at the problem gets you nowhere. You need to look at the margins.

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their perimeter serialism, and those
tivity, symbolized by the cells and
collectively served as a soft barrier
tation diagram for those spaces that
perhaps inspired by a necessity
in terms of planning decisions based
on client response, there was a point,
in such as the entry hall, administrative
offices, and the project’s massing
hinge pin, the “ziggurat” tower.
As the first two schemes pro-
gressed in a straightforward manner
in terms of planning decisions based
on client response, there was a point,
perhaps inspired by a necessity
to lower construction costs (by
simplifying the program and reduc-
ing the building footprint), when
Kahn allowed the “pre-established
shapes and sizes of the various
spaces” to discover their own final
resting places through a process of
collage. This unlikely, seemingly
irrational move on Kahn’s part
ultimately gets his team to a final
scheme. The collaged plan enables
the irregular geometries of the
spaces in previous schemes to have
their own independence, while at
the same time, inspires an automat-
ed sense of connectivity that makes
the pieces inseparable from one
another. In this way, the third scheme
of October-December 1966 precipi-
tated the fourth and final scheme.
What Kahn’s sketches and their
visual tangents tell us ultimately
is that he found a way to resolve
the complex program, not by a
strategy of segregation (public-
private or inside-outside), but
by one of integration, holism, and
balance or equality even among the
program’s most disparate parts.
In Louis Kahn: On The Thoughtful
Making of Spaces, Merrill elabora-
tes: “Drawings have a life of their
own and an observer may find it
difficult to judge to what degree the
drawing tool has been led and to
what degree it has done the
leading.” Kahn’s automatism,
represented by the collaged plan
of the third scheme, could be
construed as a mode of belief or
faith in itself, where the architect
allows something like fate, destiny,
or the unconscious to enter into the
design solution. This operation
injects a certain transcendental atti-
tude into the internal organization
of the monastery, which is consis-
tent with the end users’
spiritual investment and the build-
ing’s formal relationship to the
surrounding wooded landscape.
Michael Merrill’s two books

Kahn’s Automatism

Ordered by Kahn the Making of Spaces:
Merrill’s formal relationship to the
end users’ spiritual investment and the build-
ing’s formal relationship to the
surrounding wooded landscape.
Michael Merrill’s two books

REVIEW
THE ARCHITECT’S NEWSPAPER
SEPTEMBER 21, 2011

Cornell University
Department of Architecture

Edgar A. Tafel Professor of Architecture / Director of Professional M.Arch. Program

The College of Architecture, Art, and Planning at Cornell University is pleased to announce a new endowed professorship in the Department of Architecture. The Edgar A. Tafel Professor of Architecture endowment is named in honor of the late architect and benefactor Edgar A. Tafel, who was the last surviving member of Frank Lloyd Wright’s Taliesin Fellowship.

The successful candidate for this faculty position will serve as the Department’s first Edgar A. Tafel Professor and Director of its Professional Master of Architecture program for a renewable three-year term, and will be appointed as a tenured or tenure-track faculty member with rank commensurate with qualifications. Candidates must have a strong interest in teaching architectural design studio while also developing interdisciplinary collaborations within the College and the University - with its wealth of humanistic, artistic, scientific, and technological resources. Beyond the institution, the Department seeks to build upon its already extensive contacts and interactions both in the U.S. and internationally.

As director of the professional Master of Architecture program, the successful candidate will provide strong leadership for the department’s fully accredited professional graduate degree program. The director will also will be responsible for continuing to build a graduate program whose rigorous intellectual standards, culture of thoughtful inquiry and creative production reflect those of the Department’s longstanding renown.

Applicants must have all of the following qualifications: a record of outstanding accomplishment and promise of continued distinction in the area of architectural design and design inquiry, a professional degree in architecture, proven excellence in studio instruction, and established academic leadership qualities.

Required Application Materials:
1. letter of application including a brief statement outlining teaching, research/scholarship/practice, and academic administration/leadership qualifications
2. a full curriculum vitae
3. one portfolio
4. a list of five references with telephone numbers, mailing addresses, and email addresses.

All applicants should submit the materials in hard copy format to the following address. Digital submissions can supplement or duplicate these but cannot replace them. Please note that application materials will not be returned.

Search Committee Chair
Edgar A. Tafel Professor / Director of Professional M.Arch. Program
Department of Architecture, Cornell University
139 East Sibley Hall
Ithaca, NY 14853

Phone: (607) 255-7612 | Fax: (607) 255-0291 | Email: arch_chair@cornell.edu

Review of applications will begin on October 1, 2011 and will continue until the position is filled.

Architecture at Cornell dates back to the founding of the institution; it is one of the oldest programs of its kind and has a long and distinguished tradition of design, scholarship, and teaching. Degree programs in the Department include a professional B.Arch., a professional M.Arch., a post-professional M.Arch., an M.Arch., Ph.D. in the history of architecture and urban development, and an M.S. in architectural building technology and computer graphics. New facilities (including the recently-opened Milstein Hall designed by OMA and evolving degree programs reflect both a continuing commitment to excellence and an ongoing renewal of architectural education at Cornell. The professional Master of Architecture degree was launched in 2004 and fully accredited in 2009. This M.Arch. program enrolls approximately 90 students in a 7 semester curriculum, including one semester in the College’s New York City facility.

For more information about the Department, the College of AAP, and Cornell University, please visit:
http://www.aap.cornell.edu/arch/
http://www.aap.cornell.edu/
http://www.cornell.edu/

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Vladimir Kagan Couture
Contract

Vladimir Kagan, designer 2010

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Thoughts range as far afield as John Ruskin, Robert Moses, ancient Greece and modern Bloomingdale's when pondering Japanese artist Yutaka Sone's two-and-a-half-ton rendering of Manhattan in snow-white marble now at the David Zwirner gallery in Chelsea.

As monumental as the solid block appears—it’s 21¾ inches by 104¾ inches by 33½ inches—the dozens of piers and bridges around Little Manhattan (2007–2009) carved as softly undulating folds render the whole thing eerily buoyant and fleshy, an infrastructural nude. But it is not the resemblance to classical sculpture that invokes Ruskin. The Victorian art critic was zealous about craft and the ennobling power of the mason at work. And so is Sone.

The Los Angeles-based artist has often involved performance in his work as when he tumbled gigantic dice down the steps of the Sydney Opera House in 2002. As something of a Situationist, he is a believer in interaction and the role of process and evolution, even in a melting snowflake. For Sone, form is formation, and as much verb as object.

Originally trained as an architect and with a natural bent toward obsessing over details, Sone started working in marble and twelve years ago discovered the traditional stone carvers in the tiny Chinese village of Chongwu. The carvers were mostly engaged in making stone dragons, lanterns, and Buddhas using age-old craft techniques. He asked a group to work with him on carving more dynamic shapes such as machinery and urban landscapes: a Ferris wheel and the highway interchange near his home in LA. For Sone, the carvers’ involvement was as much a part of the work as the final product. So, too, was his witnessing the gradual transformation of Chongwu into a factory town and the diverging roles of the carvers themselves. The carvers with whom he worked became increasingly engaged with art, while the ones he did not went from making crafts to banging out the kind of mass design exotica sold by U.S. department stores. (The show also includes Sone’s synthetic banana trees, an example of meticulous workmanship, here in rattan and steel.)

But it is not necessary to know the process behind Little Manhattan to marvel at all its miniaturized detail and to think about the inevitable questions of permanence, beauty redefined, and how it is no wonder Moses couldn’t stop building highways. Surely they are the muscle, the veins, and the pulmonary valves of the man-made world. It took Sone—who has also scrutinized Hong Kong in stone—ten months to carve Manhattan using photos and Google maps. The paths of Central Park and setbacks on the Empire State Building are all there along with the organic slice of Broadway invigorating the mathematical precision of the grid. The World Trade Center here is still and forever a stone void. Little Manhattan lays bare our striving urban landscape in an especially seductive light.

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