

# THE EAST ARCHITECTS NEWSPAPER

## 10\_06.06.2012

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95



Snøhetta's new rendering of Times Square pedestrian plaza.

COURTESY SNØHETTA

TIMES SQUARE MAKEOVER TO BUILD IN BROADCASTING INFRASTRUCTURE

## PLUG-IN PLAZA

Last September, the Bloomberg administration announced architecture firm Snøhetta's plans for a makeover of the Great Crossroads into a 21<sup>st</sup>-century pedestrian plaza with futuristic touches like metallic tiles and zoomy slab benches. Then silence as the current décor of junky bistro chairs and peeling paint polka dots seemed to settle in for the ages. The \$27 million plan due to be complete by 2014 has been waiting on Con Edison.

Times Square needs extensive subterranean work before the future can get underway. "That's the greatest story never told," said Janette Sadik-Khan, Department of Transportation (DOT) commissioner, of the outdated infrastructure beneath the street, including 19<sup>th</sup>-century trolley tracks and gas mains now being replaced by some serious backstage (that is, below-grade) infrastructure to support one of the world's great outdoor stages. **continued on page 9**



A dumpster pool in New York by Vamos Architects and Macro-Sea.

ALAN MILES/FICKR

## TALKING TACTICAL URBANISM

Everyone can be an urban planner, and that's a good thing, according to Mike Lydon, principal at Brooklyn's Street Plans Collaborative and author of *Tactical Urbanism, Volume 2*. With a surge of interest in urbanism across the country and at every level, communities are rethinking public space, or the lack therein. Into the breach, so-called tactical urbanism has surged, offering quick, affordable tools for making a big impact. Lydon and other tactical urbanists will be contributing to the U.S. Pavilion's *Spontaneous Interventions: Design* **continued on page 7**

### CONTENTS

- 06 CRIT: LCT3
- 10 ICFF SELECTS
- 15 FEATURE: WASH D.C. WAKES UP
- 20 JACOBS ON ESTHER MCCOY
- 26 Q&A WITH LAURIE OLIN
- 05 EAVESDROP
- 12 AT DEADLINE
- 22 MARKETPLACE



Digsau's new visitor center at Sister Cities Plaza.

TODD MASON/HALKIN PHOTOGRAPHY LLC

ANOTHER GEM IN PHILLY'S MASTER PLAN FOR A NECKLACE OF PARKS

## Green Filling

Philadelphia's colonial master plan featured five squares: two to the east, two to the west, and one at the center. Inspired by Parisian boulevards, city planners cut through the plan to make way for the Benjamin Franklin Parkway at the turn of the last century. The central and north-west squares became circles swirling round the Louvre-inspired City Hall and fountains designed by Alexander Stirling Calder at Logan Circle **continued on page 5**

## SCHOOLS REAP BENEFITS OF EXTRACURRICULAR BEDFELLOWS EDUTOPIA?

Collaboration is a keystone of architectural practice and education. But with the rise of an Internet culture obsessed with no-holds-barred sharing, how collaboration is defined continues to shift, especially in education as a wave of decentralized, nontraditional arrangements swells. The new models forge partnerships outside of the traditional faculty-student relationship and incorporate **continued on page 11**

KOREA IS CALLING ALL STARCHITECTS. SEE PAGE 8



COURTESY BIG



Bridge at NYU Residence Hall in the Bronx (1961).

COURTESY SYRACUSE UNIVERSITY LIBRARY

SYRACUSE UNIVERSITY SHARES ITS BREUER ARCHIVES ONLINE

## BREUER TROVE

With the launch of the Marcel Breuer Digital Archive in April, Syracuse University reached the midpoint in digitizing their extensive Breuer collection. While the public and critics debate the merits of Bertrand Goldberg's Prentice Hospital in Chicago or Paul Rudolph's Orange County Government Center, the new website will add grist to the mill of Brutalist defenders looking for concrete arguments about the movement's pedigree. Though Breuer and many of his disciples would likely eschew any stylistic labels, there are finds within the archive that arguably could be viewed as seeds for the Whitney Museum, a Brutalist **continued on page 2**

FRSRT STD  
US POSTAGE  
PAID  
ITHACA, NY  
PERMIT  
No. 188

The Architect's Newspaper  
21 Murray St., 5th Floor  
New York, NY 10007

**PUBLISHER**  
Diana Darling

**EXECUTIVE EDITOR**  
William Menking

**EDITOR-IN-CHIEF**  
Julie V. Iovine

**MANAGING EDITOR**  
Alan G. Brake

**ART DIRECTOR**  
Dustin Koda

**WEST COAST EDITOR**  
Sam Lubell

**SPECIAL PROJECTS**  
Jennifer K. Gorsche

**ASSOCIATE EDITOR**  
Tom Stoelker

**ASSOCIATE WEB EDITOR**  
Branden Klayko

**CONTRIBUTING EDITOR**  
Molly Heintz

**ASSISTANT MARKETING MANAGER**  
Adriana Echandi

**ACCOUNT EXECUTIVE**  
Lynn Backalenick

**CIRCULATION ASSISTANT**  
Ronni Tan

**EDITORIAL INTERNS**  
Michael Lawlor  
Nicholas Miller  
Matt Shaw  
Michael Storm

**MARKETING INTERN**  
Kristie Pimentel

**CONTRIBUTORS**

MARISA BARTOLUCCI / SARAH F. COX / DAVID D'ARCY / THOMAS DE MONCHAUX / ROB GREGORY / PETER LANG / ALEXANDRA LANGE / LIANE LEFAIVRE / STEPHANIE MURG / LUIGI PRESTINENZA PUGLISI / KESTER RATTENBURY / CLAY RISEN / AARON SEWARD / D. GRAHAME SHANE / ALEX ULAM / GWEN WRIGHT / PETER ZELLNER

**EDITORIAL ADVISORY BOARD**

PAOLA ANTONELLI / M. CHRISTINE BOYER / PETER COOK / WHITNEY COX / MELISSA FELDMAN / ODILE DECQ / TOM HANRAHAN / SARAH HERDA / CRAIG KONYK / REED KROLOFF / JAYNE MERKEL / SIGNE NIELSEN / HANS ULRICH OBRIST / JOAN OCKMAN / KYONG PARK / CHEE PEARLMAN / ANNE RIESELBACH / TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN / MARK STRAUSS

GENERAL INFORMATION: INFO@ARCHPAPER.COM  
EDITORIAL: EDITOR@ARCHPAPER.COM  
ADVERTISING: DDARLING@ARCHPAPER.COM  
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM  
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 10, ISSUE 10 JUNE 6, 2012. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR. INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT  
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;  
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

## WALK THE WALK, AT HOME AND ABROAD

It's official: Walking works. The Brookings Institution has put out a study, and the Sunday review section of *The New York Times* has ratified it. Not only is walking good for your health; walking is good for making places livable. And in the one way that seems to count: by adding on average a value increase of \$8.88 per square foot to office rent, \$6.92 to retail rent, \$301.76 per month to apartment rent and \$81.54 to home value with every increase in degree of walkability, according to the Brookings paper which drew on metropolitan Washington D.C. for its data.

It may seem obvious that places where people can convene, converse, and commute with ease are superior to places where you slip from car through garage into your home unseen, but it needed to be said, and with dollar signs and real estate values. Thus armed, developers and planning agencies can put some weight behind making walkability a development and planning priority over, say, surface parking, competitive height, or suburban-style sprawl.

It's a lesson that architects, landscape architects, and planners have already absorbed. "Weaving together" and "reconnecting urban fabric" have been in common parlance for at least a decade. Hudson Yards in New York has walkability at two levels, along a new boulevard and up on the rescued last stretch of the High Line; the Southwest Ecodistrict and Wharf in D.C. (See page 15) are all about "mixed use across the site in continual rotation" which sounds like planner-speak for "you can walk there safely at night." In Los Angeles, the visions recently released for the 40 acres around Union Station all presume courtyards and parks before those emblems of auto-centric planning, axes and gateways. The director of one team, NBBJ/Ingenhoven Architects, Ben Dieckmann pronounced bluntly that "towns are not created by buildings but by the voids between them."

As large-scale urban master plans talk the walk in the United States, what are they saying abroad? More American firms than ever, and at all sizes, are working in Asia, the Middle East and India. They are hired over local designers as a sign of aspiration by governments and developers expecting to get the most sophisticated and advanced planning and architecture available in the world. Too often, instead, architects find themselves rising to the occasion of what one British journalist described as the most common brief: Build me an icon, here's the budget.

And while green roofs have quickly surfaced on mega-structures of every size and ambition, variation in scale, walkability, and true connections to context appear more rarely. The Gensler-designed Dubai International Financial Center built with speed in the early noughts is basically a 60's-style towers-in-the-park complex dressed up with some sustainable flourishes and surrounded by streaking roadways. Recently, for the Korean developer aptly named Dreamhub, Daniel Libeskind created a master plan for 34 million square feet based on the concept of islands in a sea of green, called Archipelago 21. That's for the 21 or so renowned architects—many American—each doing their own thing in the splendid isolation of their own "island" (see a few of them on page 8). Even as the plan invokes sustainability, high-speed rail and green spaces, it barely addresses the street-level experience of people trying to get from, say, Murphy Jahn's 1,050 foot double-tower with its four-story skyparks and solar shading to REX's high-performance, "mega-braced" frameless facade for a short term residence or to SOM's 64-story diagonal tower with monumental lobby braced by what appear to be the very legs of Ozymandius.

Announced in May, a 4.3 million square foot mixed-used development in Zhengzhou, China promises something more. The concept by Louisiana-based Trahan Architects doesn't lead with towers but with infrastructure including a boulevard of green space that flows not only across the site from the city but up and into the mezzanine level of a hotel plus live/work program. That certainly sounds better than the usual retail base as the standard way to connect with walking, talking humans.

Obviously, architects have limited sway when called to a job. Still, it would be nice to believe that architects when working as planners will make that extra effort to espouse the same values of human scale and walkability when working abroad as they are beginning to do so effectively here. **JULIE V. IOVINE**



Above: Canopy at U.N. Secretariat (1958).

**BREUER TROVE** continued from front page bellwether on Madison Avenue.

The site delves deep into Breuer's halcyon furniture-designing days at the Bauhaus and continues up through 1955, when some of his earliest experiments with a sculptural treatment of concrete begin to play out, including the theoretical Garden City of the Future from the mid-1930s and his hyperbolic paraboloids and formwork designs for New York University (NYU) in the early 1950s. All archival materials that could be obtained prior to 1955 are included. As World War II forced Breuer from Dessau to London and finally to Cambridge, Massachusetts, coordinating archival material involved a host of institutions outside of Syracuse, including the Bauhaus-Archiv Berlin, the Stiftung Bauhaus Dessau, University of East Anglia, and Harvard University.

But the bulk of Breuer's later works are still awaiting funds to complete the project. The 1955 cutoff was deemed appropriate as the period represents the time Breuer moved from early residential projects to big government and institutional work. Not yet online are the UNESCO headquarters in Paris and the Whitney, though harbingers of both projects can be found in the NYU file. The even-then-expanding university hired the architect, not once, but twice to design buildings for their Bronx campus then known as NYU Uptown, now home to Bronx Community College.

There is plenty of fresh material to mine. "People haven't written on the concrete; they tend to focus more on the Bauhaus," said the website's project coordinator Teresa Harris. The gems revealed in the NYU file show Breuer's initial experimentations with hyperbolic paraboloids. But the boomerang gesture of the dormitories on the Uptown campus overlooking the Harlem River is a dead ringer for the UNESCO project.

Breuer's superb NYU lecture halls still astonish, with three huge concrete legs supporting a central hallway uniting the two rooms and Breuer's intricately designed board-formed patterning. The website's detail images of the formwork being installed are a delicious hint of things to come. In a 2008 telephone interview, Breuer assistant Robert Gatje recalled, "We used to call it 'the bird,'" he said. "I don't know where it came from. I don't know of any precedent or follow up."

In a statement, Museum of Modern Art's Barry Bergdoll said that the website would not only open a new generation of Breuer scholarship but could also open a "whole new set of questions about the profile and issues of American modernism from the 1930s through the 1970s." Breuer's legacy could be refined, but so too could the definition of Brutalism. "He hated to be called a Bauhaus architect," explained Gatje. "He never liked the term Brutalism, but it was adopted by the architecture press. Breuer did his own thing." **TOM STOELKER**

## LETTERS

**THE VALUE OF LANDMARKS**

After reading your story on proposed changes to New York's landmark's law ["Battle Landmarkia," AN09\_05.23.2012], architects should be wary! It's their buildings that may go! The Real Estate Board of New York's argument that designating landmarks doesn't take into account economics shows their blindness. It was in the original law, and taking SoHo as one instance,

landmarking has created an economic boom. The issue is not culture against economics, it's the economic well-being of the many versus the economic advantage of the few (i.e. real-estate developers). It would be wise before dumping the landmark law to read the piece in Sunday's *New York Times* about the economic advantage of "walkable" cities. Taking the long view, the big beneficiaries of the law are the people

in real estate who gain from the cultural vitality of the city, including landmarks. Any review of the many proposals that developers, and city government, have tried to impose on the city, which were then blocked by the Landmarks Commission, shows the dangers of unbridled development.

**TOM KILLIAN**  
NEW YORK, NY



THE 8TH ANNUAL

**first**

**LOOK**<sup>TM</sup>

A New Contract Product Event

**200+ NEW  
CONTRACT PRODUCT  
INTRODUCTIONS**

**WEDNESDAY · JULY 18**

**5:00 to 9:00 PM**

**WIN**

5 iPADS

24 ANNUAL MOMA MEMBERSHIPS FOR 2

200 LEXINGTON AVENUE, NEW YORK, NY 10016

RSVP email: [firstlook@nydc.com](mailto:firstlook@nydc.com) with your name,  
firm, # of guests and names of guests\*

\*mandatory for admittance

**NEW YORK  
DESIGN  
CENTER**

# SieMatic BeauxArts.02 the latest interpretation



Designed with Mick De Giulio, BeauxArts.02 is everything you want in a kitchen and everything you'd expect from a SieMatic original. See more online and at your nearest SieMatic showroom.



The stringent requirements set by the Forestry Stewardship Council (FSC) underscores our dedication to the environment and exemplary conduct at all levels of the manufacturing process.

THE ARCHITECT'S NEWSPAPER JUNE 6, 2012

EAVESDROP &gt; THE EDITORS

## SOCKS FIFTH AVENUE

One evening in late May, Architecture for Humanity's **Cameron Sinclair** stood in his stocking feet on a chaise longue in the middle of a Fifth Avenue living room and thanked guests for coming out to celebrate the release of the new book *Design Like You Give a Damn 2*. The can-do meets can-donate crowd included **DJ Spooky**, TED-Prize-winning artist **J.R.**, and former *New York Times* architecture critic **Nicolai Ouroussoff**. Sinclair revealed the mysterious connection between the scrappy non-profit and the swanky party location: hostess **Phoebe Campbell**, the wife of Metropolitan Museum director **Tom Campbell**, is also the sister of **Cliff Curry**, a west coast architect and co-founder of the Curry Stone Prize, which Architecture for Humanity helps administer. Ms. Campbell did admit that Sinclair was the first cocktail party guest inspired to use the chaise as a podium, not counting the family pooch.

## STRINGS ATTACHED?

The same week, **Shigeru Ban** made an appearance at the official opening of the new Camper shoe store in Soho. The Ban-designed space, featuring shifting surfaces, super-graphics, and a temporary gabled rooftop of paper tubes, actually opened in January but had not been properly christened. So, following comments by Ban and Camper's general manager **Miguel Fluxa**, the press corps was herded out onto the sidewalk for a ribbon-cutting—except the “ribbon” was a giant red shoelace stuffed with confetti and positioned above the door. Standing on either side of the entrance, Ban and Fluxa each held strategically placed ripcords—and the countdown began. But, at the crucial moment, only a thin trail of metallic flotsam trickled out. Unfazed, Ban stayed on the sidewalk to chat about his next New York project, the renovation of a residential building at 361 Broadway, to which he has proposed adding a two-story penthouse. The challenge? Leaning in conspiratorially, he said, “It’s landmarked!”

SEND PLATFORM SHOES, PIÑATAS, AND PIMM'S CUPS TO [EAVESDROP@ARCHPAPER.COM](mailto:EAVESDROP@ARCHPAPER.COM)

COURTESY SNARKITECTURE

OPEN &gt; RESTAURANT



COURTESY WARREN RED

### > DEMI MONDE

90 Broad Street  
Tel: 212-248-7220  
Designer: Dieter  
Cartwright/Warren Red

Demi Monde, the below-ground cocktail bar and restaurant now open in the Financial District, has an attitude that sets it apart from its relatively tame neighbors. Dieter Cartwright of design and branding team Warren Red describes his team's effort to create a visual identity for the space: “We developed this idea about people who throughout history are marginalized for having too much fun—the demimondes, the bohemians.” To this end, Demi Monde functions as both restaurant and lounge, with spaces to accommodate a variety of uses.

A sunken lounge anchors the room, while expressive textures delineate the more intimate adjacent spaces. Diners descending the staircase are faced by the bar and a glossy red wall that leads to a twelve-seat chef's table opposite a secluded lounge area with floor-to-ceiling drapery. More intimate lounge space is screened in by permeable rope partitions and covered in kaleidoscopic wallpaper.

While the team's intention was to break up the room into more intimate seating areas, the space maintains a sense of openness and cohesion. The sunken banquettes function as benches on the upper level corridors to promote engagement with the spaces that flank it. “We wanted to foster table-hopping and make sure there are no dead ends,” explained Dieter. **MICHAEL LAWLOR**



TODD MASON/HALKIN PHOTOGRAPHY LLC

Left: Studio Bryan Hanes' Children's Discovery Garden.

Peter and Paul to the east. The designers placed a new fountain in the southeast section of the park. Thin-streamed fountains spurt from flush bluestone pavers, with the largest at the center representing Philadelphia. Smaller jets representing the sister cities relative to their distance from the city and their populations are signified by the size of the jets.

The north end of the park is geared toward families with children. The pavilion and its plaza act as a midway buffer. Its green roof points up and out 16 feet toward the circle. Split-faced Emerson limestone cladding gives way to smooth, honed accents. The seemingly cantilevered roof gets jaunty support from columns pitched at varying angles. A polished concrete floor plays off a warm cedar ceiling that drops from 12 to 7 feet in one interior-to-exterior swoop. The cedar flies through a glass wall around the snug interior housing the cafe and visitor center. The clean lines carry down into a reflecting pond. Here, all formalism ends as the pond morphs into a riot of rocks and rivulets for the Children's Discovery Garden. In a reference back to Fairmount Park, the garden symbolically nods to the opposite end of a parkway that is at last emerging as envisioned. **TS**

### CITY OF SISTERLY PARKS

continued from front page to the northwest. For nearly a century civic dreams of museums and cafes lining the entire parkway remained just dreams, until now. In the last year alone, four major landscape designs were completed or broke ground on the parkway, with Sister Cities Park on Logan Circle being the latest to open last month.

Bryan Hanes of Studio| Bryan Hanes was working for OLIN four years ago when plans for restoring the century-old vision were mapped out together with the Center City District, a public/private partnership. OLIN's Parkway designs at the Barnes and Rodin museums were both completed this year and their work with Kieren Timberlake at Dilworth Plaza is under construction. Now on his own, Hanes is revamping Sister Cities Park, a small park that skirts the circle, while Philly

firm DIGSAU is designing a new visitors center.

The team both embraced and stepped back from the heavy Beaux Arts influences that inundate the circle from all angles, developing a concept that falls between the urbanity of City Hall and the wilds of Fairmount Park, one of the largest park systems in the United States. Thus, the clean-lined silhouette of DIGSAU's cafe and visitor center leans toward urbanism, while a ramble of rocks and native vegetation seemingly tumbles from the pavilion in a gesture toward wilderness.

Before renovation, Sister Cities Plaza was a dark canopy of unkempt trees that drearily recognized Philadelphia's seven official sister cities, including Florence, Tel Aviv, and Nizhny Novgorod, Russia. Shorter trees were removed to open up views of the Cathedral Basilica of Saints

# artek

“A chair is not just a seat, it is the key to the whole interior.”

**Kiki Collection**  
Ilmari Tapiovaara, 1960



Artek USA, Inc.  
199 Lafayette Street, Suite 5D  
New York, NY 10012

212 291 0589 | [www.artekfurniture.us](http://www.artekfurniture.us)

## H3 HARDY COLLABORATION ARCHITECTURE



FRANCIS DZIMOWSKI

Is it better to be wise or clever? Cleverness has been much in evidence lately at New York's Lincoln Center, that mid-century performing arts complex recently revived by a willfully witty matrix of interventions by Diller Scofidio + Renfro, whose delightful LED-stair-risers, paraboloid park, and subtle groundworks (along with a wholesale redesign of neighboring Alice Tully Hall and the Julliard School of Music), have returned the place to its original aspirational

urbanity. And yet some of their interventions, such as meticulously extending the facade at Julliard in order to have appeared to have sliced it away with a glass wall along Broadway, border on the kind of architecture school juvenilia that a firm poised on the edge of greatness might do best to avoid.

Maybe they should have asked Hugh Hardy to take a look. The veteran principal of the firm now called H3 Hardy Collaboration

Architecture started his venerable career with scenic designer Jo Mielziner and Eero Saarinen, architect of Lincoln Center's Library for the Performing Arts and Vivian Beaumont Theater—the travertine-box-above-glass-box building at the northwest corner of the complex, adjacent to the reflecting pool. Hardy worked with them on the design of the original theater there. Now, with H3 partner Ariel Fausto, he has added, on the roof, the

new 100-seat Claire Tow Theater for the LCT3 Company, along with rehearsal space and offices.

The addition has a self-evident inevitability that is the consequence of long experience and the confidence to make fewer moves. An elevator tower precisely filling three of the structural bays of Saarinen's lobby ceiling takes you up to the roof. There you find yourself outboard, as if outside, of the addition's main volume—a glass box screened and given monolithic sculptural presence by a horizontally banded aluminum bris-soleil about 2 feet east of its glass facade. Moving from elevator lobby to main lobby briefly places you spectacularly between those layers of aluminum and glass: this kind of delayed entry sequence, in which the building strikes a pose before inviting you in, is a great bit of business, an old modernist thrill.

The rest is strong and simple. The rehearsal space footprint is exactly the same as the combined stage/backstage area of the theater, allowing easy translation between the two. The width and height of that part of the stage that extends into the theater's house exactly matches, and aligns with, the double-height volume of the main lobby and bar area—reminding you that as much

drama takes place out there during intermission as before and after. The lobby is literally and conceptually extended by a generous roof deck, with all those alignments bringing that drama out into the city and reminding you that all the world's a stage.

The building's structure is similarly straightforward: essentially a 160-foot steel bridge made of three Vierendeel trusses that align with Saarinen's concrete trusses below, supporting the Performing Arts Library's stacks; to the rear, it attaches to the existing flytower of the Vivian Beaumont Theater. Some visible value-engineering around the 23,000-square-foot, \$42 million project, in which ducts are exposed and structural steel left raw in its fuzzy anti-fire coating, relieves all the marble and bronze of Lincoln Center, which, like so much graced by the hand of Philip Johnson, veers from pomp to pomposity. Saarinen, too, liked a little grandeur, but tempered by structural and spatial innovation. "Eero believed in progress," Hardy recalled during a recent tour of the new theater. "He believed the world was moving up."

And, up on the roof at Lincoln Center, that piece of wisdom is demonstrably true.

THOMAS DE MONCHAUX

P+INC.

**Defining structure** The potential of space increases with flexibility – USM builds the base for expansion.



Select USM Haller pieces in stock for Quick Ship delivery.

USM NY Showroom, 28–30 Greene Street, New York, NY 10013, Phone 212 371 1230  
info@usm.com, www.usm.com

**USM**  
Modular Furniture



A San Francisco dumpster garden by Rebar Group

JEREMY A. SHAW/FICKR

**TALKING TACTICAL URBANISM** continued from front page *Actions for the Common Good* at the 13<sup>th</sup> Venice Biennale in August. AN gets a jump on the conversation:

**The Architect's Newspaper: How does tactical urbanism differ from traditional forms of urbanism? How did you get involved with the movement?**

**Mike Lydon:** In 2010, I began noticing a lot of little things happening that were, in a lot of ways, self-funded or self-organized but having a big, longer-term impact. One of the flagship examples of tactical urbanism, Build a Better Block, which started in Dallas, was just a weekend event. Essentially it put a three-lane one-way street on a road diet—adding chicanes [bump outs] and a bike lane. They visually mocked up an environment, a neighborhood setting, that the community wanted. The result was huge. It rippled all across the Internet and produced actual change in the city of Dallas itself.

After seeing that, I started looking for similar efforts—both bottom-up and top-down—and it was clear people were being really creative in making physical changes in their neighborhoods. New York City is the great example of public space reclamation. Using very temporary materials in plazas and public spaces built literally overnight, [those plazas] became these placeholders that are very highly used. Now we're seeing some of them up for permanent design and construction. That process is what's fascinating and what I have been very interested in trying to document.

**What is the value of this tactical approach?**

A lot of these efforts are not expensive. Really, \$2,000 can help people envision change. What's difficult about the traditional planning process is that it's behind closed doors. It can be intimidating for people to get involved, but if you're experimenting with change in real time on the street, on your block, or on your sidewalk, people get a real understanding of what that means. Especially when it's part of the larger planning process. You can mock it up, and it becomes a type of rendering in real time. People can say, "This really works for me. I like it."

**What are the tactical urbanism projects that have achieved long-term success?**

Open Streets [Appropriating a street for non-automotive uses] is one of the most successful that's out there. We've been documenting Open Streets programs around the country as part of the Open Streets Project. There are now 70, from very small towns to large cities like New York, Chicago, and LA. It's something that can be scaled to each individual town and it touches on a number of issues facing communities, from public health and community exercise to developing discussions around making cities more pedestrian and bike friendly.

Businesses tend to do very well during Open Streets, so it's good for the economy, too.

Build a Better Block and all its variations is also a very good tactic. It's basically a neighborhood barn raising. People really get together and volunteer time for a week-long or weekend-long event during which they mock up what they want to see on the block.

What's great about the guys from Dallas—Jason Roberts and Andrew Howard, the founders of the Better Block movement—is that they've open-sourced it. They are the consultants on numerous Build a Better Block projects all over Texas and the Southwest, but they are really happy to serve as a resource. They have one now in Philadelphia and we were involved in one in Oyster Bay, New York.

Memphis did one that had a cycle-track, where they mocked-up a physically separated bike path during a weekend-long event called A New Face for an Old Broad, which was on Broad Avenue, and that cycle track has remained for the last two years. It was supposed to be temporary, but everyone loved it, so they just kept it and now, two years later, there's an actual detailed plan to build a permanent cycle track with a much more permanent structure and materials. It's one of those great case studies in which you see a temporary idea leading to permanent change.

**Did tactical urbanism help give rise to the surge in interest in urban issues among the general public, or did it emerge from it?**

It's probably a little bit of both. With the economy the way it's been the past couple years, there's been a lot of interest in the fact that cities are a lot more resilient economically, but I think the rise of the whole tactical urbanism trend and interest in cities is also a reflection of how information is exchanged via the Internet. There are dozens and dozens of blogs and resources to tap into in any city now that are on the ground explaining neighborhood issues, drawing in supporters for changing neighborhoods.

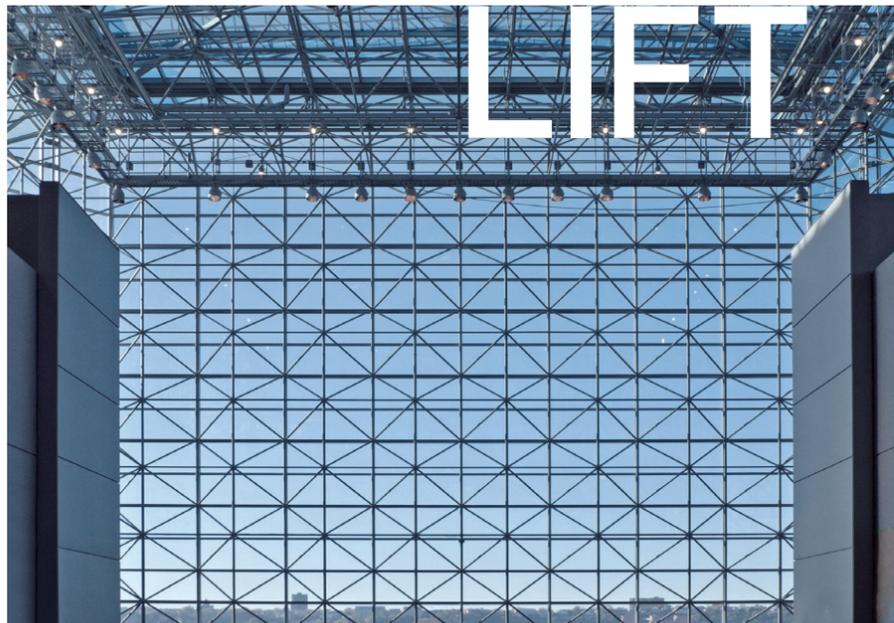
**How can tactical urbanism work in architecture and the formal planning process?**

A couple of ways. Projects that started unsanctioned or that were generated at the neighborhood level really rise up quickly when they're successful. They then gather the attention and support of city council people, politicians, city planners, and different departments in the city. We're seeing that in a lot of places. Portland, Oregon, is a good example with depaving. Neighbors got together in 2007, busted up a bunch of pavement and put in some green space, with gardens and public space. It was a really good idea, and the municipality funded the initiative with some seed money. It turned into a nonprofit and then gained funding from the Environmental Protection Agency at the federal level.

The planning process is not going to be replaced by tactical urbanism. Following up on comprehensive planning efforts, the neighborhood-wide or city-wide planning process can use tactical urbanism to take some of the most popular ideas and really do things quickly rather than have them wait on the shelf for the million-dollar funding stream. Tactical urbanism is a tool for the more formal planning process.

**BRANDEN KLAYKO**

# SPACE



Since its construction in 1982, the **Jacob K. Javits Center** has been one of the world's leading examples of space-frame design. But the **I.M. Pei & Partners**-designed exhibit space needed updating to put its best face forward for the 3.5 million visitors it receives each year. So owners engaged **Epstein Global** and **FXFowle Architects**, who developed the recladding program that is dramatically increasing the building's transparency and energy efficiency. Targeting LEED Silver with a glazing system that will enable the building to exceed energy code requirements by 25 percent, the new face of Javits proves that being old doesn't have to mean retiring.

## Transforming design into reality

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

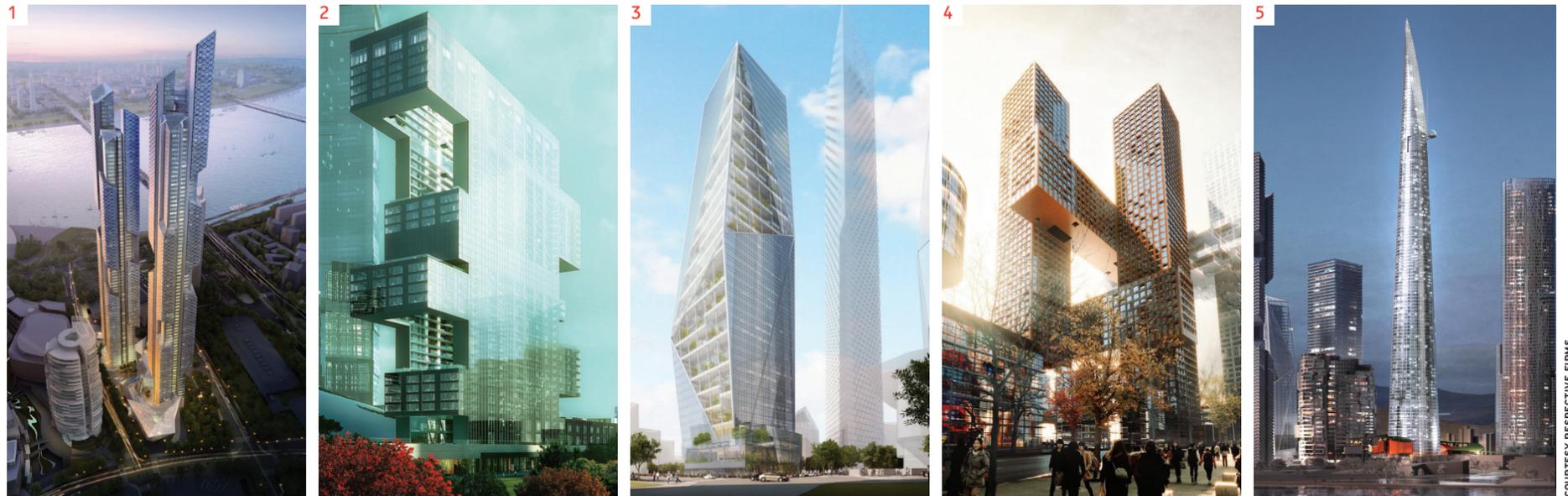
**Ornamental Metal Institute of New York**

Publisher of *Metals in Construction*

211 E 43 ST | NY, NY 10017 | 212-697-5554 | [www.ominy.org](http://www.ominy.org)

Architect: Epstein Global, FXFowle Architects  
Photographer: Enclos

THE ARCHITECT'S NEWSPAPER JUNE 6, 2012



COURTESY RESPECTIVE FIRMS

# SEOUL RISING

Yongsan International Business District, a \$30 billion, 37.7-million-square-foot, mixed-use development, will create a new business and cultural center for Seoul, South Korea. The design contains 66 buildings connected by an underground level and designed by renowned architects such as BIG, SOM, MVRDV and assorted other big names. The development is scheduled for completion in 2016. **MATT SHAW**

**1 DANCING DRAGONS**  
ADRIAN SMITH + GORDON GILL  
ARCHITECTURE  
1,476 AND 1,279 FT  
(88 AND 77 STORIES)

Mullions between the scale-like overlapping glass panels will provide natural ventilation in this mixed-use tower that includes residential, hotel, and retail elements.

**2 PROJECT R6**  
REX  
472 FT  
(36 STORIES)

This filing-cabinet-shaped residential building has a large courtyard garden and features small apartments with movable walls, which are designed for short-term tenants.

**3 HARMONY TOWER**  
STUDIO DANIEL LIBESKIND  
797 FT  
(48 STORIES)

The design for this office tower will feature vertical winter gardens on the south and west facades, providing users access to planted parks at each of the 38 office floors.

**4 CROSS # TOWERS**  
BIG ARCHITECTS  
702 AND 669 FT  
(50 AND 46 STORIES)

This residential building, which contains a library, a kindergarten, and a gallery space, utilizes unusual massing to go around height restrictions and maximize square footage.

**5 TRIPLE ONE (LANDMARK TOWER)**  
RENZO PIANO  
BUILDING WORKSHOP  
2,034 FT  
(111 STORIES)

The centerpiece of the Yongsan International Business District, this conical office tower is poised to become the seventh tallest building in the world.

## LIMBURG Collection



### LED Wall Mounted Luminaires

Symmetrical up/down lighting  
Partially frosted crystal glass for dramatic glare control

**BEGA** sets the standard



**BEGA-US**  
www.bega-us.com  
(805) 684-0533

# COLUMBIA UNIVERSITY

## Master of Science in Construction Administration

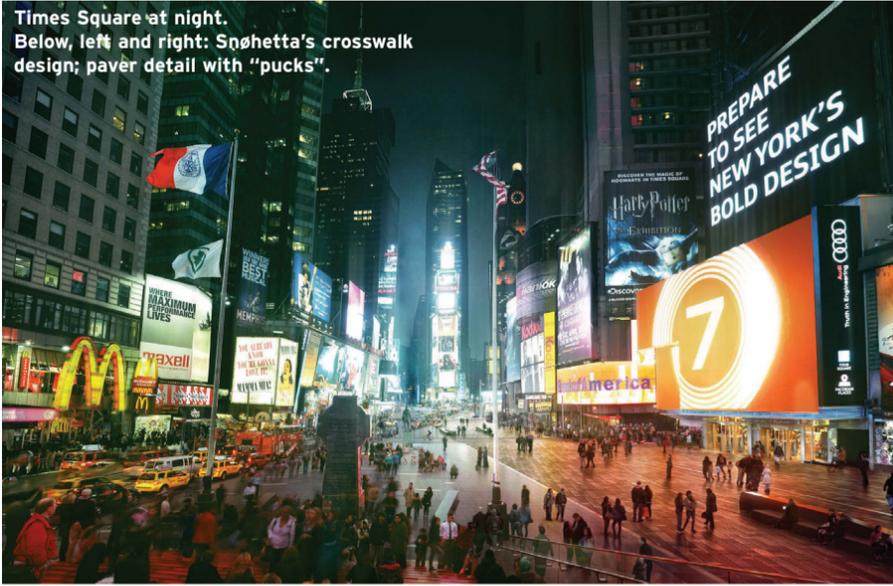
Our part-time program examines the increasingly complex construction process, from design through build, with a focus on commercial and residential building. The program teaches management skills essential for bringing construction projects to completion safely and within budget.

Courses provide in-depth analysis of key topics such as cost estimating, project financing, construction techniques, human and material resources, construction law, conflict resolution, environmental safety, and conservation.

 COLUMBIA UNIVERSITY  
School of Continuing Education

Apply now for fall 2012. [ce.columbia.edu/c1](http://ce.columbia.edu/c1)

Times Square at night.  
Below, left and right: Snøhetta's crosswalk  
design; paver detail with "pucks".



#### PLUG-IN PLAZA continued from front page

No longer will visitors simply look up at the energy of Times Square; they'll be sitting on it, too. The long granite sculptural benches indicating the thrust of the Great White Way will now carry electrical currents of up to 400 amps. The new entertainment infrastructure with fiber-optic connectivity will be the first of its kind in the city and could have implications for other event venues likely to pop up on 34<sup>th</sup> and Broadway, Madison Square, Union Square, and other plazas in Midtown.

The commissioner added that if the entertainment plaza model were to be replicated elsewhere it would probably follow a public/private model similar to the Times Square renovation, where months of community charrettes met key support from the Times Square Alliance. Of the \$45 million spent on the renovation, \$5 million will go toward event infrastructure.

Wesler-Cohen engineered electrical plug-in points on the benches that will provide both 400 and 200 amps. Bexel engineered the broadcast capacity, while Weidlinger Associates facilitated utility coordination. The power for plazas to the southeast will be provided by transformers hidden within two buildings on the south side of the square, while on the northwest a transformer will be placed in a prefabricated vault designed to go beneath the sidewalk. The DOT will manage and maintain the system.

"It all fits into the basic goals of consolidation and simplification that have been key for the project as a whole," said Snøhetta's Clair Fellman. The plug-in points will eliminate the need for generators, whose noise and pollution have been known to cause neighborhood outrage, as they did during last year's Fashion Week at Lincoln Center. Organizers there eventually plugged in to supplies at Fordham University and at the David H. Koch Theater, but there were still miles of cables "hidden" beneath protective pads cluttering the area.

Department of Design and Construction (DDC) Commissioner David Burney said he

cannot think of a precedent for similar event infrastructure. Bryant Park, for example, has power capacity not broadcast infrastructure. "The event economy has really evolved in the last 20 years," said Bryant Park executive director Daniel Biederman. "You're much better off if you can have underground connectivity distributed throughout your space." But while facilitating events is important, Burney noted the main focus of the redesign remains the "de-cluttering of Times Square." If it's not needed, it's got to go. Gone are telephone booths, curbs, and many of the light posts. "There's more than enough ambient light from the signage," Burney noted.

Con Edison is already working their way north on the square, converting oil systems to natural gas. Burney said that toward the end of this year, the DDC will begin to follow the energy company, capping below-grade work with cast-in-place 12-foot-by-12-foot concrete slabs. Modular concrete pavers will top the slabs. The pavers combine white quartz aggregate with darker hued concrete for contrast, while small stainless-steel circles called "pucks" will be embedded for a touch of glitz.

Turning Times Square into a no-car zone was inevitable. "It never made any sense," Burney said. "It just becomes a de facto pedestrian plaza anyway—we're just recognizing reality." Sadik-Kahn noted that before the pilot program, 11 percent of the space was set-aside for pedestrians, even though they are 90 percent of the traffic. In terms of design solutions, however, one size does not fit all. "What works in Times Square doesn't necessarily work on New Lots Avenue," Sadik-Kahn said. However, with pedestrian signage designed by Pentagram to be introduced across the city this fall, there will be some consistency. With its presumed success in Times Square, event infrastructure has a future throughout the city. If you can make it happen there, you can probably pilot it and make it happen anywhere. **ts**



COURTESY SNØHETTA

## GATE EXPECTATIONS



Technology-based "smart classrooms" need smart buildings to be effective. **Westchester Community College's Gateway Center**, designed by **Ennead Architects**, meets the challenge. Erected on the college's Valhalla campus to aid new Americans in gaining essential skills for the technologically sophisticated workplace, its long-span steel trusses enable an array of spaces programmed for the dynamic exchange of ideas. More than an inspirational entryway for students preparing for 21st century careers, the **LEED Gold-certified building** is a demonstration of the college's commitment to sustainability—a symbol that the campus is investing in the future in more ways than one.

### Structural Steel Right for any application

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

**Steel Institute of New York**

Publisher of *Metals in Construction*  
211 E 43 ST | NY, NY 10017 | 212-697-5553 | [www.siny.org](http://www.siny.org)

Architect: Ennead Architects  
Structural Engineer: Leslie E. Robertson Associates  
Photographer: Jeff Goldberg/Esto



# FRESH PICKED

NEW AND NOTABLE DESIGNS FROM THIS YEAR'S  
INTERNATIONAL CONTEMPORARY FURNITURE FAIR  
JENNIFER K. GORSCHÉ

## 1 YABANÉ A+A COOREN

The latest piece from A+A Cooren Design Studio, founded by French-Japanese design duo Aki and Arnaud Cooren, is inspired by a traditional Japanese graphic pattern. Named Yabané ("arrow" in Japanese) the four-drawer chest opens in two directions and can be used as a space divider.

[aplusacooren.com](http://aplusacooren.com)

## 2 STEPPING STONES CREDENZA 66 THINK FABRICATE

Brooklyn-based design studio Think Fabricate's new Stepping Stones Credenza 66 mixes colors and finishes including plyboo doors, a mirrored display alcove, and inset Richlite top, while casters and an optional two-sided version allow it to function as a room divider.

[thinkfabricate.com](http://thinkfabricate.com)

## 3 FORÊT ILLUMINÉE SUPER-ETTE

Forêt Illuminée by designer Ionna Vautrin suggests the imagery of intertwined trees, fictional animals, and low-hanging clouds with a stitched Tyvek cocoon illuminated atop two wooden cylinders. The lamp is made by Super-ette.

[super-ette.com](http://super-ette.com)

## 4 HAVEN TABLE LAMP STEVE OH

Industrial designer Steve Oh's Haven lamp's convertible design makes it ideal to illuminate a variety of everyday objects. It rotates to allow it to function as a table, task, or mood lamp. Expected to enter production soon, short and long versions will be available.

[osteveo.com](http://osteveo.com)

## 5 PLEAT DEBRA FOLZ

Created with hand-pleating techniques borrowed from fashion, Debra Folz's new Pleat line of contemporary furniture pairs structured geometric forms with textiles that are hand-folded with paper molds, then steamed to set the shape. The Julie stool is pictured.

[debrafolz.com](http://debrafolz.com)

## 6 ELEMENTS NOCC

NOCC's new Elements shelving system comes as flat-pak aluminum sheets with laser-cut perforations that allow it to be folded and assembled in a variety of configurations with standard wood boards of any length.

[nocc.fr](http://nocc.fr)

**EDUTOPIA?** continued from front page  
broader fields of knowledge. It could be labeled "open source pedagogy." And today's collaborations aren't just between architecture schools, but more and more frequently also involve corporate sponsors, with their own far-reaching agendas.

These new university-corporate relationships are different from past models with research opportunities functioning as "jobs" for which the university answers a research question contracted to them. In the new model, the questions aren't as defined; there is a mutual exploration of broad topics through new relationships based on open-source information networks. At Columbia University that means partnering with businesses that are asking many of the same big questions that an architecture school might. Dean of the Graduate School of Architecture, Planning and Preservation (GSAPP) Mark Wigley said "to remain competitive, global companies maintain vast research arms that look a lot like universities, and similarly, to remain relevant, a university must take on many of the characteristics of a business."

Columbia's recent partnerships include C-BIP, the Columbia Building Intelligence Project, which was underwritten in 2009 by Oldcastle Building Envelope and focuses on building technology and sustainability. Nokia, IBM, and Audi have also recently partnered with GSAPP. Wigley says the school does not look to benefit financially, only intellectually, yet corporate dollars do support a level of student research and travel that would otherwise not be possible. The findings are eventually incorporated into public events, such as panel discussions or exhibitions.

The relationships emphasize opportunity, giving access to cutting-edge research to students who in turn contribute their own innovative thinking. For example, Oldcastle shared their knowledge with C-BIP and the students' informed experiments led to breakthroughs in building envelope technology. This platform for innovation between state of the art engineers at companies and students and faculty constitutes a kind of win-win feedback loop. This year's Audi *Experiments in Motion* project seeks similar results, and its research on the future of mobility in cities will be showcased this summer in a public forum.

But these types of corporate relationships raise issues: are for-profit businesses controlling the curriculum, taking advantage of research, or compromising the ideals of the university? Yale School of Architecture Dean Robert A. M. Stern doesn't think so, citing Yale's long-standing relationship with software company Autodesk, which provides students with knowledge and skills while allowing them to test out the latest technologies in digital fabrication. "The small amount of corporate support that we do have is welcomed by those who govern the curriculum as a way to extend our reach," said Stern.

While these experimental collaborations can be exciting for companies, students, and faculty, their success must ultimately be judged in a traditional way: by identifying clear learning goals and measurable results, especially as "small amounts of corporate support" morph into vast co-dependencies. **MS**



## "Truly effective design drives energy performance."

When I'm designing a building I begin at the nexus of design assumptions and real-world building performance: the envelope.

I specify InsulBloc® high performance spray foam insulation because I know and trust it. InsulBloc® gives me great flexibility in my designs, and can be used with poured concrete, primed steel, wood, CMU, and most other construction materials.

InsulBloc® adds solid LEED points, is safe, and can save up to 40% in energy costs.

If you want energy efficient, comfortable, sustainable, and healthy buildings you have to design and build them with great materials. InsulBloc® by NCFI is the ideal way to start.

Robert W. Ferris, AIA, REFP, LEED AP

CEO and Co-Founder of SFL+a Architects,  
Co-Founder Firstfloor, Inc., providing turnkey  
development solutions to educational institutions.



**InsulBloc®**

[www.insulbloc.com](http://www.insulbloc.com)

THE SCIENCE  
OF COMFORT



Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art

THE ARCHITECT'S NEWSPAPER JUNE 6, 2012

FOUNDATION EYES QUEENS AS NEW HOME FOR ALUMINAIRE



COURTESY ALUMINAIRE HOUSE FOUNDATION

Site Specifics

The Aluminaire House is homeless once again. Built in 1931 for the Allied Arts and Industry and Architectural League exhibition, the house introduced prefabricated design methods espoused by Le Corbusier to an American audience. Corbu disciple Albert Frey designed the house with A. Lawrence Kocher, onetime editor at *Architectural Record*. After more than 100,000 visitors passed through, the architect Wallace Harrison snapped it up and placed it on his estate to be used as a guesthouse. The building made a featured appearance in Henry-Russell Hitchcock and Philip Johnson's 1932 Museum of Modern Art (MoMA) exhibition and in their book, *The International Style*. Eventually, the house came under the care of the New York Institute of Technology and landed on their Islip campus, which is now being phased out. In April, the house was dismantled once again and handed over to the newly formed Aluminaire House Foundation, run by architects

Frances Campani and Michael Schwarting of Campani and Schwarting Architects.

The repetitious dismantling and reassembly of the house has reinforced its status as a kit-of-parts design. With that in mind, the foundation is looking for a low-rise high-density site on the outskirts of New York City where the house might be more of a theoretical than aesthetic fit. In a telephone interview, Schwarting said that a place like Forrest Hills, Queens, where Kocher once lived, might be an interesting spot, in so much as Forrest Hills was middle-class housing for a planned community. The group has also identified a site in Sunnyside Gardens, another planned community in a stripped-down Colonial Revival style dating to nearly the same period as the Aluminaire. Schwarting noted that the Aluminaire, like Sunnyside's multi-block redbrick stock, has a repeatable plan. "They were both looking at the same kind of housing problems at the same time," said Schwarting. "They're visually very different, but they were addressing the same issues."

The foundation contacted MoMA but then thought better of it. "With a museum it becomes an art object, and I don't think we need to go that far," Schwarting said. Giving the house over to a public entity such as the Parks Department would involve negotiating a caretaker with a department that is already stretched to the limit. They even talked to Richard Meier, due to his interest in the sort-of planned community, Houses of Sagaponac, but nothing panned out, which was perhaps fortuitous. "We hope to return the house to the agenda of the early modern movement," said Schwarting. "If we can put it in a reasonable setting, where its original intentions for affordable housing are reflected, that would be the ideal." **TS**

AT DEADLINE

NAME GAMES

In what may seem like a backhanded vote of confidence for Related Companies' Hudson Yards development, Extell's Gary Barnett has revived plans to build on their parcel at Eleventh Avenue between 33<sup>rd</sup> and 34<sup>th</sup> streets and he's unabashedly naming it "One Hudson Yards." Like Related's new Coach tower, Extell's Kohn Pedersen Fox-designed tower will sit on terra firma, while the majority of Related's multi-use plan will be built atop the functioning rail yards. The proposed tower would rise 56 stories above the No. 7 line entrance. The compliment missed: Related's Steve Ross told the *New York Post* that the name was an attempt to "deceive tenants and the public."

BAIT AND DITCH

There were murmurs that the affordable housing at Forest City Ratner's Atlantic Yards might be delayed, but now it's a roar with *The Wall Street Journal* reporting that the affordable housing component at Atlantic Yards, as well as at Willets Point, will have to wait while commercial development takes priority. Of the 2,250 housing units planned for Atlantic Yards, a mere 175 will be started this year. At Willets Point, retail and hotel venues will take precedence over housing, which is not expected to get underway until 2025. Promises of housing and jobs were how both projects got pitched to the public. Ratner's executive vice president MaryAnne Gilmartin told the *Journal* that the reason for the delays was due partly to labor costs. Unlike most moderate-to low-income housing developments, Ratner was using union labor she pointed out. The SHoP design for the project is set to become one of the largest prefabricated complexes in the world. Prefab units place the bulk of union labor in off-site factories, where workers make less. As much of the work shifts to factories, on-site laborers will get to punch their time cards a lot less.

STAYING POWER

Meanwhile, down on the Lower East Side, former stomping grounds of Dorothy Day and Emma Goldman, Community Board 3 unanimously approved the SPURA plan for mixed-use development with the proviso that fifty percent of the housing be built as permanently affordable. (The previous plan allowed for just 60 years.) The project is the largest development of city-owned land beneath 96<sup>th</sup> Street, and given its politically radical provenance, it was not surprising to hear that many of those present at the final hearing wanted 100 percent affordable housing.

Glass inspires



Inspired designs  
Innovative solutions

One trusted resource®

**Galaxy**  
GLASS & STONE®

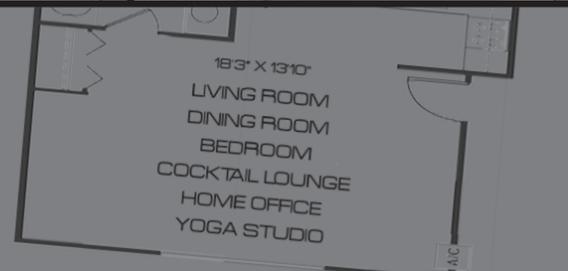
800-378-9042 galaxycustom.com

EVERYTHING you can imagine is REAL. *Pablo Picasso*



ATOLL 000 Queen Bed/Bookshelves

One room.  
Multiple functions.  
40+ customizable  
solutions for every space.



Made in Italy by Clei. Made possible by Resource Furniture.  
Visit our website or call today.

RESOURCE FURNITURE



SPACE. REINVENTED.

969 Third Avenue @ 58<sup>th</sup> Street ■ New York, NY 10022 ■ 212 753 2039  
www.resourcefurniture.com

New York ■ Toronto ■ Vancouver ■ Victoria ■ Montreal ■ Hong Kong ■ Calgary (Fall 2012)

# DWELL ON DESIGN 2012

## Modern Beyond Expectations

Join us for a Three Day Celebration  
of Modern Design

2,000+ PRODUCTS

150+ SPEAKERS ON 3 STAGES

3 DAYS OF MODERN HOME TOURS

5+ FULL-SCALE PREFAB HOMES

**JUNE 22-24, 2012**  
Los Angeles Convention Center

**REGISTER EARLY**  
[DwellOnDesign.com/AN](http://DwellOnDesign.com/AN)

**SAVE \$5**  
USE PROMO CODE:  
**ARCHNEWS12**

**Free For Members  
of Design Trade**  
SEE WEBSITE FOR DETAILS



**dwell**  
ON DESIGN



# DISCOVER CONCRETE



 **Trueform**  
concrete

973-983-7500 [WWW.TRUEFORMCONCRETE.COM](http://WWW.TRUEFORMCONCRETE.COM)  
MANUFACTURED LOCALLY - SHIPPED NATIONALLY

THE ARCHITECT'S NEWSPAPER JUNE 6, 2012

Long considered one of the most traditional and risk-averse cities in the country, Washington D.C. is embracing innovative architecture and urban planning. Thanks to a new generation of enlightened local governance buoyed by on-going federal spending and related private development, which has kept the city booming through the Great Recession, the Capital is emerging as an unexpected model of progressive urbanism. **Amanda Kolson Hurley** surveys the scene.

EE&K's master plan for The Wharf along the waterfront, an ambitiously mixed-use (including a graduate school) development by Hoffman-Madison Waterfront that is adjacent to the equally forward-looking revitalization plan for the Southwest EcoDistrict.

## a new morning in washington

It's hard to pinpoint just when D.C. began to change—when a famously classical city took a second look at contemporary architecture and urban design, liked what it saw, and even more surprising given its ingrained traditionalism, many-layered regulatory processes, and vocal NIMBY groups, started building more of it.

"Here's the challenge in Washington: it's still a city in which the people are fundamentally not Los Angeles-type people. This is a place that's conservative," said Roger Lewis, an architect and *Washington Post*

columnist who has lived in D.C. since the late 1960s. "We have this legacy of classically inspired buildings. That, coupled with the L'Enfant Plan and the 130-foot height limit, does tend to produce a mindset...that resists innovation."

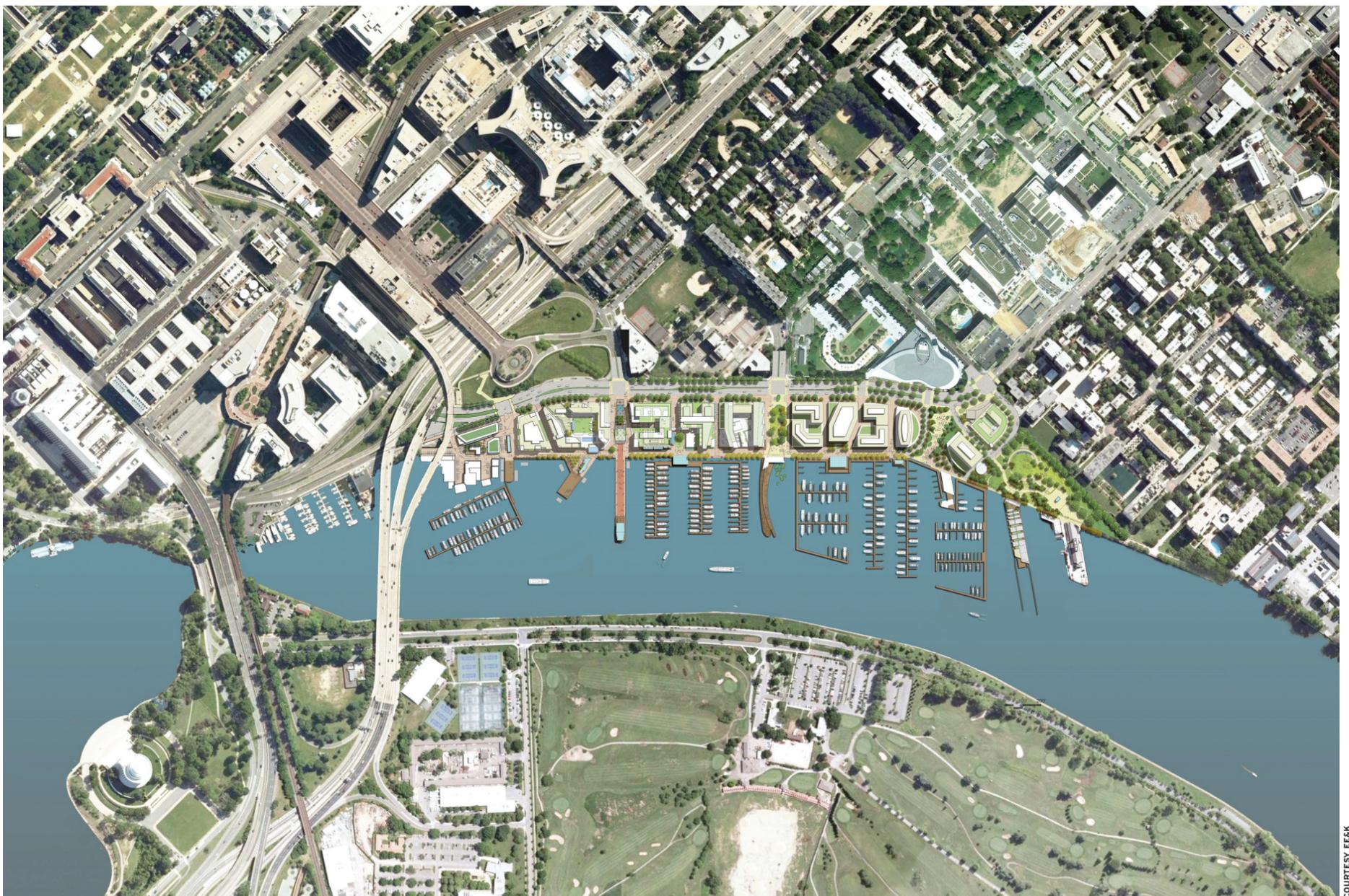
But Lewis and others see that resistance crumbling and a new eagerness for architectural innovation emerging. Even the Height Act of 1910, once taken as doctrine, is under review. D.C.'s Mayor Vincent Gray and Rep. Darrell Issa (R-Calif.), who chairs the House Committee on Oversight and

Government Reform that oversees the district, recently said they would consider relaxing the limits, especially outside of the monumental core. As the city's population grows and buildable parcels of land dwindle, economic development types can only look in one direction: up.

One watershed moment was November 2007, when the Robert and Arlene Kogod Courtyard opened at the Smithsonian's American Art Museum and National Portrait Gallery. A billowing glass canopy designed by Foster + Partners that floats over shallow

pools and rectangular planters by Gustafson Guthrie Nichol, the space won over tourists, locals, and critics alike. An elegant juxtaposition of new and old—the museums are housed in the Old Patent Office, a Greek Revival masterpiece—it showed skeptical Washingtonians that modernism could mean more than a bland office block or a hulking Great Society-era government building.

Not long after, another British firm, Rogers Stirk Harbour, introduced a subdued version of high tech to Capitol Hill at 300 New Jersey Avenue. Vancouver architect Bing Thom's



FEATURE  
16

THE ARCHITECT'S NEWSPAPER JUNE 6, 2012



COURTESY ARCH STONE; TOP: COURTESY NATIONAL CAPITAL PLANNING COMMISSION

transformation of the Arena Stage in the Southwest quadrant has also been a tremendous success since its opening in October 2010. There followed, in relatively quick succession, a number of buildings and commissions embracing the new. In 2009, Freelon Adjaye Bond/SmithGroup beat out other superteams to design the National Museum of African American History and Culture, now under construction on one of the last remaining spots on the Mall, and due for completion in 2015.

Diller Scofidio + Renfro is at work on the "Bloomberg Balloon," an inflatable space it designed for the doughnut-hole of the Hirshhorn Museum, scheduled to debut next year. And the Trust for the National Mall, in partnership with the National Park Service, has recently announced the winners of a forward-looking competition to rehabilitate three neglected sites within the Mall's 700-acre expanse: Rogers Marvel Architects + Peter Walker and Partners; OLIN + Weiss/Manfredi; Gustafson Guthrie Nichol + Davis Brody Bond. Among the winning proposals, there was not a colonnade in sight.

Progress has not charged forward without a few bumps. Frank Gehry's scheme for the Dwight D. Eisenhower Memorial, which features stripped columns and multistory metal "tapestries" depicting the Kansas landscape has stirred considerable controversy, and some early designs have been scrapped. Still, it's worth remembering that Gehry was chosen by a commission made up primarily of members of Congress who continue to stand by their architect, despite objections by Eisenhower's family and cultural conservatives. In late May the National Civic Art Society, the most vocal opponent of the Gehry scheme, issued a statement attacking "the lack of compelling symbolism or sense of permanence conveyed by the design."

For years, city leaders have been working to shape a different Washington: dense, diverse, green, and wholly urban in a way that the Washington of the 1980s and early 1990s—starkly divided by income and race, and bereft of people downtown after office hours—wasn't. In April, Mayor Gray unveiled what may be the signature initiative of his administration, Sustainable DC, which aims to make D.C. the greenest city in the United States over the next 20 years. Goals of the far-reaching plan include cutting both city energy use and the obesity rate by 50 percent; making 75 percent of all trips by bike, walking, or public transit; attracting and retaining 250,000 residents; and covering 40 percent of the District with a tree canopy. Much of the vision behind Sustainable D.C. comes from Harriet Tregoning, the rock-star planning director and a founder of the Smart Growth movement.

Tregoning has been instrumental in the long-stalled but now active push to redevelop the Southwest quadrant and its underutilized waterfront. Once considered a case study in how not to do urban renewal, Southwest is stirring again, with a lift from the transformed Arena Stage and Populous' 2008 Nationals ballpark.

A proposed Southwest EcoDistrict, spearheaded by Tregoning's office and the National Capital Planning Commission, would overhaul the imposing collection of federal office behemoths along 10<sup>th</sup> Street SW, making them more energy efficient, potentially with new uses, and improving the area's connectivity, both internally and to the monumental core and downtown. On the

nearby stretch of riverfront, developers have their own scheme to create "The Wharf," a mixed-use project of 500-plus apartments and more than 1 million square feet of office and retail space. EE&K a Perkins Eastman company completed the master plan, which seeks to draw urban activity to the water and maritime activity into the new district via piers and a mixed-use "spine" linking them. Short blocks and preserved view corridors will enhance connections to the rest of the city. The development team, Hoffman-Madison Waterfront, hopes to break ground early in 2013.

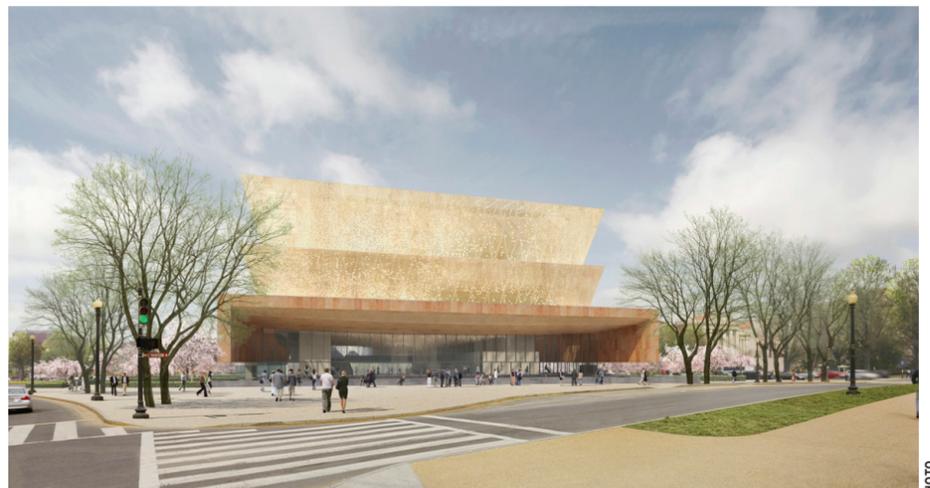
D.C. has some of the highest rents in the nation, so downtown is getting aggressively built out (if not yet up)—and developers are not skimping in their effort to lure Class-A businesses and well-heeled residents. After years of planning, the massive CityCenter DC complex, designed primarily by Foster + Partners, began construction last year on a 10-acre site with an ample park and public plaza—amenities that city leaders lobbied for. Farther west, developer EastBanc wants to redevelop an existing library, fire station, and police station into "two unique buildings that will be the talk of the city" (according to its website), and has hired Enrique Norten/TEN Arquitectos for the job. Norten's library design is a striking riff on the standard D.C. glass box, with staggered setbacks that break up the massing to enliven its facades.

Lower-key but perhaps more transformative programs are insinuating themselves across the city. Capital Bikeshare, established in 2010, has met with wild success, reaching two million rides in a city that never was a cycling mecca. Then there's the ambitious construction campaign led by Ginnie Cooper, chief librarian of D.C. Public Library. For a not-inconsiderable price tag, Cooper, formerly of Brooklyn Public Library, has built or commissioned several new facilities around the city by the likes of Davis Brody Bond, the Freelon Group, Adjaye Associates, and Bing Thom, just announced as designer for a new library in the Woodridge neighborhood.

That D.C. has been reshaped by so many players—public and private, local and federal—attests to an overall shift in the capital's self-perception. Lionel Lynch recently moved to the District to head the new D.C. office of HR&A Advisors, the prominent New York-based real estate and economic development advisory firm. Lynch had lived in the city briefly in 2000, for an internship, but had not planned to return. He believes the last few mayoral administrations—which have mostly restored effective management to the once-dysfunctional city—made it possible for D.C. to seize its own destiny, a new and exhilarating kind of empowerment for people who, after all, still don't have a voting member in Congress.

"The district leadership has actively engaged in urban improvements, despite the oddness of having all these multiple jurisdictions in control," Lynch said. "They've tried to make sure there's a quality public realm. You definitely feel that the District is getting its own identity, or that it's becoming a lot more dominant over the federal government, in a way that is self-reinforcing."

Lynch (whose firm has advised on CityCenter, the Southwest EcoDistrict, and the reuse plan for Walter Reed Army Medical Center in Northwest D.C.) mentions a recent performance by Project Bandaloo, a dancing/climbing performance troupe, on the face of the historic Old Post Office Pavilion on Pennsylvania Avenue. Hundreds of people



COURTESY WEISS MANFREDI; ABOVE, COURTESY ADJAYE ASSOCIATES; PAUL RIVERA/ARCHPHOTO

**Facing page, above:** The proposed Southwest EcoDistrict, spearheaded by the National Capital Planning Commission, would reinvent federal office buildings along 10th Street SW with a sustainability agenda.

**Facing page, below:** CityCenter DC, now under construction, by Foster + Partners in collaboration

with D.C.-based firms fills a ten-acre site near the convention center and includes inner courtyards with shopping and parks.

**Above, from top:** The Watha T. Daniel/Shaw Library designed by Davis Brody Bond in northwest Washington; rendering of the National Museum of African

American History and Culture, due for completion in 2015, designed by Freelon Adjaye Bond/SmithGroup for the Washington Mall; Rendering of the Sylvan theater pavilion for the grounds of the Washington Monument by OLIN + Weiss/Manfredi, part of a comprehensive rehabilitation plan for the Washington Mall.

had gathered to watch; there were food trucks and live musicians.

In the old D.C., this would have been aimed squarely at tourists. Not anymore. "Tourists can definitely enjoy it if they like to, but there's even a bigger piece of it: Residents are interacting with the District and the folks surrounding us," Lynch said.

"And that makes it a more interesting place to visit." And, perhaps, to live.

**WASHINGTON D.C.-BASED WRITER AMANDA KOLSON HURLEY IS A FREQUENT CONTRIBUTOR TO AN. HER WORK HAS ALSO APPEARED IN THE ATLANTIC CITIES, ARCHITECT, PRESERVATION, THE TIMES LITERARY SUPPLEMENT, AND OTHER PUBLICATIONS.**

# COLLABORATION

THE ART AND SCIENCE OF BUILDING FACADES

PRESENTED BY

THE ARCHITECTS  
NEWSPAPER

enclos

*Registration Open*

**NEW YORK**

**SAN FRANCISCO**  
**07.26-27.2012**

**CHICAGO**

Visit [www.facade.archpaper.com](http://www.facade.archpaper.com)  
for more information

SPONSORED BY



COMPLETED

**NYC**

FEB 2012

REGISTRATION OPEN

**SF**

JUL 2012

REGISTRATION OPENS JULY 2012

**CHI**

OCT 11-12 2012

## JUNE

## WEDNESDAY 6

## LECTURES

**John Straube**  
**High Performance Buildings Meet Passive House**  
8:00 a.m.  
AIA Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**John Benson**  
**300 Years of Carved Lettering: John Benson, Master Lapidarist**  
6:00 p.m.  
New York School of Interior Design  
170 East 70th St.  
classicist.org

**Xavier Costa**  
**CHANGES: Barcelona to Boston**  
Northeastern University  
College of Arts, Media and Design  
BSA Space  
290 Congress St.  
Boston, MA  
northeastern.edu/camd

## EVENT

**2012 Buckminster Fuller Challenge**  
2:00 p.m.  
The Cooper Union  
41 Cooper Sq.  
challenge.bfi.org

## TRADE SHOW

**Northeast Buildings & Facilities Management Show & Conference**  
12:00 a.m.  
Boston Convention & Exhibition Center  
415 Summer St., Boston, MA  
nebfm.com

## THURSDAY 7

## LECTURES

**David Jameson**  
**MATTER: a double entendre**  
12:00 p.m.  
District Architecture Center  
421 7th St. NW  
Washington, DC  
aiadc.com

**James Sanders**  
**The New York City Waterfront in Film**  
6:30 p.m.  
South Street Seaport Museum  
213 Water St.  
mcny.org

**Hattula Moholy-Nagy, Llyoyd C. Engelbrecht, Edgar Bartolucci, et al.**  
**When Margaret Met Moholy-Nagy: Margaret De Patta, The Chicago Bauhaus, and Modernist Jewelry**  
7:00 p.m.  
The Theater at the Museum of Arts and Design  
2 Columbus Circle  
madmuseum.org

## SYMPOSIUM

**2012 Society for Environmental Graphic Design Conference: The Bridge**  
**Robert Hammond, Fred Dust, Michael Bierut, et al.**  
12:00 p.m.  
New York Marriott Marquis  
Time Square  
1535 Broadway  
thebridge.segd.org

## FILM

**Modern Tide: Midcentury Architecture on Long Island**  
(Jake Gorst, 2012), 86 min.  
6:00 p.m.  
AIA Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

## EVENT

**Iron Designer Challenge 3**  
6:00 p.m.  
Urban Assembly School of Design & Construction  
525 West 50th St., 4th Floor  
uasdc.com

## FRIDAY 8

## LECTURES

**Judith Kunoff**  
**MTA New York City Transit: Manifestations of Architectural Preservation**  
8:00 a.m.  
AIA Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**Kelly Dobson**  
**Creative Mornings: The Intersection of Arts + Technology**  
8:30 a.m.  
Carolyn Mayaer Beug Studio  
Chace Center, 5th Floor  
20 North Main St.  
Providence, RI  
risdsteam.org

**Álvaro Siza Vieira**  
**Current Work**  
6:30 p.m.  
The Museum of Modern Art  
11 West 53rd St.  
archleague.org

## MONDAY 11

## LECTURE

**Diana Balmoria and Joel Sanders**  
**Oculus Book Talk: Groundwork: Between Landscape and Architecture**  
6:00 p.m.  
AIA Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

## SYMPOSIUM

**Sustainability and Preservation: From House Museums to the Empire State Building—Greening What's Already Here with LEED EB:O&M**  
**Barbara A. Campagna, Christopher Davis, Patrice Frey, et al.**  
9:00 a.m.  
Empire State Building,  
61st floor  
350 5th Ave.  
ap.buffalo.edu

## TUESDAY 12

## LECTURE

**Julian Adams**  
**Cold War Architecture**  
8:00 p.m.  
National Arts Club  
15 Gramercy Park South  
thenationalartsclub.org

## EXHIBITION OPENING

**Let's Talk about Bikes**  
BSA Space  
290 Congress St.  
Boston, MA  
bsaspace.org

## WEDNESDAY 13

## LECTURES

**Niels Gutschow**  
**Architecture of the Newars**  
5:00 p.m.  
Rubin Museum of Art  
150 West 17th St.  
rmany.org

**David Esterly**  
**Grinling Gibbons and the CNC Machine: Woodcarving in Today's Interiors**  
6:00 p.m.  
New York School of Interior Design  
170 East 70th St.  
classicist.org

## THURSDAY 14

## LECTURE

**Henry Green**  
**Building in the 21st Century: Designing a Resilient Community**  
12:30 p.m.  
National Building Museum  
401 F St. NW  
Washington, DC  
go.nbm.org

**Walter Hood**  
**Landscape Architecture**  
6:30 p.m.  
The Greene Space at  
New York Public Radio  
44 Charlton St.  
cooperhewitt.org

## FILM

**Monastery of Saint Catherine, Sinai: Conservation of the Mosaic of the Transfiguration**  
(Roberto Nardi, 2012) 25 min.  
The Metropolitan Museum of Art  
1000 5th Ave.  
metmuseum.org

## FRIDAY 15

## EVENT

**Moroccan Court and Rooftop Cocktails: Tour of the newly opened Moroccan Court at the Met with Landscape Architect Achva Stein**  
6:00 p.m.  
Metropolitan Museum of Art  
6 East 82nd St.  
cfa.aiany.org

## SATURDAY 16

## EXHIBITION OPENING

**Kevin Roche Architecture as Environment**  
10:00 a.m.  
National Building Museum  
401 F St. NW  
Washington, DC  
nbm.org

## WITH THE KIDS

**Hands on Architecture: My Ideal Home**  
1:00 p.m.  
District Architecture Center  
421 7th St. NW  
Washington, DC  
aiadc.com

## MONDAY 18

## LECTURES

**Laurie Kerr, Bruce Barrett, Christopher McCready, et al.**  
**NYC's Net Zero School: The Collaborative Process**  
6:00 p.m.  
AIA Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**Beth White and Ben Helphand**  
**Beyond the High Line: Transforming Chicago**  
6:30 p.m.  
The High Line  
West 14th St.  
thehighline.org

## TUESDAY 19

## LECTURES

**James Sanders, Mark Kurlansky, Luc Sante, et al.**  
**Joseph Mitchell's Harbor**  
6:30 p.m.  
Melville Gallery  
South Street Seaport Museum  
213 Water St.  
mcny.org

## Eric Firley

**Book Talk: The Urban Towers Handbook**  
6:30 p.m.  
The Skyscraper Museum  
39 Battery Pl.  
skyscraper.org

**Louise Mozingo**  
**Smart Growth: The Suburban Office—Understanding the Past to Redesign the Future**  
12:30 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
go.ngm.org

## WEDNESDAY 20

## LECTURES

**David Flaharty**  
**Philadelphia's Portico Row: Vestibule Ceiling Medallion Remanufacture**  
6:00 p.m.  
New York School of Interior Design  
170 East 70th St.  
classicist.org

**Witold Rybczynski**  
**The Biography of a Building: How Robert Sainsbury and Norman Foster Built a Great Museum**  
6:30 p.m.  
National Building Museum  
401 F St. NW  
Washington, DC  
go.nbm.org

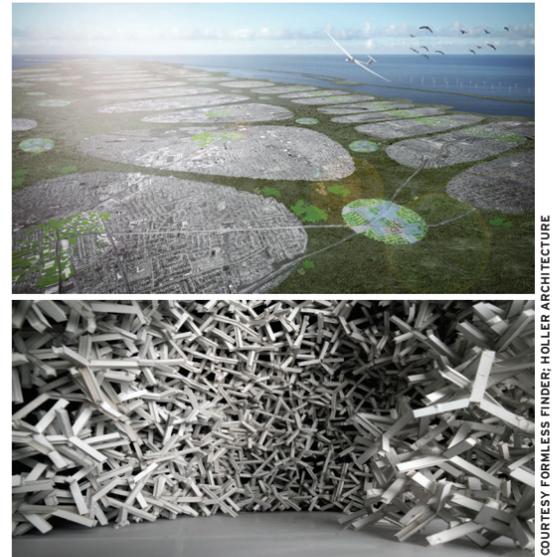
## SYMPOSIA

**Less Is More: Retrofitting Modernist Facades—Yale Rudolph Hall and IIT Crown Hall**  
**Theodore H.M. Prudon, Elizabeth Skowronek, Russell M. Sanders, et al.**  
6:00 p.m.  
AIA Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

**Common Boston Forum: Downtown Boston: Past, Present, and Future**  
**Anthony Pangaro, Rosemarie E. Sansome, Ed Kane, et al.**  
6:30 p.m.  
Paramount Theatre  
559 Washington St.  
Boston, MA  
architects.org

## EVENT

**Tours & Talks: High Line Design Tour with Lisa Switkin**  
6:30 p.m.  
The High Line  
thehighline.org



COURTESY FORMLESS FINDER; HOLLER ARCHITECTURE

## 2012 NEW PRACTICES NEW YORK

Center for Architecture  
536 LaGuardia Place  
June 14–September 8

Since 2006, the biennial New Practices New York competition has served to acknowledge and advance New York City's new and innovative architecture and design firms. Only firms located within the five boroughs founded since 2006 are eligible for consideration. For the second year, the competition is open to multidisciplinary firms, allowing designers and young professionals undergoing the process of licensing to enter the competition. This year, from fifty-one entries, the panel of jurors recognized Abruzzo Bodziak Architects, Christian Wassman, Formless Finder (above), HOLLER architecture (top), The Living, Mark Fornes & THEVERYMANY, and SLO Architecture. New Practices 2006 winner Marc Clemenceau Bailly, AIA, wrote in a statement: "With the announcement of the selection of seven recently formed firms for AIANY honors, the New Practices Committee and selection jury address how firms survive and inspire during tough times."

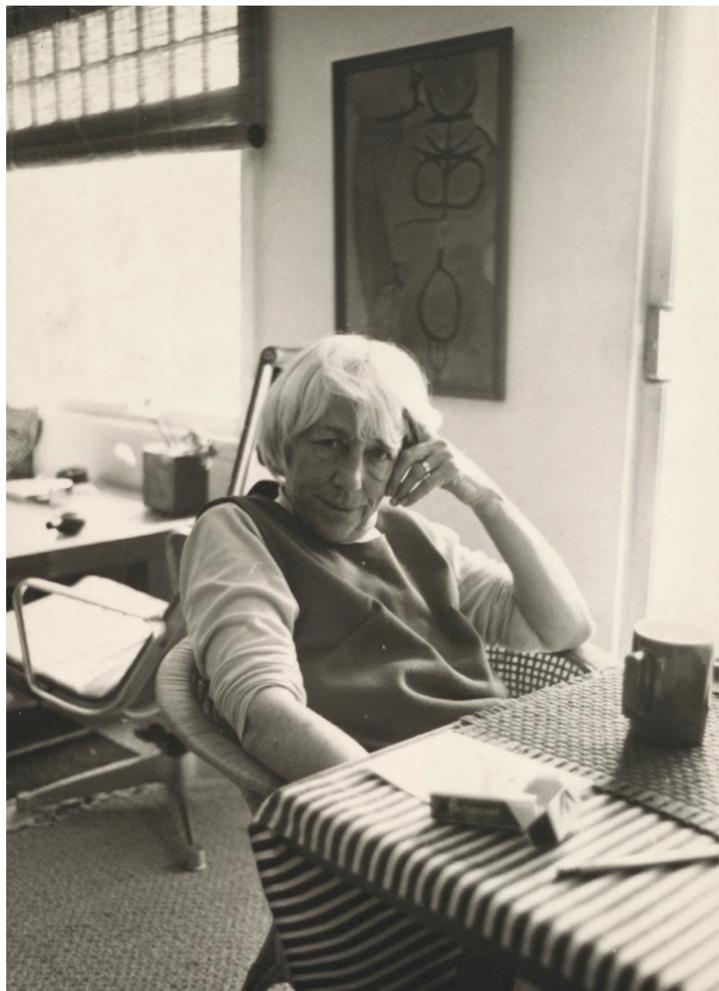


COURTESY WHITE BOX

## DESIGN FOR THE REAL WORLD REDUX

White Box  
329 Broome Street  
June 18–July 15

Forty years ago, the Austrian designer and scholar Victor J. Papanek wrote in his influential book *Design for the Real World*, "Design, if it is to be ecologically responsible and socially responsive, must be revolutionary and radical." His aim was to alert designers to their impact on the world, arguing for sustainable design generations before the term became a buzzword. This exhibition, organized by the Victor J. Papanek Foundation at the University of Applied Arts Vienna and the Museum of Arts and Design in New York City, in partnership with the Austrian Cultural Forum New York, will showcase four winning entries and thirteen finalists from the inaugural international competition *Design for the Real World REDUX*. The winning projects include a social mapping platform for local sustainability initiatives, One Laptop Per Child XO-3 Tablet computer by Fuseproject, and Planetary ONE + Terreform ONE's *Urbanneering Brooklyn 2110: Ecological City of the Future*, and wind powered streetlights by Alberto Vasquez (above).



COURTESY SMITHSONIAN ARCHIVES OF AMERICAN ART/MAK CENTER

## The Advocate

*Piecing Together Los Angeles: An Esther McCoy Reader*  
Edited by Susan Morgan  
East of Borneo Books, \$34.95

In a way, Esther McCoy was the Ada Louise Huxtable of the West. True, she never had a soapbox as substantial as *The New York Times*, but she was the most enthusiastic chronicler of the invention of West Coast modernism. While Huxtable was decoding the glass office buildings of Gordon Bunshaft and Ludwig Mies van der Rohe for a befuddled, sometimes outraged, public, McCoy was striving to elevate the architectural significance of "the California House," from the turn-of-the-century Craftsman bungalows of Greene and Greene to the lean modernist homes of R. M. Schindler. McCoy's books, *Five California Architects* (1960) and her 1984 sequel, *The Second Generation*, helped define the California style, particularly the lack of fixed boundaries between indoor and outdoor living. And her writings were instrumental in cementing the legend of the Case Study Houses, a

mere two dozen experimental homes built in dribs and drabs over the course of decades.

This first collection of McCoy's work, *Piecing Together Los Angeles: An Esther McCoy Reader*, edited by Susan Morgan and published by East of Borneo Books, part of an online arts magazine, presents a complex and generous portrait of the writer. She was more than just the leading cheerleader for Southern California as the fertile crescent of a Europe-inspired but thoroughly Americanized modernism; she was a versatile literary talent. McCoy (1904–1989) grew up in Kansas and landed, at a young age, in Greenwich Village. She worked as research assistant to Theodore Dreiser and, in the 1920s, befriended novelist cum bootlegger, Boyne Grainger, who secured her a tiny apartment in the Bohemian enclave of Patchin Place. McCoy's memoirs of her early life in New York and her stay in

Malibu, where she moved to recover from pneumonia, are among the unexpected pleasures of this collection. A 1948 work of fiction, *The Important House*, published in *The New Yorker*, is a wonderfully incisive commentary on the troubled relationship between architects and their clients.

McCoy eventually settled in Santa Monica and, during World War II, became a draftsman at Douglas Aircraft, an experience that qualified her, in 1944, to work for Schindler in his Kings Road studio. McCoy was thus an insider, a fly on the white concrete wall. Schindler, she noticed, spent his days on-site, supervising construction and arguing with the contractors about every detail. McCoy observed: "Someone called him an architect in an ivory tower during the years I was in his office; he was more like a field hand with a short hoe." At their best, her essays induce a present-at-the-creation sensation. You find out, for example, that it had never occurred to Pierre Koenig, most famous for Case Study House #22, the aerie immortalized in that iconic Julius Shulman photo, to design in any material other than steel. According to McCoy he worked from "an innocence of wood." From a retrospective look at the Case Study Houses we

## FALLING SLOWLY

*Ruins*  
Edited by Brian Dillon  
White Chapel Gallery/MIT Press, \$24.95

Editorialized by way of its arsenal of noteworthy perspectives on architecture, philosophy, film, linguistics, visual art, "geologic time," and human perception, *Ruins* contains over 40 essays that address the subject of decay and its aesthetic significance to contemporary culture. Since its genesis in 2006, the *Documents of Contemporary Art* series has been dedicated to providing diverse insights on particular themes by artists and writers from past and present generations who are curated, in a sense, by a guest editor in each of its publications. This volume, edited by *Cabinet* magazine's UK editor Brian Dillon, explores decay aesthetics in a constantly evolving succession of ontological contexts.

A dominant influence on the complex subject of decay emerges in the personae of Walter Benjamin and Robert Smithson. A Benjamin-Smithson duality forms the basis for a hemispheric understanding of what might be summarized as the artistic expression of ruination from the late 18<sup>th</sup> century to the present. Romantic notions of industry, infrastructure, landscape and monumentality, expressed by supporting voices throughout *Ruins*, also serve

to inform this grand discourse on the aesthetics of decay. At best, many of the entries inspire admiration similar to the effects of good travel writing. But to traverse *Ruins*, one must transcend environment and the phenomenal world in order to arrive at culture. Benjamin's and Smithson's impact on the discourse is perceptible in countless instances. In many ways, similar to the way in which those writers who write on Foucault begin to sound like Foucault (few escape using his hermetic vocabulary), many of the writers included emulate either Benjamin's insightful, highly aestheticized culturally reflective mannerism, or Smithson's posture of a postmodern Whitman preoccupied with entropy, pop culture, and a critical conception of art that belongs to Natural History, where the "I" is progressively removed from space and time through the experience of the "reverse ruin" and its relationship to a qualifying material state and an archeological composition.

Dillon's introduction, entitled "A Short History of Decay," grounds the discussion of ruins in culturally embedded images of catastrophe and the "contemporary state of

ruinous affairs" defined by various states of architectural or political collapse and environmental disaster. There is something both chronological and timeless in the observations making up *Ruins*:

"Ruins embody a set of temporal and historical paradoxes. The ruined building is a remnant of, and portal into, the past; its decay is a concrete reminder of the passage of time. And yet by definition it survives, after a fashion: there must be a certain (perhaps indeterminate) amount of a built structure still standing for us to refer to it as a ruin and not merely as a heap of rubble. At the same time, the ruin casts us forward in time; it predicts a future in which our present will slump into similar disrepair or fall victim to some unforeseeable calamity. The ruin, despite its state of decay, somehow outlives us. And the cultural gaze we turn on ruins is a way of loosening ourselves from the grip of punctual chronologies, setting ourselves adrift in time."

Following Dillon's powerful Introduction, the "confused chronologies" in *Ruins* are arranged in four distinct categories: "Modernity In Ruins," "The Military-Industrial Sublime," "Drosscape," and "The Future Now." The artists and writers exhibited include but are not limited to Georg Simmel, George Bataille, Anthony Vidler, Jean Baudrillard, Barbara Clausen, Svetlana Boym, J. G. Ballard, Patrick Keiller, Rebecca Solnit, Jonathan Crary, Tim McDonough and Brian Dillon himself, who has produced two very curious essays toward the end of the book, "An Archaeology of the Air" and "Modernologies." Modernity, contemporary art,

environment, or landscape and the imagined future of ruins further characterize the four milieus in which Dillon's writers and artists have been grouped.

Essays of the greatest interest juxtapose the Romantic notion of a ruin with a cultural condition or some other abstraction not indicative of an architectural trace or the remainder of a structure in a state of decay. Benjamin, in the very brief "Theses on the Philosophy of History" from 1940, begins to disassociate the object of decay from the environment in which it was originally discovered in his thoughts on historical materialism and barbarism. Derrida, in "Memoirs of the Blind" (1990), explores sub-themes related to physical ruins that deal with memory, narcissism, and an elaboration on Baudelaire's notion of drawing. Robert Smithson, in "A Tour of the Monuments of Passaic, New Jersey" (1967), discovers a relationship between the ruin, film, and the ability to reverse one's conception of the eternal in terms of the illusion of viewer control or its suspension thereof. Analogy, metaphor, notions of originality and authentication form other conversational tangents or aesthetic mechanisms employed by writers to explain this ephemeral subject. It is the collective authors' chasing of a definition of ruins that makes this unique volume a fascinating read.

Ultimately, the ruin seems to evade any particular urban or rural zone. It might best be described

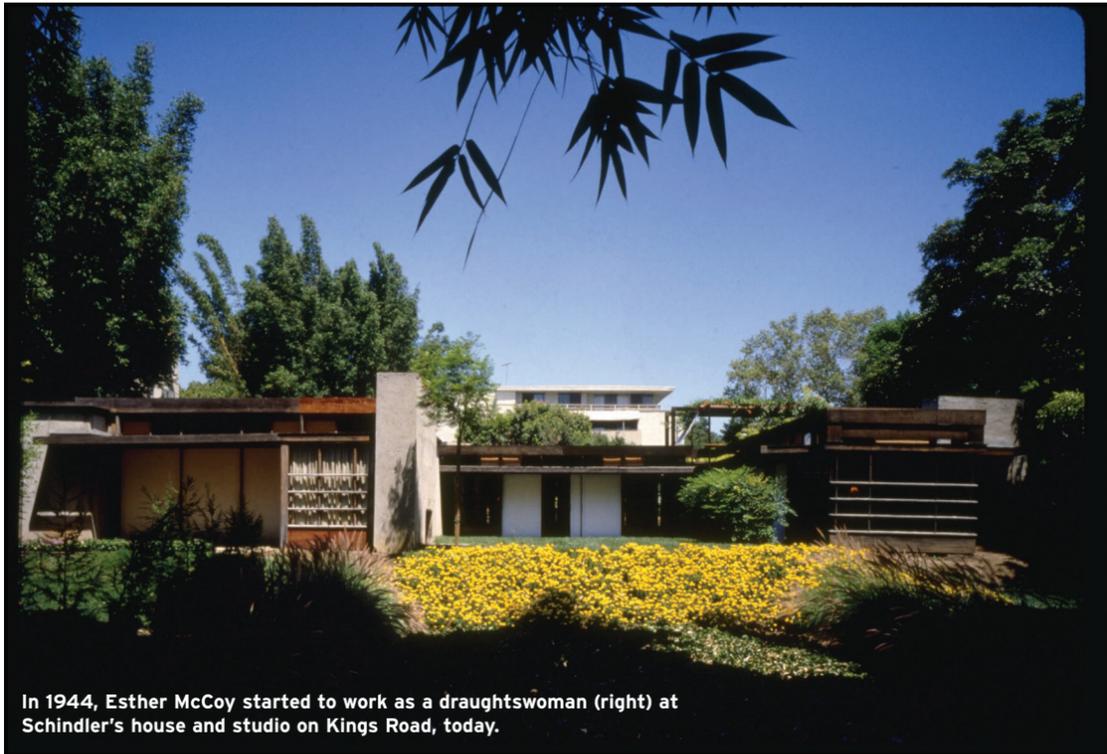
as a transcendental moment of astonishment with various subjective consequences, all of which result in the acknowledgment of our own mortality, the half-lives of art and architecture, and their shared vanishing points. Dillon's "Modernologies" (2010) suggests that running parallel to the more experiential facets of the thinking on ruins, there is a deep desire to know what comes after postmodernism. The discourse on ruination has something to say about our inability to fully escape the modernist past, which this curator perceives, in terms of contemporary art, as a haunting. Dillon's preoccupation with this subject is, in the end, hopeful of an escape of sorts and more than anything is anticipatory of that post-postmodern future.

**T.A. HORTON IS A DESIGNER AT KOHN PEDERSEN FOX ASSOCIATES AND A REGULAR CONTRIBUTOR TO AN.**



Edited by Brian Dillon  
*Documents of Contemporary Art*

COURTESY MIT



In 1944, Esther McCoy started to work as a draughtswoman (right) at Schindler's house and studio on Kings Road, today.



LEFT: GERALD ZUGMANN; RIGHT: COURTESY SMITHSONIAN ARCHIVES OF AMERICAN ART/MAK CENTER

learn that the legendary architects faced the same impediments that innovative practitioners encounter today: "Banks, for instance, deplored a kitchen in the front of the house on the grounds that the house would have no resale value." Charles Eames redesigned his house on the

spot, after the steel was delivered. This flexibility, McCoy wrote, "makes one wonder what architecture lost when Eames chose to stick to furniture."

With McCoy you always get her perspective, highly idiosyncratic, of the ongoing technological and

cultural revolution, combined with her dispassionate descriptions of the buildings themselves, informed by a draftsman's understanding of detail. Many of the pieces in the book were written contemporaneously, as events were unfolding, while others were retrospective,

written later—sometimes much later—in life. Indeed, the only problem with this otherwise marvelous collection is that the writings are grouped thematically, not chronologically and the relevant dates can only be found in the back of the book. Occasionally that

thrilling present-at-the-creation effect is, not an illusion exactly, but a sensation intensified by hindsight.

**KARRIE JACOBS IS CURRENTLY A CONTRIBUTING EDITOR AT METROPOLIS AND TRAVEL + LEISURE, AND A FACULTY MEMBER AT THE SCHOOL OF VISUAL ARTS' GRADUATE PROGRAM IN DESIGN CRITICISM.**

FOLLOW US AT [WWW.ARCHPAPER.COM](http://WWW.ARCHPAPER.COM), [FACEBOOK.COM/ARCHPAPER](https://FACEBOOK.COM/ARCHPAPER) AND [TWITTER.COM/ARCHPAPER](https://TWITTER.COM/ARCHPAPER)

# 2012 New \ Practices New \ York



## Exhibition Opening

June 14, 2012 6:00–8:00pm at the Center for Architecture  
536 LaGuardia Place, New York City

Winners: ABRUZZO BODZIAK ARCHITECTS  
Christian Wassmann  
formlessfinder  
HOLLER architecture  
The Living  
MARC FORNES & THEVERYMANY  
SLO Architecture

For more information: [www.aiany.org](http://www.aiany.org)

New Practices New York 2012 is presented as part of Future Now, the 2012 AIA New York Chapter Presidential Theme and made possible through the generous support of:

Underwriters:



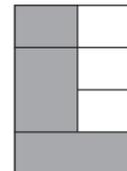
Media Sponsor:



# MARKETPLACE

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.

**CONTACT:**  
Adriana Echandi  
21 Murray Street, 5th Floor, New York, NY 10007  
TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com



THE ARCHITECT'S NEWSPAPER JUNE 6, 2012



project: Giant Yellow Teddy Bear artist: Urs Fischer stone: High Ridge Granite sculpture base pieces, flamed finish

slate quartzite limestone marble granite sandstone basalt

**vermontstructuralslate.com**  
800 343 1900 • 802 265 4933

**TENGUERIAN** ARCHITECTURAL MODELS

The model was built during design development and is now on permanent display at Yankee Stadium Museum.

PHOTO: ROY WRIGHT

WWW.TENGUERIAN.COM

ARCH BOX, INC.  
419 Lafayette St.  
New York, NY 10003  
Tel: (212)228-9092/3

HOK SPORTS ARCHITECTS

**Esto**  
www.esto.com

The 1959 ASM Headquarters in Ohio includes an extraordinary double-dome by Buckminster Fuller. Recently renovated by The Chesler Group, the project has been photographed by Jeff Goldberg.

Photo © Jeff Goldberg/Esto

**A|B**

THE HIGHEST EXPRESSION OF CUSTOM UPHOLSTERY®

**averyboardman.com**

visit our website [averyboardman.com](http://averyboardman.com) to explore infinite solutions for the hospitality industry

photographer: BENOIT PAILLEY

Derek Lam Boutique  
Pritzker prize winning architect SANAA

**MG & Company**  
Construction Managers / General Contractors  
Hospitality/Residential/Retail • 212 691 4000 • [www.mgandcompany.com](http://www.mgandcompany.com)

# Stoller



**Beam Table** walnut, steel and aluminum  
 stollerworks.com  
 518 928-3278

US patent 11/603,724



Polshek Partnership / National Museum of American Jewish History



**radii**inc

architectural models - imaging - effects - done well

Contact: Ed Wood or Leszek Stefanski  
 66 Willow Ave, Hoboken, NJ 07030 201.420.4700 (p) 201.420.4750 (f)  
 www.radiiinc.com



Achieving High Performance Through

# INNOVATION



Seattle—famous for innovation, technology and opportunity—is the perfect setting for commercial real estate's premier education and networking event. Attend the Every Building Conference and Expo for the knowledge, know-how and resources you need to maximize asset performance, increase profitability and take your career decisively into the future.

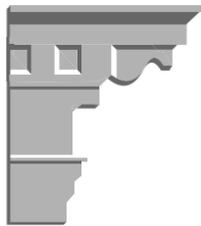
**REGISTER TODAY!**

[www.EveryBuildingConference.org](http://www.EveryBuildingConference.org)

## 2012 EVERY BUILDING CONFERENCE & EXPO

Presented by BOMA International and BUILDINGS

WASHINGTON STATE CONVENTION CENTER  
 June 24-26, 2012 • Seattle, Washington



### Design Insurance Agency Inc.

*Dedicated to satisfying the needs of today's design professional*

90 Broad Street, 15th Floor  
 New York, NY 10004  
 Phone: (212) 233-6890 Fax: (212) 233-7852  
 E-mail: [tcoghlan@dia.tc](mailto:tcoghlan@dia.tc)

**Thomas G. Coghlan**

CHARTER MEMBER A/E Choice  
 FOUNDER & MEMBER OF a/e ProNet

**PK-30** system®  
 SLIDING DOOR SYSTEM · FOLDING WALLS · PARTITIONS



[WWW.PK30.COM](http://WWW.PK30.COM)

THE ARCHITECT'S NEWSPAPER JUNE 6, 2012

vladimir  
**KAGAN**  
C O U T U R E<sup>®</sup>  
**contract**



hampton serpentine 2010

**COUTURE**  
HOWE & CO. INC.

200 lexington avenue • suite 715 • new york, ny 10016  
p 212.689.0730 • f 212.689.1830  
[vladimirkagancouture.com](http://vladimirkagancouture.com)



**AmCork**  
American Cork Products Company

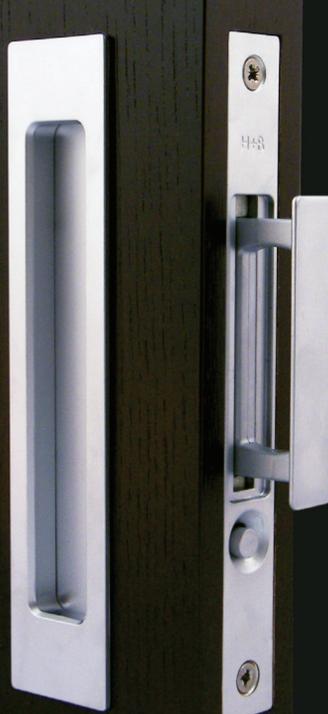


importers of fine cork flooring

[www.amcork.com](http://www.amcork.com) ▲ 1-888-955-2675

halliday  
**baillie**

CREATING CLASSICS  
DESIGNED AND MADE IN NEW ZEALAND



**HB 660** FLUSH PULL  
for a US dealer call : +1-800-362-1484

**HB 680** EDGE PULL  
[hallidaybaillie.com](http://hallidaybaillie.com)

THE  
**ARCHITECT'S NEWSPAPER**  
EAST COAST ARCHITECTURE AND DESIGN [WWW.ARCHPAPER.COM](http://WWW.ARCHPAPER.COM)

**SUBSCRIBE TODAY! FREE!**

THE ARCHITECT'S NEWSPAPER, THE EAST COAST'S ONLY ARCHITECTURE AND DESIGN TABLOID, IS PUBLISHED TWENTY TIMES PER YEAR.

\*Must provide RA number or firm letterhead \*\*Must provide copy of valid student I.D.

Please check your subscription region:  East (20x)  West (12x)  Midwest (11x)

East Rates:  Architectural Designers FREE!\*  1 year \$39  2 years \$69.95  Student \$25\*\*

Midwest/West Rates:  Architectural Designers FREE!\*  1 year \$29  2 years \$56  Student \$19\*\*

Mail this form with a check payable to: The Architect's Newspaper, LLC.  
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007  
ref. 06.06.2012

Name \_\_\_\_\_ Date \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip Code \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

RA License Number \_\_\_\_\_

Credit Card Number \_\_\_\_\_ Exp. Date \_\_\_\_\_

**SIGNATURE REQUIRED**

| INDUSTRY  | JOB FUNCTION                             | FIRM INCOME                                     | EMPLOYEES                        |
|---|--|---|----------------------------------|
| <input type="checkbox"/> Academic               | <input type="checkbox"/> Academic        | <input type="checkbox"/> Under \$500,000        | <input type="checkbox"/> 1-4     |
| <input type="checkbox"/> Architecture           | <input type="checkbox"/> Architect       | <input type="checkbox"/> \$500,000 to 1 million | <input type="checkbox"/> 5-9     |
| <input type="checkbox"/> Construction           | <input type="checkbox"/> Designer        | <input type="checkbox"/> \$1 to 5 million       | <input type="checkbox"/> 10-19   |
| <input type="checkbox"/> Design                 | <input type="checkbox"/> Government      | <input type="checkbox"/> +\$5 million           | <input type="checkbox"/> 20-49   |
| <input type="checkbox"/> Engineering            | <input type="checkbox"/> Project Manager |   | <input type="checkbox"/> 50-99   |
| <input type="checkbox"/> Government             | <input type="checkbox"/> Technical Staff |   | <input type="checkbox"/> 100-249 |
| <input type="checkbox"/> Real Estate/ Developer | <input type="checkbox"/> Student         |   | <input type="checkbox"/> 250-499 |
| <input type="checkbox"/> Other                  | <input type="checkbox"/> Other           |   |                                  |

# *The Show of Shows!*

## September 12 - 14, 2012



*"Clearly the Place to Be"*

**Earn AIA / CES  
Learning Units!**

For FREE Access to the 3-Day trade-show, Friday Seminars and the New Solar Power Symposium, visit [www.GlassBuildAmerica.com](http://www.GlassBuildAmerica.com), click the REGISTER TODAY button, and use

**12AIA**

when asked for the Exhibitor Guest Pass Code.

**GlassBuild**  
AMERICA  
THE GLASS, WINDOW & DOOR EXPO

[www.GlassBuildAmerica.com](http://www.GlassBuildAmerica.com)



PETER MAUSS/ESTO

Laurie Olin, recent winner of the American Society of Landscape Architects (ASLA) Gold Medal, has worked on transforming public spaces around the world with Frank Gehry, Richard Meier, Peter Eisenman, Cesar Pelli, and Tod Williams and Billie Tsien, among many others. He sat down with *AN* West Coast editor Sam Lubell to discuss his award, his training as an architect, and his thoughts about landscape urbanism and the state of public space on the West Coast.

**The Architect's Newspaper:**  
**Describe the role of landscape architects in the development of cities.**

**Laurie Olin:** The great anthropologist Claude Lévi-Strauss said cities aren't an architectural problem, they're a cultural landscape. That might be troubling to some architects. But the aggregate is that this is a problem beyond the individual single project or single structure.

Most people still think of architecture as being about a building. In the mid-20<sup>th</sup> century we divided everything up into a bunch of different disciplines. Most architects had, through their training, the limitation of being building-centric. So my generation, a bunch of us, had to go find a way to work on something that intrigued us more, which was the ensemble. We didn't stop liking architecture; we started liking other problems and other pursuits. And so we had to take on systems. Systems aren't just transportation and social systems, but they're also natural systems. And, it turned out, for most of my career, landscape architecture has been the only discipline at the table that represents the natural world.

In the last decade or so, many architects have become deeply engaged in ecology and energy and systems—the way landscape architects have always been,

which is good and healthy and proper. And so we now realize cities aren't just architecture. For a long time people tried to solve something called urban design. Some people tried to make urban design a discipline. We in landscape architecture would argue that urban design isn't a discipline, it's an activity that lots of disciplines do together. It's ensemble work. None of us can control it and none of us can do it all. So if you have a real ecological point of view, then you can do architecture, you can do landscape architecture, you can do planning. But you can't do it all in your office.

It's one of the things we do when we play together well. I find that it's good for me to work with other people who know more than I do about something else. Together we can do something better than we can do by ourselves.

**And you think architects are more open to that than they were ten years ago?**

All the guys I work with, yes. They're interested in what I do, but they just can't do it all themselves. I don't want to try to do a lot of the stuff that they're doing. And I worked in architecture and I was pretty good.

**You're trained as an architect?**

I am. I have a BArch from the University of Washington. Then I worked for some of the top architects in Seattle and then moved on to Ed Barnes' office in New York. But I wandered off. It wasn't that I was unhappy. It was that I was more in love with something else.

There are a lot of people from my generation who came to landscape architecture because it was seeing the limit of one's field and seeing the potential of another. It was like when Paul Klee decided not to be a musician when he was a student in Germany. It was

because he knew his limitations as a musician and he didn't know what his limits were in art.

**It seems like a huge advantage to have that knowledge. You can transform cities.**

Cities are very natural formations. And they're very organic. We can help direct the change. But no one person, no one architect, no one landscape architect, no one planner, no one agency or mayor directs it all. They can get a chunk for a period. It's like a forest. It's the big bundle of problems for our time. We're becoming more urbanized. Around the world, cities are growing everywhere. We like to be together. We need to be together. So learning how to make cities rich and fecund and great places to be so we're comfortable and healthy and happy is the biggest problem we face. The only way we'll not go crazy is to build beautiful, rich, life-enhancing cities. It's challenging to convince developers and officials that building those spaces that are not buildings are equally important if not more important for cities.

It's what we have in common. The majority of open spaces in cities are streets. That means the street system is too important to leave to transportation engineers. They're way too important to leave to just moving traffic. So I'm interested in cities because they are the design problem for a habitable planet.

**You are working on projects all over the world.**

Yes, but there are large chunks of the world we're not in and shouldn't be in. I think we need to work in places where we can be effective and we actually understand the culture somewhat. A lot. We need to be able to be effective and not just some colonial exploiter that's mining the place. I think we need to be working on a model that's a

**OLIN's redesign for Columbus Circle, New York City.**

better model than the discredited models of our own culture. At the moment I have a couple of projects in France and one in London and one in Toronto and a few on the West Coast.

**What about LA? It is the most park-poor city in the country right now.**

For a long time with West Coast cities, at the end of the street there was the country, there was the ocean, and the mountains. They didn't pay attention to what they were doing with their cities because they could get out of them so easily. But as they became too big, then the mess they had made became obvious. So now it's very hard to go back and rip up old parts and do good public and civic space at the right scale.

In LA, I always think of the title of Roger Trancik's book, *Finding Lost Space*. I love that phrase. Because there's so much lost space in cities. A lot of our projects have been finding those and transforming them.

**What's a good example?**

Columbus Circle in New York City. There never was a social space there until we said it could be done. People thought we were nuts. Who would go out in the middle of a five-way intersection with Central Park right next to it? Well, you go there and it's full of people. It's a place that never existed. You can make these places that people need if you make them right. We just did a little park in Portland, Oregon, that's full of people.

But one of the problems in Los Angeles is there's this wonderful tradition of lush private space and absolutely squalid public space. Private splendor, public squalor. There are a lot of rich people in Los Angeles and a lot of money sloshing around that's never been very civic. I can't think of another city that has so much money yet has so few patrons of the public realm and of public art. I'm astonished. The movie industry. Those people spend vast fortunes on themselves on silly stuff, and yet they could do it so easily. I've always been troubled by that aspect of Los Angeles.

When Ricardo Legorretta and I did Pershing Square, which everybody hates now, we gambled on the fact that Anglos would come down from the towers and Hispanics would come over, and of course they haven't. The citizens group that was the client collapsed and went away. One of the biggest disappointments of my life was our thinking that we knew what we were doing in that situation and we didn't.



COURTESY OLIN

**Did you argue with Legorretta over adding more green to Pershing Square?**

I didn't argue with him, but I should have. We were doing a place in the sun. It was heavily influenced by Latin America. But nobody wanted to come.

People don't use parks in downtown LA. If there was a good one I think they would. They're starting to move back. I think the LA River plan, if that happens, will help. I think the notion of some of the little infill spaces, making nice spaces next to where people are, is very important. If one were to build a few pieces of really superb public landscape, people would come. But they have to be put in a good place.

**Can you talk about your new office in LA?**

Yes, we have a new office in LA. We're in Hollywood. So after all these years of resisting the West Coast we're finally here. We have a little park called Plummer Park under construction now in West Hollywood. We have Constellation Park in Century City. We're also working on a master plan for the Santa Barbara Botanical Garden.

We've worked with a lot of firms in LA. We worked with Richard Meier on the Getty. We work with Johnson Fain and Rios Clementi Hale. I work with Frank Gehry all the time. I love Frank. We've done three plans for Grand Avenue and they've all failed miserably. Right now I'm working with him on a new house. He had one going in Venice for a while. He dropped that but now he's doing a house in Santa Monica.

Los Angeles is one of the great world cities. Everybody knows it. And it has money and it has energy. It needs some direction, something physical. The transience of things gets on your nerves.

**It seems like the merger of landscape and architecture is a fascinating new direction, especially when you have less open space.**

I see that a lot of projects that are like what we've tried to do are now getting done. Even in America. When I was working with ZGF on a conference center in Salt Lake City, it's an enormous space. The roof is six acres. Four acres of which is an alpine meadow, and the sides are like a canyon with native vegetation. It's beautiful. We've been working on structures for over 30 years, but now it's the new normal.



# Sweet Suites



Download the free mobile app at <http://gettag.mobi>

Copyright © 2012 ASSA ABLOY Inc. All rights reserved.

United in beauty, ASSA ABLOY presents complementary levers, pulls, stops and hinges to enhance the design of your commercial interiors.

**ASSA ABLOY**

To learn more, visit [suites4.thegooddesignstudio.com](http://suites4.thegooddesignstudio.com)

the good design studio

The Good Design Studio, your resource for beautiful doors, frames, & hardware from ASSA ABLOY Group brands. Be inspired. Visit [www.thegooddesignstudio.com](http://www.thegooddesignstudio.com).

**Corbin  
Russwin**

**McKinney**

**ROCKWOOD**

**SARGENT**

The global leader in door opening solutions

